

UNIVERSITY OF CAMBRIDGE ESOL EXAMINATIONS

English for Speakers of Other Languages

CERTIFICATE OF PROFICIENCY IN ENGLISH

0301/1

PAPER 1 Reading

DECEMBER 2009

Morning

1 hour 30 minutes

Additional materials:

Answer sheet



Time 1 hour 30 minutes

**INSTRUCTIONS TO CANDIDATES**

Do not open this question paper until you are told to do so.

**Write your name, Centre number and candidate number on your answer sheet if they are not already there.**

Read the instructions for each part of the paper carefully.

Answer all the questions.

Read the instructions on the answer sheet.

Mark your answers on the answer sheet. Use a pencil.

You **must** complete the answer sheet within the time limit.

At the end of the test, hand in both this question paper and your answer sheet.

**INFORMATION FOR CANDIDATES**

There are 40 questions on this paper.

Questions 1 – 18 carry one mark.

Questions 19 – 40 carry two marks.

## Part 1

For questions 1 – 18, read the three texts below and decide which answer (A, B, C or D) best fits each gap. Mark your answers **on the separate answer sheet**.

## Running machine

It all started with the idea that I should run a marathon. Until I bought my running machine I hadn't taken regular exercise for years. I'm three months into training now and the idea of running that sort of distance isn't that scary any more. First, I did the two-kilometre walking test that's (1) .... at helping people find a benchmark to start from. I began by walking steadily and then pushed up the speed. How fast your heart returns to its normal (2) .... after you've (3) .... yourself is one of the most important indicators of your real fitness. I've (4) .... into a routine now, walking, jogging and running on the machine. Being able to run up the stairs or nip to the paper shop in ten minutes without even getting (5) .... of breath is brilliant. And all this exercise has had another (6) .... – it's sharpened up my brain as well as my body.

- |   |             |             |            |            |
|---|-------------|-------------|------------|------------|
| 1 | A aimed     | B developed | C geared   | D meant    |
| 2 | A level     | B rank      | C position | D rate     |
| 3 | A exercised | B exerted   | C expended | D excelled |
| 4 | A settled   | B located   | C fixed    | D grounded |
| 5 | A lacking   | B lost      | C weak     | D short    |
| 6 | A prize     | B gain      | C bonus    | D premium  |

## Extract from a book review

In *Pure Pleasure*, Professor John Carey presents us with a list of the twentieth century's most enjoyable books. Reading for pleasure, not literary significance, is his criterion and there are fifty in all, each the subject of a brief essay which was originally published in a weekly newspaper column. The choices are (7) .... from all types of writing and (8) .... an engaging mixture of heavyweight and minor names. Carey frequently avoids what he terms the 'thumping masterpieces' when dealing with well-known writers, (9) .... instead for their less familiar works. The pleasure principle also requires that the books be (10) .... comprehensible, so exponents of more experimental writing are thin on the ground. Of course, books should not be judged (11) .... by their enjoyment factor, but Carey's volume (12) .... functions as an admirable guide to a fascinating range of reading.

- |    |                |               |            |            |
|----|----------------|---------------|------------|------------|
| 7  | A drawn        | B engaged     | C composed | D driven   |
| 8  | A express      | B underline   | C feature  | D signify  |
| 9  | A electing     | B favouring   | C picking  | D opting   |
| 10 | A readily      | B willingly   | C keenly   | D closely  |
| 11 | A individually | B singly      | C solely   | D uniquely |
| 12 | A regardless   | B nonetheless | C albeit   | D whereas  |

### Early computer games make a comeback

Their graphics were lousy, their soundtracks infuriating, and they invariably involved oversized fruit – usually (13) .... in the role of a deadly weapon. Yet when these primitive ancestors of today's computer games first invaded cafes and arcades in the late 1970s, their simple, addictive powers (14) .... a generation. Sadly, just a few years later, arcade classics such as Space Invaders and Pong had been consigned to the rubbish bin, superseded by the next generation of computer games. As the technology improved, the games got more sophisticated and so did people's tastes.

A few diehard fans remain, however, and the old games are (15) .... something of a revival thanks to a carefully-crafted software programme called MAME. This has now been developed to the (16) .... where, if you are so (17) .... , you can experience the fruity thrills of almost two thousand arcade classics from the (18) .... of your home PC.

- |    |            |            |            |             |
|----|------------|------------|------------|-------------|
| 13 | A set      | B cast     | C put      | D posed     |
| 14 | A hooked   | B nabbed   | C spiked   | D nailed    |
| 15 | A doing    | B boasting | C living   | D enjoying  |
| 16 | A point    | B degree   | C place    | D condition |
| 17 | A affected | B enrolled | C inclined | D enthused  |
| 18 | A facility | B comfort  | C ease     | D luxury    |

**Part 2**

You are going to read four extracts which are all concerned in some way with films and film-making. For questions **19 – 26**, choose the answer (**A, B, C** or **D**) which you think fits best according to the text. Mark your answers **on the separate answer sheet**.

---

**Going to the movies**

Going to the movies was an important and exciting part of my growing up, much as going to the movies and watching TV are to young people of today. As adolescents, my friends and I went to the movies as often as we could, and for much the same reasons this age group does today: we needed images we could emulate in forming our personalities, and we were eager to learn about those aspects of life and adulthood which were still hidden from us. Moving pictures give the illusion that it is permissible to spy upon the lives of others, which is exactly what children and adolescents love to do, to discover how adults manage their desires.

Another primary motive for attending motion pictures was our wish to escape from reality into daydreams, for which the movies provided content. Waiting for the next instalment of an exciting serial gave us something to look forward to and to fantasise about in class, instead of listening to our teachers. The cinemas to which I went as a youth were created to be true pleasure domes, very different from those of today, which are characterised by a cold functionality. As soon as one entered these old dream palaces, one felt transposed to another world. Inside, there were nooks and crannies and boxes with heavy curtains, which suggested privacy and intimacy. Here one could escape the watchful scrutiny of one's parents and all other adults, and do nothing constructive whatsoever – just daydream.

- 19** In the first paragraph, motion pictures are said to be popular with adolescents because they
- A** provide an opportunity to think like adults.
  - B** include characters who act as role models.
  - C** help them to overcome anxieties.
  - D** show unconventional behaviour.
- 20** The difference between modern cinemas and those of the writer's youth lies in
- A** the escapist nature of the films shown.
  - B** the extra facilities available now.
  - C** the attitude of the audiences.
  - D** the atmosphere of the buildings.

## Two film-makers

Stephen Frears has had a rich, mercurial career. The disparate subject matter of his films, which include *Dangerous Liaisons*, is united by Frear's fondness for full-blooded performances, and snappy dialogue and also his liking for intricate dramatic situations, hence his admiration for Hitchcock's *Notorious*, which boasts one of the most compelling triangular set-ups in screen history.

In the film, Alicia (Ingrid Bergman) is approached by a secret agent TR Devlin (Cary Grant) to trap Sebastian (Claude Rains) by wooing and wedding him, and thereafter acting as a 'mole'. But Devlin and Alicia fall for each other – a fact Devlin admits to himself only after she seems to be firmly in Sebastian's clutches.

It's not just the film's thematic richness that impresses Frears: he also singles out Hitchcock's technical brilliance, at once invisible and palpable. As he says, 'There's a scene at the end of *Notorious* when Cary Grant brings Ingrid Bergman down the stairs, just as there's a scene in *Dangerous Liaisons* when John Malkovich and Glenn Close come downstairs together, shot in close-up. It's very difficult to photograph people coming downstairs in close-up. Hitchcock must have built some very elaborately graded staircase that enabled them to move without any violent movement. Mine is just one shot that keeps developing, but in his it is a whole montage and it must have been riveting watching him decide how high the tread would be, how wide the stairs, so that you've got the movement down the stairs, without its being so violent that the heads jump in and out of the frame.'

- 21 The writer suggests that Frears is particularly attracted to Hitchcock's *Notorious* by
- A the originality of the plot.
  - B the passion of the acting.
  - C the complexity of the relationships.
  - D the variety of the subject matter.
- 22 Why does Frears refer to the staircase scene in *Dangerous Liaisons*?
- A to show that he appreciates Hitchcock's technical skill
  - B to illustrate how much he has learned from Hitchcock's work
  - C to show how technology has progressed since Hitchcock's time
  - D to illustrate the technical challenges that must be overcome by film-makers

## The New Biographical Dictionary of Film

David Thomson's monumental *Biographical Dictionary of Film* was first conceived and written at a time when, he has said, 'it was easy to be in love with cinema'. If Thomson, in the fourth and latest edition, does find himself less in love than before, it has had no discernible effect on his prose, or on his confidence. The book hitherto was always 'a' biographical dictionary, not 'the' as now. The definite article comes on the advice of his publishers, and Thomson is modest enough to regret it: part of the appeal of his dictionary is precisely its non-

definitive sense of judgement, its willingness to be perverse, unorthodox, idiosyncratic. He freely admits its omissions, blind spots and provocations, because he is first and foremost a writer, not an encyclopedist. To disagree or not with Thomson is beside the point, because we read great critics not to be told what's 'right' but to marvel at a style, and to sharpen our own analytical responses. Thomson acts as a goad as much as a guide, adapting a deeply personal sensibility to a thorough-going knowledge of his field.

23 The writer of the review implies that Thomson may have

- A become less enthusiastic about films.
- B gained in assurance with the passing of time.
- C modified the individuality of his approach.
- D encouraged others to express their views.

24 What does the writer admire about Thomson's work?

- A It fosters enthusiasm for film.
- B It provides the reader with comprehensive coverage.
- C It refines the reader's own reactions.
- D It expresses Thomson's views in clear language.

## Adapting novels

In adapting a novel for the screen there is a natural temptation to dramatise the information supplied by narrative description in the original text by turning it into dialogue, but this should be resisted. Where possible it should be translated into action, gesture, imagery. Much of it can be dispensed with altogether. The novel is bound by a code of plausibility based on cause and effect; and because the reader is in control of his reception of the text – can stop, ponder, re-read and check back – this code requires a great deal of explanation, covering of contingencies, anticipation of the reader's objections. Much of this apparatus is unnecessary in film: partly because films do not give their viewers time to think through the logical implications of what is shown; and partly because the presentation of events in them sweeps away the audience's scepticism by its vividness and immediacy.

25 According to the text, a novelist must guard against

- A over-dramatisation.
- B excessive redundancy.
- C inconsistencies in the work.
- D over-estimating his or her readers.

26 What does the writer suggest about film audiences?

- A They can easily lose track of the plot.
- B They prefer action-packed stories.
- C They are less discriminating than readers.
- D They have little opportunity to be critical.

## Part 3

You are going to read an extract from a short story by an Indian writer. Seven paragraphs have been removed from the extract. Choose from the paragraphs A – H the one which fits each gap (27 – 33). There is one extra paragraph which you do not need to use. Mark your answers **on the separate answer sheet**.

## Mrs Dutta

Mrs Dutta rarely gets a chance to be alone with her son. In the morning he is in too much of a hurry even to drink the fragrant cardamom tea which she (remembering how as a child he would always beg for a sip from her cup) offers to make him. He doesn't return until dinnertime, and afterwards he must help the children with their homework, read the paper, hear the details of his wife Shyamoli's day, watch his favourite TV crime show in order to unwind, and take out the garbage.

27

She always recites obediently for him an edited list of her day's activities and smiles when he praises her cooking. But when he says, 'Oh, well, time to turn in, another working day tomorrow,' she is racked by a vague pain, like hunger, in the region of her heart.

28

But for once she doesn't mind because they race in to give their father hurried hugs and then race back again. And she has him, her son, all to herself in a kitchen filled with the familiar, pungent odours of tamarind sauce and chopped coriander leaves. 'Khoka,' she says, calling him by the childhood name she hasn't used in years, 'I could fry you two-three hot-hot luchis, if you like.'

29

Now Mrs Dutta is telling Sagar a story. 'When you were a child, how scared you were of injections! One time, when the government doctor came to give us compulsory typhoid shots, you locked yourself in the bathroom and refused to come out. Do you remember what your father finally did? He went into the garden and caught a lizard and threw it in the bathroom

window, because you were even more scared of lizards than of shots. And in exactly one second you ran out screaming – right into the waiting doctor's arms.'

30

When he takes off his glasses to wipe them, his face is oddly young, not like a father's at all, or even a husband's, and she has to suppress an impulse to put out her hand and rub away the indentations the glasses have left on his nose. 'I'd totally forgotten,' says Sagar. 'How can you keep track of those old, old things?'

31

But as she starts to speak, the front door creaks open, and she hears the faint click of Shyamoli's high heels. Mrs Dutta rises, collecting the dirty dishes.

32

Mrs Dutta smiles her pleasure but doesn't stop. She knows Shyamoli likes to be alone with her husband at this time, and today in her happiness she does not grudge her this.

33

Somewhere behind her she hears a thud, a briefcase falling over. This surprises her. Shyamoli is always so careful with her case because it was a gift from Sagar when she was finally made a manager in her company. 'What's the matter, Molli?' Sagar walks over to give her a kiss. 'Bad day at work?' Mrs Dutta, embarrassed as always by this display of marital affection, turns toward the window, but not before she sees Shyamoli move her face away.



- A** As she waits for his reply she can feel, in the hollow of her throat, the rapid beat of her blood. And when he says yes, that would be very nice, she shuts her eyes and takes a deep breath, and it is as though merciful time has given her back her youth, that sweet, aching urgency of being needed again.
- B** A protective anger for her son surges inside Mrs Dutta, but she leaves the room silently. In her mind-letter she writes, 'Women need to be strong, not react to every little thing like this.'
- C** It is the lot of mothers to remember what no one else cares to, Mrs Dutta thinks. To tell it over and over until it is lodged, perforce, in family lore. We are the keepers of the heart's dusty corners.
- D** 'You think I've nothing to do, only sit and gossip with you?' she mock-scolds. 'I want you to know I have a very important letter to finish.'
- E** 'Call me fifteen minutes before you're ready to eat so I can fry fresh luchis for everyone,' she tells Sagar. 'You don't have to leave, Mother,' he says.
- F** So it is with the delighted air of a child who has been offered an unexpected gift that she leaves her half-written letter to greet Sagar at the door today, a good hour before Shyamoli is due back. The children are busy in the family room doing homework and watching cartoons (mostly the latter, Mrs Dutta suspects).
- G** Sagar laughs so hard that he almost upsets his tea (made with real sugar, because Mrs Dutta knows it is better for her son than that chemical powder Shyamoli likes to use). There are tears in his eyes, and Mrs Dutta, who had not dared to hope he would find her anecdote so amusing, feels gratified.
- H** In between, for he is a solicitous son, he converses with Mrs Dutta. In response to his questions she assures him that her arthritis is much better now; no, no, she's not growing bored being at home all the time; she has everything she needs – Shyamoli has been so kind – but perhaps he could pick up a few aerograms on his way back tomorrow?

## Part 4

You are going to read a newspaper article about laughter and comedy. For questions 34 – 40, choose the answer (A, B, C or D) which you think fits best according to the text. Mark your answers on the separate answer sheet.

### Laughter? It's a funny business

Some people, when hearing a joke, smile. A collection of 17 muscles around their mouth contorts and their eyes crease up. Others laugh. They emit a series of short vowel-like notes, each around 75 milliseconds long, repeated at regular intervals 210 milliseconds apart. It's a peculiar response. But then laughter is a funny business. It's part of human behaviour all over the world, irrespective of culture. It takes place whenever two or three people meet informally. It makes us less stressed, lowers our blood pressure and reduces anxiety. It's more common than eating or singing. And yet for some reason it remains one of the least understood aspects of human behaviour.

'Comedy should not be over-analysed. It is either funny or it isn't,' says British comedian Ken Dodd, who has been touring with his marathon stage show for almost 50 years. 'Laughter is a safety valve. For instance, people might come to my shows feeling miserable, but I won't let them out again until they're laughing their heads off. I want them to forget their cares and worries for a couple of hours (at least) and that's what they can do by having a good laugh. This can be measured by reaction: it starts with a titter, progresses to a chuckle and then explodes into uninhibited laughter. There is nothing like a full-blooded belly laugh.'

Matt Pritchett, award-winning cartoonist of *The Daily Telegraph*, is also weary of the analysis of comedy. His cartoons – described as the 'instant hit' of comedy – are regarded as the funniest in the business. 'It is said that there are only a few types of jokes – such as incongruities, surprises, exaggerations and slapstick. I think it's so hard to explain what makes a joke so funny and I'm not always the best judge of my own stuff,' he says. 'The disadvantage of the cartoon is that you can't set up a joke like a stand-up comic would. But then, it can be more instant. I suppose what I am doing is trying to see the flippant or absurd side of everyday situations.'

The psychoanalyst Freud saw laughter as a release – as a way of converting latent aggression into something more socially acceptable. A joke sets up a tension that is released by laughter. It also explains why people laugh when they are nervous or suddenly relieved. For the philosopher Thomas Hobbes, laughter was an expression of superiority, 'nothing else but a sudden glory arising from some sudden conception of some eminency in ourselves, by comparison with the infirmity of others, or with our own, formerly.'

According to Robert Provine, one of the world's leading authorities on laughter, traditional models of laughter may offer insights, but they are 'limited' because they put too much emphasis on humour. After studying 1,200 examples of natural laughter in the real world, he found fewer than 20 per cent were linked to humour. Most laughter follows apparently banal or humourless statements. It occurs during playful behaviour and social bonding. 'Laughter is social, being 30 times less frequent in solitary than social situations. We laugh when alone even less than we smile when alone,' says Professor Provine, the author of *Laughter: A Scientific Investigation*. 'Humour should be a footnote in the story about laughter, not vice versa.'

Jason Rutter, a sociologist, studied the reactions of the audience at dozens of stand-up comedy shows and found that only a small amount of laughter was triggered by traditional punchlines or jokes. The skills used by comedians to provoke laughter go far beyond telling jokes. According to Dr Rutter, in a comedy routine the comedian gives cues to the audience to laugh. The audience knows the rules of comedy, and usually wants to be entertained. 'Certainly jokes are important, but in a stand-up comedy routine, it's hard to say that the jokes are causing the laughter,' says Dr Rutter. 'It is the way that you tell them rather than the jokes themselves that is the most important. We recognise the rhetoric of comedy as a tool for showing us where the opportunities to laugh are. Laughter does not just happen or erupt out of a response to a joke stimulus. It is negotiated.'

'On average people laugh 18 times a day, but the spectrum is huge,' says psychologist Dr Richard Wiseman. 'Some of it is related to mood, but there may be differences in the brain that can explain why some people laugh more. Verbal humour activates the parts of the frontal cortex involved in resolving ambiguities, flexible thinking and seeing situations from a different point of view. So it could be that people who laugh more are resolving ambiguities more rapidly. Or it could be personality related. Some people find slapstick funnier than wordplay, but laugh less because there is less slapstick out there to laugh at. The people who laugh more cope better with the stress of daily life, they live longer and are healthier. Laughter also helps us to bond with people and communicate with one another and so research into humour is far from trivial.'

- 34 In the first paragraph, the writer expresses surprise at
- A our difficulty in analysing laughter.
  - B our limited knowledge about laughter.
  - C the claims made for the benefits of laughter.
  - D the complexity of the actions of smiling and laughing.
- 35 The cartoonist Matt Pritchett says that
- A the cartoons he produces have a basis in reality.
  - B the advantages of cartoons outweigh the disadvantages.
  - C his cartoons do not fit into the usual categorisations of jokes.
  - D his cartoons are designed to have lasting appeal.
- 36 Freud and Hobbes both suggested that people may laugh when
- A they realise their fears have proved groundless.
  - B they feel their situation has improved.
  - C they have identified experiences shared by others.
  - D they have come to terms with feelings of inferiority.
- 37 Robert Provine's research pointed to
- A inconsistencies in reactions to humour.
  - B a random element in what causes laughter.
  - C a strong link between laughter and relationships.
  - D differences of opinion about what constitutes humour.
- 38 What did Jason Rutter observe when he went to comedy shows?
- A Some comedians were naturally funnier than others.
  - B Audiences were not always sure why they were laughing.
  - C Audiences and performers were involved in a kind of ritual.
  - D Some performers were well-received despite not telling any jokes.
- 39 According to Dr Wiseman, it is possible that people who laugh a lot
- A are quicker at dealing with differences in meaning.
  - B tend to have unexplained fluctuations in mood.
  - C are most likely to be able to produce verbal humour.
  - D use a different part of their brains to process humour.
- 40 What point does Dr Wiseman make about laughter and personality?
- A Some people naturally have a serious outlook on life.
  - B Some people are amused by less common types of humour.
  - C Some people refuse to believe in the positive effects of laughter.
  - D Some people need to laugh more than others.