

Practice English C2

Complete Exam Pack 2

C2 Proficiency practice tests PDF — Parts 1 to 4 with answer key

Part 1: Researchers and the Art of Public Discourse

Researchers are routinely criticised for their deficient rhetorical skills, yet there are compelling grounds for believing that scientists, in any case, both ought to be and frequently are gifted communicators. After all, science demands (1) genuine passion, and practitioners tend to possess this (2) quality in remarkable abundance. Passion has an almost viral quality, yet to hold the sustained attention of a readership, researchers must also cultivate their (3) gifts: lucidity, acute perception and command of their field.

Those researchers whose thinking is rigorous and systematic can generally write with precision, and the more precisely ideas are (4) , the greater their capacity to influence. In the same vein, those who observe closely must remain alert to nuanced distinctions, since these may be the very details they ultimately (5) as decisive. Above all, those who write must have something of genuine (6) worth to contribute.

A researcher whose findings never see the (7) of day has contributed nothing of consequence until others become aware of them. It is imperative, therefore, that scientists finally put to (8) the persistent misconception that they are constitutionally incapable of engaging with broader audiences.

- | | |
|------------------|--------------|
| 1. A) on | B) up |
| C) for | D) in |
| 2. A) arresting | B) engaging |
| C) catching | D) fetching |
| 3. A) native | B) innate |
| C) standard | D) typical |
| 4. A) put across | B) come over |
| C) given out | D) set up |
| 5. A) regard | B) predict |
| C) enter | D) pronounce |
| 6. A) basic | B) radical |
| C) intrinsic | D) central |
| 7. A) light | B) start |
| C) dawn | D) birth |
| 8. A) sleep | B) rest |
| C) bed | D) ground |

Part 2: The Silent Craft: Composing for the Screen

A mere allusion to the opening sequence of Galactic Frontier is enough to conjure the thunderous leitmotif heralding the forces of darkness. Yet can you call to (9) who composed those iconic bars?

(10) to the visionary director Raphael Ortega, music is responsible (11) no less than half the total emotional impact of a film, and it achieves this largely (12) the audience ever registering the composer's identity. The cruelest (13) of all, from the composer's perspective, is that in a truly accomplished film this is precisely how things ought to be. Just as the art of impeccable dressing consists in appearing elegantly clad in such a manner that onlookers do (14) consciously remark upon it, the art of a masterful film score lies in melding so seamlessly with the visual narrative that viewers are drawn (15) the emotional world of the story without any awareness of being guided there. For this very reason, even the most transcendent film music yields precious (16) public recognition for those who create it.

9. _____

10. _____

11. _____

12. _____

13. _____

14. _____

15. _____

16. _____

Part 3: Decoding the Climate: Between Science and Sensationalism

Climate change is among the most contested subjects of our time, and yet the terms in which it is publicly debated frequently bear little resemblance to the actual state of scientific knowledge. A penetrating new study by atmospheric physicist D. Alastair Fenwick sets out to map the full (17) of this debate with a rigour that popular commentary has consistently failed to supply.

Fenwick is particularly alarmed by the extent to which ordinary citizens have been (18), nudged by the rhetoric of (19) and by a media culture that privileges alarm over nuance. His central ambition is to establish that climate change is an (20) complex phenomenon, and that reductive (21) — however well-intentioned — will ultimately (22) rather than sharpen collective understanding. To this end, he (23) returns to the limitations of the meteorological record: its brevity, its incompleteness, and the methodological difficulties involved in comparing data across different eras and instruments. What distinguishes contemporary observations from everything that preceded them, he argues, is not their magnitude but the (24) detail with which they have been captured.

17. _____ (COMPLEX)

18. _____ (LEAD)

19. _____ (POLITICS)

20. _____ (CREDIBLE)

21. _____ (ASSUME)

22. _____ (PAIR)

23. _____ (REPEAT)

24. _____ (FINITE)

Part 4: Key Word Transformations – Test 2

25. It can be difficult to make a decision when there is too much time to think.

reach

Having too much time to think may a decision.

26. Visitors can only enter the exhibition if they have booked online.

restricted

Entrance have booked online.

27. If Stevie hadn't acted promptly to put out the fire, there might have been more damage to the kitchen.

in

But out the fire, there might have been more damage to the kitchen.

28. Taxes will most probably rise next year.

every

There next year.

29. Although she didn't agree with the management's decision, Chloe was forced to accept it.

choice

Much as she disagreed with it, Chloe the management's decision.

30. We have taken to going to the cinema on Fridays.

habit

We going to the cinema on Fridays.

Answer Key

Part 1

1. FOR
3. INNATE
5. REGARD
7. LIGHT

2. ENGAGING
4. PUT ACROSS
6. INTRINSIC
8. REST

Part 2

9. MIND
11. FOR
13. PART
15. INTO

10. ACCORDING
12. WITHOUT
14. NOT
16. LITTLE

Part 3

17. COMPLEXITIES
19. POLITICIANS
21. ASSUMPTIONS
23. REPEATEDLY

18. MISLED
20. INCREDIBLY
22. IMPAIR
24. INFINITE

Part 4

25. MAKE IT DIFFICULT TO REACH
27. FOR STEVIE'S PROMPT ACTION IN PUTTING
29. HAD NO CHOICE BUT TO ACCEPT

26. TO THE EXHIBITION IS RESTRICTED TO THOSE WHO
28. IS EVERY CHANCE THAT TAXES WILL RISE
30. HAVE GOT INTO THE HABIT OF