

THOMSON
★



First Certificate

Practice Tests

with key

- eight complete FCE tests
- accurate exam specifications
- detailed guidance and helpful tips
- full-colour speaking section
- extra writing bank and glossary

Charles Osborne

FCE Paper 1: READING

Part	Task type and focus	Number of questions	Task format
1	Multiple matching Task focus: reading for the main ideas in a text	6 or 7	You match headings or summary sentences to each paragraph of a text.
2	Multiple choice Task focus: reading for detailed understanding of a text	7 or 8	You answer four-option multiple-choice questions on a text.
3	Gapped text Task focus: reading to understand how a text is structured	6 or 7	Paragraphs or sentences have been removed and placed in jumbled order after a text. You decide from where in the text the paragraphs or sentences have been removed.
4	Multiple matching Task focus: reading for specific information in a text	13-15	You match information to different texts or different sections of a text.

FCE Paper 2: WRITING

Part	Task type and focus	Number of questions	Task format
1	Question 1 Writing a transactional letter (formal/informal)	Part 1 is compulsory. 120-180 words	You are required to write a transactional letter based on information or prompts. The information or prompts will not exceed 250 words and may include graphic and pictorial material. Texts may include advertisements, letters, postcards, diaries, short articles, etc.
2	Questions 2-4 may include an informal letter, a formal letter, an article, a report, a discursive composition, a descriptive/narrative composition or short story. Question 5 is a two-option question based on the set books.	You have a choice from four tasks. 120-180 words	You must carry out a writing task, using appropriate style and format. The writing task will be specified in up to 70 words.

FCE Paper 3: USE OF ENGLISH

Part	Task type and focus	Number of questions	Task format
1	Multiple choice cloze Task focus: vocabulary	15	A multiple choice cloze text with 15 gaps, followed by 15 four-option questions.
2	Open cloze Task focus: grammar and vocabulary	15	A modified cloze text with 15 gaps which you must fill with the appropriate word.
3	'Key' word transformations Task focus: grammar and vocabulary	10	This task consists of ten discrete 'key' word transformations. You are asked to complete a sentence which means the same as the given sentence using the key word.
4	Error correction Task focus: grammar	15	You are asked to identify the extra, incorrect words in a 15-line text that contains errors.
5	Word formation Task focus: vocabulary	10	A text contains 10 gaps. You are asked to complete the text by making an appropriate word from the word stem you are given for each gap.

FCE Paper 4: LISTENING

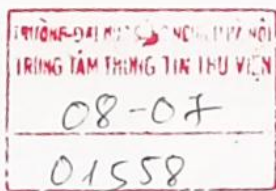
Part	Task type and focus	Number of questions	Task format
1	Multiple choice Task focus: understanding gist, main points, detail, function, location, relationships, mood, attitude, intention, feeling or opinion	8	A series of short unrelated extracts, of approximately 30 seconds each, from monologues or exchanges between interacting speakers. There is a three-option question on each extract.
2	Note taking or blank filling Task focus: understanding gist, main points, detail or specific information, or deducing meaning	10	A monologue or text involving interacting speakers, of approximately 3 minutes. The task consists of ten gap-fill questions.
3	Multiple matching Task focus: understanding gist, main points, detail, function, location, relationships, mood, attitude, intention, feeling or opinion	5	A series of short related extracts, of approximately 30 seconds each, from monologues or exchanges between interacting speakers. The multiple matching questions require selection of the correct option from a list of six.
4	Selection from 2 or 3 possible answers Task focus: understanding attitude and opinion, specific information and gist meaning	7	A monologue or text involving interacting speakers, of approximately 3 minutes. You are asked to select between 2 or 3 possible answers which could be true/false, yes/no, three-option multiple choice, which speaker said what, etc.

FCE Paper 5: SPEAKING

Part	Task format	Input	Functions
1 Interview 3 mins	The interlocutor asks each candidate to say a little about themselves.	Verbal questions	You must be able to <ul style="list-style-type: none"> • give personal information. • talk about present circumstances/past experiences. • talk about future plans.
2 Individual long turn 4 mins	Candidates compare and contrast photos given to them by the interlocutor.	Visual stimuli, with verbal rubrics	You must be able to <ul style="list-style-type: none"> • give information. • express their opinions by comparing & contrasting. • relate photos to yourself and your own experience.
3 Two-way collaborative task 3 mins	Interlocutor asks candidates to carry out a task based on visual prompts. The prompts may include photographs, line drawings, diagrams or maps.	Visual stimuli, with verbal rubrics	You must be able to <ul style="list-style-type: none"> • exchange information and opinions. • express and justify opinions. • agree, disagree or partly agree. • suggest and speculate.
4 Three-way discussion 4 mins	The interlocutor asks candidates general opinion questions about the topic covered in Part 3.	Verbal prompts	You must be able to <ul style="list-style-type: none"> • exchange information and opinions. • express and justify opinions. • agree, disagree or partly agree.

First Certificate Practice Tests

with key



Charles Osborne

THOMSON
—★—™

THOMSON



Thomson Exam Essentials: First Certificate Practice Tests Charles Osborne

Publisher: Christopher Wenger
Director of Product Development: Anita Raducanu
Director of Marketing: Amy Mabley
Editorial Manager: David Baker
Developmental Editor: Georgia Zographou/Process ELT
Production Editor: Sarah Cogliano
International Marketing Manager: Eric Bredenberg
Sr. Print Buyer: Mary Beth Hennebury

Project Manager: Howard Middle/HM ELT Services
Production Management: Process ELT

(www.process-elt.com)

Copy Editor: Process ELT

Compositor: Process ELT

Illustrator: Nick Dimitriadis

Cover/Text Designer: Studio Image & Photographic Art
(www.studio-image.com)

Printer: CTPS

Copyright © 2005 by Thomson ELT, a part of the Thomson Corporation. Thomson and the Star logo are trademarks used herein under license.

Printed in China.
3 4 5 6 7 8 9 10 09 08 07

For permission to use material from this text or product, submit a request online at www.thomsonrights.com. Any additional questions about permissions can be submitted by e-mail to thomsonrights@thomson.com

All rights reserved. No part of this work covered by the copyright hereon may be reproduced or used in any form or by any means—graphic, electronic, or mechanical, including photocopying, recording, taping, Web distribution or information storage and retrieval systems—without the written permission of the publisher.

For more information contact Thomson Learning, High Holborn House, 50/51 Bedford Row, London WC1R 4LR United Kingdom or Thomson Heinle, 25 Thomson Place, Boston, Massachusetts 02210 USA. You can visit our web site at <http://www.heinle.com>.

ISBN-13: 978-1-4130-0980-4 (with key)

ISBN-10: 1-4130-0980-8 (with key)

Text Credits

Page 8: From "Wrestling with Demons", by Simon Hattenstone. Copyright © THE GUARDIAN 2003. **Page 28:** From "How I Came to Envy the Country Mice", by Diana Athill, THE GUARDIAN. Copyright © Diana Athill 2003. **Page 46:** From "In Search of an Old Romantic", by John Walsh. This article first appeared in THE INDEPENDENT. Copyright © 2004. **Page 64:** From "Mobile Phones: We Love Them, We Hate Them, but Are They about to Transform Our Lives?" by Stuart Millar. Copyright © THE GUARDIAN 2003. **Page 82:** From "Whistle while You Work", by Alex Bellos, THE GUARDIAN. Copyright © Alex Bellos 2003. **Page 100:** From "JW Marriott Jnr.: You Have a Better Experience in Your Bed", by Abigail Townsend. This article first appeared in THE INDEPENDENT. Copyright © 2004. **Page 118:** From MOUNTAINS OF THE MIND, by Robert Macfarlane. Copyright © 2003 by Robert Macfarlane. Used by permission of Pantheon Books, a division of Random House, Inc. **Page 136:** From "Thoroughly Modern Billie",s by Rachel Cooke, THE GUARDIAN. Copyright © Rachel Cooke 2004.

Photo Credits

The publishers would like to thank the following for permission to use copyright images:

Page 153, photo 1 © Brand X Pictures; page 154, photo 1 © Associated Press/John-Marshall Mantel; page 155, top right © Alaskan Express, middle left © Brand X Pictures, middle right © Image Source, bottom left © Brand X Pictures, bottom right © Corbis; page 156, photos 1 & 2 © Creatas; page 157, photo 1 © IT Stock Free, photo 2 © RubberBall; page 159, photo 1 © Corbis, photo 2 © Digital Vision; page 160, photos 1 & 2 © Brand X Pictures; page 161, middle left © Brand X Pictures, bottom left © Digital Vision; page 162, photo 1 © BananaStock, photo 2 © RubberBall; page 163, photo 1 © Corbis, photo 2 © BananaStock; page 164, top and middle left © Brand X Pictures, bottom left © BananaStock, bottom middle © Thinkstock, bottom right © Associated Press/Bayer Company; page 165, photo 1 © IndexStock, photo 2 © Stockbyte; page 166, photo 1 © Digital Vision, photo 2 © RubberBall; page 167, top © Brand X Pictures; page 168, photo 1 © Thinkstock, photo 2 © Photodisc; page 171, photo 2 © Digital Vision; page 174, photo 1 © BananaStock, photo 2 © Creatas; page 175, photo 1 © ImageState; page 176, top right © Photodisc, middle left © Thinkstock, middle right © Associated Press/Scott Troyanos, bottom left & right © Brand X Pictures; all other photographs © Painet Inc.

Contents

Section	Page
---------	------

Quickstart

Exam overview

Introduction	▶▶	4
Test 1 with guidance	▶▶	6
Test 2 with guidance	▶▶	27
Test 3 with guidance	▶▶	45
Test 4	▶▶	63
Test 5	▶▶	81
Test 6	▶▶	99
Test 7	▶▶	117
Test 8	▶▶	135
Materials for Paper 5	▶▶	153
OMR Answer sheets	▶▶	177
Glossary	▶▶	179
Writing bank	▶▶	187
Answer key	▶▶	193
Tapescripts	▶▶	209

Thomson Exam Essentials is a new series of materials for students preparing for the major EFL/ESL examinations, such as First Certificate in English (FCE), Certificate in Advanced English (CAE), Certificate of Proficiency in English (CPE), International English Language Testing System (IELTS), Test of English as a Foreign Language (TOEFL®), Test of English for International Communication (TOEIC®) and others. The series is characterised by the close attention each component pays to developing a detailed knowledge of the skills and strategies needed for success in each part or paper of the exams.

First Certificate Practice Tests helps learners become aware of FCE exam requirements, offers details about the format and language in the exam and helps learners develop exam skills necessary for success. The book also offers extensive practice in all parts of the exam, using the actual test format.

Taking the FCE Exam

The FCE is at Level 3 of the series of Cambridge ESOL Examinations: Level 1 is the Key English Test, Level 2 the Preliminary English Test, Level 4 the Certificate in Advanced English and Level 5 the Certificate of Proficiency in English. FCE is also at Level 3 of the ALTE framework (ALTE, the Association of Language Testers in Europe, promotes transactional recognition of levels of language proficiency and certification). It is also classified as being at B2 level of the Common European Framework. The FCE is widely recognised in commerce and industry, and by universities and similar educational institutions, as proof that the holder of this qualification can do office work or take a course of study in English.

The exam, which is usually held twice a year, consists of five Papers:

Paper 1, Reading (1 hour 15 minutes): Four parts with comprehension questions. Tasks include multiple matching, multiple choice and gapped texts. The focus is on understanding gist, main points, detail and structure, as well as deducing meaning.

Paper 2, Writing (1 hour 30 minutes): Two parts, each requiring candidates to produce a piece of writing – a letter, article, report, story or composition – written for a given purpose and target reader.

Paper 3, Use of English (1 hour 15 minutes): Five parts with cloze tests, word transformation, error correction and word formation tasks, focusing on grammar and vocabulary.

Paper 4, Listening (40 minutes approximately): Four parts with recorded texts and comprehension questions. Tasks include multiple choice, note taking, blank filling, multiple matching and selecting the best of 2 or 3 answers. The focus is on understanding gist, main points, detail or

specific information, as well as deducing meaning.

Paper 5, Speaking (14 minutes approximately): Four parts, generally involving two candidates and two examiners, focusing on candidates' ability to express personal and factual ability, expressing and finding out about attitudes and opinions.

Preparing for the FCE Exam

In preparing for the five Papers, the following points should be taken into account:

Reading: Candidates need to be familiar with a range of reading material, such as newspaper articles, advertisements, brochures, guides, manuals, correspondence and reports, and with different approaches to reading. It is important for them to realise that different strategies can be used for different Parts of the Reading Paper. For example, reading for gist may be the best strategy to adopt for Part 1 (matching main ideas to paragraphs), while reading to find specific information is more appropriate in Part 4, where candidates have to find out where a certain piece of information is located.

Writing: Candidates must be able to write a letter for Part 1 and either a report, story, composition, article or letter for Part 2, so practice with these types of writing is essential. Candidates should practise covering all the points provided in the input and they must display organisation and coherence, clear layout, appropriate register, control and accuracy of language.

Use of English: As well as general practice in grammar and vocabulary skills, candidates should exercise the precise skills necessary for the tasks here: the use of a word or phrase in context, how words with similar meanings are used in different collocations, accuracy with common structures, phrasal verbs and lexical phrases, awareness of common errors, such as incorrect auxiliary verbs, pronouns and articles, and the different methods of word formation.

Listening: Practice with pre-listening tasks (focusing on developing an expectation of what might be said) is essential here, as is thorough familiarity with a wide variety of spoken English, in terms of discourse types, accents, speeds and degree of background noise. Listening for different purposes should also be exercised: to get the gist or to find specific information.

Speaking: Candidates need practice in using spoken English effectively, which includes mastery of conversational skills (such as turn taking and the appropriate way to participate in a discussion), providing full but natural answers to questions, requesting clarification and speaking clearly and audibly at all times.

Further information can be obtained from the Cambridge ESOL website: www.cambridgeESOL.org.

FCE Practice Tests: contents

First Certificate Practice Tests in the **Thomson Exam Essentials** series prepares candidates for the FCE examination by providing **8 full practice tests**, accurately following the latest exam specifications.

There are **3 guided tests** at the beginning, which feature **essential tips** to practise exam strategy. These essential tips offer guidance and general strategies for approaching each task. Other tips offer advice relevant to specific questions in the guided tests. These 3 comprehensive guided tests will help students prepare for each Paper in the manner outlined above, while the following **5 tests (without guidance)** will offer students thorough practice at a realistic exam level.

The CDs or cassettes accompanying the book include the **audio materials** for Paper 4 (Listening), which have been recorded so as to accurately reflect the audio element of the actual exam.

A **writing bank** includes sample answers for the tasks in Paper 2 (Writing), writing tips in the form of **notes** and **useful phrases** and **expressions** for the particular task types. Varied **visual materials** for Paper 5 (Speaking) have also been included, while a **language bank** supplies useful phrases and expressions for use in the Speaking paper when discussing the visual material.

There is also a **glossary** for each test, explaining vocabulary from Paper 1 that is likely to be unfamiliar to students.

Clear and straightforward design simplifies use of the book. Exam overview tables ensure that key information is readily accessible, while a specially designed menu makes it easy to navigate through the different Parts and Papers of each practice test.

FCE Practice Tests: principles

In writing this book, three guiding principles have been observed:

Firstly, that it should be useful for teachers, students sitting the FCE exam for the first time and students re-sitting the exam, whether they are working alone or in a class. Students approaching FCE for the first time would be best advised to work through the book linearly, developing their skills and confidence; those re-sitting the exam can consult the overview tables to concentrate on particular areas for targeted revision. The general edition can be used by students working in a class, while the edition with answer key provides guidance and correction, ensuring that students working alone can benefit from active support while attempting these tests.

The second principle is that the questions should accurately reflect the whole range of questions found in the FCE exam. Thus the student can develop the invaluable skill of obtaining guidance as to the general content and the best way of approaching the task from the questions themselves. Seeing the questions in this light – as instructions to the candidate from the examiner, rather than intimidating challenges – also helps students feel less daunted by the whole experience of sitting a major exam like this.

The third principle is that the texts used in the practice tests should be varied, fully representative of those used in the exam and interesting. Everyone finds it easier to learn a skill if the subject matter is relevant to his or her lifestyle and interests. In choosing, editing and creating the texts here, we have done our utmost to ensure that the experience of working with this book is as stimulating and rewarding as possible.

Charles Osborne, January 2005

PAPER 1 Reading

PAPER 2 Writing

PAPER 3 Use of English

PAPER 4 Listening

PAPER 5 Speaking

Part 1

Part 2

Part 3

Part 4

You are going to read an article about videogames. Choose from the list **A–I** the most suitable heading for each part (1–7) of the article. There is one extra heading which you do not need to use. There is an example at the beginning (0).

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

- A** They don't live up to their expectations
- B** Simply not the same
- C** Heroes and villains
- D** Hidden information
- E** How to attract videogamers
- F** A growing market
- G** Not a passive viewer
- H** The power of effects
- I** Using the same setting

Essential tips

- ▶ Read the title of the text and the text quickly to see what it is about.
- ▶ Read the text again and identify the main point of each paragraph.
- ▶ Go through the list of headings and see which of the headings summarises the main point in each paragraph.
- ▶ Remember that there's an extra heading that you will not use.

Question 4: This paragraph is about game players feeling disappointed when they watch a film based on their favourite game. Which heading expresses the idea of disappointment?

Question 5: Here the writer explains that a film director shows some things and doesn't show others when making a film. Which heading expresses this idea of not showing everything?

Question 6: This paragraph is about game players controlling what happens, instead of just watching it. Can you find a heading which summarises this idea?

Films and videogames

0

E

In just a few decades the videogame industry has become a lot bigger than the film business. In terms of turnover, what is rather grandly called 'interactive entertainment' makes twice as much money as Hollywood cinema. Which of course leaves people in the film business wondering if they can harvest any of this new income. Is there any way of making films more appealing to people who play videogames?

1

Making a film out of a best-selling videogame can certainly guarantee a large audience. The success lies in the use of special effects. New videogames have stunning action sequences that rely on fantasy effects, and now films are being released with similar scenes. Gravity is discarded as heroes leap across huge gaps, while slow-motion techniques show bullets moving through the rippling air.

2

A major segment of the videogame market comprises science-fiction games, and film-makers have started to realise that they could set films in similar sci-fi future worlds. But the difficulty for the producers of Hollywood appears to be knowing where and when to stop. Any attempt to borrow more than the setting from a videogame is probably doomed.

3

There are many examples of successful film-videogame combinations. Rather than making a film using characters and stories from a videogame, the trick seems to be to make a film that has a fast-moving action sequence and then bring out a videogame based on that sequence. People who enjoyed the film will probably want to buy the videogame. This clearly creates a new market opportunity for the videogame industry.

4

Why do game players feel disappointed by films based on their favourite games? One reason is technical. Videogames can show the action from a number of perspectives easily, because everything is computer generated. But filming a sequence from twenty different cameras would cost a fortune, so it simply isn't done in the film versions – leaving the game players feeling that the film didn't look as real as the videogame.

5

Cameras matter in another sense, too. In a film the director shows you the action from certain perspectives but makes sure he doesn't show you some things to keep you in suspense. Think of your favourite thriller. You wouldn't be interested in watching the film if you knew the identity of the murderer, for instance. In films you are not supposed to have access to all the information. Suspense and mystery are essential elements of film-making.

6

This is not true for videogames. When you play a game, you have to do certain tasks to proceed to the next level. Therefore, you must be able to see everything in order to make your choices, to decide what to do next: which door to open, and so on. You must have access to all the information. You, as the player, are always in control. In the cinema you never control the action. You just sit and watch.

7

There can be some interaction between films and videogames on a number of different levels, but in the end they fulfil different needs. We go to the cinema to let someone else tell us a story, knowing we can't influence what happens at all. For all the similarities between technologies and special effects, we shouldn't forget that a story and a game are fundamentally different.

PAPER 1 Reading

Part 1

PAPER 2 Writing

Part 2

PAPER 3 Use of English

Part 3

PAPER 4 Listening

Part 4

PAPER 5 Speaking

You are going to read an article about a wrestler who became an author. For questions 8–15, choose the correct answer, A, B, C or D.

Mark your answers on the separate answer sheet.

The wrestler who became an author

Pete Watson looks like the biggest, sweetest teddy bear you ever saw. It's only when he opens his mouth that you notice the missing front teeth. Watson is a three-time world champion wrestler turned author. He was adored by fans because he was different: while other wrestlers were supreme athletes, he was just a hulk who knew how to take a hit. You could throw as many chairs as you like at Pete Watson, you could smack him repeatedly, but he wouldn't go down.

After two autobiographies and a series of children's stories, he has just written a brilliant first novel: a work of immense power and subtlety, likely to gain a wide readership. At its simplest, it is about a boy and his dad getting together after a lifetime apart, though there is far more to it than that. Was he inspired by anyone he knew? The father, he says, is based on guys he met on the road, wrestlers, friends of him, who appeared to be leading exciting lives, but deep down were pretty miserable.

- 20 Watson does not come from traditional wrestling stock. He grew up in Long Island, New York. His father was an athletics director with a PhD, his mother a physical education teacher with two master's degrees – one in literature, the other in Russian history. He was a big boy, bullied for his size. One day his neighbour had a go at him, and for the first time Watson realised he could use his weight and size instead of feeling awkward about it. It was a turning point. At college, he did a degree in communication studies. Meanwhile, he was learning professional wrestling. Did

his parents try to dissuade him? 'No. They were just really insistent that I finished college. I am pretty sure they thought I'd get hurt and quit wrestling.' But he didn't.

He looks in remarkably good condition for someone who spent 20 years in the ring. His skin is smooth and firm, there are few visible scars. 'It's amazing what retirement can do for you. I looked really rough five years ago, and now I think I look a good deal younger,' he says. People are surprised by the softness of his handshake. 'Yeah, that's the wrestler's handshake,' he says.

Do you have to be a good actor to be a good wrestler? 'I used to really resent the acting label, but it is acting. When it's really good, when you're feeling it and letting that real emotion fly, it comes closer to being real.' What did his children think when they saw him getting hurt? 'Well, they used to think I never got hurt because that's what I told them. When they got old enough to realise I did, they stopped enjoying it. That was in part what led to my decision to get out.'

Nowadays, his time is dedicated to family and books – his next novel is about boy wrestlers living on the same block, and he is also writing more children's stories. He does not think this life is different from wrestling. 'Wrestling is all about characters,' he says. 'So when my fans hear I've written a novel, I don't get the sense that they feel I've abandoned them.'

Essential tips

- ▶ Read the text first to get the general meaning. Don't worry about individual words that you don't know.
- ▶ The questions follow the same order as the relevant information in the text.
- ▶ Underline the key words in each question and in the four options.
- ▶ Look in the text for information that supports one of these options, but don't expect to find exactly the same words.

Question 8: Look at option A. It consists of two parts: he frequently lost and he was not aggressive. If an option consists of two parts, it is correct only if both parts are correct. If, for example, Pete frequently lost, but he wasn't aggressive, option A is not the correct answer.

Question 10: This is a question about vocabulary. If you don't know the meaning of the words (in this case 'stock'), you can answer the question by looking at the context. The sentences after 'traditional wrestling stock' are about his parents' professions. What's the correct option?

Question 11: An option is correct only if you can find clear support for it in the text. For instance, option C claims that Pete's parents wanted him to stop wrestling. Can you find support for that in the text? For which of the four options can you find support in the text?

- 8 What impression do we get of Pete Watson's skills as a wrestler?
- A He frequently lost because he was not very aggressive.
 - B He was too gentle and friendly to be a good wrestler.
 - C He was injured a lot because he didn't fight back.
 - D His speciality was letting his opponent hit him.
- 9 It is suggested that Pete Watson's first novel
- A is based on his own autobiography.
 - B will be popular with those who liked his autobiographies.
 - C will not only appeal to his fans.
 - D is not much more than a simple story.
- 10 What does 'traditional wrestling stock' in line 20 refer to?
- A Watson's childhood
 - B Watson's family background
 - C Watson's educational background
 - D Watson's background in athletics
- 11 What did Watson's parents feel about his interest in wrestling?
- A They were afraid he would get hurt.
 - B They insisted that he should have proper training at college.
 - C They wanted him to give up wrestling.
 - D They thought he would abandon the sport quite soon.
- 12 Pete Watson seems to be in good condition now
- A although he is now retired.
 - B in spite of being a wrestler for so long.
 - C because he stopped wrestling five years ago.
 - D and he finds this fact amazing.
- 13 How does Pete Watson regard the idea that wrestling is like acting?
- A He resents the suggestion.
 - B He thinks wrestlers aren't good actors.
 - C He has come to accept it.
 - D He doesn't think wrestling can compare to acting.
- 14 What does 'that' in line 50 refer to?
- A the fact that Pete Watson's children got older
 - B the fact that Pete Watson often got hurt
 - C the fact that Pete Watson's children no longer enjoyed watching him perform
 - D the fact that Pete Watson could not tell his children the truth
- 15 Pete Watson's present life is not so different from his past occupation because
- A his work is still connected with characters.
 - B he is writing about wrestling, his previous profession.
 - C his family are still more important than anything else.
 - D his fans still follow his career with interest.

PAPER 1 Reading

PAPER 2 Writing

PAPER 3 Use of English

PAPER 4 Listening

PAPER 5 Speaking

Part 1

Part 2

Part 3

Part 4

You are going to read a newspaper article about pop singers and groups. Seven sentences have been removed from the article. Choose from the sentences A-H the one which fits each gap (16-21). There is one extra sentence which you do not need to use. There is an example at the beginning (0).

Mark your answers on the separate answer sheet.

The Good Old Days

One of the things young people find irritating is listening to their parents going on and on about how everything was less commercialised when they were kids. 0 C

Every time another girl band or boy band appears, this older generation criticises the new group for being artificial, for not being genuine, dedicated musicians or singers.

They claim that all pop groups in the 60's and the 70's were true artists, dedicated only to their music, and then suddenly big business took control. 16

Older people who get nostalgic about the good old days of music, before manufactured music groups in the 1990's, should be reminded of The Archies. The Archies made no pretense of being a real band in the first place. 17 But this didn't stop them from having a number one hit with a song called 'Sugar Sugar', which topped the charts for four weeks in 1969.

18 Four young men answered an ad for 'four folk and rock musicians to appear in a TV series' and were then packaged as The Monkees. From the outset, it was made clear that The Monkees were hired to be television actors first and musicians second. The group wouldn't do much more than sing although the series

would give the impression that they played their own instruments.

The Monkees were real and, to a certain extent, musical. They had a string of hits, some very memorable. 19 The original material they would sing in the series was written mostly by professional songwriters. How different to a group of real, talented individuals like The Beatles!

Well, not entirely. It is often forgotten today that the manager of The Beatles, Brian Epstein, gave them the distinctive 'Beatle look' (Beatle jackets and Beatle hairstyles) and cleverly marketed their songs. If he hadn't done so, the band might never have had those early hits. 20

Things have changed dramatically in the music industry. Managers play an important role in deciding what kind of music will appeal to specific target groups and then find singers and musicians able to produce it. For the last fifty years, pop singers and groups have had managers who shaped them in an attempt to make their records big hits. 21

- A It must be obvious that this is a complete exaggeration; the music industry has always acted this way.
- B Which is hardly surprising, since the music industry is just that: an industry, aiming like all industries to make a profit.
- C The complaint often heard from people over 35 refers to commercialisation in the music industry.
- D Their music was performed by animated TV cartoon characters.
- E And then they would not have become the most influential rock band of the 20th century.
- F That decade also saw an American group appear that was a blatant attempt to copy the success of The Beatles.
- G However, they didn't write any of their own material, and their manager created every aspect of their show.
- H It's not true that everyone in the music business in the old days was an amateur who simply loved music.

Essential tips

- ▶ Look at the text to see what it is about. Even without the missing sentences, you can understand the general topic.
- ▶ Read the text before and after each gap. Try to guess what the missing information is.
- ▶ Go through the removed sentences. Try to find a link between the text and the removed sentences.
- ▶ The gapped text and the removed sentence will be on the same topic.
- ▶ Re-read the whole text to make sure it makes sense.

Question 16: The sentence before the gap claims that in the 60's and 70's artists were dedicated to their music. Which sentence option expresses the opposite idea?

Question 19: The topic in the gapped text is that professional songwriters wrote most of the songs of The Monkees. Which sentence option is on the same topic?

Question 20: The last sentence before the gap is in the third conditional, talking about what 'might never have happened'. Is there a similar sentence option?