

PAPER 1: READING

Part 1 (Questions 1–7)

2

Part 1

You are going to read a magazine article about an orchestra. Choose the most suitable heading from the list A-I 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** Not as silly as it sounds
B Not the original intention
C Responding to a demand
D A great discovery for many
E Leading to new ambitions
F Modest origins
G Great dedication
H Nobody is excluded
I The orchestra you can join straight away

01021_Jun03

3

Absolute Beginners

You don't need to be able to read a note of music to play in this orchestra – all it takes is a little effort and a lot of enthusiasm.

- 0** **I**
 The East London Late Starters Orchestra (ELLSO) is not the most professional orchestra in Britain, but it is seriously fun. What is more, all are welcome to join in. After each of its concerts, anyone from the audience can choose an instrument and have a go. Then the whole orchestra launch into another piece of music and the new recruits are free to play along.
- 1**
 The orchestra, now in its sixteenth year, grew out of a small scheme run by one of the local councils in east London to give children in the area the opportunity to make music. 'I shall never forget the day my daughter Kate came home from school with a cello,' ELLSO's founder Chris Surety told me. 'They'd had a couple of teachers come in and play instruments. Then they said, "Who wants one?" Everyone put up their hands, and they were each given one to take home. Music-making was seen as central to the children's education, and as a parent, I found it joyful to see it happening.'
- 2**
 Since that time, dozens, if not hundreds, of adults have felt the same thrill at handling these beautiful instruments, a lot of them for the first time in their lives. And for most, it comes as a revelation that they too can learn to play. It's never too late, and there is nothing, apart from their own inhibitions, to prevent them.
- 3**
 The idea of starting the ELLSO came about when the council invited parents to drop in for a one-hour sample lesson. 'This was not with a view to getting something going among adults,' says Chris. 'It was just to give us a better understanding of what the children were doing. But we went there, and for me that was it. I had a preliminary lesson on the cello, and I thought, "I could learn to play these instruments!"'
- 4**
 ELLSO is all about removing barriers and providing access to music in a friendly, non-competitive environment, for people of mixed abilities and of all ages and social backgrounds. Fees are based on income. The absolute beginner, on turning up, will be handed an instrument and given a brief tutorial, before being invited to play with the orchestra.
- 5**
 'Everyone,' says Chris, 'has the ability to make music.' But, of course, they have to practise, and the '60-plus members do so every Saturday morning without fail, some travelling a long way. Many of them are so eager that they also get together in the week for group practice, or have private tuition. It's something they do for personal satisfaction and for the confidence that flows from it. It is a very important part of their lives.
- 6**
 Helen Couch is 76 and hadn't played an instrument until she joined the ELLSO at the age of 67. 'I thought it must be a joke, the idea that you could play with an orchestra after a couple of hours – I thought it was the funniest thing I'd ever heard,' she admits. 'I always assumed I was musically illiterate. Well, I still am, but I love it, although it's hard work. I'm ashamed that I'm not better, but you can hide in the orchestra, and knowing that gives you confidence. We're improving as a group. Nine times out of ten we finish together now, which we didn't use to.'
- 7**
 'It's changed my life,' says Chris Surety. 'And that's what ELLSO has done for lots of other people. Not all will want to carry on learning an instrument, but if they've had a positive experience and are beginning to find out what they really do want to learn in life, it gives them confidence to move on to other things. There are a lot of people who started with ELLSO who've gone on to study for degrees and emerged in new careers.'

01021_Jun03

[Turn over

PAPER 1: READING

Part 2 (Questions 8–15)

5

8 Christine preferred not to have lunch at work because she wanted to avoid

- A her colleagues.
- B the canteen food.
- C the management.
- D the customers.

9 'Stampeded' (line 14) describes a way of

- A choosing.
- B buying.
- C talking.
- D moving.

10 Christine was particularly valuable to Mr Parker because

- A publishers' representatives liked her.
- B she knew which books would sell.
- C she had good relations with customers.
- D she had knowledge which he lacked.

11 'This' (line 21) refers to

- A the book department.
- B a confusing situation.
- C the assistants' free choice of clothes.
- D Mr Parker's attitude to customers.

12 Why did customers in the book department sometimes look uncomfortable?

- A It was unlike other bookshops.
- B The assistants watched them closely.
- C They didn't know who to pay.
- D There were no prices on the books.

13 Which word most accurately describes Christine's grey suit?

- A practical
- B fashionable
- C original
- D inexpensive

14 What was the disadvantage for Christine of the places she went to for lunch?

- A the type of food they served
- B the fact that they were crowded
- C the speed with which she had to eat
- D the type of people who ate there

15 How did Christine regard the junior members of staff?

- A She found them annoying.
- B They made her feel old.
- C She found them amusing.
- D They made her feel important.

[Turn over

01021 JUN03

4

Part 2

You are going to read an extract from a novel. For questions 8-15, 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.

There was a small breeze when Christine came out for her lunch as she usually did, even when it was raining, instead of going up to the store canteen. You could never get a table to yourself there, and whoever sat with you always wanted to complain about the shop, the customers, the management or the canteen food. Everyone at Goldwyn's seemed to have a complaint of some kind, although it was one of the best London stores to work for, and many of the staff had been there for years – some of them were long past retiring age. This was because the management let them stay on even when they were really past it, like poor old Martha, who was always trying to sell people dresses that were much too old for them.

Christine herself had been in the book department for more than four years. She had started as a junior, knocking over piles of books and breaking the till once a week in her efforts to serve customers quickly. Now she was Head Salesperson and moved calmly around the department between the bright new paperbacks, knowing that book customers liked to take their time, unlike the people who stampeded through the other parts of the shop with never a moment to spare.

She knew every book in the place, and all about the new ones before they came out. She was said to be Mr Parker's right-hand person – and heaven knows he needed one – and was sometimes asked into his office to meet a favoured publisher's representative.

The book department, partly due to Mr Parker's weak administration and partly because it was thought to be sophisticated, was the only department in Goldwyn's where you did not have to wear black. This led to some confusion as to who was an assistant and who was a customer, not untypical of bookshops, and accounted for the distressed look of people who picked up a book they wanted but were afraid of having their elbows grasped by the store detective before they could find someone to take their money.

Christine was wearing her grey suit today. She liked the grey suit. She had liked it for a long time, because she had accepted her aunt's advice that it was better to buy an expensive suit that would last than to keep buying cheap suits that looked very smart for a few weeks, until they began to wrinkle at the elbows and sag at the seat. The grey suit had been what the shop had called a 'classic', which meant that nobody would ever tum round in the street to look at it, but it would stand having its skirt taken up or let down according to the swings of fashion.

Christine liked her work, as much as one can like any job that imprisons one from nine till five-thirty. She liked Goldwyn's, but she was always glad to get away from it at lunchtime, even though it meant queuing for a table at one of the restaurants and teashops that fed the local shop-workers. Here people tended to eat with one eye on their watches and had a taste for things like pasta and puddings which were the most filling at the least cost. But Christine, once seated, enjoyed a leisurely, if lonely, sandwich.

Alice, who was her junior, was always meeting people at lunchtime. Even if it was only a man who had picked up her handkerchief in the cafeteria, she made it sound exciting, like an adventure. Alice and the other junior, Helen, were always giggling in the classics section where the customers did not go much. If Christine came along, they would suddenly look serious and pretend to be straightening books. Christine thought this should have made her feel very old, but it didn't. She was so much happier than she had been at the giggling age. She liked her authority in the book department. Sometimes, outside, she insecurely wondered how she stood in relation to the rest of the world. At Goldwyn's she was *someone*.

01021 JUN03

PAPER 1: READING

Part 3 (Questions 16–21)

6

Part 3

You are going to read a newspaper article about a chef who works in the film and TV industries. 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.

Cooking for the camera

Colin Capon works as a 'props chef'. He is responsible for preparing all the food that appears on a set during the making of a TV drama series or a film. His job came about purely by chance. The BBC phoned to ask if he knew anyone who could provide food for a film being shot on location in the east of England. Phone calls to friends and colleagues proved fruitless. 'That's when my wife, Auriel, suggested I should have a go,' says Colin. **0 H** I spent many hours in the local library not only learning all I could about the type of food that was eaten then, but the etiquette of meals as well.'

Colin has since worked on many films and TV series. 'Some films require a great deal of research,' says Colin. 'It's important that the food is as authentic as possible. A hundred years ago you would never get a bowl of perfect fruit, for instance. **16** ,

His latest project, a drama set in the 12th century, was more difficult, as history rarely records what was eaten then. 'I had to think around it and consider how people lived. **17** In addition, they ate lots of grains, vegetables and birds such as cranes, swans (we used a stuffed one on set once) and peacocks. These would be served with head and legs intact.

'As well as being historically correct, the food must also be able to withstand hot studio lights. **18** I certainly wouldn't be popular with the director if I poisoned the leading lady! The

food which is going to be eaten can stay on set for only a few hours, after which it must be replaced by fresh. If it's there merely for visual effect, it can stay until it starts to smell, though actors get fed up with looking at the same food for three days.'

Although concerned about realism, Colin sometimes finds it difficult to find the right ingredients. **19** For example, in medieval times beefroot and parsnips were eaten with their tops growing. I have to buy parsnips, then bury them in sand until they are green! Dandelions and other wild leaves are not found in the shops and the apples available may be the wrong colour and shape for the period.'

Quantities and appearance can often be as big a headache as ingredients. 'I often have to prepare vast quantities so that plates can be refilled. **20**

'Working on location means that I get to visit some beautiful places, which I enjoy, but it also means having to rely on cooking in unfamiliar kitchens, which can be a bit of a nightmare, particularly if I'm cooking difficult dishes. **21** During filming I have to work long hours and it can sometimes be boring when you have long waits between shots.'

7

A With a wedding cake or something like that, if it is cut before the director is satisfied I have to go and make it look untouched.

B Supermarkets stock most things all year round, but not always in the correct form.

C I never really paid much attention to history lessons at school and now this is one of the aspects of the work that I enjoy the most.

D Without the use of chemicals they probably looked a bit marked and oddly shaped.

E Few of them would have had an oven, so most meat would be cooked over a fire.

F The work is obviously good fun, otherwise I wouldn't do it, but it's perhaps not as glamorous as people imagine.

G And, if it is actually going to be eaten, hygiene must be considered.

H The film was set a hundred years ago and my job was to prepare the food for a dinner-party scene.

01/02/11 Jun03

[Turn over

9

Speak easy

Most of us have to speak in front of a crowd of people at some point in our lives. Here are a few guidelines that will help you address your audience with confidence.

A We have all sat through somebody mumbling a series of disconnected thoughts and wondered when it was going to end. It is important to remember how you felt for the person doing the talk. Most probably, you sympathised with them and were relieved for them when they had 'got through it'. This is important because your audience will also want the best for you. Visualise yourself delivering a witty, clever and informative presentation with the audience hanging on every word.

B 'Nobody plans to fail, they simply fail to plan.' Nowhere is this truer than in the arena of public speaking. The classic format for any talk has a beginning, a middle and an end. Think about how long you want the talk to last and plan the content of the talk to fit the right amount of time. Also, think about your audience: make sure your approach to the subject of your talk is neither too complex nor too simple for them. If you are going to use prompts, small cards are quite good as they can be discreet and relatively unnoticeable compared to large sheets of paper.

C Wherever possible, make sure you know the venue of your talk and check that people can see you and any slides or diagrams you might be using to support your points. When talking to a large group, try to keep very close to the front row as this creates a feeling of togetherness. Some of the best comedians use this closeness to encourage a feeling of secrecy, telling you things as a stage whisper in order to build this intimacy.

D It is important that you stand comfortably with both feet rooted to the floor but slightly apart. Without help.

01/02/1 Jun03

8

Part 4

You are going to read a magazine article about public speaking. For questions 22–35, choose from the sections of the article (A–F). The sections may be chosen more than once. When more than one answer is required, these may be given in any order. There is an example at the beginning (0).

Mark your answers on the separate answer sheet.

Which section(s) of the article mention(s)

- not using lengthy written notes?

0	B
---	---
- an action that may cause listeners to lose concentration?

22	
----	--
- the need to ensure that a talk is at the right level?

23	
----	--
- the fact that audiences tend to be supportive towards a speaker?

24	
----	--

25	
----	--
- a technique used by well-known entertainers?

26	
----	--
- unconscious movements that speakers may make?

27	
----	--
- the need to avoid being dependent on written notes?

28	
----	--
- the standard structure of a talk?

29	
----	--
- the physical distance between a speaker and an audience?

30	
----	--
- imagining yourself as a good speaker?

31	
----	--

32	
----	--
- the personal benefit gained from repeated rehearsals?

33	
----	--
- the need to be aware of the speed at which a talk is delivered?

34	
----	--
- the fact that an audience should have a good view?

35	
----	--

01/02/1 Jun03

PAPER 1: READING

Answer keys and answer sheet

PART ONE	PART TWO	PART THREE	PART FOUR
1 F	8 A	16 D	22 D
2 D	9 D	17 E	23 B
3 B	10 D	18 G	24 A/E
4 H	11 C	19 B	25 E/A
5 G	12 C	20 A	26 C
6 A	13 A	21 F	27 D
7 E	14 B		28 E
	15 D		29 B
			30 C
			31 A/E
			32 E/A
			33 E
			34 F
			35 C

UNIVERSITY of CAMBRIDGE
ESOL Examinations

0	1	2	3	4	5	6	7	8	9
0	1	2	3	4	5	6	7	8	9

Candidate Name _____
(Write name in CAPITALS and complete the Candidate No. grid in pencil)

Candidate Signature _____

Centre No. _____

Examination Title _____

Centre _____

Supervisor: _____
(if the candidate is ABSENT or has WITHDRAWN shade here)

Candidate Answer Sheet: FCE Paper 1 Reading

Use a pencil

Mark ONE letter for each question.
 For example, if you think B is the right answer to the question, mark your answer sheet like this:

0	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>						

Rub out any answer you wish to change with an eraser.

1	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
2	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
3	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
4	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
5	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									

6	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
7	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
8	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
9	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
10	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
11	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
12	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
13	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
14	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
15	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
16	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
17	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
18	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
19	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
20	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									

21	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
22	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
23	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
24	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
25	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
26	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
27	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
28	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
29	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
30	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
31	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
32	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
33	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
34	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									
35	A	B	C	D	E	F	G	H	I
<input type="checkbox"/>									

FCE 1 DP31809Z