

CAMBRIDGE  
EXAMINATIONS  
PUBLISHING

# CAE Practice Tests 1

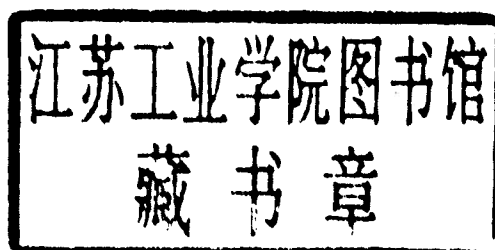
Patricia Aspinall  
Louise Hashemi

CAMBRIDGE  
UNIVERSITY PRESS

# CAE

## Practice Tests 1

*Patricia Aspinall*  
*Louise Hashemi*



**CAMBRIDGE**  
UNIVERSITY PRESS

Published by the Press Syndicate of the University of Cambridge  
The Pitt Building, Trumpington Street, Cambridge CB2 1RP  
40 West 20th Street, New York, NY 10011-4211, USA  
10 Stamford Road, Oakleigh, Victoria 3166, Australia

© Cambridge University Press 1991

First published 1991  
Third printing 1992  
Printed in Great Britain  
by Scotprint Ltd, Musselburgh, Scotland

ISBN 0 521 42276 0 Student's Book  
ISBN 0 521 42274 4 Teacher's Book  
ISBN 0 521 42275 2 Cassettes

### **Copyright**

The law allows a reader to make a single copy of part of a book for purposes of private study. It does not allow the copying of entire books or the making of multiple copies of extracts. Written permission for any such copying must always be obtained from the publisher in advance.

# Thanks

The authors would like to thank the following people for their help in the preparation of *CAE Practice Tests 1*:

Fiona Wilson for typing the manuscript; Lynda B. Taylor for reading the manuscript and making helpful suggestions; Barbara Thomas, Jeanne McCarten, Peter Ducker, Judith Aguda and Geraldine Mark at Cambridge University Press for much help and support; all the subject officers at UCLES who have patiently dealt with our queries.

The authors and publishers would like to thank the teachers and students at the following institutions for piloting the material for us: Anglo World, Cambridge; The Bell School, Cambridge; Cambridge Centre for Languages, Sawston; New School of English, Cambridge; Studio School of English, Cambridge; Cambridge Centre for Sixth Form Studies; Cambridge Centre for Advanced Studies; Lake School of English, Oxford; Oxford Academy; Anglo World, Oxford; St Clare's, Oxford; Geos English Academy, Brighton; Regent School, Hove; Eurocentre, Lee Green.

# Acknowledgements

The authors and publishers are grateful to the following individuals and institutions who have given permission to reproduce copyright material. It has not been possible to identify the sources of all the material used and in such cases the publishers would welcome information from copyright owners.

*The Listener* for extracts (pp.4, 8, 42, 71); Popperfoto for the photograph (p.5); *Hello!* magazine for the extract (p.7); Camera Press for the photograph (p.82); *The Independent* for extracts by the following journalists: William Hartston (p.10), Danny Danziger (p.32), Peter Bond (p.34), John Ryle (p.58), Ian Harding (p.62), Michael John White (p.82), Heather Couper and Nigel Henbest (p.84); Oxford University Press for the extract from *Traveller's Health* 1986 by Richard Dawood (p.18); Royal National Institute for the Deaf (p.19); Collins Publishers for the extract from the introduction to the first edition of *A Field Guide to the Birds of Britain and Europe* by R. Peterson, G. Mountford and P.A.D. Holborn (p.22); *In Dublin* magazine for the extract (p.30); National Aeronautics and Space Administration for the photograph (p.34); *Where-London* magazine for the extract (p.36); *BBC Wildlife* magazine Vol.17 No.11 for the extract by Chris Baines (p.41); *Which? Way to Health* for the extract (p.42); *The Observer* for the extract by Steve Lane (p.45); Freedom of France, European Parliament Recruitment Services, Eurocamp, BBC Corporate Recruitment Services, Charity Appointments, Wessex Archaeology, Devon County Council, The Stable Family Home Trust, Action on Smoking and Health (ASH) for the advertisements (pp.54–7); Frank Lane Picture Agency Ltd for the photograph (p.58); *History Today* for the extract (p.60); National Galleries of Scotland for the illustration (p.61); Geoffrey Howard (p.67) and Mike Williams (p.96) for the extracts © *The Guardian*; *Business Week Mid-Anglia* for the extract and photograph (p.79); A.P. Watt Ltd for the extract by Paul Heiney (p.86); *High Life* magazine for the extracts (pp.91 and 92).

Drawings by Chris Evans. Artwork by Peter Ducker and Wenham Arts.

In the colour section, pages C1–C8, photographs 1A, 2A, 2B, 2C and 2D are by Richard and Sally Greenhill Photographers; photographs 1B, 2E, 2F, 4A and 4B are by Jeremy Pembrey; photographs 1C, 1D, 1E, 1F, 1G and 1H are from Frank Lane Picture Agency Ltd; photographs 3C, 3D, 3E and 3F are by Abbas Hashemi with thanks to AdHoc Graphics, Cambridge; photographs 4C–4N are from J. Allan Cash Photolibrary.

Book design by Peter Ducker MSTd.

# Contents

**Thanks** *v*

**Acknowledgements** *vi*

**To the student** *1*

<b>Test 1</b>	Paper 1	Reading	4	
	Paper 2	Writing	12	
	Paper 3	English in Use		18
	Paper 4	Listening	25	
	Paper 5	Speaking	28	

<b>Test 2</b>	Paper 1	Reading	30	
	Paper 2	Writing	38	
	Paper 3	English in Use		41
	Paper 4	Listening	48	
	Paper 5	Speaking	52	

<b>Test 3</b>	Paper 1	Reading	54	
	Paper 2	Writing	64	
	Paper 3	English in Use		67
	Paper 4	Listening	73	
	Paper 5	Speaking	77	

<b>Test 4</b>	Paper 1	Reading	79	
	Paper 2	Writing	88	
	Paper 3	English in Use		91
	Paper 4	Listening	98	
	Paper 5	Speaking	102	

**Visual materials for Paper 5 Phase B** *centre pages*

**Answer sheets** *104*

# To the student

The practice papers in this book are modelled on the papers of the new (1991/92) examination from the University of Cambridge Local Examinations Syndicate – the Certificate in Advanced English.

Using these papers, with the guidance of your English teacher, or on your own, you can:

- Judge the level of the examination, to see whether it is right for you (see ‘Who will take CAE?’ below).
- Get to know the formats and range of question types that you may meet in the examination.
- Practise the tasks set in different papers, gradually improving your accuracy and speed.
- Check your strengths and weaknesses in order to concentrate on the language skills which need most effort.

If you are studying on your own, and would like to find out about entering for the Cambridge English as a Foreign Language examinations, you can write to: EFL division, UCLES, 1 Hills Road, Cambridge CB1 2EU, England.

## Who will take the Cambridge Advanced Examination?

If you are interested in taking CAE you will probably have already taken and passed the Cambridge First Certificate in English or equivalent examination, and achieved a level of English equivalent to a grade C or above in FCE.

It is expected that most students, though not all, will be in late adolescence or in the early years of employment. If you are younger than this, you will still be able to take the exam and use these practice tests, but may find some of the topics are outside your experience.

The CAE aims to be a practical and relevant advanced qualification relating to the world of work rather than academic purposes. It is useful preparation for the Certificate of Proficiency and is probably best taken at the end of the first year of a two-year course leading to the CPE. You may also wish to take it if you do not want to proceed to CPE but require proof of your advanced level of proficiency in the English language.

## This set of practice tests

This book contains four complete sets of practice papers. Here is a brief description of the five papers in each practice test:

### Paper 1: Reading (1 hour)

Each paper contains four passages taken from a range of published material such as newspapers, magazines and periodicals. These are tested by a variety of question formats including multiple choice and multiple-matching.

**Paper 2: Writing** (2 hours)

Section A: You *must* answer this section. You are asked to read one or more pieces of written material which provide information for you to use in your answer. You will then complete one or two written tasks, producing a total of about 250 words.

Section B: You must choose one out of four writing tasks, and write about 250 words.

**Paper 3: English in Use** (1 hour 30 minutes)

You must answer all the questions in this paper. Most questions ask you to provide only one or two words or to put phrases or sentences in the correct order. In the first two questions you must fill in the gaps in the text. The other questions will use a range of formats including multiple-matching. The final question will usually ask you to expand notes or phrases into full sentences.

**Paper 4: Listening** (45 minutes)

The listening test is recorded on tape and you will have to answer all the questions. Most texts will be heard twice but the second text will be heard once only. Pauses for you to read the questions and check your answers are included on the tape. There is a variety of question formats including box-ticking, multiple choice/matching and gap-filling.

**Paper 5: Speaking** (15 minutes)

You take part in a conversation with another candidate and two examiners. During the test you will use photographs and other visual material and you will be invited to describe, discuss and give your opinion. Most of your conversation will be with your partner.

## **Beyond the classroom**

Try to get as much practice as you can in English. Here are some suggestions for using leisure activities to help your studies:

**Reading:** Try to find a library that stocks English language magazines on subjects that interest you. Practise scanning the headlines and skimming through some of the articles. CAE tests many kinds of reading skills, not just detailed comprehension, and it requires you to read fast.

**Writing:** Practise keeping notes in English. If you have time, keep a daily diary; if not, what about once a week? Get a penfriend somewhere in the English-speaking world, or persuade a fellow student to exchange letters on a regular basis. Whatever you do, make a habit of writing in English, so that it comes naturally to you.

**Listening:** If you are not in an English-speaking country, find out about English language broadcasts in your area. Write to the BBC at Bush House, PO Box 76, Strand, London WC2B 4PH, for details of their



programmes in your part of the world. There may also be broadcasts from the USA or Australia which you can receive. If you enjoy music, look out for songs in English where the words are supplied with the recording. If you watch videos, try to get English language versions of films.

*Speaking:* Remember that the majority of non-native speakers of English use it to communicate with other non-native speakers. If you can't get hold of a native speaker, don't worry! Use your classmates or colleagues to practise with. Try to spend several hours a week using your English to communicate – you'll be surprised how your confidence and fluency will improve.

## **Results**

You will get an overall grade for the examination ranging from A (top) to E. A, B, and C are passing grades, while D and E are failing grades. If you pass the examination, on your results slip you will also get information about which papers you have done particularly well in. If you fail the examination, you will be given information about which papers you have done poorly in.

# Practice Test 1

## PAPER 1 READING (1 hour)

Answer all questions.

FIRST TEXT: QUESTIONS 1–14

Read this magazine article and answer the questions which follow it.

# SHOOTING PAIN

1  
**O**n 21 December 1988, I stood with numerous other reporters at Kennedy Airport in New York, watching a mother writhe in agony, out of control, on the floor of the Pan Am terminal. She had just heard, in full sight of the New York press corps, that her 21-year-old daughter's plane Flight 103, had crashed in Scotland killing everyone on board.

I was there to get a story, so I didn't just watch. I ordered the cameraman I was working with to get a shot of the harrowing scene. The woman lay spread-eagled on her back, screaming, 'My baby, my baby'. The moment was successfully captured on videotape.

At least a dozen other camera crews were zooming in on the woman, who was partly smothered by her husband, trying to protect and comfort her. The press photographers started yelling at the television crews to get out of the way, so that they could get a better look. What we were doing began to feel profoundly intrusive, and possibly inhumane. I didn't have time to think further before a police officer ordered us away.

2  
But, within minutes, TV images of the bereaved woman's anguish were being beamed round the world – which is how her relatives first learned of the family's loss.

### Did US media coverage of the Lockerbie disaster depict the tragedy or add to it? asks BBC reporter TOM BROOK.

The next day, a full-page photograph of the woman, lying undignified on the airport floor, appeared on the front page of the New York *Daily News*.

The short news report I compiled for the following morning's edition of *Breakfast Time* didn't include any pictures of the grief-stricken mother. I cannot, however, take full credit for this. That goes to a colleague in New York who, after viewing the videotape, insisted that the material should not be broadcast. A majority of reporters and editors covering the event did go ahead and transmit the footage. Invariably, the justification was that it helped convey, in human terms, the full horror of the Lockerbie disaster.

3  
The editor of the *Daily News*, F. Gilman Spencer, maintains that, in putting the mother's photograph on Page One, he wasn't exploiting her – just doing his job as a professional 'picturing a tra-

gedy'. The TV station WSTM, in Syracuse, New York, was one of hundreds across America to broadcast the pictures in their local news programmes that night. The station's executive news producer at the time, Karen Frankola, says she decided to use the videotape because 'it gave an emotion – gave an element of the story that was missing'.

The bereaved mother's name is Janine Boulanger. A few weeks after the event, with some trepidation, I contacted her. It was still difficult for her to discuss the scene at the airport. Unsurprisingly, she says it was the most painful moment in her life, and she can't understand why those pictures were so important in telling the Lockerbie story.

At the *Daily News*, F. Gilman Spencer claims that his photograph of Mrs Boulanger did not violate her privacy because she was in a public place when she learned the news of her daughter's death.

To me, that no longer makes sense. It's like saying it's all right to show pictures of a woman being raped so long as it happens in public. When I suggested to Karen Frankola of WSTM that she, too, might have exploited Mrs Boulanger, she made an astonishing assertion: 'Perhaps I was exploiting her. But we do that as journalists'.

4

Another, wider question also needs to be addressed: did there need to be quite so many journalists at Kennedy Airport that night? When I arrived at the Pan Am terminal, the airline was making arrangements to brief reporters at a news conference. However, at the last minute, the airline changed its plans, and moved the conference to another site. At that point, the airport journalists had little to do but gather material of those who'd waited in vain for Flight 103. Many reporters and crews loitered in the terminal like hungry sharks, going into a feeding frenzy when they encountered a distraught friend or relative.

5

Most journalists say it's necessary to show human distress at times of disaster. A common refrain from many at Kennedy was that, although they felt uncomfortable, they went ahead because they were only 'doing their job'. Their bosses would have been displeased if they'd returned to base empty-handed.



For my part, I knew it was wrong to be watching Mrs Boulanger in agony that night. Out of respect to her, I should have turned away. And I think many other reporters felt the same way, too. But we didn't turn away. Most of us felt compelled to shoot the pictures to please our editors and beat the competition, and in doing so we only added to the tragedy.

6

People in television argue that the medium requires pictures, but does it have to be so all-devouring? Eli Wiesel, the Nobel Peace Prize-winner recently commented on this while reviewing films about concentration camps. 'Why this determination to show "everything" in pictures?' he asked – when 'a word, a glance, silence itself communicates more and better?'

I think that every reporter at Kennedy Airport could have filed perfectly adequate stories without using the pictures of Mrs Boulanger. I think those who included them in their reports knew, consciously or not, that they had behaved wrongly.

Mrs Boulanger says: 'I almost felt they were barbaric. We distinguish between animals and people by their intellect and their sense of compassion and humanity. In that moment those things were completely absent'. She would like reporters to 'think a little in the future about what they are doing. Is it to enlighten the public – or to exploit the innocent?'

*Questions 1–8 consist of statements expressing the opinions of various people mentioned in the article. Mark the appropriate box to show which person in the list below expressed these opinions. (Some of the people expressed more than one view.)*

1. After all, it was in effect a public event. ☐
2. Without pictures, the story would have been incomplete. ☐
3. I feel guilty about watching the woman's suffering. ☐
4. Pictures aren't necessarily the most effective way to convey tragedy. ☐
5. Those reporters had lost the moral standards of civilised human beings. ☐
6. I wasn't abusing anyone's right to privacy. ☐
7. Taking advantage of human weakness is part of a reporter's job. ☐
8. I'm so glad we didn't show the pictures. ☐

- |                            |
|----------------------------|
| <b>A</b> Tom Brook         |
| <b>B</b> Janine Boulanger  |
| <b>C</b> Eli Wiesel        |
| <b>D</b> Karen Frankola    |
| <b>E</b> F. Gilman Spencer |

Questions 9–14 ask you to choose the correct heading for each of the sections marked on the text. Answer each question by choosing from the list A–I and marking the appropriate box.

9. Section 1 ☐
10. Section 2 ☐
11. Section 3 ☐
12. Section 4 ☐
13. Section 5 ☐
14. Section 6 ☐

- A The Moment of Agony**
- B Pleasing the Boss**
- C Exploitation or Enlightenment?**
- D Justifications**
- E Why Were They There?**
- F Images around the World**
- G Race to the Studio**
- H Taking the Credit**
- I A Lone Reporter**

## SECOND TEXT: QUESTIONS 15–20

Read this magazine article, then choose the best paragraph from A–G to fill each of the numbered gaps in the text. (There is one extra paragraph which does not belong in any of the gaps.)

## Film Star to Auction Van Gogh

Elizabeth Taylor has been busy shedding some of the possessions she acquired during her tumultuous marriages to Richard Burton. She recently sold 'La Noche de la Iguana', the villa they bought together in Puerto Vallarta, Mexico, and now she's put her Van Gogh up for sale.

15.

Liz started collecting works of art in the mid-1950s and always wanted to have a Van Gogh in her collection.

16.

They sought the advice of her father, Francis Taylor, a specialist art dealer.

17.

A year later Richard and Liz were married for the first time in Canada, but chose to hang their precious painting in their hideaway in Gstaad, Switzerland.

18.

The *Kalizma* was often moored in London when the Burtons visited Britain, to ensure they would never be separated from their pets during their travels.

19.

Latterly, the 'Asylum' has hung in her Bel Air home, ever since she divorced Warner in 1982.

20.

It is difficult to ascertain how much the painting will go for, because the market for Van Goghs has been extremely volatile during the last decade.

'A View of the Asylum' is one of many paintings Van Gogh produced during his last year of life while he was staying at the very asylum depicted on the canvas.

**A** In April of 1963, her wish was fulfilled when she saw 'A View of the Asylum' among some of the paintings Alfred Wolf had put up for auction. At the time she told Richard that she wanted this particular painting 'no matter what'.

**B** The painting, 'A View of the Asylum and the Chapel at Saint Rémy', will be auctioned at Christie's in London on December 3 and is expected to fetch £10 million.

**C** Last year alone Van Gogh's 'Portrait of Dr Paul Gachet' sold for a staggering £49.1 million, breaking all the records for a single painting.

**D** Now she's selling it 'for entirely personal reasons'.

**E** Following her final break-up with Richard, Elizabeth took the painting with her to Washington DC, when she was married to the American politician John Warner.

**F** Eventually, they had the state room of their yacht *Kalizma* (a mixture of the names of their daughters: Kate Burton, Liza Todd and Maria Burton) remodelled specially to enhance the Van Gogh painting.

**G** Francis managed to purchase the painting in her name for £92,000 after cautioning Liz and Richard that if either of them turned up at the auction hall on the day of the sale they would be recognised and knowledge of their interest could double the price.

## THIRD TEXT: QUESTIONS 21–25

Read this book review and answer questions 21–25 by choosing A, B, C or D.

# The Flatter the Better

## Benjamin Woolley

PETERS ATLAS OF THE WORLD  
Longman £29.95

Though they may not realise, or admit to it publicly, many people still believe the Earth to be flat. Or at least, they believe that the Earth can be made flat, even if it isn't. The evidence for this is the steadfast belief that a geographical map is accurate, that it is a true and fair – indeed, the truest and fairest – picture of the world. Cartographers know otherwise. They know that a completely faithful flat picture of a round object is impossible. Something must be lost in translation – or, to use the more correct term, projection.

The *Peters Atlas of the World* claims to have lost less than others. Though aware that there are no absolutes in cartography, its authors claim to offer at least a truer and fairer picture of the world because their atlas pays proper respect to the non-European countries of the world.

The atlas achieves this by employing a projection developed by the German historian Arno Peters in the seventies, and by fixing on a single scale. Both of these innovations are important because they confront two particularly hidebound, Eurocentric distortions that are common to nearly all other world atlases.

The first distortion is produced by the widespread use of the projection published by the Flemish cartographer Gerhard Kremer (better known by the Latinised form of his name, Mercator) in 1568. The Mercator map, like the *Peters Atlas*, is based on the cylinder projection: basically, all latitudes are stretched out until they equal the length of the Equator. However, with Mercator, the result of this stretching is that landmasses become comparatively bigger the further they are from the Equator. The landmasses to benefit most, in terms of cartographical accuracy, are those at the Equator, which are subject to the least distortion. The landmasses to benefit most in terms of cartographical prominence are the poles, which are promoted from a single

point to a line long enough to girdle the globe. This also means that all the northern industrialised countries are increased in size, and that most Third World countries are correspondingly diminished.

The *Peters Atlas* overcomes this problem by introducing further, compensatory distortion: as latitudes are stretched sideways towards the poles, so they are squeezed longways. Though most landmasses end up looking squatter and fatter towards the poles, and taller and thinner towards the Equator, the area they cover on the map properly reflects their comparative size. Europe and North America look smaller, South America and South Asia look bigger, and Africa looks absolutely enormous.

In order to preserve this impartiality, a second distortion common to other atlases has been removed. Rather than show different countries on different scales (usually, Britain and Africa each fill a single page), the *Peters Atlas* shows all the detail or 'topographical' maps at the same scale: throughout the book, one square centimetre always equals 6,000 square kilometres. As a result, the UK is reduced to its proper size, appearing as the merest smudge on the face of the Earth, half the size of Madagascar.

A set of 246 'thematic' maps also help to map a truly internationalist projection of the global society, economy and culture. These yield some fascinating facts. Did you know that the USSR, Finland and Australia seem to be the only countries claiming an illiteracy rate of less than one per cent? Or that Scandinavian countries, along with Japan (and not, as it is often supposed, Britain), are nations of exceptionally enthusiastic newspaper readers? Or that the UK is in the same bracket as Mexico and Egypt in terms of student numbers per head of population?

In the foreword, Peters describes Mercator's *Atlas* as 'the embodiment of Europe's geographical conception of the world in an age of colonialism'. Though largely true, the low opinion of cartography implied by this judgement is too severe. Mercator's map was developed more as a navigational aid than an expression of European braggadocio (unlike the Peters map, it projects a constant course as a straight line). Furthermore, most atlases now use a variety of projections, not all of which are necessarily Eurocentric.

Nevertheless, the Peters projection and the adoption of a unified scale provides a welcome shift in perspective on a world that has been too easily

distorted in favour of the industrialised North at the expense of the rest of the world. Given the more global view required to deal with ecological issues and the shifting of world power, it is obvious that we should all dispense with our imperialist projection in favour of this one.

---

21. What claim is made by the publishers of the *Peters Atlas of the World*?

- A They have researched opinions in the Third World.
- B Their atlas shows the world more accurately than previous ones.
- C The general public has more common sense than cartographers.
- D They have translated specialist terms into more easily understood words.

22. What is the main problem with the Mercator projection?

- A It distorts the relative size of countries at different latitudes.
- B It makes equatorial countries look too big.
- C It gives undue importance to the Southern Hemisphere.
- D It gives a false impression of the distance between the poles.

23. Why does the UK appear half the size of Madagascar in the *Peters Atlas*?

- A It shows Britain's loss of status.
- B This is a true reflection of its size.
- C This reflects the population size.
- D It is represented on a different scale.

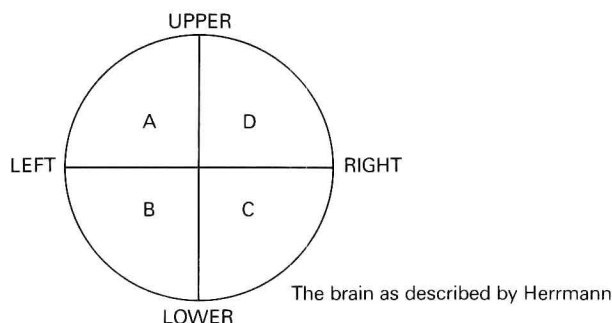
24. According to this review, what does the *Peters Atlas* teach us about the British?

- A Fewer than one per cent of the population are illiterate.
- B The British read fewer newspapers than the Japanese.
- C Britain has a higher proportion of students than Mexico.
- D Britain has much in common with Scandinavia.

25. How does the reviewer feel about the *Peters Atlas*?

- A It is ideal for navigators.
- B It is similar to most modern atlases.
- C It offers a welcome variety of scales.
- D It is better than previous atlases.

# FOURTH TEXT: QUESTIONS 26–37



*For questions 26–37, read the article from a newspaper which follows and identify which part of the brain will be dominant in the following people by choosing A, B, C or D.*

- |  |   |   |   |   |   |
|--|---|---|---|---|---|
| 26. someone who buys a newspaper for information | <table border="1"><tr><td>A</td><td>B</td><td>C</td><td>D</td></tr></table> | A | B | C | D |
| A  | B   | C | D |   |   |
| 27. a famous painter                             | <table border="1"><tr><td>A</td><td>B</td><td>C</td><td>D</td></tr></table> | A | B | C | D |
| A  | B   | C | D |   |   |
| 28. an efficient and successful businessman      | <table border="1"><tr><td>A</td><td>B</td><td>C</td><td>D</td></tr></table> | A | B | C | D |
| A  | B   | C | D |   |   |
| 29. an efficient clerk                           | <table border="1"><tr><td>A</td><td>B</td><td>C</td><td>D</td></tr></table> | A | B | C | D |
| A  | B   | C | D |   |   |
| 30. someone who is despised by creative types    | <table border="1"><tr><td>A</td><td>B</td><td>C</td><td>D</td></tr></table> | A | B | C | D |
| A  | B   | C | D |   |   |
| 31. a foolish person who always means well       | <table border="1"><tr><td>A</td><td>B</td><td>C</td><td>D</td></tr></table> | A | B | C | D |
| A  | B   | C | D |   |   |
| 32. an unimaginative and unemotional individual  | <table border="1"><tr><td>A</td><td>B</td><td>C</td><td>D</td></tr></table> | A | B | C | D |
| A  | B   | C | D |   |   |
| 33. a brilliant but impractical scientist        | <table border="1"><tr><td>A</td><td>B</td><td>C</td><td>D</td></tr></table> | A | B | C | D |
| A  | B   | C | D |   |   |
| 34. a kind-hearted neighbour                     | <table border="1"><tr><td>A</td><td>B</td><td>C</td><td>D</td></tr></table> | A | B | C | D |
| A  | B   | C | D |   |   |
| 35. someone who looks down on good organisers    | <table border="1"><tr><td>A</td><td>B</td><td>C</td><td>D</td></tr></table> | A | B | C | D |
| A  | B   | C | D |   |   |

*Questions 36 and 37 are about Mr Herrmann. Choose the correct answer A, B, C or D.*

- |                                     |   |
|-------------------------------------|---|
| 36. What is his current occupation? | 37. He tries to show people how to            |
| A businessman                       | A enhance the mental powers they have.        |
| B psychologist                      | B improve relationships with different types. |
| C retired                           | C accept their own psychological weaknesses.  |
| D salesman                          | D overcome different kinds of mental problem. |



**William Hartston** explains a new school of thought on the best way to bring like minds together

# Another way to pick someone's brains

DID you buy this newspaper this morning for information, for ideas, because you always buy it, or because you just like it? According to Ned Herrmann, your answer is a reflection of what sort of brain you have, which will affect your working style, your choice of friends and your attitude to change – in fact, more or less everything about you.

Mr Herrmann, 68, is the chairman of the board of the Whole Brain Corporation and founder of Brain Dominance Technology, a theory that has gained him clients among the largest companies in the United States.

By applying recent ideas about what is going on in our brains, he classifies people according to which sector of their brain is dominant. His experience has shown that people of similar brain types communicate well with each other.

While other scientists have concentrated on supposed differences between the left (rational) and right (conceptual) sides, the Herrmann brain combines these with the upper (thinking and analytic) and lower (emotional and instinctive) modes of functioning. The lower, or limbic brain comes from an earlier stage of evolution than our upper, cerebral brain.

If you are looking for vision and creativity, you need someone with an upper-right dominant brain. For calm assessment of ideas and problem solving, upper-left is more reliable, and after that an army of lower-left well-organised characters may be needed to get on with doing the work. Meanwhile some good cheer and support from the lower-right wing will boost general morale. But people of different types really do seem to have difficulties in talking to each other.

The conceptual (top-right) thinker is liable to be disorga-

**What kind of brain do you have?**

TRY these questions to see how your brain functions:

1. I like to solve problems by:

- a) common-sense
- b) good planning
- c) intuition
- d) imagination

2. My biggest weakness is that I am:

- a) unemotional
- b) pedantic
- c) over-emotional
- d) impractical

3. In a team, my most useful function is:

- a) logical
- b) organisational
- c) interpersonal
- d) conceptual

4. If I find some money, my first reaction would be to:

- a) count it
- b) invest it
- c) buy someone a present
- d) speculate with it

5. Which word best describes your orientation:

- a) facts
- b) form
- c) feeling
- d) future

The (a) answers are characteristic of the upper-left, unemotional thinking brain; the (b)s represent the lower-left, systematic controlled brain; (c)s typify a lower-right sympathetic, spiritual type; and (d)s are the upper-right experimental spatial thinker.

nised and unemotional and would not get on well with a committed organiser (lower-left), whom he will see as a boring plodder. Indeed, according to Mr Herrmann's researches, 'boring' is precisely the word that 95 per cent of top-rights use to describe lower-lefts. Equally, the instinctual-conceptual (lower-right) person may be seen either as an ineffectual do-gooder or a truly good and caring human being, depending on your point of view. And the purely rational-cerebral type (top-left) is either a technical wizard or a total idiot.

Armed with impressive case-studies, he makes out a good case for taking more notice of brains: 240 research scientists working on the American Star-Wars project all turn out to be pure thinkers, balanced between upper-right and upper-left quadrants with not much elsewhere; a large sample of artists all crammed their scores into the upper-right, imagination mode; accountants really are upper-left boring people, and

nurses are lower-right.

By identifying which parts of the brain an individual uses most, Mr Herrmann believes he can encourage them to develop their strengths, while also giving techniques to help develop the parts of their brain that other management theories do not reach.

'The key issue is the management of difference, the acceptance of difference', he says. 'Above all, you must understand and appreciate your own mental uniqueness and the mental individuality of those around you.'

His interest stemmed from curiosity about his own creativity, asking himself how and why he managed to combine his early work as a physicist with semi-professional careers, first as a singer then as a painter and sculptor. Meanwhile he had moved from research in a large corporation via sales to human resource development. Then he discovered the brain, and has spent most of the past decade trying to convince others that it is important.