

**UNIVERSITY OF CAMBRIDGE ESOL EXAMINATIONS**

**English for Speakers of Other Languages**

**FIRST CERTIFICATE IN ENGLISH**

**PAPER 1 Reading**

Additional materials:  
Answer sheet

**Time** 1 hour

**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 30 questions on this paper.

Questions **1 – 15** carry two marks.

Questions **16 – 30** carry one mark.

## Part 1

You are going to read a newspaper article about attending a new attraction for film fans in the US. For questions **1–8**, 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**.

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### Star for a Night

*For 45 dollars, visitors to Tinseltown Studios are treated like their Hollywood idols on Oscar night. Laurel Ives joins the would-be stars.*

It is a warm evening in Los Angeles, and I am standing in a long queue outside a fabulous-looking place called Tinseltown Studios. Nervous chatter and the noise of a distant, six-lane freeway hum in the air. Women busily re-apply their lipstick and smooth their dresses. Like me, they are hoping that they are about to get a taste of what it feels like to be a star.

We are spending an evening at one of the newest and strangest ideas dreamt up by the American entertainment industry. Tinseltown's owners, Ogden Entertainment, claim that, for one night only, they will 'turn ordinary individuals into screen legends' – and I can hardly wait.

Our evening begins at 7.30 p.m. Handing over my ticket, I walk down the long red carpet ahead. 'Fans' approach and ask for my autograph. I graciously agree. 'Reporters' ask where I got my outfit and who will star with me in my new film. On my right, a 'television crew' is interviewing two girls. A 'journalist' approaches. 'Congratulations,' she says, 'you are nominated as Best Actress tonight.'

She turns out to be one of the organisers of the event and she tells me that, along with three other nominees, I will be edited into a scene from a famous movie so that it will seem as if I am the star. The eight scenes (showing four men and four women) will then be broadcast over dinner and the Best Actress and Best Actor chosen. Nominees are chosen by staff at the beginning of the evening, on the basis of who they think looks as if they have the most guts. So why did they choose me? Suddenly, the nerves that the staff did not detect come to the surface. Coping with people who are pretending to be fans, journalists and TV crews is one thing, but being broadcast acting badly in front of 200 people? I didn't know if I could handle that. Then I and the other three nominees are

shown into a lift and taken upstairs to the studio. I am to replace Genevieve Bujold as the Queen of England in *Anne of a Thousand Days*. They show me the scene, hand me a costume and push me in front of a camera. My five lines are written onto a large white board and held in front of me. Suddenly, it is all over. Once all four nominees have been filmed, we join the rest of the 'stars' in the vast banquet room. Over the first course, videos are shown on a screen above us. The show begins with the red carpet 'interviews' filmed as we, the guests, arrived.

First up is a man called John Richardson. Is he pleased to be nominated for an award tonight, asks the 'reporter'? 'You know, being a stunt man isn't as glamorous as being an actor,' he replies. 'Most of the time, people watching the picture think that it is the actors doing the stunts, so it's good to finally get some recognition.' John's friends, who are sitting at the table next to mine, are loving his interview, applauding every time he speaks. 'Who'd have thought that, in real life, he is just a dull computer programmer?' says one of them. He is right: as more 'stars-for-a-night' are interviewed, I am struck by how competently these people express themselves.

A waiter approaches with a warning: I am about to be 'spotlighted'. I am introduced to the audience, my blushing face appears on the big screen and then, as I squirm with embarrassment in my chair, the film of me, edited (rather badly) into *Anne of a Thousand Days*, is shown. I am also handed a pre-scripted speech – with blanks so I can say a thank-you to whomever I choose – just in case I am chosen as Best Actress. However, my performance was so wooden that I don't win. Yet now that I know I won't have to make a speech, I feel a moment of real disappointment.

line 36

line 50

- 1 When the writer is waiting to go into Tinseltown Studios, she
- A thinks she has little in common with the other people.
  - B wants to find that the claim the company makes is true.
  - C fears that the event may go on for too long.
  - D is surprised by the appearance of the building.
- 2 As she goes into the building, the writer
- A gets confused as to who some of the people are.
  - B acts as if she really is a star.
  - C is unable to respond to certain questions.
  - D is impressed by some of the other visitors.
- 3 What is meant by 'guts' in line 36?
- A experience
  - B ambition
  - C energy
  - D courage
- 4 What does 'it' in line 50 refer to?
- A the filming of the writer
  - B the white board
  - C the filming of all four nominees
  - D the writer's last line
- 5 John Richardson answers the question he is asked by
- A denying an accusation.
  - B explaining a change in attitude.
  - C expressing satisfaction.
  - D admitting to being confused.
- 6 The writer notices that the other people who are interviewed
- A try to respond in the same way that John Richardson did.
  - B try to appear more interesting than they really are.
  - C have similar jobs to John Richardson's in real life.
  - D have little difficulty in giving good answers to questions.
- 7 When the writer is 'spotlighted', she
- A finds that she is unable to speak.
  - B quickly looks away from the screen.
  - C clearly feels uncomfortable.
  - D becomes convinced that she will win.
- 8 When she discovers that she has not won, the writer
- A understands why she was not chosen as the winner.
  - B is glad that she will not have to make a speech.
  - C wishes she had not agreed to be filmed.
  - D regrets not having a better part.

## Part 2

You are going to read a newspaper article about a guitar-making course. Seven sentences have been removed from the article. Choose from the sentences **A-H** the one which fits each gap (**9-15**). There is one extra sentence which you do not need to use.

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

### Guitar that's a work of art

*Tom Pretlove learns how to make his own unique instrument under expert tuition.*

When I arrive at Bailey's Guitars, where I am to spend the next five days, my first impressions are not very positive. An old shed in the corner of an industrial estate, Bailey's contains two old workbenches which sit beneath a couple of unsteady-looking shelves.

The tutor, Mark Bailey is a man in his mid-thirties. He teaches people such as me how to build their own electric guitars. **9** They shouldn't be confused either with those which come in sections for you to put together yourself, following a few simple instructions. No, Bailey's guitars are works of art, carved by hand from large pieces of wood, such as maple and mahogany.

Trained as a maker of musical instruments since the age of sixteen, Mark Bailey is passionate about his craft and is a perfectionist. 'I can't let people make any old rubbish,' he explains. **10** Yet many of them are made by people who, like me, sign up for one-week courses, having no previous experience.

There are four of us on the course this week, each working at different speeds, and Bailey goes from one to another, making sure that no mistakes are being made. His face is screwed up in total concentration. **11** So there are raised eyebrows when I ask to make the standard model. Surely I would like to add a few personal touches – wasn't that the point of coming?

With the course costing just £400 per week, these guitars work out cheaper than having one

made for you by a professional. And making your own involves plenty of choices such as the type of wood used and the colour of the varnish.

**12**

The work is divided into about 50 different tasks and Bailey has a tried and tested method for each stage of the process. Machines are used for some of the jobs. This is the first woodworking I have tackled since leaving school a decade ago, so I needed a lot of guidance.

**13** In two years, only one pupil has made such a drastic mistake that a half-finished guitar had to be thrown away.

Most of those who come to Bailey's are men, but they vary in age from teenagers to old-age pensioners. Our working day began about 9 a.m. and went on until late in the evening and I found the work unexpectedly hard and physical.

**14**

On the last evening, after fixing the various electronic parts together inside our guitars, we are ready to play them for the first time. Bailey, who claims he can only 'bash out a couple of tunes' gives each instrument a trial, mine included, playing each one with considerable style. Witnessing this brings it home to you that you've actually produced a genuine musical instrument. **15** By this time, I must admit that I'd even come to feel quite at home in the scruffy shed on the edge of the industrial estate.

- |   |  |
|---|--|
| <p><b>A</b> This means that no two guitars made on the course ever look the same.</p> <p><b>B</b> In fact, I realised that the sound of my guitar had come from all my hard work over the five days.</p> <p><b>C</b> What's more, apart from mugs full of tea to keep us going, there were few breaks, so no one had much energy left for socialising afterwards.</p> <p><b>D</b> Indeed, every guitar that comes out of Bailey's is an advertisement for the firm.</p> <p><b>E</b> Unlike me, the other participants share Bailey's fascination for anything out of the ordinary to do with guitars.</p> | <p><b>F</b> It is also his ambition to build up the name into a well-known brand.</p> <p><b>G</b> Fortunately, Bailey is particularly skilful when it comes to talking his students through each technique.</p> <p><b>H</b> These are completely different from the mass-produced guitars you buy in music shops, however.</p> |
|---|--|

### Part 3

You are going to read some book reviews. For questions **16–30**, choose from the reviews (**A–E**). The reviews may be chosen more than once.

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

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#### In which book

does the author make a number of choices which most readers would not expect?

16	
----	--

is the information organised by topic rather than place?

17	
----	--

does the author's imagination seem to take over at times?

18	
----	--

do we learn about certain professional techniques?

19	
----	--

are ordinary places made to seem more interesting?

20	
----	--

#### Which book

might help us to understand more about ourselves?

21	
----	--

covers its subject thoroughly?

22	
----	--

makes us feel some of the writer's enjoyment of the subject?

23	
----	--

introduces us to some very strange people?

24	
----	--

shows how people may try to influence others?

25	
----	--

was based on an earlier piece of work?

26	
----	--

is one of a number on a similar theme?

27	
----	--

fails to underline the connection between two aspects of its subject?

28	
----	--

shows us changes taking place at the present time?

29	
----	--

was written because of an anniversary?

30	
----	--

# Book of the Week

## **A** *Hungry for You*, by Joan Smith

Food is of monumental importance to us and yet we often tend to make its role seem unimportant. In this intriguing collection of articles, Joan Smith tries to make us realise that we should not simply take food for granted. The book shows how our choice of what we eat, how we prepare it and with whom we share it can reveal things about us. The book invites us to look at how food can be used to charm and impress people. This is a fascinating read, but be warned - you may never be able to sit down to a meal in quite the same way again.

## **B** *Rotterdam – Photographic Impressions*, by Martin Kers

Martin Kers has become famous for his photographs of the Dutch landscape and many people still feel that this is what he does best. In this book he shows that he is equally skilful in showing just how interesting a city landscape can be. The book paints a powerful picture of a modern and dynamic city. With his keen eye for contrast, Kers makes even the most uninspiring harbour scene come to life. However, it is a pity that he doesn't make more of the opportunity to show how closely the city and the harbour are related to each other. In the end, though, Kers succeeds in showing us a modern city working tirelessly on its own transformation and development.

## **C** *A Personal Journey with Martin Scorsese through American Movies*, by Martin Scorsese

This book was written as a result of a television documentary made by Martin Scorsese some years ago, at the invitation of the British Film Institute, to mark the first hundred years of cinema. Scorsese's selection of the films which have most influenced him is quite surprising. For every widely accepted classic, there is a

long-forgotten crime movie or cowboy film which, in the author's eyes, takes film-making into new territory. Scorsese's infectious delight in his subject and detailed understanding of what directors were attempting to achieve with various camera angles and styles of editing make for a fascinating read.

## **D** *Full Circle*, by Luis Sepúlveda

*Full Circle* comes from a series of books of travellers' stories brought out recently by a leading publisher. *Full Circle* is about what it calls 'a journey without any set plan' into the heart of South America. The author paints vivid, sometimes surreal, pictures of people and places where it is often difficult to tell the difference between fact and fiction. Whether he is travelling in Patagonia or in some sleepy tropical town, the author creates characters who are almost unbelievable and then places them in extraordinary situations.

## **E** *Africa: A Biography of the Continent*, by John Reader

This book is concerned not only with the Africa of European explorers, traders and colonists but with the Africa of the Africans who have been there for four million years or more. This book does not deal with Africa region by region, but rather adopts a thematic approach, dealing with specific subjects individually – crop gathering, keeping animals, iron making, trade, disease – taking examples from across almost the whole of the continent. This is a solid work of scholarship and at the end we feel that reading it has taken away the necessity of reading dozens of other books on the history and pre-history of Africa.



**Candidate Name**

If not already printed, write 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 ☐

**Centre No.**

**Candidate No.**

**Examination  
Details**

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

**Candidate Answer Sheet**

**Instructions**

Use a **PENCIL** (B or HB).

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
---	---	---	---	---	---	---	---	---

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

1	A	B	C	D	E	F	G	H
2	A	B	C	D	E	F	G	H
3	A	B	C	D	E	F	G	H
4	A	B	C	D	E	F	G	H
5	A	B	C	D	E	F	G	H
6	A	B	C	D	E	F	G	H
7	A	B	C	D	E	F	G	H
8	A	B	C	D	E	F	G	H
9	A	B	C	D	E	F	G	H
10	A	B	C	D	E	F	G	H
11	A	B	C	D	E	F	G	H
12	A	B	C	D	E	F	G	H
13	A	B	C	D	E	F	G	H
14	A	B	C	D	E	F	G	H
15	A	B	C	D	E	F	G	H
16	A	B	C	D	E	F	G	H
17	A	B	C	D	E	F	G	H
18	A	B	C	D	E	F	G	H
19	A	B	C	D	E	F	G	H
20	A	B	C	D	E	F	G	H

21	A	B	C	D	E	F	G	H
22	A	B	C	D	E	F	G	H
23	A	B	C	D	E	F	G	H
24	A	B	C	D	E	F	G	H
25	A	B	C	D	E	F	G	H
26	A	B	C	D	E	F	G	H
27	A	B	C	D	E	F	G	H
28	A	B	C	D	E	F	G	H
29	A	B	C	D	E	F	G	H
30	A	B	C	D	E	F	G	H
31	A	B	C	D	E	F	G	H
32	A	B	C	D	E	F	G	H
33	A	B	C	D	E	F	G	H
34	A	B	C	D	E	F	G	H
35	A	B	C	D	E	F	G	H
36	A	B	C	D	E	F	G	H
37	A	B	C	D	E	F	G	H
38	A	B	C	D	E	F	G	H
39	A	B	C	D	E	F	G	H
40	A	B	C	D	E	F	G	H