UNIVERSITY OF CAMBRIDGE ESOL EXAMINATIONS

English for Speakers of Other Languages

CERTIFICATE OF PROFICIENCY IN ENGLISH **0301/1**

PAPER 1 Reading

JUNE 2009 Morning 1 hour 30 minutes

Additional materials:
Answer sheet

8288824070

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.

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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**.

An African encounter

We landed on the lake shore and lunched there, taking **(1) ....** from the sun under the wing of the aeroplane. If you **(2) ....** out your arm into the sun, it was so hot that it hurt you. While we were having lunch, a party of Masai warriors appeared on the **(3) ....** , and approached quickly. At the feet of each of them lay and marched a small pool of shadow; these were, besides our own, the only shadows as far as the eye could **(4) ....** . When they came up to us they **(5) ....** their heads together and began to talk to one another about the aeroplane and us. After a time one of them **(6) ....** and spoke. As they could only speak Masai, and we understood little of the language, the conversation soon petered out. He stepped back to his fellows and a few minutes later they all turned their backs on us, and walked away in single file, with the wide, burning salt-plain before them.

1	**A**	defence	**B**	protection	**C**	refuge	**D**	shield
2	**A**	stretched	**B**	pulled	**C**	spread	**D**	drew
3	**A**	horizon	**B**	distance	**C**	view	**D**	background
4	**A**	perceive	**B**	see	**C**	glimpse	**D**	spot
5	**A**	pushed	**B**	fixed	**C**	put	**D**	placed
6	**A**	proceeded	**B**	progressed	**C**	advanced	**D**	arrived

Architectural history

Architectural history is like other histories in that it is concerned with understanding and finding explanations for the past. Where it differs is in the **(7) ....** of the evidence available and in the techniques that have been developed to **(8) ....** that evidence.

In its initial **(9) ....** , any historical study involves collecting facts, but facts by themselves tell us nothing. In order to make any sense of those facts they must be selected, ordered, interpreted and placed in context. History is about trying to understand the past in a critical way, its negative as well as its positive features. It is a dynamic process, not a **(10) ....** one, and the history **(11) ....** before our eyes – the present – is part of that process and informs our understanding of the past.

There will never be a time when we can claim we know all there is to know about, say, medieval architecture. That is not the purpose of the discipline. We believe that the purpose of architectural history is not only to understand the past, but also to reach an understanding of how the past and the present **(12) ....** .

7	**A**	character	**B**	nature	**C**	type	**D**	category
8	**A**	estimate	**B**	figure	**C**	evaluate	**D**	reckon
9	**A**	levels	**B**	steps	**C**	points	**D**	stages
10	**A**	stagnant	**B**	static	**C**	still	**D**	stationary
11	**A**	unwrapping	**B**	undoing	**C**	unfolding	**D**	unwinding
12	**A**	incorporate	**B**	exchange	**C**	interact	**D**	reciprocate

Using recipes

I am convinced that a recipe should not be a series of rules to be **(13) ....** to the letter, for a mind-numbingly uniform result, so when I hear someone praising a recipe from a book because it always works, my heart **(14) ....** a little. Have cooks really **(15) ....** to rely on these regimented, foolproof orders that forbid them to use their own gut **(16) ....** and common sense? To me, there are few greater pleasures than cooking without being glued to a recipe. I want to encourage you to take in the spirit of my recipes, but then to **(17) ....** from the instructions according to your ingredients and your feelings, to understand that our ingredients and our hunger are variables: they should not be subjected to formulas that are **(18) ....** in stone. I want to get you to break the rules. I want you to go with your appetite.

13	**A**	regarded	**B**	noted	**C**	followed	**D**	adopted
14	**A**	sinks	**B**	dips	**C**	hangs	**D**	slumps
15	**A**	come	**B**	happened	**C**	occurred	**D**	moved
16	**A**	urges	**B**	impulses	**C**	tendencies	**D**	feelings
17	**A**	deflect	**B**	deviate	**C**	divert	**D**	detract
18	**A**	rooted	**B**	set	**C**	planted	**D**	put

Part 2

You are going to read four extracts which are all concerned in some way with working women. 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**.

Paper Conservation

'Paper conservation is not rocket science,' Kate Armor declares, as she deftly handles a 19th-century botanical print in her studio. 'All that's needed is great care and common sense in more or less equal measure.' Many of her clients might well disagree with this understatement. Since she set up her Paper Conservation business in 1996, all manner of works of art in every conceivable state of disrepair have arrived at her workshop. When they leave, after Kate's painstaking attention, something close to a miracle appears to have happened.

Testimony to the array of diverse objects she deals with are fascinating 'before-and-after' photographs in her portfolio. The painting chewed by a dog is seamlessly repaired; the childhood portrait through which someone put their foot is once again whole; mould on an old watercolour landscape has vanished. 'It doesn't matter how far gone it is,' Kate says. One page of the portfolio is devoted to an old portrait of a young soldier. In the first snap his eyes are nondescript, green and dull. In the second, dazzlingly blue. 'All I did was wash it,' Kate explains. 'As the dirt seeped out of the back and the paper turned from brown to cream, the eyes turned blue. The picture came alive.'

19 In the first paragraph, the writer quotes Kate Armor in order to show

A her modesty about the skill she possesses.
B the great attention to detail implicit in her work.
C her misgivings about how others view her work.
D the way she responds to comments from customers.

20 The writer's tone in the piece as a whole reveals his

A scepticism about Kate's personal commitment.
B appreciation of Kate's range of abilities.
C surprise at the type of methods Kate uses.
D amusement at the attitude of Kate's customers.

Courses with Wild Horses

Whisper it softly but a new technique is being employed in leadership training. At the first ever summer school organised by the Centre for Excellence in Leadership (CEL), a new management college, wild horses were brought in to enable middle and senior managers to hone their skills. The idea is that if leaders can get a horse to respond by giving it clear instructions and gently cajoling it to do what they want, the same approach might work with humans. *line 4*

CEL brought in horse whisperer Kelly Marks to show how her communication techniques in befriending wild and disturbed horses, using body language and eye contact, can be applied to management. The thirty participants were given three tasks to perform which all involved leading difficult horses around a ring. As one participant remarked: 'It demonstrated that the best way to lead these horses is to allow them enough rein to let them progress on their own, gently *line 12* nudging them in the right direction, and using coercion as a last resort. I can *line 13* definitely see applications in a work environment. It is about giving people space. It has forced me to think more about what other people might be thinking, made me aware that my body language can give off unintentional *line 16* signals, and made me consider in greater detail what the consequences of my *line 17* actions might be.'

21 Which phrase from the text best summarises the management style advocated on the summer school?

A hone their skills (line 4)
B allow them enough rein (line 12)
C using coercion (line 13)
D unintentional signals (lines 16 – 17)

22 The participant quoted in the text found the experience of working with horses

A disturbing.
B challenging.
C enlightening.
D liberating.

Fashion designer

Fashion designer Betty Jackson is a model of restraint. She wears nothing but her own designs – 'Why would I wear anybody else's?' – and in winter nothing but black, sometimes adding touches of white in summer. She claims she does wear colour, because she sometimes wears denim, although I'm not sure that counts. It's not that she doesn't like colour – there is plenty of it in her collections – 'it's something to do with wanting to be anonymous,' she says. 'By which I don't mean to suggest I don't like to be in control. I realise I must have an ego the size of a house to do what I do, so let's not pretend otherwise.'

Having been British Designer of the Year in the 1980s, Betty Jackson fell off fashion's whimsical radar of cool during the 1990s. Since then, however, she has enjoyed a renewed cult following, attracting a new generation of celebrity clients who have brought a new buzz around the Betty Jackson label. It's hard to believe Jackson doesn't find the fickle circumstances of her return to favour irritating. There was a point, she admits, where she felt pigeonholed as last year's news, so much so that she considered putting out a collection under a different name. 'People in the industry just weren't looking at what I was doing any more. When they did see a piece, they'd say, "Is that really Betty Jackson? I didn't know she did things like that." And frankly, I could have punched them, because it's their job to know what I'm doing.'

23 In the first paragraph, the writer focuses on

- **A** Jackson's habit of making fun of herself.
- **B** a little-known fact about Jackson.
- **C** a contradiction in Jackson's character.
- **D** the way Jackson avoids answering questions directly.

24 What caused Jackson's feeling of annoyance towards fashion critics?

- **A** They misinterpreted her work.
- **B** They questioned the authenticity of her work.
- **C** They doubted the appeal of her work to ordinary people.
- **D** They did not give her work the attention she felt it deserved.

Down at Heel

The term 'down at heel' used to be applied to those whose footwear, for want of funds, was visibly in need of repair. All my shoes are 'down at heel', but far from indicating the state of my finances, this rather reflects the lack of a cobbler within striking distance of the newspaper office where I work. In the context of tight work schedules and a hectic social life, tracking down a shoemender was an easy enough task to put off. So, when a leading shoe shop launched an online shoe-repair service, I jumped for joy. As long as you place your order by midday, a courier will pick up the shoes, get them repaired and returned to you by the end of the working day. The charges reflect the level of service, of course, but that hardly came as a great surprise.

Having fulfilled the only proviso, I began to get worried, though, when I'd heard nothing by 3 pm. I rang the company, and was put through to the IT support section, where I left a message. No one got back to me, so, after a while, I rang again. A person answered, but not the one who monitors the website. He apparently had sustained a football injury, thus explaining the silence. But someone would be sent immediately. Sure enough, before long a woman arrived in a taxi and took the shoes, leaving me a rather stylish pair of slippers to pad about the office in. All of this piqued my curiosity, though. Could the sudden efficiency of the service be related as much to my vocation as to my persistence, I wondered? *line 17*

25 What does the phrase 'the only proviso' (line 17) relate to?

- **A** the level of service selected
- **B** the timing of the pick up
- **C** the placing of the order
- **D** the payment for the service

26 What conclusion did the writer reach about the level of service she eventually received?

- **A** It may not be representative.
- **B** It did not justify the prices charged.
- **C** It could not be taken seriously.
- **D** It was not worth all the effort.

Part 3

You are going to read an extract from a newspaper article. 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**.

Note Perfect

David Ward meets some extraordinarily musical schoolchildren

A 16-year-old girl sits down at a grand piano in a very ordinary classroom, pauses for a moment, then plays from memory the waltz from Schoenberg's Five Piano Pieces. This short number is the first published work in which the composer used his famous 12-tone composition technique. It is no pushover to listen to; who knows what it is like to play.

27	

Down a flight of stairs and round a corner, a small boy with a large trumpet is studiously practising as staff set out tables for lunch. In the hall along the corridor, a guest conductor in suede boots is rehearsing the school's symphony orchestra (with four harps) in Elgar's Falstaff. Music seeps through the walls, floors, doors and ceilings of the Purcell School, Britain's oldest specialist school for talented young musicians.

28	

Two thirds of the current roll of 170 pupils (aged from eight to eighteen) are boarders, and a fifth come from overseas, among them Meng Yang Pan, the pianist who is rehearsing Schoenberg. She arrived from China eighteen months ago, knowing no English. She is now fluent: 'I really like it here and have made friends,' she says. 'The teachers help me.'

29	

Indeed, many of the Purcell children have talents as formidable as hers, and similarly bright prospects. But they still manage to sound like schoolkids, especially when gathered in the dining hall for a mid-morning break. 'It's like any school, except there's a lot of musical people,' explains Anthony Strong, who plays clarinet but also does wondrous things when let loose in the technology suite and recording studio. 'I came to this school to get better at music and to improve my chances of getting into a music college. You are guaranteed to have a brilliant time here.'

30	

'My fear in coming here was that the place would be a hothouse and the children would be prima donnas,' says the head, John Tolputt, when I see him in his office after the break. 'But it isn't and they aren't. They are wonderfully supportive of each other, especially when someone has to go out and perform in public. We are trying to keep the atmosphere balanced and humane.'

31	

Purcell children wear no uniform and Tolputt says the discipline is in the music. Like everyone else, they follow the national curriculum but unlike everyone else they have a supervised instrument practice session at 7.15 am, a time when most teenagers will have kicked the alarm clock across the room and dived back under the duvet.

32	

'It takes more out of me emotionally and physically to produce a performance with a youth orchestra than with a great symphony orchestra,' he admits, when I talk to him afterwards. 'The difference is simply the business of concentration.' He keeps his band hard at it with cries of 'You're yards late!' and 'If you can play it that quiet you can play it quieter.'

33	

Quentin Poole, acting director of music, agrees. 'They have the dream of becoming top performers and that helps them cope with the practising. But we can tell them that they can perhaps achieve more as a member of a group than alone. This school is not a sausage factory for the musically proficient. We are about taking the musically talented and giving them the broadest education we can so that all the avenues – academic and musical – can be available to them when they leave.'

A 'I came here from a state school,' adds budding flautist Gary Hughes. 'I just love the music-making with friends. We are here because we want to be,' he says. While the school sees its job as nurturing precocious talents, it is keen to hang on to that air of normality.

B 'A highly musical child is often highly focused. They have learned time management at a pretty young age,' he adds. Meanwhile, next door, conductor Vernon Hadley is rehearsing the symphony orchestra in *Mignon*, a new piece by eighteen-year-old sixth-former Jean Beers. It's tricky stuff and he discusses technical matters with Jean at length.

C The rehearsals upstairs are far from optional, however. Thirty Purcell students will be playing the complete keyboard works of both Schoenberg and Webern shortly in the sternest of concerts. They have also produced some startlingly uncompromising compositions of their own.

D But the young musician shows no obvious signs of strain in negotiating these technical hurdles. At the end, the tutor picks over a few textual variants, making no concessions to his pupil's age. 'This section is marked slower, but it's still a dance,' he suggests. 'The dancers mustn't fall over.'

E He gets what he wants. In deference to the quality of the music-making, the photographer who is with me takes off his boots and creeps silently through the music stands in his socks. Practically every individual comes into this school wanting to be a soloist, apparently, and many don't see the point of playing in an orchestra. But after two days of intensive rehearsals, they begin to see the point and enjoy it.

F Schools like his (there are three more in England) are needed because music education is intensive and time-consuming. 'It's also a social thing. Children like these can feel like a fish out of water in another kind of school if they go home with a cello as other pupils are going out clubbing.'

G There's clearly self-motivation there too though. 'I started reading this piece two weeks ago, and the first time through I found the rhythm and dynamics complicated. Now I'm being shown how to see it as a romantic piece.' Later this year, it will be time for Tchaikovsky's first piano concerto with the National Schools Symphony Orchestra. A big career beckons.

H It all began in the middle of one night in 1961, when violin teacher Nancy Rapaport phoned her friend Irene Forster, head of a school in Bedford, to announce that she had had an idea. Under their direction, the Purcell School opened a year later with four pupils in London and later moved into its present building at Bushey, to the north of the city.

Part 4

You are going to read an extract from a short story. 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**.

Childhood Memories of Paris

When I try to remember the glorious, the marvellous, the lost and luminous city of Paris, I find it hard to separate the city that exists in the mind from the actual city whose streets I once trod. In Paris my mother first took me to the opera, a matinee of *La Bohème* – a Parisian tale. And there in Act One, behind the garret window, and again, in Act Four, was a painted vista of Paris rooftops just like any you could see and perhaps still can around the old quarters of the city. It had never struck me before that reality and romance could so poignantly collude with each other; so that ever afterwards I saw Paris as a palpable network of 'scenes', down to the subtle lighting of a smoky-blue winter's morning; the incarnation of something already imagined.

My mother must have been moved by the same ambiguous, uncanny reality as me, because I can recall her, only days after our arrival, saying in a rapturous, if half-startled, voice, 'Look darling, this is Paris, darling,' (I knew it was Paris, we were in Paris, we were strolling down the Champs Elysées), 'isn't it divine?' And that word, through the refining filter of Paris, is all I need to conjure up my mother: as she licked from her lips the residue of some oozing cream cake; as she held up to herself, like some flimsy, snatched-up dancing partner, a newly bought frock: 'Isn't it just divine!'

I cannot summon my father so easily. Perhaps because he was always a distant and sombre figure, outshone, first to his delight, then to his consternation, by my mother's heedless brightness. Yet I remember him once attempting to draw near – or so I think was his intention. He was standing by the fire, waiting for my mother before they left for another of his official functions. 'The thing is,' he suddenly said, slowly, with an air of weighed wisdom and of speaking aloud some uncontainable thought, 'when you are out on an adventure, you want to be at home by the fire, and when you are at home by the fire, you want to be out on an adventure.' He seemed taken aback, himself, at his own words, as if he had not known they were stored inside him. He looked self-consciously at his watch: 'Whatever can your mother be up to?'

Perhaps it was on that same evening that I had asked him, point-blank, what were we doing, what was *he* doing, here in Paris? And he'd replied, with a sort of jocular, self-effacing gravity, 'Oh – sorting out the world. You know, that sort of thing.' And what world was he sorting out? Some new, rebuilt world which would one day be revealed to the dazzlement and shame of such backsliders as Mother and me? Or some old, dream-world restored, in which men followed well-trodden paths to glory and knighthoods?

Only once can I remember his attempting to show me the sights of Paris. We had scarcely set out – our first port of call was Napoleon's tomb – when an icy shower caught us, the first of a series which would turn our jaunt into a stoical exercise. I could not help feeling how I would much rather have been with my mother. How differently she would have reacted: wrestling, laughing, with an umbrella; scurrying into the aromatic warmth of a café to have a coffee 'and two of those wicked little tarts!'

Shopping sprees with my mother in Paris! From her I learnt to see the world as a scintillating shop window. From her I learnt the delights of ogling and coveting and – by proxy and complicity – spending. Coming out with her booty, she would hug me ardently, as if it were I who had enabled her so successfully to succumb. I could have lived for, lived in that squeeze. Until I grew up and realised she might as well have been hugging herself, or a handy cushion or a spaniel.

Somewhere on my wanderings to and from school in Paris, I remember looking up from the pavement through a tall, lighted window and seeing a true vision. Three – four, five – ballerinas, dipping, stretching, balancing, raising one leg, extending one arm in that curving way ballet dancers do. I stood transfixed, entranced. How many times did I pass that window again? How many times was the blind cruelly drawn? Once I passed a café at the further end of the same street, and there, sitting at an outside table, were my ballerinas. But no longer poised, living sculptures. They were chattering young women. I drew close, feigning interest in an adjacent shop-front. Glowing faces. A sound of female glee. Two eyes, in particular, which momentarily turned on me. A crude case of my mother's shop-window lusts? But I knew it was more than that. What enthralled me was the pathos, the dignity, the ardour of rehearsal. The sublime fact that in a world so in need of being sorted out, young girls could devote themselves so strenuously to becoming swans or fairies.

34 What was the effect of the narrator's visit to the opera?

A He started exploring some of the old parts of Paris.
B He became fascinated by the illusion of the theatre.
C He came to visualise Paris as an artificial creation.
D He began to ignore the events of everyday life.

35 Why does the word 'divine' make the narrator think of his mother?

A It reminded him how little she knew of the world.
B It evoked the colourful way in which her generation spoke.
C It showed what a shallow personality she had.
D It epitomised the enjoyment she experienced in life.

36 What impression of his work did the narrator's father give him?

A It involved high level diplomacy.
B It required military organisation.
C It was something he wished to play down.
D It was more important to him than his family.

37 Why would the narrator have preferred his mother to take him on the sightseeing trip?

A He was secretly bored by the places his father wanted to see.
B He recognised his mother's gift for turning disasters into treats.
C His mother did not force him to do things that he was unwilling to do.
D His father lacked the imagination to bring places to life.

38 Looking back on shopping trips with his mother, the narrator realises

A how self-centred she was.
B how much he still owes to her.
C how empty she found her life in Paris.
D how much she needed his company.

39 The narrator implies that when he found the window blind closed, he was

A curious about what was happening in the room.
B frustrated that he could not see the dancers' beauty.
C resentful that he could not watch the end of the dance.
D hopeful that he might see the dancers in another context.

40 How did the narrator feel when he saw the ballet dancers outside the café?

A captivated by their perfection
B embarrassed by the attention that one of them paid to him
C amazed by the effort they put into such an ephemeral art
D disappointed by the ordinary look of the real women

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