

PAPER 1

READING

GENERAL DESCRIPTION

Paper format	The paper contains four parts, with a range of texts and accompanying comprehension tasks. One part may contain two or more shorter related texts.
Timing	1 hour 15 minutes.
No. of parts	4.
No. of questions	35.
Task types	Multiple matching, multiple-choice, gapped text.
Text types	From the following: newspaper and magazine articles, reports, fiction, advertisements, correspondence, messages, informational material (e.g. brochures, guides, manuals, etc.).
Length of texts	350–700 words per text: 1,900–2,300 words approximately overall.
Answer format	For all parts of this paper, candidates indicate their answers by shading the correct lozenges on an answer sheet.
Marks	Parts 1, 2 and 3 – each correct answer receives 2 marks. Part 4 – each correct answer receives 1 mark.

STRUCTURE AND TASKS

PART 1

Task type and focus	Multiple matching. Main points.
Format	A text preceded by multiple matching questions. Candidates must match prompts to elements in the text.
No. of Qs	6 or 7.

PART 2

Task type and focus	Multiple-choice. Detail, opinion, gist, deducing meaning.
Format	A text followed by four-option multiple-choice questions.
No. of Qs	7 or 8.

PART 3

Task type and focus	Gapped text. Text structure.
Format	A text from which paragraphs or sentences have been removed and placed in jumbled order after the text. Candidates must decide from where in the text the paragraphs or sentences have been removed.
No. of Qs	6 or 7.

PART 4

Task type and focus	Multiple matching, multiple-choice. Specific information, detail.
Format	A text or several short texts preceded by multiple matching questions. Candidates must match prompts to elements in the text.
No. of Qs	13–15.

The four parts of the Reading paper

■ PART 1 – MULTIPLE MATCHING

This part tests the candidates' ability to identify the main points in a text at paragraph level. One of two different tasks may appear on the paper: headings or summary sentences.



Sample task and answer key: pages 10 and 14.



Each correct answer in Part 1 receives 2 marks.

Candidates need to read the list of headings or summary sentences and look at the example heading or summary sentence. This is always the last in the list (H or I) and relates to the first paragraph. They should then decide which heading or summary sentence best fits each of the remaining paragraphs. There is one extra heading or summary sentence, which they will not need to use. Candidates should write their answers above each paragraph and only fill in the lozenges on the answer sheet when they have completed the task and checked their answers (or when they have completed the whole paper, if they prefer).

The headings are not usually taken from the original text since, in authentic articles or features, subheadings are often based on plays on words or obscure, cultural references. The use of these types of headings would not produce a fair test of reading comprehension for candidates at upper intermediate level. Consequently a blend of original and specially written headings is used to generate the task.

The summary sentences are especially written for the task, and are designed to convey the main theme of each paragraph. Secondary themes are not edited out of paragraphs unless they interfere with the task by creating overlap with other paragraphs.

The headings or summary sentences are printed in a list before the text to encourage candidates to form an impression of the main points they are looking for before they start reading the text. Candidates who prefer to read the text in detail first should, of course, feel free to do so. Different techniques suit different candidates and each can be successful.

■ PART 2 – MULTIPLE-CHOICE

This part tests candidates' detailed understanding of a text, including the opinions and attitudes expressed in it.



Sample task and answer key: pages 11 and 14.



Each correct answer in Part 2 receives 2 marks.

Candidates need to read the text closely in order to distinguish between apparently similar viewpoints, outcomes and reasons. The task may also contain questions focusing on the meaning of particular words and phrases in the text, and on reference words such as pronouns, etc.

The multiple-choice questions appear after the text. They are presented in the same order as the information in the text so that candidates can follow the development of the text as they work through the questions. The final question may require candidates to interpret an aspect of the whole text, e.g. the writer's purpose, attitude or opinion.

Candidates will need to read each question very carefully, as well as the four options, all of which may at first appear to be likely answers. The questions can be answered correctly only by referring closely to the text.

Candidates should select one option for each question and mark it in some way, e.g. by circling the letter A, B, C or D on the question paper. Once they are satisfied that they have made the appropriate selections, they should transfer their answers to the answer sheet.

■ PART 3 – GAPPED TEXT

This part tests candidates' understanding of how texts are structured and their ability to follow text development.



Sample task and answer key: pages 12 and 14.



Each correct answer in Part 3 receives 2 marks.

The task requires candidates to select from a number of options the correct extract to fit in each of six or seven gaps in a text. There are two alternative tasks: one using sentences as the options, the other using full paragraphs. There is only one correct answer for each gap.

The task consists of a gapped text followed by the extracts from the text and one further extract which does not fit in any of the gaps. Candidates need to read the gapped text first in order to gain an overall idea of the structure and the meaning of the text.

They should check the example (0) in or after the first paragraph and read the extract for it (always H or I). Then they should decide which extracts fit the other gaps, writing the appropriate letter in each gap. They should remember that

each letter may only be used once and that there is one extract that they will not need to use. When they have made their selection and checked each choice carefully, they should transfer their answers to the answer sheet.

■ PART 4 – MULTIPLE MATCHING

This part tests candidates' ability to locate specific information in a text or a group of texts.



Sample task and answer key: pages 13 and 14.



Each correct answer in Part 4 receives 1 mark.

The task consists of a series of prompts, followed by a divided long text or series of short texts. Candidates scan the text in order to decide which part of the text each prompt matches. They should read the example first and then write their answers on the question paper. Unlike Parts 1 and 3, the options may be used more than once. Sometimes there will be two or three 'matches' for one prompt. This will be indicated with separate boxes on the same line in the question paper. Once they have completed the task and checked any answers that they are doubtful about, candidates should transfer their answers to the answer sheet.

Preparation

General

- Make sure your students read as widely as possible both in class and at home. Classroom reading can include a range of reading texts from coursebooks and reading-skills books at this level. Encourage students to interact fully with each text by focusing on any pre-reading questions. These stimulate interest in the topic dealt with by the text and train students in prediction techniques.
- In the coursebooks, the questions which are set to be answered while reading the text will help students work their way round the structure of the text and interpret the meaning. Different types of questions will enable students to use different reading strategies. It is useful to encourage your students to be aware of alternative ways of dealing with texts and then decide which ones suit them best.
- It is helpful to introduce a programme of reading at home. As part of the weekly homework assignments, you could introduce a reading scheme which involves the students in providing verbal or written reviews on the texts they have read. These could include: graded readers, unabridged short stories or novels, non-fiction, newspaper and magazine articles, etc. Where possible, encourage students to follow up on their hobbies and interests by reading magazines about sport, computers, fashion, etc. in English. If these magazines

are not readily available locally, they can probably be accessed on the Internet. Research in these areas could also lead to a series of short class talks or articles for a class project.

- It is important to make sure your students are familiar with the format of the Reading paper. Train them to read the instructions carefully on the front page of the question paper and at the start of each task. The instructions give a brief context for each text and remind candidates what the task requires them to do.
- It is also important to train students to read the examples that are provided in Parts 1, 3 and 4, as these will show them how the tasks operate. This is particularly important in Part 3, where the example forms an integral part of the base text.
- Show your students how to fill in the answer sheet and give them practice in doing this in a timed exercise. Discuss with them the relative merits of transferring their answers on to the answer sheet at the end of each task or waiting until the end of the paper. If they find it difficult to complete the four tasks in the time allowed, it may be wiser to transfer answers after each task.
- When your students are familiar with the different task types, discuss with them which part(s) take them longer to complete. Following this discussion you can suggest possible timings for each task. Remind students that each task is worth approximately equal marks. The outcome of the discussion will also help you to decide which sections of the paper to focus on for further practice and possible assistance with faster reading strategies.

By part

■ PART 1

- The task is printed with the headings or summary sentences before the text to encourage candidates to form a general impression of the main points that they are looking for before they start reading the text. Some students may feel, however, that they would prefer to start with a detailed reading of the text. Encourage them to try both strategies on different texts and then discuss which approach works best for them.
- Encourage your students to keep an open mind as they work through this task. If they stick too rigidly to their first choices they may not recognise why they are having difficulty finding a heading to fit a later paragraph. They should be willing to review their earlier choices and use checking strategies to reassure themselves whether the headings fit properly.
- A helpful preparation activity might be to ask your students to find a newspaper or magazine article on a subject of their choice with six to eight paragraphs. This could be found through newspaper sites on the Internet. Ask them to make a Part 1 task out of it, i.e. by writing headings or summary sentences. The exercise of devising headings/sentences that fit only one paragraph will help them to appreciate how the task works and what clues they need to look out for when they are

doing a Part 1 task. Once you have checked and possibly amended your students' tasks the best ones could be used for a homework task.

■ PART 2

- Encourage your students to read the text carefully, before looking at the questions for this part. As three out of the four options are incorrect, there is not much point in trying to absorb them all before tackling the text. It is much more important to train students to check each option against the evidence of the text.
- Train your students to avoid 'word spotting', that is assuming that an option is correct simply because it contains a word that is also in the text. Students need to check carefully that the meaning is the same in the text and the question.
- Ask your students to check the questions which take the form of incomplete sentences very carefully. The whole sentence has to match what is written in the text and not just the phrase in option A, B, C or D.
- Make sure your students read texts in which opinions and feelings are expressed, e.g. interviews with famous people talking about how they began their careers and what made them successful, or extracts from novels which focus on characters' feelings. Multiple-choice questions are often based on opinions and feelings.

■ PART 3

- Encourage your students to read the gapped text so that they gain an overall idea of the structure and the development of the theme of the text, before starting to do the task. They should pay attention to the information and ideas before and after each gap as well as throughout the whole of the gapped text. Candidates frequently make the wrong choices by selecting options which fit the text before the gap, and neglecting to check that the text after the gap follows on smoothly.
- Give your students plenty of practice in recognising a wide range of linguistic devices which mark the logical and cohesive development of a text, e.g. words and phrases indicating time, cause and effect, exemplification, contrasting arguments, pronouns, repetition, use of verb tenses, etc. This will help them to make the logical choice between two extracts which seem rather similar at first sight.
- As in Part 2, it is important to discourage your students from relying on 'word spotting', that is assuming that if the same word, name, date etc. appears in the surrounding text as in one of the extracts, that is automatically the right option to fill the gap. Train them to check all the other linguistic clues to make sure the extract fits properly before making their final decision.

■ PART 4

- Your students will need practice in skimming and scanning texts quickly in order to prepare for Part 4. Once they are familiar with this type of task, it may be helpful to divide the class into teams and encourage the teams to 'race' against each other. Points can then be deducted for wrong answers, to encourage accuracy as well as speed.
- Make sure your students get into the habit of analysing why a particular part of the text matches a prompt. Once again, discourage them from choosing an answer on the basis of similar vocabulary alone.
- Give your students plenty of opportunity to read book and film reviews or magazine articles in which different people discuss their work, hobbies, etc. Ask students, either as a group or pair work activity or for homework, to devise their own Part 4 task based on texts you have provided or ones that they have found for themselves. Writing challenging questions will help the students understand what clues they will need to look for when working through a real Part 4 task.

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

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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.'

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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.

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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*.

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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.

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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.

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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
- a technique used by well-known entertainers? 25
- unconscious movements that speakers may make? 26
- the need to avoid being dependent on written notes? 27
- the standard structure of a talk? 28
- the physical distance between a speaker and an audience? 29
- imagining yourself as a good speaker? 30
- the personal benefit gained from repeated rehearsals? 31
- the need to be aware of the speed at which a talk is delivered? 32
- the fact that an audience should have a good view? 33
- 34
- 35

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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

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ESOL Examinations

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

Centre No.

Candidate No.

Examination Details

Candidate Name _____

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

Candidate Signature _____

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 checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input 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
2	A	B	C	D	E	F	G	H	I
3	A	B	C	D	E	F	G	H	I
4	A	B	C	D	E	F	G	H	I
5	A	B	C	D	E	F	G	H	I
6	A	B	C	D	E	F	G	H	I
7	A	B	C	D	E	F	G	H	I
8	A	B	C	D	E	F	G	H	I
9	A	B	C	D	E	F	G	H	I
10	A	B	C	D	E	F	G	H	I
11	A	B	C	D	E	F	G	H	I
12	A	B	C	D	E	F	G	H	I
13	A	B	C	D	E	F	G	H	I
14	A	B	C	D	E	F	G	H	I
15	A	B	C	D	E	F	G	H	I
16	A	B	C	D	E	F	G	H	I
17	A	B	C	D	E	F	G	H	I
18	A	B	C	D	E	F	G	H	I
19	A	B	C	D	E	F	G	H	I
20	A	B	C	D	E	F	G	H	I
21	A	B	C	D	E	F	G	H	I
22	A	B	C	D	E	F	G	H	I
23	A	B	C	D	E	F	G	H	I
24	A	B	C	D	E	F	G	H	I
25	A	B	C	D	E	F	G	H	I
26	A	B	C	D	E	F	G	H	I
27	A	B	C	D	E	F	G	H	I
28	A	B	C	D	E	F	G	H	I
29	A	B	C	D	E	F	G	H	I
30	A	B	C	D	E	F	G	H	I
31	A	B	C	D	E	F	G	H	I
32	A	B	C	D	E	F	G	H	I
33	A	B	C	D	E	F	G	H	I
34	A	B	C	D	E	F	G	H	I
35	A	B	C	D	E	F	G	H	I

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