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ENGLISH
LANGUAGE
SCHOOL



CAMBRIDGE CERTIFICATE IN ADVANCED ENGLISH

PRE-PLACEMENT TEST

Total Pages: 11 including front page

DATE: ___ / ___ / ____

NAME: _____

TOTAL TIME:		90 MINS	
PART 1:	USE OF ENGLISH	45 MINS	/30 MARKS (2 marks each)
PART 2:	READING	25 MINS	/44 MARKS (2 marks each)
PART 3:	WRITING	20 MINS	/26 MARKS

TOTAL MARKS /100

Please scan + email your completed test to info@bbels.com.au

Good luck and be honest!

For questions **1-15**, read the text below and then decide which answer on page **3** best fits each space. Put the letter you choose for each question in the correct box on your answer sheet. The exercise begins with an example **(0)**.

Example:

0	B	__0__
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Sleep

A good night's sleep is more important than you think. An extensive **(0)** in California has found that too little sleep depresses the immune system and **(1)** premature ageing. An average night's sleep **(2)** about eight hours, but anywhere between six and ten hours is normal. Occasional bouts of insomnia, or sleeplessness, **(3)** not harmful, are a common and miserable experience. Sleeping pills, taken occasionally, can help but are rarely effective in the long **(4)** However, insomniacs can now get help from the newly-opened Sleep Disorders Centre in London where patients **(5)** instruction in good sleeping habits. Many of the rules for this are **(6)** ... sense. These include **(7)** the bedroom is quiet and avoiding caffeine and rich food in the evening. What is also **(8)** is the importance of going to bed and getting up at **(9)** times, which strengthens good sleeping habits. Anything that helps **(10)** stress (a major source of insomnia) is worth trying, from yoga to massage. The main **(11)** of yoga to insomniacs is that it teaches the **(12)** breathing that aids sleep. A good **(13)** of fitness will also help. Exercise, apart from inducing physical tiredness, also helps the immune system to **(14)** more effectively, increasing **(15)** to the colds which keep us awake during the winter nights.

- 0 **A** overview **B** study **C** research **D** analysis
- 1 **A** brings on **B** brings out **C** brings off **D** brings up
- 2 **A** endures **B** has **C** lasts **D** continues
- 3 **A** though **B** yet **C** even **D** still
- 4 **A** time **B** interval **C** term **D** period
- 5 **A** accept **B** retain **C** acquire **D** receive
- 6 **A** common **B** general **C** clear **D** practical
- 7 **A** ensuring **B** securing **C** keeping **D** confirming
- 8 **A** focused **B** pointed **C** emphasised **D** urged
- 9 **A** habitual **B** routine **C** constant **D** regular
- 10 **A** relax **B** ease **C** loosen **D** calm
- 11 **A** profit **B** assistance **C** benefit **D** improvement
- 12 **A** low **B** great **C** deep **D** full
- 13 **A** balance **B** grade **C** stage **D** level
- 14 **A** function **B** practise **C** serve **D** exercise
- 15 **A** opposition **B** resistance **C** counteraction **D** defence

Part 1. Use of English

For questions 16-30, complete the following article by writing each missing word in the space provided. Use **only one word for each space**. The exercise begins with an example (0).

Example:

0	between	__0__
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Painting Places

Young artists (0) the ages of five and sixteen were recently invited to paint one of (16) favourite locations in a national art competition. Called 'Painting Places', the competition (17) run by an environmental organisation in association with (18) BBC children's art programme. Children were asked to paint a place they considered to be in need (19) saving for future generations. The response was huge, far exceeding the expectations of the organisers. Well (20) 12,000 children entered their works of art, leaving the judges the unenviable task of finding a winner from (21) of the three age categories. Many entries were inspired (22) historic buildings, while other pictures portrayed subjects (23) ... factories, theatres and back gardens. The entries weren't (24) ... painted; many other types of artistic materials were used. Taking (25) account technical expertise, flair and originality, the judges selected fifteen finalists from (26) ... they chose the three winners. Not only (27) ... the competition result (28) some very fine entries (29) ... the artistic point of view, it also produced a wealth of images that can now be used to demonstrate exactly (30) ... young people think about their environment. They will also be used to encourage a broader awareness of the work of environmental organisations.

Answer questions **1-16** by referring to the magazine article on page **6**, in which four naturalists explain their choice of most inspiring book about the environment. **Indicate your answers below.**

For questions 1-16, answer by choosing from four naturalists (A-D). Some of the choices may be required more than once.

Which naturalist

- | | |
|-----------------------------------------------------------------------------------------------------|-----------------|
| says that the book contained a wider range of material than other books he/she owned? | 1 |
| says that the human race is often blamed for its destructive relationship with wildlife? | 2 |
| says that the book can make the organisation of a particular animal group clear to an observer? | 3 |
| praises the author's desire to make the work accessible to the non-specialist | 4 |
| explains what motivated him/her to start drawing? | 5 |
| describes experiencing a change of mood when reading the book? | 6 |
| praises the book for both its use of language and depth of feeling? | 7 |
| describes the sensory experiences evoked by the book? | 8 |
| thinks the book encouraged greater optimism about a personal skill? | 9 |
| mentions an initial reluctance to become involved in investigating environmental issues? | 10 |
| attributes the skill of the illustrator to extensive observation? | 11 |
| has come into contact with many leading environmental figures through work? | 12 |
| attributes the immediate appeal of the book to its illustrations? | 13 |
| first read the book at a time when experiencing problems? | 14 |
| Comments on the illustrator's ability to show animal behaviour through deceptively simple pictures? | 15 |
| Says that no other book has proved to be as good as the one nominated? | 16 |

Part 2: reading. Natural Books

We invited four leading naturalists to tell us about the wildlife classic that has influenced them most

A

Geoffrey Lean

At least it wasn't hard to choose the author. As an environmental journalist, one advantage of longevity is that I have had the chance to meet some of the giants who pioneered thinking in the field. Of these, none stood, indeed, still stands, taller than a small, frail woman, Barbara Ward, I can't think of anyone else more at the heart of environmental issues in post-war Europe. She has synthesised her experience of various environmental movements into her own compelling philosophy. Unwillingly 'volunteered' to cover the field, I found, as a young journalist, that she, more than anyone, made it all make sense.

Picking the book was much harder. It could have been *Only One Earth* or *Progress for a Small Planet*. But despite its title (which sounded old-fashioned, even in 1976), *The Home of Man* is, to me, Barbara's most important book. Its focus is on the explosive growth of the world's cities, but its canvas is the great themes to which she devoted her life. It is as eloquent and as impassioned a plea as exists for what we would now call 'sustainable human development'. In the hundreds of books I have read since, I have yet to meet its equal.

B

Linda Bennett

When I open the pages of *Signals for Survival* by Niko Tinbergen, I can hear the long calls of herring gulls, recall the smell of the guano in the hot sun and visualise the general hullabaloo of the colony. This book explains superbly, through words and pictures, the fascinating world of animal communication.

Read *Signals for Survival* and then watch any gull colony, and the frenzy of activity changes from apparent chaos to a highly efficient social structure. You can see which birds are partners, where the boundaries are and, later on in the season, whole families can be recognised.

A Distinguished behaviourist, Niko Tinbergen came from that rare breed of academics who wish to explain their findings to the layperson. His collaboration in this book with one of this century's most talented wildlife artists, Eric Ennion, was inspirational and has produced a book of interest to anyone with a love of wildlife. His spontaneous style of painting came from years of watching and understanding birds. With just a minimal amount of line and colour, he brings to life how one full is an aggressor, how another shows appeasement. This is the art of a true field naturalist.

C

Lee Durrell

Most definitely, *My Family and Other Animals* by Gerald Durrell is the book that has had the greatest influence on my life. Beyond the obvious reason that it ultimately led me to a wonderful husband, and an exciting career in conservation, this extraordinary book once and for all defined my devotion to the natural world.

I was doing research work into animal vocalisations in Madagascar when I first read the book. I had been there two years and was discouraged by the number of setbacks I was encountering but when, at the end of the day, I opened *My Family and Other Animals* to where I had left off the night before, the world became a brighter place. Animals, people, joy and beauty inextricably woven together – a microcosm of a world worth saving.

Many people say that our species is the worst because of the terrible things we have done to the others. But I like to think back to Gerald as a boy in *My Family and Other Animals*, looking at the world's inhabitants as a whole, a family whose members, be they good, bad or indifferent, are nevertheless so intertwined as to be inseparable. And that is a concept we all need to grasp.

D

Bruce Pearson

A copy of *The Shell Bird Book*, by James Fisher, found its way into my school library shortly after it was first published in 1966. I was drawn to it at once, especially to the 48 colour plates of birds by Eric Ennion, painted, as the jacket puts it '..... with particular skill and charm'. It was those Ennion images which captured my attention.

I already had copies of other bird books and had spent several holidays learning to identify birds. They encouraged me to begin sketching what I saw as an aid to identification. But in *The Shell Bird Book* there was so much more to feast on. As well as the glorious Ennion paintings, there were chapters on migrants and migration, a review of the history of birds in Britain, and, best of all, a chapter on birds in music, literature and art.

It was the broad span of ornithological information and the exciting images that steered me towards begin more of a generalist in my appreciation of birds and the natural world. The book made it clear that my emotional and creative response to nature was as valid and as possible as a rational and scientific one. And, as art was a stronger subject for me than maths or physics, I began to see a door opening for me.

Read the following newspaper article and answer question 23-28 on page 8. On your answer sheet, indicate the letter A,B,C or D against the number of each questions, 23-28. Give only one answer to each question. Give only one answer to each question.

The Tartan Museum

The modern, cheese wedge buildings of Scotland's national museum contrast sharply with its historic Edinburgh location. But would its contents be as striking? Sally Varlow went to visit the museum just before it opened.

You can not miss it. At first it was only the outside of the new Museum of Scotland that was unmissable, stuck on the corner of Chambers Street in Edinburgh, with its huge yellow sandstone tower and cheese wedge buildings, topped by a hulk of a hanging garden. Last winter the building was greeted with a mix of modernist architectural applause ('masterpiece', 'stunning', cautious approval ('striking') and outright hostility. This winter, now that the inside is almost ready for the opening, the exhibitions themselves look set for a similar fate.

Forget the does-it-tell-a-nation's-story. Is-it chronological debate. The answers are definitely yes; it is a many-splendored dream-coat of stories, each hung about a precious historic object, and there is an outline timescale that helps visitors get their bearings but does not straight-jacket the displays. And no, it does not let its lovely national treasures –such as Mary Queen of Scot's jewels and the Holyrood chapel silver – get swamped in national pride.

The real issue here, assuming that the collections are properly preserved, is whether people will find the museum interesting enough to come back. Dr David Clarke, the head of exhibitions, insists that a visit should be a pleasurable, visual experience, and that it is designed not for specialists but for those with little prior knowledge. Despite this liberalism, Clarke is a convincing purist when it comes to what is on show. Mock-ups and scenes from the past that rely heavily on imagination are out. For Clarke, they are tantamount to 'giving a complete statement of certainty about what the past was like, which', he explains 'would be wrong. The public deserves the truth.' The result is that, at this museum, what you see is what the experts know. But the questions for today's visitor is whether the objects' stories can be told vividly enough merely with explanation panels captions and multimedia interpretation and using barely 30 computers in total around the museum.

Less than three days before the opening, it is still difficult to be sure. Some impressions are clear, though, and it is not just the panoramic views of Edinburgh Castle that take your breath away. Step inside and what immediately hits you is the sequence of spaces. Galleries open one into another, different sizes, different shapes, all with ale walls that are wood-panelled to look like a large blocks of stone and inset with deep display cases. Shafts of daylight stream through arrow-slit window and cascade down from the roof lights. There is room to ponder and enjoy every item on display.

Thanks to the 12-member junior board, set up three years ago with 9- to 12 year olds drawn from all over Scotland, the museum also has a Discovery Centre. What the group really displays, Dr Clarke admits. They lost that one, but won dedicated children's hands-on centre in what should have been the temporary exhibition gallery. As a result the Twentieth Century gallery, on the top floor, is the only temporary exhibition. Due to change after three years, it is a hotchpotch of objects chosen by Scottish people and other personalities as the items that have had most impact on life in Scotland in the twentieth century. The Prime Ministers suggestion was an electric guitar. Others went for televisions, Thermos flasks and favourite toys. Although the idea is fun, somehow it feels like a lightweight solution that has floated up to the top of the building, not a proper attempt to address serious issues. It may seem less frothy when the computerised bank of personal reason and recollections goes live next week.

Overall, Dr Clarke seems right when he suggests that 'objects open windows on the past more vividly than anything else'. As for the modernist architecture: it works brilliantly from the inside and the top, but whether it is in the right location is another matter.

- 23** How does the writer expect people to react to the exhibitions?
- A They will be more interested in the buildings than the exhibitions.
 - B There will be a predominance of negative feelings
 - C Their expectations are too high to be satisfied
 - D There will be no consensus of opinion
- 24** What does the write say about the historical focus of exhibitions?
- A The adherence to a strict historical timescale is the most important aspect.
 - B The historical background of a period is characterised through particular objects
 - C The displays are not always easy to place in a historical context
 - D The important of national treasures in a historical context is exaggerated
- 25** How does Dr Clarke feel about the historical displays?
- A There should be something for everyone with an interest in Scottish history
 - B They should stimulate the visitors' own imaginations
 - C They should show only what is factually accurate
 - D They should recreate history in as realistic a way as possible
- 26** What is the most impressive aspect of the inside of the museum, according to the writer?
- A The design
 - B The lighting
 - C The items on display
 - D The number of galleries
- 27** What does the writer think of the temporary exhibition?
- A It deserves a better location in the museum
 - B Its realisation does not satisfy the original concept
 - C Its content should be more accessible to the children
 - D It is difficult to understand the rationale for it
- 28** What is the writer's overall impression of the museum?
- A She thinks it provides inadequate coverage of the Scotland historic past
 - B She finds its approach insufficiently different from that of any other museum
 - C She considers the building to be impractical for its purpose
 - D She feels unsure as to whether the exhibitions will live up to their setting

BBELS CAE PRE-PLACEMENT TEST ANSWER SHEET

USE OF ENGLISH

Part 1

SLEEP

- 1.
- 2.
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Part 2

PAINTING PLACES

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READING

Part 3

THE TARTAN MUSEUM

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Part 4

NATURAL BOOKS

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