

C1 PREPARATION MATERIALS

C1 Reading & Use of English — Practice Exam 2

An eight-part practice exam covering Reading and Use of English.

Name: _____

Date: _____

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Part 1: The Science of Sleep

Choose the word that best completes each gap. Focus on collocations, prepositions, and linkers.

For years, sleep was regarded as little more than a passive pause between periods of activity. Scientists now know that it is a highly ____ (1) ____ process during which the brain consolidates memories, regulates hormones, and clears out waste products. Despite this growing awareness, millions of people still ____ (2) ____ sleep as optional, cutting short their rest to make room for work or entertainment.

Research has shown that even modest sleep deprivation can ____ (3) ____ cognitive performance, slowing reaction times and impairing judgement in ways comparable to mild intoxication. Over the long ____ (4) ____, chronic insufficient sleep has been linked to a higher risk of heart disease, diabetes, and depression. Experts ____ (5) ____ that adults aim for seven to nine hours a night, though individual needs do vary.

Technology has complicated matters further. The blue light emitted by screens can suppress melatonin production, making it harder to fall asleep. ____ (6) ____ this, many sleep specialists recommend a digital curfew in the hour before bed. Ultimately, treating sleep as a priority rather than a luxury may be one of the most effective steps we can ____ (7) ____ towards better health.

1

- A. active
- B. lively
- C. busy
- D. dynamic

2

- A. treat
- B. regard
- C. consider
- D. view

3

- A. impair
- B. damage
- C. harm
- D. spoil

4

- A. term
- B. run
- C. period
- D. span

5

- A. recommend
- B. suggest
- C. advise
- D. propose

6

- A. Given
- B. Provided
- C. Granted
- D. Allowed

7

- A. take
- B. make
- C. do
- D. give

Part 2: The Invention of the Printing Press

Read the text below and think of the word which best fits each gap. Use only one word in each gap.

Few inventions have reshaped human society as profoundly as the printing press. Before its arrival in the mid-fifteenth century, books were copied by hand, a process so slow and expensive that literacy remained the privilege (1) a small elite. When Johannes Gutenberg developed a system of movable metal type in Mainz, he did (2) than speed up production: he made knowledge accessible on an unprecedented scale.

Within decades, printing workshops had spread (3) much of Europe. Scholars could exchange ideas more rapidly, scientific findings could be reproduced accurately, and ordinary people gained access (4) religious and political texts that had previously been out of reach. It is no exaggeration to say that the Reformation, the Scientific Revolution, and the rise of modern democracy all (5) a considerable debt to print.

Of course, the technology was not without its critics. Authorities feared that uncontrolled distribution of ideas would undermine social order, and censors worked hard to suppress materials they considered dangerous. (6) their efforts, the printed word proved impossible to contain. By the eighteenth century, newspapers and pamphlets had become central (7) public debate, laying the foundations for the information-rich world we inhabit today. Looking back, it is clear that Gutenberg's press was not merely a mechanical device (8) a catalyst for intellectual and cultural transformation.

Part 3: The Value of Lifelong Learning

Complete each gap using a word derived from the base word in capitals. Write the correct form only, using one word for each gap.

In a rapidly changing economy, the ability to keep learning throughout life has become more ⁽¹⁾ ESSENCE than ever. Jobs that once required a single qualification now demand continuous updating of skills, and workers who resist this reality risk becoming ⁽²⁾ RELEVANT.

Fortunately, opportunities for adult education have expanded dramatically. Online courses, evening classes, and workplace training programmes make it ⁽³⁾ CONSIDER easier for people to develop new competencies without abandoning their careers. Many learners report that returning to study later in life is surprisingly ⁽⁴⁾ REWARD, partly because they bring real-world experience that enriches classroom discussion.

Employers, too, are beginning to recognise the ⁽⁵⁾ SIGNIFY of investing in staff development. Companies that offer regular training tend to have higher retention rates and a more ⁽⁶⁾ ADAPT workforce. Critics sometimes argue that the responsibility for lifelong learning should rest entirely with the individual, but this view underestimates the ⁽⁷⁾ PRACTICE barriers that prevent many adults from accessing education, such as cost and time.

Ultimately, a culture that values curiosity and ⁽⁸⁾ GROW at every age benefits not only workers but society as a whole.

Part 4: Key Word Transformation

For questions 1-6, complete the second sentence so that it has a similar meaning to the first sentence, using the word given. Do not change the word given. You must use between three and six words, including the word given.

1. She only realised the mistake after she had submitted the report.

UNTIL

It was not _____ the report that she realised the mistake.

2. People believe that the company is about to announce major job cuts.

THOUGHT

The company _____ major job cuts.

3. I regret not applying for that scholarship when I had the chance.

WISH

I _____ for that scholarship when I had the chance.

4. The project failed because nobody took overall responsibility.

LACK

The project failed _____ overall responsibility.

5. You should not reveal these figures to anyone outside the team.

ACCOUNT

On no _____ these figures to anyone outside the team.

6. It is highly unlikely that the train will arrive on time.

CHANCE

There is _____ the train arriving on time.

Part 5: Multiple Choice Reading

Read the following article about the ethics of wildlife tourism and choose the best option (A, B, C, or D) for each question.

Close Encounters: Tourism and Wild Animals

Few holiday experiences sell themselves as effortlessly as the promise of proximity to wild animals. Brochures display elephants bathed in golden light, dolphins leaping beside boats, and big cats lounging within easy reach of a camera lens. For travellers, these images represent authenticity and wonder; for the tourism industry, they represent a lucrative market that has expanded dramatically over the past two decades. Yet behind the carefully framed photographs lies a set of ethical questions that the industry has only recently begun to confront with any seriousness.

The most visible problems concern captivity. Attractions that offer visitors the chance to ride elephants, swim with dolphins in confined pools, or pose beside sedated big cats often present themselves as conservation centres. Independent investigations have repeatedly shown that many such venues prioritise visitor throughput over animal welfare. Training methods can involve physical coercion, enclosures are frequently inadequate, and animals bred in captivity rarely contribute to genuine wild populations. Public awareness campaigns have begun to shift consumer behaviour in some markets, with a measurable decline in bookings for elephant rides in parts of Southeast Asia. Still, demand remains strong elsewhere, sustained by social media imagery that glamorizes contact without acknowledging its costs.

Even encounters that take place in genuinely wild settings are not free of complication. Whale-watching boats that approach too closely can disrupt feeding and breeding behaviour. Safari vehicles that cluster around a single animal may cause stress and alter hunting patterns. Researchers tracking marine mammals have documented elevated stress hormones in populations regularly exposed to tourist vessels. The paradox is sharp: the very desire to observe animals in their natural habitat can degrade that habitat if visitor numbers and conduct are poorly managed.

Responsible operators do exist, and their practices offer a template for reform. They maintain strict distance rules, limit group sizes, contribute financially to local conservation projects, and employ guides trained to interpret animal behaviour rather than merely deliver photo opportunities.

1. What is the writer's main point in the first paragraph?
 - A** Wildlife tourism has only recently become popular with travellers.
 - B** The industry's marketing image conceals unresolved ethical concerns.
 - C** Photographers are largely responsible for distorting public perception of animals.
 - D** Conservation organisations have failed to challenge the tourism industry.
2. According to the second paragraph, many captivity-based attractions...
 - A** openly admit that entertainment takes priority over conservation.
 - B** have been forced to close following independent investigations.
 - C** present a conservation image that does not match their actual priorities.
 - D** have eliminated coercive training methods under public pressure.
3. What paradox does the writer identify in the third paragraph?
 - A** Animals become more aggressive when tourists keep a respectful distance.
 - B** The wish to see wildlife in nature can itself harm natural behaviour and habitats.
 - C** Researchers cause more disruption than commercial tour operators.
 - D** Wild encounters are less popular than captive attractions despite being safer.

Certification schemes have attempted to distinguish these operators from less scrupulous competitors, though enforcement remains uneven and travellers often lack the information needed to choose wisely. Ultimately, the burden of ethical tourism cannot rest solely on individual consumers browsing holiday websites late at night. Governments, booking platforms, and destination authorities share responsibility for setting and upholding standards. Until those standards become the norm rather than the exception, the gap between the dream sold in brochures and the reality experienced by animals will persist.

4. In the final paragraph, the writer suggests that lasting improvement depends on...

A travellers educating themselves more thoroughly before booking.

B certification schemes replacing government regulation entirely.

C shared action by authorities, platforms, and the wider industry, not only consumers.

D operators abandoning wildlife tourism in favour of other attractions.

Part 6: Should Museums Charge for Entry?

Read the four experts' opinions below. For each question, choose the text (A, B, C, or D) whose writer expresses the stated opinion.

Text A

Helena Cross — museum director

Free admission is a principle I defend without hesitation. Public collections belong to the public, and a ticket price — however modest — sends a quiet message that culture is a commodity rather than a right. When our gallery abolished entry fees a decade ago, visitor numbers from lower-income postcodes rose sharply within the first year.

Critics claim that free museums become crowded and underfunded. Crowding can be managed with timed slots; funding should come from taxation and philanthropy, not from turning the door into a toll booth. A society that charges people to see their own heritage has misunderstood what heritage is for.

Text B

Diego Alvarez — cultural economist

I sympathise with the idealism of free entry, but idealism does not pay for climate control, specialist conservation, or world-class temporary exhibitions. Many institutions that dropped fees later discovered that gift-shop revenue and donations failed to fill the gap left by ticket sales.

A modest charge, with generous concessions and regular free days, strikes a workable balance. It generates reliable income while remaining accessible. Treating all visitors as identical — equally able or unable to pay — is not progressive; it is simply imprecise.

Text C

Amara Okonkwo — education officer

The debate too often reduces museums to either free temples of culture or commercial venues. What matters more is what happens once people are inside. I have worked in free museums where interpretation was thin and school programmes under-resourced, and in charging museums that transformed young visitors' understanding of history.

Entry policy is only one lever. Investment in outreach, multilingual guides, and partnerships with schools can do more for genuine inclusion than the presence or absence of a ticket desk. We should stop treating the price of admission as a complete philosophy of access.

Text D

Lars Bergström — tourism analyst

From a tourism perspective, free national museums function as loss leaders: they draw visitors into a city, who then spend on hotels, restaurants and transport. The economic return to the wider destination often dwarfs any revenue a ticket might raise for the institution itself.

That said, local taxpayers sometimes resent subsidising attractions used heavily by overseas tourists. A dual pricing model — free or discounted for residents, full price for non-residents — is used successfully in several countries and deserves wider consideration. Universal free entry is not the only fair arrangement.

1. Which writer argues that free entry alone does not guarantee meaningful public access?

Answer: _____

2. Which writer defends free admission as a matter of cultural rights rather than commercial logic?

Answer: _____

3. Which writer proposes different prices for local residents and visitors from elsewhere?

Answer: _____

4. Which writer believes a small charge with concessions is a more realistic funding model?

Answer: _____

Part 7: The Quiet Return of Night Trains

Read the article and choose the paragraph (A-G) that fits each gap. One paragraph is extra.

For much of the late twentieth century, the night train seemed destined for extinction. Faster daytime high-speed services and cheap flights made the idea of sleeping on the rails feel slow, romantic and slightly impractical. Timetables shrank, dining cars vanished, and many long-distance overnight routes closed altogether.

1

The revival began quietly. A handful of operators in central Europe restored classic routes and marketed them not as nostalgia but as a practical alternative for travellers unwilling to endure airport security at dawn. Bookings surprised even optimistic planners, especially among younger passengers who had never associated trains with overnight travel.

2

Climate concerns have been decisive. As awareness of aviation emissions has grown, a section of the travelling public has started to treat flight shame as more than a slogan. A night train that replaces both a hotel and a short-haul flight offers a compelling arithmetic: lower emissions, a full night's sleep, and arrival in a city centre rather than on a distant runway.

3

Comfort still divides opinion. Newer rolling stock features proper beds, power sockets and quieter suspension, but older carriages can leave passengers stiff and sleep-deprived. Operators that cut corners on bedding or fail to control corridor noise quickly discover that word of mouth works in both directions.

4

Pricing is another unresolved tension. Overnight tickets can undercut business-class flights yet still feel expensive beside budget airlines. Subsidies and cross-border coordination help, but fragmented rail markets make consistent pan-European networks difficult to sustain without political will.

5

None of this guarantees a permanent comeback. Aviation may become cleaner; high-speed day trains may cover more ground; consumer habits may shift again. For now, though, the night train has re-entered mainstream conversation as something other than a relic.

6

Its appeal rests on a simple proposition: travel time need not be wasted time if it coincides with rest. In an age of compressed schedules and environmental unease, that proposition has found a new audience.

Missing paragraphs

Choose from the paragraphs A-G the one which fits each gap. There is one extra paragraph which you do not need to use.

A Early experiments with luxury sleeper suites aimed at wealthy tourists proved less influential than affordable couchette options aimed at ordinary travellers.

B What changed was not only technology but attitude: arriving slightly later ceased to matter if the journey itself replaced a hotel night and a stressful departure.

C Border bureaucracy once made international night services a logistical headache, with passport checks repeatedly interrupting sleep at two in the morning.

D Investors have noticed the trend, and several start-ups now compete with established national operators on key corridors between major capitals.

E Surveys suggest that reliability — arriving on time and actually providing the berth that was booked — matters more to repeat customers than gourmet menus or designer interiors.

F Environmental campaigners argue that governments should stop treating night rail as a quaint niche and start integrating it into national decarbonisation plans.

G Whether that audience continues to grow will depend less on romantic posters than on punctual trains, fair fares and routes that connect the places people actually need to go.

Gap 1: _____

Gap 2: _____

Gap 3: _____

Gap 4: _____

Gap 5: _____

Gap 6: _____

Part 8: Learning a Musical Instrument as an Adult

You are going to read four people talking about learning a musical instrument as an adult. For each question, choose from the people (A–D). The people may be chosen more than once.

Section A

Sofia Lindqvist — piano

I started piano at thirty-four with no childhood lessons behind me. Friends assumed I would be embarrassed practising simple pieces, but the opposite happened: progress felt honest because I had chosen it freely. Within a year I could play music I actually wanted to hear, which kept me returning to the keyboard after long workdays.

The hardest part has been accepting how slowly technique develops when your hands are no longer those of a child. I hired a patient teacher who refuses to let me race ahead, and that discipline has been invaluable.

Performance still terrifies me, so I play for friends at home rather than on a stage — and that is enough.

Section B

Jamal Okeke — guitar

What drew me in was the social side. I joined a beginners' group at a community centre, and the weekly sessions turned strangers into people I look forward to seeing. We are not destined for stadiums, but we can get through a dozen songs together, and that shared achievement matters more than polish.

I had tried teaching myself from videos and abandoned the instrument twice. Having a fixed evening and other people expecting me made the difference. Money was tight at first, so I borrowed a guitar for six months before buying my own. If anyone is hesitating because of cost, I would say start with whatever you can borrow or rent.

Section C

Nina Petrov — violin

I played as a teenager, gave up at university, and returned at forty. Restarting was more frustrating than beginning from zero, because I remembered how I used to sound. My teacher wisely banned comparisons with my sixteen-year-old self and set entirely new goals.

Practice time is the constant negotiation. Early mornings before the household wakes are the only reliable slot, and some weeks I manage only three short sessions. Even so, the instrument has become a form of mental reset: thirty focused minutes can undo a chaotic day. I have no plans to sit exams or join an orchestra; the private satisfaction is the point.

Section D

Owen Blake — drums

Noise was my first obstacle. Living in a flat, I could hardly attack a full kit without risking eviction, so I began on an electronic set with headphones. That compromise let me build habits before I ever struck an acoustic drum in a rehearsal room.

I underestimated how physical drumming is. After the first month my arms and back ached, and I had to add stretching to my routine like any sport. The reward came when a colleague invited me to jam casually with his band. I was the weakest musician in the room, but nobody minded — they needed a beat more than they needed perfection. That evening convinced me adult beginners are welcomed more often than popular culture suggests.

1. Which person returned to an instrument they had played when younger?

Answer: _____

2. Which person values the company of other learners more than individual skill?

Answer: _____

3. Which person found a practical solution to practising without disturbing others?

Answer: _____

4. Which person was surprised not to feel self-conscious as a beginner?

Answer: _____

5. Which person fits practice into a limited part of the day at home?

Answer: _____

6. Which person delayed buying their own instrument for financial reasons?

Answer: _____

7. Which person discovered that the activity was more physically demanding than expected?

Answer: _____

8. Which person relies on a teacher to prevent them from advancing too quickly?

Answer: _____

9. Which person was encouraged by being accepted in a group despite limited ability?

Answer: _____

10. Which person treats playing mainly as a way to clear their mind rather than as a public goal?

Answer: _____

Answer key and explanations

Part 1: The Science of Sleep

1. A. active
2. A. treat
3. A. impair
4. A. term
5. A. recommend
6. A. Given
7. A. take

Part 2: The Invention of the Printing Press

1. of
2. more
3. across / throughout / through
4. to
5. owe
6. Despite
7. to
8. but

Part 3: The Value of Lifelong Learning

1. **ESSENCE**: essential
2. **RELEVANT**: irrelevant
3. **CONSIDER**: considerably
4. **REWARD**: rewarding
5. **SIGNIFY**: significance
6. **ADAPT**: adaptable
7. **PRACTICE**: practical
8. **GROW**: growth

Part 4: Key Word Transformation

1. It was not **until she had submitted / until after she had submitted** the report that she realised the mistake.
2. The company **is thought to be about to announce / is thought to be on the verge of announcing** major job cuts.
3. I **wish I had applied / wish that I had applied** for that scholarship when I had the chance.
4. The project failed **due to a lack of / owing to a lack of / because of a lack of / through a lack of** overall responsibility.
5. On no **account should you reveal / account are you to reveal / account must you reveal** these figures to anyone outside the team.
6. There is **little chance of / almost no chance of / very little chance of / hardly any chance of** the train arriving on time.

Part 5: Multiple Choice Reading

1. **B.** The industry's marketing image conceals unresolved ethical concerns.
Correct. The writer contrasts brochure imagery with ethical questions the industry has only recently begun to confront.
2. **C.** present a conservation image that does not match their actual priorities.
Correct. The text states they present themselves as conservation centres while prioritising visitor throughput over welfare.
3. **B.** The wish to see wildlife in nature can itself harm natural behaviour and habitats.
Correct. The writer states that the desire to observe animals in their natural habitat can degrade that habitat if poorly managed.
4. **C.** shared action by authorities, platforms, and the wider industry, not only consumers.
Correct. The text argues governments, booking platforms, and destination authorities share responsibility for standards.

Part 6: Should Museums Charge for Entry?

1. **Text C**

Text C stresses that interpretation, outreach and education matter more than whether a ticket desk exists.

2. **Text A**

Text A insists public collections belong to the public and rejects treating culture as a commodity.

3. **Text D**

Text D recommends a dual pricing model free or discounted for residents and full price for non-residents.

4. **Text B**

Text B argues that a modest charge with concessions and free days balances income and accessibility.

Part 7: The Quiet Return of Night Trains

1. **Paragraph B**

After describing decline, B explains the change in attitude that made overnight travel practical again, leading into the revival.

2. **Paragraph D**

D develops the commercial revival by noting investor interest and new competition after bookings surprised planners.

3. **Paragraph F**

F extends the climate argument by calling for night rail to be part of decarbonisation policy.

4. **Paragraph E**

E follows the comfort discussion by identifying reliability as what repeat customers value most.

5. **Paragraph A**

A continues the pricing/market theme by contrasting luxury experiments with more affordable couchette options.

6. **Paragraph G**

G looks ahead from the idea of a new audience and states what will determine whether growth continues, bridging to the final proposition.

Part 8: Learning a Musical Instrument as an Adult

1. **Section C**

Nina played as a teenager, stopped at university, and restarted at forty.

2. **Section B**

Jamal emphasises the social side and shared achievement over polish.

3. **Section D**

Owen used an electronic kit with headphones because of living in a flat.

4. **Section A**

Sofia expected embarrassment but found progress felt honest because she had chosen freely.

5. **Section C**

Nina practises in early mornings before the household wakes, sometimes only three short sessions a week.

6. **Section B**

Jamal borrowed a guitar for six months because money was tight.

7. **Section D**

Owen underestimated how physical drumming is and had to add stretching after aches.

8. **Section A**

Sofia hired a teacher who refuses to let her race ahead.

9. **Section D**

Owen was the weakest musician when jamming but found nobody minded and felt adult beginners are welcomed.

10. **Section C**

Nina describes practice as a mental reset and has no plans for exams or an orchestra.