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FIRST CERTIFICATE IN ENGLISH



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PHÒNG NGHE NHÌN

WITH ANSWERS

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NGUYỄN
HỌC LIÊU

**AUTHENTIC EXAMINATION PAPERS
FROM CAMBRIDGE ESOL**



Official preparation material for Cambridge English: First,

Cambridge
First Certificate
in English
1

WITH ANSWERS

*Official examination papers
from University of Cambridge
ESOL Examinations*



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Introduction

This collection of four complete practice tests comprises papers from the University of Cambridge ESOL Examinations First Certificate in English (FCE) examination; students can practise these tests on their own or with the help of a teacher.

The FCE examination is part of a suite of general English examinations produced by Cambridge ESOL. This suite consists of five examinations that have similar characteristics but are designed for different levels of English language ability. Within the five levels, FCE is at Level B2 in the Council of Europe's *Common European Framework of Reference for Languages: Learning, teaching, assessment*. It has also been accredited by the Qualifications and Curriculum Authority in the UK as a Level 1 ESOL certificate in the National Qualifications Framework. The FCE examination is widely recognised in commerce and industry and in individual university faculties and other educational institutions.

Examination	Council of Europe Framework Level	UK National Qualifications Framework Level
CPE Certificate of Proficiency in English	C2	3
CAE Certificate in Advanced English	C1	2
FCE First Certificate in English	B2	1
PET Preliminary English Test	B1	Entry 3
KET Key English Test	A2	Entry 2

Further information

The information contained in this practice book is designed to be an overview of the exam. For a full description of all of the above exams including information about task types, testing focus and preparation, please see the relevant handbooks which can be obtained from Cambridge ESOL at the address below or from the website at: www.CambridgeESOL.org

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The structure of FCE: an overview

The FCE examination consists of five papers.

Paper 1 Reading 1 hour

This paper consists of **three parts**, each containing a text and some questions. Part 3 may contain two or more shorter related texts. There are **30 questions** in total, including multiple-choice, gapped text and multiple-matching questions.

Paper 2 Writing 1 hour 20 minutes

This paper consists of **two parts** which carry equal marks. In Part 1, which is **compulsory**, candidates have to write either a letter or an email of between 120 and 150 words. In Part 2, there are four tasks from which candidates **choose one** to write about. The range of tasks from which questions may be drawn includes an article, an essay, a letter, a report, a review and a short story. The last question is based on the set books. These books remain on the list for two years. Look on the website, or contact the Cambridge ESOL Local Secretary in your area for the up-to-date list of set books. The question on the set books has two options from which candidates **choose one** to write about. In this part, candidates have to write between 120 and 180 words.

Paper 3 Use of English 45 minutes

This paper consists of **four parts** and tests control of English grammar and vocabulary. There are **42 questions** in total. The tasks include gap-filling exercises, word formation and sentence transformation.

Paper 4 Listening 40 minutes (approximately)

This paper consists of **four parts**. Each part contains a recorded text or texts and some questions, including multiple-choice, sentence completion, and multiple-matching. Each text is heard twice. There is a total of **30 questions**.

Paper 5 Speaking 14 minutes

This paper consists of **four parts**. The standard test format is two candidates and two examiners. One examiner takes part in the conversation while the other examiner listens. Both examiners give marks. Candidates will be given photographs and other visual and written material to look at and talk about. Sometimes candidates will talk with the other candidates, sometimes with the examiner and sometimes with both.

Grading

The overall FCE grade is based on the total score gained in all five papers. Each paper is weighted to 40 marks. Therefore, the five FCE papers total 200 marks, after weighting. It is not necessary to achieve a satisfactory level in all five papers in order to pass the examination. Certificates are given to candidates who pass the examination with grade A, B or C. A is the highest. D and E are failing grades. All candidates are sent a Statement of Results which includes a graphical profile of their performance in each paper and shows their relative performance in each one.

For further information on grading and results, go to the website (see page 5).

Test 1

PAPER 1 READING (1 hour)

Part 1

You are going to read a newspaper article about a musical family. 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.

Meet the Amazing Watkins Family

The sons are composers and prize-winning musicians, while Dad makes the instruments.

Matthew Rye reports.

Whole families of musicians are not exactly rare. However, it is unusual to come across one that includes not only writers and performers of music, but also an instrument maker.

When South Wales schoolteachers John and Hetty Watkins needed to get their ten-year-old son, Paul, a cello to suit his blossoming talents, they balked at the costs involved. 'We had a look at various dealers and it was obvious it was going to be very expensive,' John says. 'So I wondered if I could actually make one. I discovered that the Welsh School of Instrument Making was not far from where I lived, and I went along for evening classes once a week for about three years.'

line 17 'After probably three or four goes with violins and violas, he had a crack at his first cello,' Paul, now 28, adds. 'It turned out really well. He made me another one a bit later, when he'd got the hang of it. And that's the one I used right up until a few months ago.' John has since retired as a teacher to work as a full-time craftsman, and makes up to a dozen violins a year – selling one to the esteemed American player Jaime Laredo was 'the icing on the cake'.

Both Paul and his younger brother, Huw, were encouraged to play music from an early age. The piano came first: 'As soon as I was big enough to climb up and bang the keys, that's what I did,' Paul remembers. But it wasn't long before the cello beckoned. 'My folks were really quite keen for me to take up the violin, because Dad, who played the viola, used to play chamber music with his mates and they needed another violin to make up a string trio. I learned it for about six weeks but didn't take to it. But I really took to the character who played the cello in Dad's group. I thought he was a very cool guy when I was six or seven. So he said he'd give me some lessons, and that really started it all off. Later, they suggested

that my brother play the violin too, but he would have none of it.'

'My parents were both supportive and relaxed,' Huw says. 'I don't think I would have responded very well to being pushed. And, rather than feeling threatened by Paul's success, I found that I had something to aspire to.' Now 22, he is beginning to make his own mark as a pianist and composer.

Meanwhile, John Watkins' cello has done his elder son proud. With it, Paul won the string final of the *BBC Young Musician of the Year* competition. Then, at the remarkably youthful age of 20, he was appointed principal cellist of the BBC Symphony Orchestra, a position he held, still playing his father's instrument, until last year. Now, however, he has acquired a Francesco Rugeri cello, on loan from the Royal Academy of Music. 'Dad's not said anything about me moving on, though recently he had the chance to run a bow across the strings of each in turn and had to admit that my new one is quite nice! I think the only thing Dad's doesn't have – and may acquire after about 50–100 years – is the power to project right to the back of large concert halls. It will get richer with age, like my Rugeri, which is already 304 years old.'

Soon he will be seen on television playing the Rugeri as the soloist in Elgar's Cello Concerto, which forms the heart of the second programme in the new series, *Masterworks*. 'The well-known performance history doesn't affect the way I play the work,' he says. 'I'm always going to do it my way.' But Paul won't be able to watch himself on television – the same night he is playing at the Cheltenham Festival. Nor will Huw, whose String Quartet is receiving its London premiere at the Wigmore Hall the same evening. John and Hetty will have to be diplomatic – and energetic – if they are to keep track of all their sons' musical activities over the coming weeks.