CAMBRIDGE English

Cambridge English Qualifications

C2 Proficiency

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 and use of English 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 C2 Proficiency.

About C2 Proficiency

- ✔ Tests reading, writing, speaking and listening skills
- ✔ C2 Proficiency is aimed at learners who need to show they can:
  - study demanding subjects at the highest level, including postgraduate and PhD programmes
  - negotiate and persuade effectively at senior management level in international business settings
  - understand complex pieces of writing
  - talk about complex or sensitive issues and deal confidently with difficult questions
- ✔ Comes after C1 Advanced
- ✔ Tests learners at CEFR Level C2
- ✔ Can be taken on paper or on a computer

You can find out more about C2 Proficiency 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 'Exam strategy' 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.

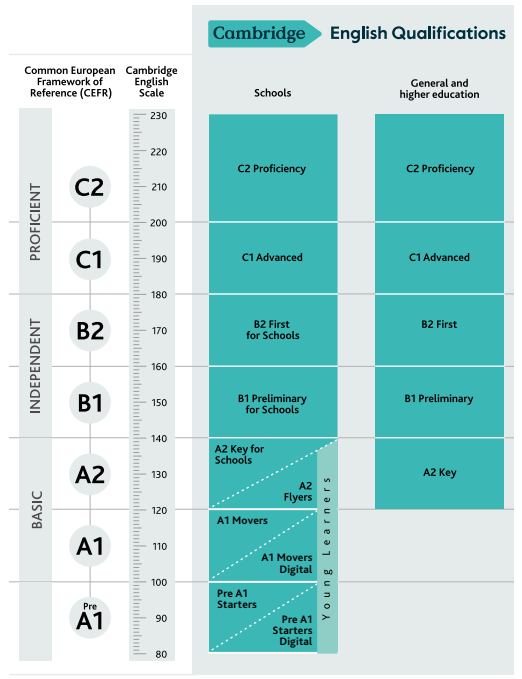
Term	Definition
cohesive devices	Words or phrases that are used to connect ideas between different parts of a text. They include pronouns, synonyms, and transitional words such as *and*, *but*, *although* etc.
collocation	A word or phrase that sounds natural and correct when it is used together with 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 C2 Proficiency Reading and Use of English paper. Candidates need to be familiar with a range of complex texts. For example: newspapers, magazines, websites and non-specialist articles from journals. In Part 5 there is an emphasis on understanding a long text in which opinion, attitudes and feelings are expressed, e.g. interviews with famous people, short stories which focus on how characters feel about the situations they are in, and magazine articles with a strong authorial voice or viewpoint.

✔ **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 1 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**.

✘ **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. There is an example of this in the **Part 5 activity**.

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. There is an example of this in the **Part 5 activity**.

✔ **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 5 activity**.

✔ **Do ...** talk to your learners about what feedback they prefer, and work together to find 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 C2 Proficiency 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 C2 Proficiency 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 C2 Proficiency Reading and Use of English paper has seven 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 single text with eight gaps. Candidates must choose one word or phrase from a set of four to fill each gap.
2	Open cloze	Read and complete a modified cloze text with 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 discrete items with a lead-in sentence and a gapped response to complete in 3–8 words, including a given 'key' word.
5	Multiple choice	Read a text followed by six 4-option multiple-choice questions.
6	Gapped text	Read a text from which paragraphs have been removed and placed in jumbled order after the text. Candidates must decide from where in the text the sentences have been removed.
7	Multiple matching	Read a text, or several short texts, preceded by multiple-matching questions. Candidates must match 10 prompts to elements in the text(s).

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 C2 Proficiency. 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.

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** task **B** job **C** chore **D** grind

A biographer's challenge

Writing the biography of an intellectual can be an uphill **(0)** …… . In truth, most intellectuals don't lead interesting lives. Unlikely to dabble in politics or intrigue, they tend to be rather like Adam Smith, the **(1)** …… father of modern economics.

Here is a man whose affairs of the heart were, **(2)** …… we know, non-existent. He spent most of his adult years living quietly with his mother. Little remains of his private correspondence, and what there is suggests a calm, thoroughly rational character. His only passion was buying books.

We don't even have a **(3)** …… sense of Smith's physical appearance: unlike so many of his contemporaries, he never sat for a portrait.

1	**A**	inventing	**B**	establishing	**C**	founding	**D**	initiating
2	**A**	as soon as	**B**	so long as	**C**	as well as	**D**	so far as
3	**A**	strong	**B**	deep	**C**	right	**D**	pure

Answer key

1 ✔ **C** is correct – *founding* forms a strong collocation with *father* – none of the other choices do so. It refers to the person who sets up or develops an institution, organisation or an idea.

2 ✔ **D** is correct – *so far as we know* is very similar to *as far as we know* and is used to express something you think is true, although you do not know all the facts. The meanings of the other options are quite different: ✘ **A** *as soon as* means *at the same time*, ✘ **B** *so long as* is very similar to *as long as* – meaning *provided that*, and ✘ **C** *as well as* means *in addition*.

Part 1: Task familiarisation

Answer key

3 ✔ **A** is correct as *have a strong sense of something* is a strong collocation. ✘ **B** is incorrect because a *deep sense* implies something more profound, which doesn't fit the meaning of the sentence here. It is also often used with negative implications. ✘ **C** is incorrect as there is no collocation between *right* and *sense*. ✘ **D** is also incorrect as *pure* can mean *complete*, *simple* or *unadulterated* – but these definitions do not match the meaning of the sentence. In addition, although *pure* collocates with *sense of,* it is usually used with the definite article *(the pure sense of)* or a determiner *(its pure sense)*.

Part 1: Activity

Aims: To raise awareness of semantic precision and collocation.

Preparation: Print out copies of the **Part 1: Extra activity** – gap-fill sentences and **Part 1: Sample exam task – full part** *(Adventure Travel)*.

Steps:

1. Write the title of the **Part 1 sample exam task** (*Adventure Travel*) on the board and ask learners some questions on the topic, e.g. *Visiting what kind of places would make it an adventure? Do you have to do a physically demanding or extreme activity for it to be an adventure?* Make a note of your learners' predictions on the board but don't comment yet, as they will find out in the next step.
2. Give out the gapped text, ***Adventure Travel***, but do not give out the questions 1–8, A–D just yet. Ask the learners to skim-read the text, not worrying about the gaps, and check if any of their ideas from step 1 were mentioned. Briefly feed back with the whole class.
3. Now give out the questions 1–8, A–D, and ask learners to complete the task by looking again carefully at the words before and after each of the gaps in the text. Elicit/remind them to consider the slight differences in meaning and usage of the four choices, as well as **collocations** with other words in the text.
4. Now give out the **Part 1: Extra activity** and ask learners to complete the gap-fill sentences. This creates an opportunity for further exploration of the differences in meaning and use between the words. Ask learners to compare their answers with a partner and discuss why they chose the answers they did. During feedback, the learners should again try to explain why an answer is correct or, as importantly, why it's incorrect.
5. When you have established the correct choices for the gap-fill sentences, ask the learners to look again at their answers for the Part 1 sample exam task, *Adventure Travel*, and change any answers that they now think might be wrong.
6. Round off the lesson by discussing the quotation in the first sentence of the Part 1 text. For example, ask learners if they agree that, 'We live our lives second-hand'.

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)**.

Clouds

Clouds have provided food **(0)** …for… thought throughout history. But, in **(9)** …contrast… to animals, every known species of **(10)** …which… had been classified many times over since antiquity, clouds, certainly in the particular case of Western culture, remained unclassified until the early nineteenth century. This was when the Latin terms, currently used internationally to identify cloud formation, that is to **(11)** …say… *cirrus, cumulus* and *stratus*, were proposed by an amateur meteorologist called Luke Howard.

Answer key

9 ✔ *contrast* is needed here to complete the expression *in contrast to* which is used to show that you are mentioning discussing a very different situation from the one you have just mentioned.

10 ✔ *which* is needed to complete the non-identifying relative clause in this sentence. It refers to animals earlier in the sentence and follows the expression of quantity *every … of*.

11 ✔ *say* completes the fixed expression *that is to say*, which is used when you want to give further details or be more exact about something.

Part 2: Activity

Aims: To raise awareness of how a text is structured and to practise identifying the kinds of words needed to complete a cloze text.

Preparation: Print out copies of the **Part 2: Extra activity – text and Part 2 full exam task**.

Steps:

1. To generate interest in the text, dictate or write the following three questions on the board.
   - *What films or stories do you know that feature robots?*
   - *In reality, what kind of tasks are robots commonly used for?*
   - *In the future, how do you imagine robots and humans will interact?*
2. Ask the learners to discuss the questions in pairs or small groups. Ask a few learners to report to the class any interesting points raised.
3. Give out the extra activity text, ***My new friend's a robot***, and ask the learners to skim-read it to see if it mentions any of the ideas they discussed. Tell them not to worry if the text looks a little strange and if they notice some grammatical errors, they can just underline them at this stage and look at them later.
4. Ask the learners to turn over their paper and tell their partner about what they read. In open class, ask if the text mentioned any of their ideas from step 1.
5. Now explain that the text comes from a Part 2 task and ask the learners if they noticed anything about it. Elicit that it contains no gaps – they have been removed. Write the first sentence on the board: *In fiction robots have a personality, reality is disappointingly different* – ask if they can see where the gap should be and to call out the word that needs to go in the gap (*but* goes after the comma). Explain that this is the example, and they should now try to identify where the eight remaining gaps should go.
6. Ask the learners to compare their ideas with a partner – explaining why they think a word is missing, and to think about what the missing word could be.
7. Give out the **full exam task** and ask them to complete it. Get the learners to change partners and to then compare their answers and explain their choices. Then feed back with the whole class, highlighting some of the collocations, fixed expressions and grammatical points as they arise.

Exam tip

This activity provides a different way of focusing learners' minds on the structure of language and the understanding of a text. If your learners enjoyed the challenge of finding the gaps, then try repeating the idea with other gapped texts.

Part 3: Task familiarisation

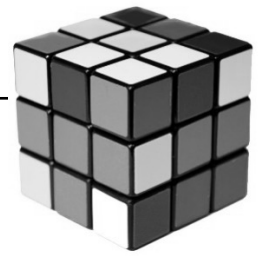
Aims: To demonstrate the format of Part 3 and what is needed to get the correct answer; to raise awareness of sentence structure and to practise identifying parts of speech.

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 four questions from Part 3.

For questions **17–20**, 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)**.



Rubik's cube

Rubik's Cube is a game of logic that can turn into an **(0)** …*obsession*… . The aim is to manipulate the cube until you end up with six faces, each of a single colour – one red, one yellow, and so on. The game calls for both mental **(17)** …*agility*… and manual dexterity. The original version of the game became an **(18)** …*overnight*… sensation after its invention in the 1980s, and recent years have witnessed a **(19)** …*revival*… of interest, not least because of the growing popularity of 'speedcubing', a **(20)** …*competitive*… form of the game.	**OBSESS** **AGILE** **NIGHT** **REVIVE** **COMPETE**

Answer key

17 ✔ The noun form is needed as it follows the adjective *mental*.

18 ✔ An adjective is required here to complete the noun phrase *an … sensation*. The prefix *over* forms the adjective *overnight*, which gives the meaning of *suddenly* or *unexpectedly*.

19 ✔ A noun is needed here to complete the construction *noun* + *of* + *noun*.

20 ✔ An adjective is required here to complete the noun phrase *a … form of the game*.

Part 3: Activity

Aims: To raise awareness of and provide practice in using prefixes.

Preparation: Copy the **Part 3: Extra activity – prefix dominoes game** and cut out the 36 cards. You will need a full set for every 2 or 3 students.

Steps:

1. Ask the class if they know how to play dominoes; if yes, ask them to explain how it works. Clarify as needed and tell the class they are going to play a version of dominoes using prefixes.
2. Divide the class into pairs or groups of three, give each group a set of dominoes and ask them to share them out equally.
3. Explain that the first person to play places a domino face up and the next learner places one of their cards at either end if they can make a word using the prefix and the base word cards they have.
4. Tell the learners they can challenge their partner if they think a word is incorrect – if they cannot agree then the teacher will decide if it's incorrect; if this is the case, the turn goes to their partner.
5. Learners continue to take turns to play a domino at either end of the chain until someone has used all their dominoes and they are then the winner.
6. Feed back with the whole class, finding out who the winners were and eliciting the completed words.
7. You could round off the activity by asking the learners to choose some of the prefixed words and make example sentences using them. Tell the learners that the sentences must be true for them. Then ask which part of the C2 Proficiency Reading and Use of English paper might test their knowledge of prefixes (Part 3), and the next time you do a Part 3 task elicit/remind the learners to consider prefixes when answering.

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 two questions from Part 4.

For questions **25–26**, complete the second sentence so that it has a similar meaning to the first sentence, using the word given. **Do not change the word given**. You must use between **three** and **eight** words, including the word given. Here is an example **(0)**.

Example:

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

The gap can be filled with the words ***'have any objection to my watching'***

25 I'm sure Francis has no idea of the difficulty involved in organising such an event.
how
I'm sure Francis has no idea ……how difficult / hard it is to organise…… such an event.
how difficult / hard it will be to organise

26 I was completely astonished to discover there was an old well in the cellar.
complete
To … my complete astonishment I discovered … that there was an old well in the cellar.

Answer key

25 ✔ The first given sentence has the structure *no idea* + *of* + noun, while the key word *how* will be followed by an adjective or adverb, so the *of* + noun pattern can be replaced by the pattern *how* + adjective + *it* + be + infinitive with *to*. The dummy subject *it* must be used here as an adjective cannot be a subject and the verb form *is* needs a subject before it. The verb *organise* takes an *_ing* form in the first sentence as it follows a preposition (*in*), whereas in the second sentence it needs to be an infinitive as it follows an adjective (*difficult*/*hard*).

26 ✔ The first given sentence uses an adverb + adjective structure (*completely astonished*), which needs to be changed. As the key word *complete* can be an adjective, we can use the construction *to* + determiner + adjective + noun (*to my complete astonishment*). The first given sentence has the pattern of adjective + *to* + infinitive (*astonished to discover*), which then needs to change to a clause (subject + verb): *I discovered*.

Part 4: Activity

Aims: To practise and review sentence transformations.

Preparation: Print out the **Part 4: Extra activity – paraphrasing**.

Steps

1. Divide the class into two teams and tell them they're going to play a game to help them practise the sentence transformations in Part 4 by practising paraphrasing.

2. Give out the worksheet and ask the first team to nominate a learner to answer the first question. Encourage the learners to give the answers quickly. Be very generous and allow variations of the answers given in the key as long as they are grammatically correct. Also, give lots of clues and hints (see **the teacher's notes in the key**) so the learners can feel positive about their ability to paraphrase by the end of the activity. Many of the phrases will be used again in the sample task.

3. If the person gives a correct paraphrase, the team gets two points. Point out that the paraphrase should have exactly the same meaning as the original sentence. However, if there is one small mistake, the rest of the team can help to correct the sentence, and the team then gets one point. If the teacher has to help with a clue or hint, then the team also gets one point. If the team can't produce a correct answer, the sentence is given to the other team. If the second team can make a correct sentence, they get one point.

4. Swap roles, so the other team begins the second sentence. Make sure the teams are keeping score and take it in turns until you have finished and one team is the winner.

5. Elicit/remind the learners of the instructions for Part 4 sentence transformations (complete the second sentence so that it has a similar meaning to the first sentence, using the word given. Do not change the word given. You must use between three and eight words, including the word given).

6. Tell the learners to turn over the worksheet they were using and close any notebooks. Give out the **Part 4: Example exam task – full part**; learners should work on their own to complete the questions. They will remember some of the paraphrasing from the game, which will help them to get the correct answer – building confidence in their ability to tackle this difficult task. Ask them to compare answers with a partner before feed back with the whole class.

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 an extract from the introduction to a book about the artist, Corot. For questions **31–32**, choose the answer (**A**, **B**, **C** or **D**) which you think fits best according to the text.

Jean-Baptiste-Camille Corot (1796 – 1875)

Corot's career spanned more than half a century of great turmoil and transformation in French life and culture. Through it Corot worked ceaselessly, creating a prodigious and complex body of work, rich in innovation. Among landscape painters trained in the neoclassical school, Corot alone provided nourishment for the very different aesthetic of the second half of the nineteenth century. For this achievement he has been hailed as a pioneer. Yet he never rejected the principles of his earliest training, nor did the development of his art follow a simple path. It has always been difficult to grasp Corot's work as a coherent whole.

Apart from his work Corot left few clues to his outlook. The rather cloying persona, crafted by others with Corot's acquiescence late in his life, is no more than a blank mask. His statements, or rather those of his statements that his disciples chose to record, only rarely escape cliché. At work in a milieu of controversy, Corot was unusually aloof from worldly affairs and even from artistic disputes. From an early stage in his career, however, he displayed a high and searching ambition, and he persisted in it through more than two decades of indifference and even hostility to his work. For better and for worse, Corot was devoted to painting.

31 According to the writer, Corot stands out amongst landscape painters of the 'neoclassical' school because

A it is possible to trace a clear line of development in his work.
B his work provided inspiration for a later generation of artists.
C he broke away from the ideas he learned as a young artist.
D the art he produced reflected the cultural changes of the time.

32 What point is made about Corot in the second paragraph?

A He reacted badly to lack of interest in his work.
B He distrusted even his closest supporters.
C He preferred to keep a low public profile.
D He tended to fall out with other artists.

Part 5: Task familiarisation

Answer key

31 ✘ **A** is incorrect as the text says Corot's development did not *follow a simple path*. ✘ **C** is incorrect as the writer states Corot … *never rejected the principles of his earliest training*. ✘ **D** is not mentioned in the text, though may actually be true. ✔ **B** is correct as the text says Corot *provided nourishment for the very different aesthetic of the second half of the nineteenth century*. It also goes on to observe that *he has been hailed as a pioneer*.

32 ✘ **A** is incorrect because the text says … *he persisted in it through more than two decades of indifference and even hostility to his work*, rather than he *reacted badly*. ✘ **B** is not mentioned. ✘ **D** is incorrect as, rather than fall out with other artists he was, *aloof from … artistic disputes*. ✔ **C** is correct as we learn that *apart from his work Corot left few clues to his outlook*, he is also described as *aloof from worldly affairs*, so we can infer that he stayed out of public notice and avoided attention.

Part 5: Activity

Aims: To raise awareness of the types of question in Part 5 and to practise strategies to help get the correct answer.

Preparation: Copy the **Part 5: Example exam task – full part.**

Steps

1. Tell the class they are going to practise some strategies to help manage Part 5 of the C2 Proficiency Reading and Use of English paper. Elicit what types of text might appear in Part 5. (The texts include a range of fictional or non-fictional sources, such as newspapers, books and magazines. They may also have an academic or professional angle).

2. Write the title on the board – *Lucy gets a new job on a newspaper* – and ask what kind of text they think it is (an extract from a novel). Ask the learners to tell their partner what kind of job Lucy might get, if it was a positive or negative experience for her and why that might be.

3. Now give out the text (but not the questions) and ask learners to skim the text and check their predictions. Get them to compare what they discover with a partner before you do feedback with the whole class.

Go to step 4: Activity

Part 5: Activity

4. Elicit the types of questions that might be asked in Part 5 (candidates will typically be asked to identify *detail*, *opinion*, *attitude*, *tone or purpose* in a particular section of the text, and the final question may need an interpretation of the text as a whole). Show the learners this question from the sample paper or display it on the board:

   36 The impression given of the editor is that he is

   A anxious to please his colleagues.
   B unable to make up his mind.
   C prone to act on impulse.
   D quick to take offence.

   Ask the class which aspect (*detail*, *opinion*, *attitude*, *tone or purpose*) the question is asking you to decide on (*attitude* of the editor). Explain that it's important to look at the wording of the questions in detail. In this case *'The impression given ... '* suggests that you are not looking for a specific piece of language in the text. Instead, you need to evaluate the section as a whole. Then you can make a judgement about the editor's personality and attitude and answer the question confidently.

5. Give out the questions and ask the learners to highlight the key points in the questions only – ignoring the multiple-choice options. They should then scan the text for the section that deals with the first question and underline the part of the text which gives the answer. They should then reread it carefully before reviewing the options A, B, C and D one by one, and eliminating the wrong ones until they find the option that fits best.

6. Ask the learners to compare their answers with a partner – make sure they justify their choices by referring back to the text and explaining why a choice is wrong or right. Insist on them doing this in feedback with the whole class as well.

7. Ask the learners to reflect on the task and tell their partner what they found difficult and if they think the strategies they practised helped them to get the right answer.

Exam strategy

In step 2 you can see an example of *activating schemata*. This is when learners predict what they are going to read and gets them thinking about the subject matter. This is not only motivating, but also activates subject knowledge and vocabulary to help them understand a text.



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 how a text is structured.

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 part of an article about archaeology in London. Two paragraphs have been removed from the article. Choose from the paragraphs **A–C** the one which fits each gap **(40–41)**. There is one extra paragraph which you do not need to use.

Digging London

Roff Smith takes a look at archaeological activity in London

One of its earliest chapters came to light in 2010 at a three-acre building site in the financial district. Located in the ancient district of Cordwainer, where leather workers had plied their trade since Roman times, a 12-metre deep excavation pit turned out to be one of the most significant early Roman sites ever found in London.

40	C

Part of the impressive trove included nearly 400 rare wooden writing tablets, some of which still displayed legible letters, legal agreements, and financial documents. The quality of these extraordinary recent finds is thanks to a forgotten little stream called the Walbrook, which flowed through the heart of Roman Londinium on its way to the Thames. Its marshy banks and waterlogged soils preserved almost anything that fell into them.

41	B

Despite that, not all of London's archaeology is underground. Imposing segments of the original second-century Roman wall that once encircled the city can still be seen in places such as Tower Hill. And if you get your hair cut at the barbershop on the corner of Gracechurch Street and Leadenhall Market, you can see an arch support for the second-century Roman basilica in the basement downstairs.

A

The science of archaeology really found its feet when 19th-century engineers began building an extensive sewer system under the city. Amateur antiquarian Charles Roach Smith cast aside social convention, put on old clothes, and dropped down into the tunnels to follow the workmen. There he observed their digging, took notes, made drawings, and salvaged the few artefacts he could.

Part 6: Task familiarisation

B

That's the beauty of good old English damp,' says one leading archaeologist, laughing. 'Thanks to the river and its tributaries, London has one of the best environments for keeping artefacts intact that anyone could hope to have. Leather, wood, and metal objects that would rot or rust away elsewhere come out of the ground here in amazingly good condition.'

C

As the soil was removed, entire streets were revealed, complete with shops, homes and yards. The whole area was in an astonishing state of preservation and more than 14,000 artefacts were found over the course of the dig. 'This was the richest haul of small finds ever to come out of a single dig in the city,' says Sadie Watson, who supervised the operation.

Answer key

40 ✔ The correct answer is **C** as before the gap Roff Smith explains how *a 12-metre deep excavation pit turned out to be one of the most significant early Roman sites ever found in London*. Then in text **C** he goes on to describe the process of revealing the *more than 14,000 artefacts (which) were found*. The description of *the richest haul* continues after the gap with more details of the *impressive trove*.

41 ✔ **B** is correct because, before the gap, Smith explains that the finds were very good quality due to a *forgotten little stream* ... which helped preserve them. In paragraph **B** this idea is supported by a leading archaeologist who agrees that *Thanks to the river and its tributaries, London has one of the best environments for keeping artefacts intact*. He goes on to explain that *... objects that would rot ... come out of the ground here in amazingly good condition*. This idea is referenced after the gap as Smith states *Despite that, not all of London's archaeology is underground*.

Go to Part 6: Activity

Part 6: Activity

Aims: To raise awareness of text structure and cohesion.

Preparation: Print a suitable Part 6 text (from a **sample paper** or coursebook). Cut the text into eight paragraphs, i.e. cut up the text where the gaps occur – you need one set of eight paragraphs for each group of four learners.

Steps:

1. Write the title of the text you have chosen on the board and ask the class to predict what they think it will be about. Don't confirm or reject their ideas as you want this to provide a motivation for reading the text. Ask a few questions on the topic to further generate interest and to provide an opportunity to share and discuss vocabulary that might help.
2. Divide the class into groups of four, sharing out the paragraphs so that each learner has two. Ask them to read their paragraphs and to write a summary of the main points in their paragraphs in one or two sentences.
3. Tell them to now work together to try to work out a logical order for the text. The person who thinks they have the first paragraph should begin by reading out their summary, then they should take it in turns to try to decide how the text is structured.
4. When they have decided on an order, ask them to compare ideas with another group explaining why they think that is the correct order.
5. Now give them the original base text to check their ideas. Encourage them to discuss the reasons for any differences in order. Was it something connected to the text, such as the use of flashbacks, or references back to an idea discussed earlier? Or a problem with a summary?
6. Feed back with the whole class before eliciting how this task can help them to get the right answers in a Part 6 task. (The focus of Part 6 is on the understanding of cohesion, coherence, text structure and global meaning – all of which they did in Steps 2–3).
7. Now give out the missing paragraphs (A–H) and ask the learners to work on their own to decide which paragraph best fits each gap. They need to think about the thematic links as well as the language that shows cohesive development – for example, words and phrases indicating time, cause and effect, contrasting arguments, paraphrasing, use of pronouns, and repetition.
8. Remind learners that there is one extra paragraph they do not need.
9. Ask them to compare their answers with a partner and to refer back to the text to explain why they have chosen that particular answer, before feedback with the whole class.



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 paraphrasing.

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 four questions from Part 7.

You are going to read extracts from an article about boredom. For questions **44–47**, choose from the sections **(A–C)**. The sections may be chosen more than once.

In which section does the writer

say that there is no remedy for some causes of boredom?	**44**	C
mention the frustration people feel at the limited role they play in a wider process?	**45**	C
illustrate his own lack of imagination?	**46**	A
clarify what boredom means to him?	**47**	B

Rhodri Marsden: The Lost Art of Boredom

It seems everyone's fed up. We're uninspired at work, and listless at home. Perhaps it's time to learn to love being bored.

A More erudite and poetic writers than me are probably able to wax lyrical about the glorious summer holidays of their youth; how the days slipped past in a sun-dappled haze while they constructed from nothing, endlessly entertaining games involving kings and queens, cats and dogs or fantasy worlds. I don't really remember mine like that. I remember, at the age of 10, looking at my friend Alan in disbelief as he replayed some pop song or other for the fifteenth time as we sat on the floor, audibly wondering what on earth we could do.

B We're reluctant to admit to being bored, mainly because of the fallacy – at least, I hope it's a fallacy – that only boring people get bored. But boredom, that almost indefinable absence of something-or-other, hangs as a backdrop to modern life – and not even a very interesting one at that. We spend huge amounts of time as passive bystanders, bemoaning our boredom and accusing pretty much everything of being boring. There have never been so many opportunities to express this, and a brief dip into the pool of social media on a Friday afternoon reveals that over the course of a single minute, some 200 people confess to being bored senseless.

Part 7: Task familiarisation

C Plenty of boredom is situative, stemming from us being obliged by circumstances to do things we'd rather not. For those of us in employment, the world of work can make us feel fairly worthless, too. We sometimes find ourselves obliged to do some incredibly unextraordinary things in return for cash. (I heard one touching story about a man who was employed as a labourer to stand on a pipe to balance it while it was set level. For two days.) Increasingly, even in supposedly cushy office jobs, there's often so much distance between our actions and the end result that it's not surprising we yearn for satisfaction. No amount of perks can distract us from this – we get bored because we'd much rather be doing something else.

Answer key

44 ✔ The correct answer is **C** as Rhodri Marsden says *Plenty of boredom is situative, stemming from us being obliged by circumstances to do things we'd rather not*. He goes on to explain that this situation is *... employment, the world of work ...* . This matches the statement in 44 that there is no remedy for some causes of boredom because we are *obliged by circumstances* to work.

45 ✔ **C** is the correct answer as the *wider process* described in the question refers to our work. Marsden observes that *there's often so much distance between our actions and the end result that it's not surprising we yearn for satisfaction*. This yearning for satisfaction equates with *the frustration* described in the question. He also illustrates this idea with the story of a man whose job was *... to stand on a pipe ... for two days*.

46 ✔**A** is correct as Marsden illustrates his lack of imagination by contrasting it with other writers who *... constructed from nothing, endlessly entertaining games involving kings and queens, cats and dogs or fantasy worlds*. He goes on to remember how boring his childhood was at times so he was *... wondering what on earth we could do*. His lack of imagination prevented him from escaping this boredom.

47 ✔ **B** is correct. Marsden clarifies what boredom means to him as he describes it as *... that almost indefinable absence of something-or-other,* [which] *hangs as a backdrop to modern life*.

Go to Part 7: Activity

Part 7: Activity

Aims: To raise awareness of the types of question in Part 7 and to practise paraphrasing.

Preparation: Print out the **Part 7: Extra activity – matching paraphrasing**.

Steps:

1. Write the title of the attached sample text, *Photography – a historical background*, on the board and get the class thinking about the topic by asking a few questions. e.g. *What images have been captured through history and pre-history? What impact has photography had in culture, science ... etc.? What might life be like without photography?*

2. Give out the **Part 7 extra activity questions 44–53** and tell learners that it is a useful strategy to underline the key ideas in the questions so that they can find paraphrases in the text. Explain that key ideas in questions 44–47 have been done as examples. Ask learners to underline key ideas in the remaining questions. Feed back with the whole class (see suggested answers in the attached answer key).

3. Give out the **text for the Part 7 extra activity**. Remind learners that the text will contain paraphrases of the key ideas in the questions and that recognising paraphrasing is the most important skill that students need in order to tackle this task. Explain that some parts of the text have already been underlined to help them and that they should first scan the text to match questions 44–47 to those underlined sections. They should then look for paraphrases in the text for the key parts of the remaining questions 48–53. Ask them to underline the paraphrases in the text as they find them.

4. Get the learners to compare their choices with a partner, making sure they explain and justify their ideas by referring back to the text, before feeding back with the whole class, again making sure the learners explain their answers by referring back to the text. As you go through the answers, highlight the way paraphrasing is used between the question and the main text (see the **answer key**).

5. Ask the learners to reflect on the task and to discuss with their partner what they found more difficult and if the strategies they practised helped them to get the right answer.



Appendix

Part 1: Task familiarisation – example exam task

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** task **B** job **C** chore **D** grind

A biographer's challenge

Writing the biography of an intellectual can be an uphill **(0)** …… . In truth, most intellectuals don't lead interesting lives. Unlikely to dabble in politics or intrigue, they tend to be rather like Adam Smith, the **(1)** …… father of modern economics.

Here is a man whose affairs of the heart were, **(2)** …… we know, non-existent. He spent most of his adult years living quietly with his mother. Little remains of his private correspondence, and what there is suggests a calm, thoroughly rational character. His only passion was buying books.

We don't even have a **(3)** …… sense of Smith's physical appearance: unlike so many of his contemporaries, he never sat for a portrait.

1	**A**	inventing	**B**	establishing	**C**	founding	**D**	initiating
2	**A**	as soon as	**B**	so long as	**C**	as well as	**D**	so far as
3	**A**	strong	**B**	deep	**C**	right	**D**	pure

Part 1: Sample exam task – full part

Part 1

For questions **1–8**, read the text below and decide which answer (**A**, **B**, **C** or **D**) best fits each gap. There is an example at the beginning (**0**).

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

Example:

0 **A** descriptive **B** imaginary **C** fabled **D** legendary

Adventure travel

Wilfred Thesinger, the **(0)** …… explorer once said, 'We live our lives second-hand'. Sadly, his words are true for far too many of us, as we **(1)** …… in front of the television, **(2)** …… in 'reality' television, living our adventures through the words and pictures of others. But it does not have to be that way – there are more opportunities than ever for taking a break from our increasingly sanitised lives and exploring not only some exotic **(3)** …… of the globe, but also our own abilities and ambitions. The kind of first-hand experience whose loss Thesinger laments is still available for anyone willing to forsake the beaten **(4)** ……, and put their mind to **(5)** …… into the less explored regions of this **(6)** …… planet. The **(7)** …… in travel in recent years has been towards what is known as adventure travel. But adventure doesn't have to involve physical exertion; be it haggling over a souvenir in Peru, or getting lost in the labyrinthine passages of a Moroccan souk, it all **(8)** …… .

1	**A** droop	**B** slump	**C** sag	**D** plunge
2	**A** captivated	**B** gripped	**C** engrossed	**D** riveted
3	**A** corner	**B** edge	**C** angle	**D** pocket
4	**A** path	**B** road	**C** track	**D** course
5	**A** turning out	**B** taking off	**C** making out	**D** dropping off
6	**A** wide	**B** diverse	**C** mixed	**D** different
7	**A** trend	**B** direction	**C** custom	**D** inclination
8	**A** fits	**B** belongs	**C** counts	**D** holds

Part 1: Sample exam task – answer key

Part 1	Answer key
1	B
2	C
3	A
4	C
5	B
6	B
7	A
8	C

Part 1: Extra activity – gap-fill sentences

Choose the correct word to complete these sentences

1. **droop / slump / sag / plunge**
   a) The shelf will _____ under the weight of those heavy books.
   b) I can see you're tired – your eyelids have started to _____.
   c) We wanted to run down to the beach and _____ into the sea.
   d) She was so tired she just wanted to _____ into a chair, exhausted.

2. **captivated / gripped / engrossed / riveted**
   a) John sat down slowly in the chair, his eyes _____ on Marta's face.
   b) She was so _____ in the book that she forgot about the cookies in the oven.
   c) Her singing _____ audiences everywhere.
   d) Then he turned towards me, and I was suddenly _____ by fear.

3. **corner / edge / angle / pocket**
   a) They live in a remote _____ of Scotland, miles from the nearest shop.
   b) The army controls the city apart from a _____ of resistance near the airport.
   c) She was standing at the water's _____.
   d) The picture wasn't straight – it was hanging at an _____.

4. **path / road / track / course**
   a) We live on a very busy main _____.
   b) Tiny but beautiful secluded beaches can be found off the beaten _____.
   c) When she tried to move through the doorway her _____ was blocked by a guard.
   d) The pilot requested clearance to alter _____ to avoid the storm.

Part 1 extra activity – gap-fill sentences continued

5. turning out / taking off / making out / dropping off

a) The demand for mobile phones shows no signs of _____.

b) How is Frances _____ in her new job?

c) She just felt like quitting her job and _____ to somewhere completely different.

d) Their daytrip was _____ to be a huge disappointment.

6. wide / diverse / mixed / different

a) There has been a _____ reaction to the changes, with some people in favour and others against.

b) Emily is entirely _____ from her sister.

c) New York is a very culturally _____ city.

d) They sell a _____ range of skincare products

7. trend / direction / custom / inclination

a) If I were in your situation, my _____ would be to look for another flat.

b) The last year has seen a downward _____ in oil prices.

c) They threatened to walk out if the party did not change _____.

d) In my country, it's the _____ to bow when meeting people.

8. fits / belongs / counts / holds

a) I'll just have a look, I'm sure we have something that _____ your requirements.

b) This table _____ in the sitting room – why is it in the kitchen?

c) No one could agree on what _____ as relevant experience.

d) She currently _____ the position of technical manager.

Part 1: Extra activity – gap-fill sentences answer key

1. a) The shelf will *sag* under the weight of those heavy books.
b) I can see you're tired – your eyelids have started to *droop*.
c) We wanted to run down to the beach and *plunge* into the sea.
d) She was so tired she just wanted to *slump* into a chair, exhausted.

2. a) John sat down slowly in the chair, his eyes *riveted* on Marta's face.
b) She was so *engrossed* in the book that she forgot about the cookies in the oven.
c) Her singing *captivated* audiences everywhere.
d) Then he turned towards me, and I was suddenly *gripped* by fear.

3. a) They live in a remote *corner* of Scotland, miles from the nearest shop.
b) The army controls the city apart from a *pocket* of resistance near the airport.
c) She was standing at the water's *edge*.
d) The picture wasn't straight – it was hanging at an *angle*.

4. a) We live on a very busy main *road*.
b) Tiny but beautiful secluded beaches can be found off the beaten *track*.
c) When she tried to move through the doorway her *path* was blocked by a guard.
d) The pilot requested clearance to alter *course* to avoid the storm.

5. a) The demand for mobile phones shows no signs of *dropping off*.
b) How is Frances *making out* in her new job?
c) She just felt like quitting her job and *taking off* to somewhere completely different.
d) Their daytrip was *turning out* to be a huge disappointment.

Part 1 extra activity – gap-fill sentences answer key continued

6. a) There has been a *mixed* reaction to the changes, with some people in favour and others against.

b) Emily is entirely *different* from her sister.

c) New York is a very culturally *diverse* city.

d) They sell a *wide* range of skincare products.

7. a) If I were in your situation, my *inclination* would be to look for another flat.

b) The last year has seen a downward *trend* in oil prices.

c) They threatened to walk out if the party did not change *direction*.

d) In my country, it's the *custom* to bow when meeting people.

8. a) I'll just have a look, I'm sure we have something that *fits* your requirements.

b) This table *belongs* in the sitting room – why is it in the kitchen?

c) No one could agree on what *counts* as relevant experience.

d) She currently *holds* the position of technical manager.

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)**.

Clouds

Clouds have provided food **(0)** …***for***… thought throughout history. But, in **(9)** …… to animals, every known species of **(10)** …… had been classified many times over since antiquity, clouds, certainly in the particular case of Western culture, remained unclassified until the early nineteenth century. This was when the Latin terms, currently used internationally to identify cloud formation, that is to **(11)** …… *cirrus*, *cumulus and stratus*, were proposed by an amateur meteorologist called Luke Howard.

Part 2: Extra activity – text

My new friend's a robot

In fiction robots have a personality, reality is disappointingly different. Although sophisticated to assemble cars and assist during complex surgery, modern robots are dumb automatons, of striking up relationships with their human operators.

However, change is the horizon. Engineers argue that, as robots begin to make a bigger part of society, they will need a way to interact with humans. To this end they will need artificial personalities. The big question is this: what does a synthetic companion need to have so that you want to engage it over a long period of time? Phones and computers have already shown the to which people can develop relationships with inanimate electronic objects.

Looking further engineers envisage robots helping around the house, integrating with the web to place supermarket orders. Programming the robot with a human-like persona and it the ability to learn its user's preferences, will help the person feel at ease with it. Interaction with such a digital entity in this context is more natural than sitting with a mouse and keyboard.

Part 2: Example exam task – full part and answer key

Part 2

For questions **9–16**, read the text below and think of the word which best fits each gap. Use only **one** word in each gap. There is an example at the beginning **(0)**.

Example:

O	B	U	T														

My new friend's a robot

In fiction robots have a personality, **(0)** …… reality is disappointingly different. Although sophisticated **(9)** …… to assemble cars and assist during complex surgery, modern robots are dumb automatons, **(10)** …… of striking up relationships with their human operators.

However, change is **(11)** …… the horizon. Engineers argue that, as robots begin to make **(12)** …… a bigger part of society, they will need a way to interact with humans. To this end they will need artificial personalities. The big question is this: what does a synthetic companion need to have so that you want to engage **(13)** …… it over a long period of time? Phones and computers have already shown the **(14)** …… to which people can develop relationships with inanimate electronic objects.

Looking further **(15)** …… , engineers envisage robots helping around the house, integrating with the web to place supermarket orders. Programming the robot with a human-like persona and **(16)** …… it the ability to learn its user's preferences, will help the person feel at ease with it. Interaction with such a digital entity in this context is more natural than sitting with a mouse and keyboard.

Part 2: Example exam task – answer key

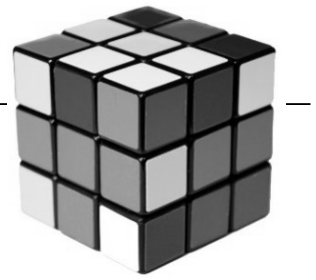
Part 2	Answer key
9	enough
10	incapable
11	on
12	up
13	with
14	extent / degree
15	ahead / forward
16	giving

Part 3: Task familiarisation – example exam task

Here is an example of four questions from Part 3.

Part 3

For questions **17–20**, 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)**.



Rubik's cube

Rubik's Cube is a game of logic that can turn into an **(0)** … ***obsession*** ….	**OBSESS**
The aim is to manipulate the cube until you end up with six faces, each of a single colour – one red, one yellow, and so on. The game calls for both mental **(17)** …… and manual dexterity. The original version of the game became	**AGILE**
an **(18)** …… sensation after its invention in the 1980s, and recent years	**NIGHT**
have witnessed a **(19)** …… of interest, not least because of the growing	**REVIVE**
popularity of 'speedcubing', a **(20)** …… form of the game.	**COMPETE**

Part 3: Extra activity – prefix dominoes game

-mature	under-	-stated	non-	-sense	en-
-force	under-	-developed	co-	-operate	un-
-willing	dis-	-appear	re-	-do	over-
-populated	ir-	-reversible	im-	-mortal	in-
-secure	un-	-convincing	en-	-danger	re-
-apply	pre-	-arrange	over-	-night	mis-
-place	en-	-code	co-	-worker	un-
-lock	dis-	-organised	pre-	-school	ir-
-responsible	in-	-valid	un-	-imaginable	in-
-accurate	under-	-go	in-	-ability	over-
-look	non-	-profit	un-	-emotional	in-
-sensitive	pre-	paid-	mis-	-speak	im-

Part 4: Task familiarisation – example exam task

Here is an example of two questions from Part 4.

Part 4

For questions **25–26**, complete the second sentence so that it has a similar meaning to the first sentence, using the word given. **Do not change the word given.** You must use between **three** and **eight** words, including the word given. Here is an example **(0)**.

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

objection

Do you …**have any objection to my watching**… you while you paint?

---

25 I'm sure Francis has no idea of the difficulty involved in organising such an event.

how

I'm sure Francis has no idea ……..……..……..……..……..…….. such an event.

26 I was completely astonished to discover there was an old well in the cellar.

complete

To ……..……..……..……..……..……..… that there was an old well in the cellar.

Part 4: Extra activity – paraphrasing

1. Divide into two teams.
2. The first team nominates a player to give the first answer. The player must produce a paraphrase of the first sentence using the word given.
3. If the person gives a correct paraphrase, their team gets two points. If there is one small mistake and the rest of the team helps to correct it, the team gets one point.
4. If your team can't make a correct sentence, it is handed over to the other team. If they can make a correct sentence, they get one point.
5. Then move on to the next sentence, reversing the order of the teams.
6. Keep the score of your team.

First sentence	Key word	Paraphrase
Not many people buy that.	demand	
I thought her skill was most impressive.	how	
Nobody expected him to resign.	came	
When she was at her most successful.	height	
Rare species could soon become extinct.	verge	
I don't want to go out.	mood	
Simon is the only child who does not enjoy swimming.	exception	
My hometown is very different now.	recognition	

Part 4: Extra activity – paraphrasing: teacher's notes and answer key

Be very generous and allow variations of the answers given in the key as long as they are grammatically correct and have the same meaning as the original.

First sentence	Key word	Paraphrase	Clues and hints
Not many people buy that.	demand	There is little demand for that./There isn't/There's not much demand for that.	*Begin with 'there …'*
I thought her skill was most impressive.	how	I was most/really impressed by/with how skilful/skilled she was/impressed with how skilful she was.	*What form can 'impressive' be changed to?*
Nobody expected him to resign.	came	His resignation came as a (complete/total) surprise.	*Start with 'his'* *If nobody expects it then it's a sur …*
When she was at her most successful.	height	At the height of her success.	*Start with 'at'* *Use noun forms*
Rare species could soon become extinct.	verge	Rare species are on the verge of extinction.	*What is a fixed expression with verge?* *Use noun forms*
I don't want to go out.	mood	I'm not in the mood for going out.	*What is a fixed expression with mood?*
Simon is the only child who does not enjoy swimming.	exception	With the exception of Simon, all (of) the siblings enjoy swimming.	*Start with 'with'*
My hometown is very different now.	recognition	My hometown has changed beyond (all) recognition.	*If something is different what happened? (it changed).* *What preposition goes between change and recognition? (beyond).*

Part 4: Example exam task – full part and answer key

Part 4

For questions **25–30**, complete the second sentence so that it has a similar meaning to the first sentence, using the word given. **Do not change the word given.** You must use between **three** and **eight** words, including the word given. Here is an example **(0)**.

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

objection

Do you …… you while you paint?

Example: **0** have any objection to my watching

---

25 It's impossible to predict how long it will take to do this job.

telling

There is ……..……..……..……..……..…….. will take.

26 Not many people buy that particular product these days.

demand

There ……..……..……..……..……..……..… that particular product these days.

27 For me, his skill as a negotiator was most impressive.

how

I was most ……..……..……..……..……..……..… negotiator he was.

28 Nobody expected Natalia to resign.

came

Natalia's ……..……..……..……..……..……..… everyone.

29 The area was completely devoid of vegetation.

whatsoever

There ……..……..……..……..……..……..… the area.

30 When he was at his most successful, the President had enormous influence.

height

At ……..……..……..……..……..……..… the President had enormous influence.

Part 4: Example exam task – answer key

	1 mark	1 mark
25	no (way/chance of) telling	how long this/the job/work
26	is	(very) little demand for
or	is not/isn't	a lot of/much (of a) demand for
27	impressed to see/by/with/at	(just) how skilled/skilful/skillful a
28	resignation/resigning/decision to resign came	as a (total/complete) surprise/shock to
29	was no/was not any vegetation	whatsoever in
or	was nothing	whatsoever growing in
30	the height of	his success

Part 5: Example exam task

Here is an example of two questions from Part 5.

You are going to read an extract from the introduction to a book about the artist, Corot. For questions **31–32**, choose the answer (**A**, **B**, **C** or **D**) which you think fits best according to the text.

Jean-Baptiste-Camille Corot (1796–1875)

Corot's career spanned more than half a century of great turmoil and transformation in French life and culture. Through it Corot worked ceaselessly, creating a prodigious and complex body of work, rich in innovation. Among landscape painters trained in the neoclassical school, Corot alone provided nourishment for the very different aesthetic of the second half of the nineteenth century. For this achievement he has been hailed as a pioneer. Yet he never rejected the principles of his earliest training, nor did the development of his art follow a simple path. It has always been difficult to grasp Corot's work as a coherent whole.

Apart from his work Corot left few clues to his outlook. The rather cloying persona, crafted by others with Corot's acquiescence late in his life, is no more than a blank mask. His statements, or rather those of his statements that his disciples chose to record, only rarely escape cliché. At work in a milieu of controversy, Corot was unusually aloof from worldly affairs and even from artistic disputes. From an early stage in his career, however, he displayed a high and searching ambition, and he persisted in it through more than two decades of indifference and even hostility to his work. For better and for worse, Corot was devoted to painting.

31 According to the writer, Corot stands out amongst landscape painters of the 'neoclassical' school because

A it is possible to trace a clear line of development in his work.
B his work provided inspiration for a later generation of artists.
C he broke away from the ideas he learned as a young artist.
D the art he produced reflected the cultural changes of the time.

32 What point is made about Corot in the second paragraph?

A He reacted badly to lack of interest in his work.
B He distrusted even his closest supporters.
C He preferred to keep a low public profile.
D He tended to fall out with other artists.

Part 5: Example exam task – full part and answer key

Part 5

You are going to read an extract from a novel. For questions **31–36**, choose the answer (**A**, **B**, **C** or **D**) which you think fits best according to the text.

Lucy gets a new job on a newspaper

It was a precarious period for her where her own fortunes were concerned. She had to rely on freelance work for six months after the quality weekly magazine folded. The regular salary cheque had always seemed derisively small, but now it was like lost riches. Doggedly, she wrote letters and telephoned and peppered editors with unsolicited articles and suggestions. Sometimes she struck lucky and got a commission. She wrote a profile of a woman politician who appreciated her fair-minded approach and tipped her off about a local government row in a complacent cathedral town. Lucy went there, investigated, talked to people and wrote a piece exposing a rich cauldron of corruption which was snapped up by a national daily newspaper. This in turn led to a commission to investigate the controversial siting of a theme park in the north of England. Her article was noticed by the features editor in search of something sharp and bracing on the heritage industry in general. She was getting a name for abrasive comment, for spotting an issue and homing in upon it. Anxiously, she scoured the press for hints of impending issues. In this trade, she saw, you needed not so much to be abreast of things as ahead of them, lying in wait for circumstance, ready to pounce.

But an article sold every week or two did not pay the bills. She began to contemplate, bleakly, a return to the treadmill of proofreading and copy-editing. And then one day she walked into the offices of the national daily which had taken her cauldron of corruption piece and whose features editor had since looked kindly upon her. Having handed over a speculative piece on the latest educational theories she'd written, she fell into conversation with an acquaintance and learned that one of the paper's regular columnists had fallen foul of the editor and departed in a cloud of dust.
The column, traditionally addressed to matters of the moment and written so as to provoke attention and controversy, was untethered, so to speak. Lucy made the necessary phone call before her nerve went.

She was asked to submit a piece as a trial run which they published. 'Great,' they said. 'We'll let you know,' they said. 'Soon,' they assured her, 'really very soon.' She chewed her nails for a fortnight; a seasoned hack was given a trial run after her; she read his contribution which, she saw with absolute clarity, was succinct, incisive and original. Or just possibly anodyne, banal and plodding.

And then, the phone call came. She'd have a weekly column with her own by-line and her photograph, postage-stamp size, next to it. There'd be a salary cheque, and perhaps fame and success to follow that. Thinking more pragmatically, she realised that the job presented her with not only a wonderful opportunity but also the inevitable pressure of keeping up with the twists and turns of events to which she must supply a perceptive commentary.

'A start,' she said to her mother, Maureen, and Bruce, her step-father. 'It's a start anyway, but they could fire me at any moment.'

'Just let them try,' said Maureen belligerently. 'I think you're better with your hair a bit shorter.
Or maybe that's not a very flattering picture. I think you're very clever. You did some lovely essays at school. I wonder if I've still got any of them somewhere.'

Later, when she was alone, Lucy thought that her appointment had probably been a piece of good fortune. She refused to allow the word luck. She was young yet, and this was something of a plum. She must have got the job on her merits, she told herself, along with whatever assistance there may have been from the inadequacies of others considered for the appointment, or the failure of further rivals to apply. What she was never to know was that in fact the editor had been on the verge of offering the column to the seasoned hack – had been about to pick up the phone – when the colleague he most disliked had walked into his office and spoken with satisfaction of the prospect of closer association with this old crony of his. The editor listened with some indignation, first at the assumption that this would be his decision, and then at the notion of these two ganging up under his nose. As soon as the colleague was out of the room he reached for the phone. And rang Lucy.

And so it began, that time during which she was so feverishly hitched to the affairs of public life that in retrospect it was to seem as though she hurtled from day to day with the onward rush of the news, denied any of the lethargy of individual existence.

31 After losing her job, how did Lucy feel about the salary she used to earn?

A She had been foolish to give it up.
B It had given her a sense of security.
C She should have appreciated it more.
D It represented a fair return for her work.

32 Lucy thinks the secret of success as a freelance journalist is to

A keep yourself informed about current affairs.
B adopt a controversial style of writing.
C identify future newsworthy situations.
D make as many contacts as possible.

33 What made Lucy decide to apply for a job on the national daily?

A She had a friend who worked there.
B She had impressed the features editor.
C She had gained a reputation for effective reporting.
D She had discovered some information about a vacancy.

34 It is suggested that Lucy's mother Maureen

A is forgetful and absent-minded.
B understands little about Lucy's job.
C has good critical judgement about writing.
D expects Lucy will have trouble with the editor.

35 On reflection, how did Lucy account for the fact that she got the job?

A She hoped it was because she deserved it.
B She was unable to understand how it happened.
C She thought her age had given her an advantage.
D She knew she was better than the many applicants.

36 The impression given of the editor is that he is

A anxious to please his colleagues.
B unable to make up his mind.
C prone to act on impulse.
D quick to take offence.

Part 5: Example exam task – full part answer key

Part 5	Answer key
31	C
32	C
33	D
34	B
35	A
36	C

Part 6: Task familiarisation – example exam task

Here is an example of two questions from Part 6.

You are going to read part of an article about archaeology in London. Two paragraphs have been removed from the article. Choose from the paragraphs **A–C** the one which fits each gap (**40–41**). There is one extra paragraph which you do not need to use.

Digging London

Roff Smith takes a look at archaeological activity in London

One of its earliest chapters came to light in 2010 at a three-acre building site in the financial district. Located in the ancient district of Cordwainer, where leather workers had plied their trade since Roman times, a 12-metre deep excavation pit turned out to be one of the most significant early Roman sites ever found in London.

40 ☐

Part of the impressive trove included nearly 400 rare wooden writing tablets, some of which still displayed legible letters, legal agreements, and financial documents. The quality of these extraordinary recent finds is thanks to a forgotten little stream called the Walbrook, which flowed through the heart of Roman Londinium on its way to the Thames. Its marshy banks and waterlogged soils preserved almost anything that fell into them.

41 ☐

Despite that, not all of London's archaeology is underground. Imposing segments of the original second-century Roman wall that once encircled the city can still be seen in places such as Tower Hill. And if you get your hair cut at the barbershop on the corner of Gracechurch Street and Leadenhall Market, you can see an arch support for the second-century Roman basilica in the basement downstairs.

A
The science of archaeology really found its feet when 19th-century engineers began building an extensive sewer system under the city. Amateur antiquarian Charles Roach Smith cast aside social convention, put on old clothes, and dropped down into the tunnels to follow the workmen. There he observed their digging, took notes, made drawings, and salvaged the few artefacts he could.

B
That's the beauty of good old English damp,' says one leading archaeologist, laughing. 'Thanks to the river and its tributaries, London has one of the best environments for keeping artefacts intact that anyone could hope to have. Leather, wood, and metal objects that would rot or rust away elsewhere come out of the ground here in amazingly good condition.'

C
As the soil was removed, entire streets were revealed, complete with shops, homes and yards. The whole area was in an astonishing state of preservation and more than 14,000 artefacts were found over the course of the dig. 'This was the richest haul of small finds ever to come out of a single dig in the city,' says Sadie Watson, who supervised the operation.

Part 7: Task familiarisation – example exam task

Here is an example of four questions from Part 7.

You are going to read extracts from an article about boredom. For questions **44–47**, choose from the sections (**A–C**). The sections may be chosen more than once.

In which section does the writer

say that there is no remedy for some causes of boredom?	**44**	
mention the frustration people feel at the limited role they play in a wider process?	**45**	
illustrate his own lack of imagination?	**46**	
clarify what boredom means to him?	**47**	

Rhodri Marsden: The Lost Art of Boredom

It seems everyone's fed up. We're uninspired at work, and listless at home. Perhaps it's time to learn to love being bored.

A More erudite and poetic writers than me are probably able to wax lyrical about the glorious summer holidays of their youth; how the days slipped past in a sun-dappled haze while they constructed from nothing, endlessly entertaining games involving kings and queens, cats and dogs or fantasy worlds. I don't really remember mine like that. I remember, at the age of 10, looking at my friend Alan in disbelief as he replayed some pop song or other for the fifteenth time as we sat on the floor, audibly wondering what on earth we could do.

B We're reluctant to admit to being bored, mainly because of the fallacy – at least, I hope it's a fallacy – that only boring people get bored. But boredom, that almost indefinable absence of something-or-other, hangs as a backdrop to modern life – and not even a very interesting one at that. We spend huge amounts of time as passive bystanders, bemoaning our boredom and accusing pretty much everything of being boring. There have never been so many opportunities to express this, and a brief dip into the pool of social media on a Friday afternoon reveals that over the course of a single minute, some 200 people confess to being bored senseless.

C Plenty of boredom is situative, stemming from us being obliged by circumstances to do things we'd rather not. For those of us in employment, the world of work can make us feel fairly worthless, too. We sometimes find ourselves obliged to do some incredibly unextraordinary things in return for cash. (I heard one touching story about a man who was employed as a labourer to stand on a pipe to balance it while it was set level. For two days.) Increasingly, even in supposedly cushy office jobs, there's often so much distance between our actions and the end result that it's not surprising we yearn for satisfaction. No amount of perks can distract us from this – we get bored because we'd much rather be doing something else.

Part 7: Extra activity – matching paraphrasing

You are going to read an extract from a book on photography.

1. Underline the key ideas in questions 48–53.
2. Match the key ideas in questions 44–47 to the underlined phrases in sections A–E in the text.
3. Then match the key ideas in the remaining questions 48–53 by finding paraphrased ideas in the text. Underline the phrases in the text which gave you the answers to questions.

Remember the exam rubric: *sections may be chosen more than once*.

In which section are the following mentioned?

the possibility that photography <u>can directly influence events in the world</u>	**44**	
the possibility that the <u>photographic image has become redundant</u>	**45**	
images being interpreted in a <u>similar way by different societies</u>	**46**	
<u>a commonly held view</u> about the relationship between <u>what is visible and how it is interpreted</u>	**47**	
the contrasts of scale that can be represented in photography	**48**	
the possibility that the techniques employed in photography today have taken the medium back to where it started	**49**	
the ability of photography to provide images that will exist for a long time	**50**	
uncertainty as to whether the main purpose of photography is to inform or to entertain	**51**	
the potential of photography to epitomise the human condition	**52**	
the view that photography was the greatest achievement in the history of visual images	**53**	

Photography

A historical background

A

Over the past one and a half centuries, photography has been used to record all aspects of human life and activity. During this relatively short history, the medium has expanded its capabilities in the recording of time and space, thus allowing human vision to be able to view the fleeting moment or to visualise both the vast and the minuscule. It has brought us images from remote areas of the world, distant parts of the solar system, as well as the social complexities and crises of modern life. Indeed, the photographic medium has provided one of the most important and influential means of capturing the essence of our being alive. Nonetheless, the recording of events by means of the visual image has a much longer history. The earliest creations of pictorial recording go as far back as the Upper Palaeolithic period of about 35,000 years ago and, although we cannot be sure of the exact purposes of the early cave paintings, pictorial images seem to be inextricably linked to human culture as we understand it.

B

Throughout the history of visual representation, questions have been raised concerning the supposed accuracy (or otherwise) of visual images, as well as their status in society. Ideas and debates concerning how we see the world and the status of its pictorial representations have been central political, philosophical and psychological issues from the time of Ancient Greece to the present-day technical revolution of the new media communications. Vision and representation have pursued interdependent trajectories, counter-influencing each other throughout history. The popular notion that 'seeing is believing' had always afforded special status to the visual image. So when the technology was invented, in the form of photography, the social and cultural impact was immense. Not only did it hold out the promise of providing a record of vision, but it had the capacity to make such representation enduring.

C

In the mid-nineteenth century, the invention of photography appeared to offer the promise of 'automatically' providing an accurate visual record. It was seen not only as the culmination of visual representation but, quite simply, the camera was regarded as a machine that could provide a fixed image. And this image was considered to be a very close approximation to that which we actually see. Because of the camera's perceived realism in its ability to replicate visual perception, it was assumed that all peoples would 'naturally' be able to understand photographs. This gave rise to the question of whether photography constituted a 'universal language'. For example, a photograph of the heavens, whether it showed the sun and moon or the constellations, would immediately be understood in any part of the world. In the face of the rapid increase in global communications, we do need at least to ask to what extent the photographic image can penetrate through cultural differences in understanding.

D

There are other questions that arise concerning the role of photography in society that have aimed to determine whether the camera operates as a mute, passive recorder of what is happening or whether it possesses the voice and power to instigate social change. We may further speculate whether the camera provides images that have a truly educational function or if it operates primarily as a source of amusement. In provoking such issues, the photographic debate reflects polarised arguments that traditionally have characterised much intellectual thought.

E

The last 170 years have witnessed an ever-increasing influence of the visual image, culminating in the global primacy of television. For photography, the new prospects and uncertainties posed by digital storage and manipulation, and the transmission of images via the internet present new challenges. It has even been suggested that we now inhabit the 'post-photographic era' – where technological and cultural change have devalued photography to such an extent that events have taken us beyond the photograph's use and value as a medium of communication. Furthermore, perhaps we should be asking if the advent of digital imagery means that photography, initially born from painting, has turned full circle and has now returned to emulating painting – its progenitor.

Part 7: Extra activity – matching paraphrasing answer key

In which section are the following mentioned?

the possibility that photography can directly influence events in the world	44	D
the possibility that the photographic image has become redundant	45	E
images being interpreted in a similar way by different societies	46	C
a commonly held view about the relationship between what is visible and how it is interpreted	47	B
the contrasts of scale that can be represented in photography	48	A
the possibility that the techniques employed in photography today have taken the medium back to where it started	49	E
the ability of photography to provide images that will exist for a long time	50	B
uncertainty as to whether the main purpose of photography is to inform or to entertain	51	D
the potential of photography to epitomise the human condition	52	A
the view that photography was the greatest achievement in the history of visual images	53	C

Part 7: Extra activity – matching paraphrasing answer key

Photography

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