

TEXT BOOKLET

CAMBRIDGE ENGLISH LANGUAGE ASSESSMENT

CERTIFICATE IN ADVANCED ENGLISH

Reading and Use of English

Sample Test

**SUITABLE FOR CANDIDATES WHO ARE VISUALLY
IMPAIRED**

PART 5

TEXT FOR QUESTIONS 31 – 36

THE GREATEST SHAKESPEARE HOAX

AT THE END OF THE 18TH CENTURY, WILLIAM-HENRY IRELAND CONVINCED MANY PEOPLE – BUT NOT EVERYONE – THAT HE HAD FOUND NEW WORKS BY THE ENGLISH PLAYWRIGHT AND POET WILLIAM SHAKESPEARE.

In 1795, a parade of eminent figures called at the home of Samuel Ireland to see some papers that Ireland's 19-year-old son, William-Henry, said he had found. They included letters, poetry and other compositions apparently written in the 16th century by William Shakespeare. Until then, nothing in Shakespeare's own hand was known to survive, except four signatures on legal documents. One of the visitors was James Boswell, a renowned biographer. Boswell held the papers and squinted at them. Finally, he set the documents down and kissed the topmost page. 'I shall now die contented,' he breathed.

Much later, William-Henry would say he had been astonished by the fuss the 'discovery' caused. What had started as a ploy to win the respect of his chilly, Shakespeare-worshipping father grew quickly into an audacious literary hoax. In a burst of energy in 1795, the young clerk produced a torrent of Shakespearean fabrications: letters, poetry, drawings, and most daring of all, a play longer than most of Shakespeare's known works. The forgeries were hastily done and forensically implausible, but most people who inspected them were blind to their flaws.

Exactly when the idea of forgery took root in William-Henry's mind is unclear but in December 1794, he noticed Shakespeare's wobbly signature on a copy of an old deed, and from this produced his own version. He gave it to his father, saying 'What do you think of that?' Samuel unfolded the forged deed and examined it in silence for a few minutes, paying special attention to the red wax seals William-Henry had carefully created. At last he refolded the parchment. 'I certainly believe it to be a genuine deed of the time,' he said, more calmly than William-Henry had hoped. Any doubts soon vanished when Samuel's friend, Sir Fredrick Eden, identified the seal as Shakespeare's own emblem. The men were exhilarated.

His father pestered William-Henry for more papers. To appease his father, he produced an array of fakes, the most daring of which was an unknown play. He chose as his subject a king named Vortigern and a young woman named Rowena, with whom the king fell in love. The pace of the new play was uneven, but there were passages in **VORTIGERN AND ROWENA** that were undeniably gripping. At heart, however, the play didn't add up to much. But to some, it read like a masterpiece.

Theatre owner and playwright Richard Brinsley Sheridan was not so sure, but was deeply in debt. Though he'd never been a great admirer of Shakespeare, he was aware that staging the première of a new Shakespeare play would fill his theatre. Seated in Samuel's study, he read a few pages, then stopped. 'There are certainly some bold ideas, but they are crude and undigested,' he said. 'It is very odd: one would be led to think that Shakespeare must have been very young.' Nevertheless, he wanted it for his theatre.

William-Henry was aware that the steadier the flow of visitors, the more likely that doubters would make their voices heard. He was particularly nervous about a visit from critic Joseph Ritson. After studying the papers, Ritson wrote to a friend that they were ‘a parcel of forgeries’, but judged them to be the work of ‘some person of genius’. But he kept this verdict private, so doubts about the papers’ authenticity took the form of rumours. Soon after this, the newspaper reviews of the premiere of VORTIGERN AND ROWENA were appalling.

As for William-Henry, his long-running subterfuge had reduced him to a state of bitter exhaustion. He later wrote ‘I retired to bed, more easy in my mind than I had been for a great length of time, as the load was removed which had oppressed me.’ But the public debate over the papers’ authenticity persisted for months – until William-Henry confessed that he had written them himself.

Unable to comprehend that his son was capable of such literary achievement, Samuel went to his grave maintaining the papers were genuine. Naively, William-Henry had anticipated praise for his brilliance once he revealed his authorship. Instead, he was ridiculed. About his detractors, he later wrote, ‘They were deceived by a boy. What could be more humiliating?’ He was conceited about his own escapade. For all the social snubs he endured, he would console himself with the thought that, for a glorious year and a half, he had been Shakespeare.

PART 6

TEXT FOR QUESTIONS 37 – 40

THE ARCHITECTURE OF HAPPINESS

FOUR REVIEWERS COMMENT ON PHILOSOPHER ALAIN DE BOTTON'S BOOK

A

Alain de Botton is a brave and highly intelligent writer who writes about complex subjects, clarifying the arcane for the layman. Now, with typical self-assurance, he has turned to the subject of architecture. The essential theme of his book is how architecture influences mood and behaviour. It is not about the specifically architectural characteristics of space and design, but much more about the emotions that architecture inspires in the users of buildings. Yet architects do not normally talk nowadays very much about emotion and beauty. They talk about design and function. De Botton's message, then, is fairly simple but worthwhile precisely because it is simple, readable and timely. His commendable aim is to encourage architects, and society more generally, to pay more attention to the psychological consequences of design in architecture: architecture should be treated as something that affects all our lives, our happiness and well-being.

B

Alain de Botton raises important, previously unasked, questions concerning the quest for beauty in architecture, or its rejection or denial. Yet one is left with the feeling that he needed the help and support of earlier

authors on the subject to walk him across the daunting threshold of architecture itself. And he is given to making extraordinary claims: 'Architecture is perplexing ... in how inconsistent is its capacity to generate the happiness on which its claim to our attention is founded.' If architecture's capacity to generate happiness is inconsistent, this might be because happiness has rarely been something architects think about. De Botton never once discusses the importance of such dull, yet determining, matters as finance or planning laws, much less inventions such as the lift or reinforced concrete. He appears to believe that architects are still masters of their art, when increasingly they are cogs in a global machine for building in which beauty, and how de Botton feels about it, are increasingly beside the point.

C

In **THE ARCHITECTURE OF HAPPINESS**, Alain de Botton has a great time making bold and amusing judgements about architecture, with lavish and imaginative references, but anyone in search of privileged insights into the substance of building design should be warned that he is not looking at drain schedules or pipe runs. He worries away, as many architects do, at how inert material things can convey meaning and alter consciousness. Although he is a rigorous thinker, most of de Botton's revelations, such as the contradictions in Le Corbusier's theory and practice, are not particularly new. However, this is an engaging and intelligent book on architecture and something everyone, professionals within the field in particular, should read.

D

Do we want our buildings merely to shelter us, or do we also want them to speak to us? Can the right sort of architecture even improve our character? Music mirrors the dynamics of our emotional lives. Mightn't architecture work the same way? De Botton thinks so, and in THE ARCHITECTURE OF HAPPINESS he makes the most of this theme on his jolly trip through the world of architecture. De Botton certainly writes with conviction and, while focusing on happiness can be a lovely way to make sense of architectural beauty, it probably won't be of much help in resolving conflicts of taste.

PART 7

TEXT FOR QUESTIONS 41 – 46

SCOTTISH WILDCAT

On my living-room wall I have a painting of a wildcat by John Holmes of which I am extremely fond. It depicts a snarling, spitting animal, teeth bared and back arched: a taut coiled spring ready to unleash some unknown fury.

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However, the physical differences are tangible. The wildcat is a much larger animal, weighing in some cases up to seven kilos, the same as a typical male fox. The coat pattern is superficially similar to a domestic tabby cat but it is all stripes and no spots. The tail is thicker and blunter, with three to five black rings. The animal has an altogether heavier look.

The Scottish wildcat was originally distinguished as a separate subspecies in 1912, but it is now generally recognised that there is little difference between the Scottish and other European populations. According to an excellent report on the wildcat printed in 1991, the animals originally occurred in a variety of habitats throughout Europe.

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It was during the nineteenth century, with the establishment of many estates used by landowners for hunting, that the wildcat became a nuisance and its rapid decline really began; 198 wildcats were killed in three

years in the area of Glengarry, for example. However, things were later to improve for the species.

43

The future is by no means secure, though, and recent evidence suggests that the wildcat is particularly vulnerable to local eradication, especially in the remoter parts of northern and western Scotland. This is a cause for real concern, given that the animals in these areas have less contact with domestic cats and are therefore purer.

44

Part of the problem stems from the fact that the accepted physical description of the species originates from the selective nature of the examination process by the British Natural History Museum at the start of the century, and this has been used as the type-definition for the animal ever since. Animals that did not conform to that large blunt-tailed 'tabby' description were discarded as not being wildcats. In other words, an artificial collection of specimens was built up, exhibiting the features considered typical of the wildcat.

The current research aims to resolve this potential problem. It is attempting to find out whether there are any physical features which characterise the so-called wild-living cats.

45

But what of his lifestyle? Wildcat kittens are usually born in May/June in a secluded den, secreted in a gap amongst boulders. Another favourite location is in the roots of a tree.

Rabbits are a favourite prey, and some of the best areas to see wildcats are at rabbit warrens close to the forest and moorland edge. Mice, small birds and even insects also form a large part of the diet, and the animal may occasionally take young deer.

The wildcat is one of the Scottish Highlands' most exciting animals. Catch a glimpse of one and the memory will linger forever.

PART 8

TEXT FOR QUESTIONS 47 – 56

STARTING OUT ON YOUR CAREER

ARE YOU A GRADUATE TRYING TO PLAN OUT THE BEST CAREER PATH FOR YOURSELF? WE'VE ASKED FIVE CAREERS CONSULTANTS TO GIVE SOME TIPS ON HOW TO GO ABOUT IT.

CONSULTANT A

A university degree is no guarantee of a job, and job hunting in itself requires a whole set of skills. If you find you are not getting past the first interview, ask yourself what is happening. Is it a failure to communicate or are there some skills you lack? Once you see patterns emerging it will help you decide whether the gaps you have identified can be filled relatively easily. If you cannot work out what the mismatch is, get back to the selection panel with more probing questions, and find out what you need to do to bring yourself up to the level of qualification that would make you more attractive to them: but be careful to make this sound like a genuine request rather than a challenge or complaint.

CONSULTANT B

Do not be too dispirited if you are turned down for a job, but think about the reasons the employers give. They often say it is because others are 'better qualified', but they use the term loosely. Those who made the second interview might have been studying the same subject as you and be of similar ability level, but they had something

which made them a closer match to the selector's ideal. That could be experience gained through projects or vacation work, or it might be that they were better at communicating what they could offer. Do not take the comments at face value: think back to the interviews that generated them and make a list of where you think the shortfall in your performance lies. With this sort of analytical approach you will eventually get your foot in the door.

CONSULTANT C

Deciding how long you should stay in your first job is a tough call. Stay too long and future employers may question your drive and ambition. Of course, it depends where you are aiming. There can be advantages in moving sideways rather than up, if you want to gain real depth of knowledge. If you are a graduate, spending five or six years in the same job is not too long provided that you take full advantage of the experience. However, do not use this as an excuse for apathy. Graduates sometimes fail to take ownership of their careers and take the initiative. It is up to you to make the most of what's available within a company, and to monitor your progress in case you need to move on. This applies particularly if you are still not sure where your career path lies.

CONSULTANT D

It is helpful to think through what kind of experience you need to get your dream job and it is not a problem to move around to a certain extent. But in the early stages of your career you need a definite strategy for reaching your goal, so think about that carefully before deciding to

move on from your first job. You must cultivate patience to master any role. There is no guarantee that you will get adequate training, and research has shown that if you do not receive proper help in a new role, it can take 18 months to master it.

CONSULTANT E

A prospective employer does not want to see that you have changed jobs every six months with no thread running between them. You need to be able to demonstrate the quality of your experience to a future employer, and too many moves too quickly can be a bad thing. In any company it takes three to six months for a new employee to get up to speed with the structure and the culture of the company. From the company's perspective, they will not receive any return on the investment in your salary until you have been there for 18 months. This is when they begin to get most value from you – you are still fired up and enthusiastic. If you leave after six months it has not been a good investment – and may make other employers wary.

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