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## A Detailed Guide to the Revised CPE

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**General Description**

**Paper Format**

The paper contains four parts.

**Length of Texts**

Approximately 3000 words in total, excluding items and rubrics.

**Number of Questions**

40.

**Task Types**

Lexical cloze, gapped text, multiple choice.

**Sources**

Books (fiction and non-fiction), non-specialist articles from journals, magazines and newspapers, promotional and informational materials (e.g. advertisements, guide books, manuals).

**Answering**

Candidates indicate answers by shading lozenges on a machine markable answer sheet.

**Timing**

1 hour 30 minutes.

**Marks**

One mark is given for each correct answer in Part 1; two marks are given for each correct answer in Parts 2–4.

Part	Task Type and Focus	Number of questions	Task Format
1	Four-option multiple choice lexical cloze  Idioms, collocations, fixed phrases, complementation, phrasal verbs, semantic precision	18	Three modified cloze texts (375–500 words in total), from a range of sources. Each text contains six gaps and is followed by six four-option multiple choice questions.
2	Four-option multiple choice  Content/detail, opinion, attitude, tone, purpose, main idea, implication, text organisation features (exemplification, comparison, reference)	8	Four themed texts, (600–900 words in total), from a range of sources. Two four-option multiple choice questions per text.
3	Gapped text  Cohesion, coherence, text structure, global meaning	7	One text (800–1100 words) from a range of sources. A text from which paragraphs have been removed and placed in jumbled order after the text. Candidates must decide from where in the text the paragraphs have been removed.
4	Four-option multiple choice  As Part 2	7	One text (700–850 words) from a range of sources. Seven four-option multiple choice questions.

Centre Number      Candidate  
Number

Candidate Name \_\_\_\_\_

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**UNIVERSITY OF CAMBRIDGE LOCAL EXAMINATIONS SYNDICATE**  
**Examinations in English as a Foreign Language**

**CERTIFICATE OF PROFICIENCY IN ENGLISH**

PAPER 1 Reading

**SAMPLE PAPER 1**

1 hour 30 minutes

Additional materials:

Answer sheet

Soft clean eraser

Soft pencil (type B or HB is recommended)

**TIME** 1 hour 30 minutes

**INSTRUCTIONS TO CANDIDATES**

Do not open this booklet until you are told to do so.

Write your name, Centre number and candidate number on the answer sheet in the spaces provided unless this has already been done for you.

There are forty questions in this paper.

Answer **all** questions.

Mark your answers on the separate answer sheet. Use a soft pencil.

At the end of the examination, you should hand in both the question paper and the answer sheet.

**INFORMATION FOR CANDIDATES**

Questions **1-18** carry one mark.

Questions **19-40** carry two marks.

## Part 1

For questions 1-18, read the three texts below and decide which answer (A, B, C or D) best fits each gap. Mark your answers on the separate answer sheet.

### Jerome Flynn – Actor Turned Singer

After a variety of jobs, Jerome Flynn became (1).... successful with fellow actor Robson Green in the TV series *Soldier, Soldier*, and then when they (2).... up as singers in 1995, they had three number one hits. 'It was a whirlwind, fantasy time,' says Jerome. 'We made the records because we quite (3).... the money, and it paid off. It was a lot of fun, but you can become (4).... in the pop world. It's addictive, and once you're a pop star, people tend to (5).... you on a pedestal. It was so mad we had to get out while the going was good. Now money doesn't mean so much, although it (6).... me to leave my career behind for a while. But Robson wanted to go back to acting and has made quite a success of it. I'd like to work with him again one day.'

- |   |   |         |   |           |   |          |   |           |
|---|---|---------|---|-----------|---|----------|---|-----------|
| 1 | A | greatly | B | largely   | C | hugely   | D | grossly   |
| 2 | A | joined  | B | teamed    | C | fixed    | D | grouped   |
| 3 | A | craved  | B | longed    | C | yearned  | D | fancied   |
| 4 | A | laid up | B | seized up | C | taken up | D | caught up |
| 5 | A | lift    | B | have      | C | put      | D | hold      |
| 6 | A | enabled | B | empowered | C | entitled | D | effected  |

### The Sailing Trip

A few days ago, I was (7).... my new sailing gear ready for my first long trip, around the coast of Britain on the sailing ship *Hirta*. I watched a TV report of some fellow yachtsmen crossing the finishing (8).... off a place called Ushant to complete a record round-the-world voyage. The sea was rough, the wind looked fierce and, although they were putting a brave (9).... on it, the winning yachtsmen looked exhausted. What I was seeing on the television screen was not my (10).... of yachting. I felt smug knowing I had this marvellous opportunity to drift gently round Britain learning to sail, and that I would be steering (11).... of the horrors of ocean sailing. Casually I looked up Ushant on the map. I went quite cold: Ushant was (12).... 32 kilometres further south than the starting point for my great journey on the *Hirta*.

- |    |   |               |   |              |   |             |   |              |
|----|---|---------------|---|--------------|---|-------------|---|--------------|
| 7  | A | going through | B | setting down | C | checking up | D | passing over |
| 8  | A | mark          | B | strip        | C | line        | D | sign         |
| 9  | A | face          | B | eye          | C | appearance  | D | view         |
| 10 | A | thought       | B | idea         | C | notion      | D | sense        |
| 11 | A | clean         | B | straight     | C | short       | D | clear        |
| 12 | A | virtually     | B | practically  | C | simply      | D | barely       |

### **Mrs Murgatroyd**

'And there's another thing,' said Mrs Murgatroyd. Beside her in the taxi her husband concealed a small sigh. With Mrs Murgatroyd there was always another thing. No matter how well things were (13)...., Edna Murgatroyd went through life to the accompaniment of a running commentary of complaints, an endless litany of dissatisfaction. In short, she (14).... without cease.

In the seat beside the driver, Higgins, the young executive from head office, who had been selected for the week's vacation at the (15).... of the bank on the grounds of being 'most (16).... newcomer' of the year, sat silent. He was in foreign exchange, an eager young man whom they had only met at London airport twelve hours earlier and whose natural enthusiasm had gradually (17).... away before the onslaught of Mrs Murgatroyd. The driver, full of smiles when they selected his taxi for the run to the hotel a few minutes earlier, had also caught the mood, and he too had (18).... into silence.

- |    |   |           |   |          |   |            |   |            |
|----|---|-----------|---|----------|---|------------|---|------------|
| 13 | A | doing     | B | getting  | C | going      | D | being      |
| 14 | A | nagged    | B | gossiped | C | uttered    | D | voiced     |
| 15 | A | liability | B | expense  | C | debit      | D | deficit    |
| 16 | A | promising | B | emerging | C | favourable | D | auspicious |
| 17 | A | washed    | B | ebbed    | C | dripped    | D | rinsed     |
| 18 | A | paused    | B | reposed  | C | lapsed     | D | desisted   |

## Part 2

You are going to read four extracts which are all concerned in some way with products. For questions **19-26**, 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**.

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### Advertisement for a Video

- You want to improve the quality of life, without using drugs or stimulants
- you are ready to start the journey back to health and fitness, however short or long it may be
- you would prefer to use stress to your advantage rather than be its victim *line 3*
- you are prepared to take charge of your own destiny and benefit from your own well-being
- you would like to get back the shape nature intended you to have
- you like to understand the principles behind concepts before taking action *line 6*
- you want to enhance your mental powers and your ability to focus on the task in hand
- short-term fixes, be they through patches or pills, gimmicks or gizmos, hold no appeal *line 8*
- you are prepared to take a step at a time, build upon your success and take pleasure in the results
- you have the temperament and strength of character to endure the journey to physical, mental *line 11* and spiritual health

This is the video for you!

**19** The advertised video is aimed at people who

- A** are capable of perseverance.
- B** have been trying to change career.
- C** are too absorbed in their work.
- D** would like to change their personalities.

**20** Which of these words is used dismissively?

- A** stress (line 3)
- B** principles (line 6)
- C** patches (line 8)
- D** journey (line 11)

## How important is design?

All toasters are not exactly the same under the skin but they are as near as makes no difference. They are boxes which neatly grill the bread waffles or whatever between little electric fires and eject them just before they start to burn: an easy, well-proven technology whether it is purely mechanical or microchip-controlled. The last fundamental innovation in toaster design was in 1927, when the Sunbeam company of America marketed the first pop-up model. Since then, there has been little to do design-wise except to alter the styling according to the tastes of the times.

Designers try to give toasters the equivalent of sunroofs and anti-lock brakes – wider slots, double slots, ‘cool wall’ designs and the like – but cannot get away from the fact that you need only two controls: a push-down lever and a timer. Upgrades merely dress up a timeless concept and are anyway almost all adopted immediately by other manufacturers.

So what you buy is styling, which can be a dirty word among ‘pure’ designers, since it is really just packaging, little different from the box the toaster comes in. ‘Real’ design, it is said, is more fundamental. This is arguable: one of the greatest designers of the 20th century, the French-born, American-based Raymond Loewy, was principally a stylist, and who can argue with the power of his famous creation, the Coca Cola bottle, which is functionally far less efficient than a standard beer or wine bottle?

**21** What does the writer say about developments in the design of toasters?

- A** They have spoilt the original design.
- B** They are made to fool the public.
- C** They are copied from other types of product.
- D** They have only been superficial.

**22** The writer uses the Coca Cola bottle as an example of

- A** the advantages of using ‘real’ design.
- B** the fact that success may not depend on good design.
- C** the kind of thing that ‘pure’ designers approve of.
- D** the unpredictability of public response to style.

## Dream Cars

Daydreaming schoolchildren around the world love to doodle weird and wonderful cars. Most grow up to drive something much more visually mundane than those adolescent flights of fancy. But a few are actively encouraged to continue drawing extraordinary and largely unrealistic modes of transport when they are studying at college. They are the car designers of tomorrow, who will shape what we will drive in the next century.

On a visit to the Art Centre in Los Angeles, which runs a course for vehicle designers, I was shown some of the work in progress by Ronald Hill, head of transportation design. Its visual excitement contrasted starkly with the dull, practical silhouettes of many modern production cars.

So are such unrealistic shapes out of touch with the real world of cars, and does it really benefit students to continue their schoolday doodles, albeit in a more sophisticated manner? Hill insists that the exploratory designs are vital, and argues that more realistic considerations are, at least temporarily, irrelevant. 'This may be the only chance in the career of these students when they can take some risk, stretch their imaginations and really let fly. There's plenty of time later on for them to worry about constraints of legislation and practical issues. We call this the "blue sky" period, when there really is no limit set on their design innovation.'

**23** What does the writer imply about trainee car designers?

- A** They will go on to design more conservative cars.
- B** Their designs form the basis of those of production cars.
- C** They often criticise the designs of existing cars.
- D** Their designs are restricted by what is possible.

**24** What does Ronald Hill say about car design?

- A** There are too many regulations about it.
- B** Impractical designs play an important part in it.
- C** Cost has too much influence on design.
- D** Too much of it is dull and predictable.



## Catalogue Shopping in the USA

My favourite parts of the *New York Times* on Sunday are the peripheral bits – the parts that are so dull and obscure they exert a kind of hypnotic fascination. Above all I like the advertising supplements, like the gift catalogue from the Zwingle Company of New York offering scores of products of the things-you-never-knew-you-needed variety – an umbrella with a transistor radio in the handle. What a great country!

Once in a deranged moment I bought something myself from one of these catalogues,

knowing deep in my mind that it would end in heartbreak. It was a little reading light that you clipped onto your book so as not to disturb anyone sleeping in the same room. In this respect it was outstanding because it barely worked. The light it cast was absurdly feeble (in the catalogue it looked like the sort of thing you could signal ships with if you got lost at sea) and left all but the first two lines of a page in darkness. I have seen more luminous insects. After about four minutes its little beam fluttered and failed altogether, and it has

never been used again. And the thing is that I knew all along that this was how it was going to end, that it would all be a bitter disappointment. On second thoughts, if I ever ran one of those companies I would just send people an empty box with a note in it saying 'We have decided not to send you the item you've ordered because, as you well know, it would never work properly and you would only be disappointed. So let this be a lesson to you for the future.'

25 The writer says that when he bought a light from a catalogue

- A he had not thought about it carefully enough.
- B it taught him a lesson about misleading adverts.
- C it was something he had always wanted to do.
- D he was not surprised by the outcome.

26 The writer thinks that the companies who produce such gift catalogues

- A are cynical towards their customers.
- B should not be allowed to operate.
- C are unique to the United States.
- D never sell useful goods.

### Part 3

You are going to read an extract from a short story. Seven paragraphs have been removed from the extract. Choose from the paragraphs **A-H** the one which fits each gap (27-33) There is one extra paragraph which you do not need to use. Mark your answers **on the separate answer sheet**.

Just at that turning between Market Road and the lane leading to the chemist's shop he had his 'establishment'. At eight in the evening you would not see him, and again at ten you would see nothing, but between those times he arrived, sold his goods and departed. Those who saw him remarked thus, 'Lucky fellow! He has hardly an hour's work a day and he pockets ten rupees – even graduates are unable to earn that! Three hundred rupees a month!' He felt irritated when he heard such glib remarks and said, 'What these folk do not see is that I sit before the oven practically all day frying all this...'

27

At about 8:15 in the evening he arrived with a load of stuff. He looked as if he had four arms, so many things he carried about him. His equipment was the big tray balanced on his head, with its assortment of edibles, a stool stuck in the crook of his arm, a lamp in another hand and a couple of portable legs for mounting his tray. He lit the lamp, a lantern which consumed six pies' worth of kerosene every day, and kept it near at hand, since he had to guard a lot of loose cash and a variety of miscellaneous articles.

28

He always arrived in time to catch the cinema crowd coming out after the evening show. A pretender to the throne, a young scraggy fellow, sat on his spot until he arrived and did business, but he did not let that bother him unduly. In fact, he felt generous enough to say, 'Let the poor rat do his business when I am not there.' This sentiment was amply respected, and the pretender moved off a minute before the arrival of the prince among caterers.

29

Though so much probing was going on, he knew exactly who was taking what. He knew by an extraordinary sense which of the *jukta* drivers was picking up *chappatis* at a given moment – he could even mention the licence number. He knew that the stained hand nervously coming up was that of a youngster who polished the shoes of passers-by. And he knew exactly at what hour he would see the wrestler's arm searching for the perfect duck's egg. His custom was drawn from the population swarming the pavement: the

boot polish boys, for instance, who wandered to and fro with brush and polish in a bag, endlessly soliciting 'Polish, sir, polish!' Rama had a soft spot for them.

30

It rent his heart to see their hungry, hollow eyes. It pained him to see the rags they wore. And it made him very unhappy to see the tremendous eagerness with which they came to him. But what could he do? He could not run a charity show, that was impossible. He measured out their half-glass of coffee correct to the fraction of an inch, but they could cling to the glass as long as they liked.

31

He lived in the second lane behind the market. His wife opened the door, throwing into the night air the scent of burnt oil which perpetually hung about their home. She snatched from his hand all the encumbrances and counted the cash immediately.

32

After dinner, he tucked a betel leaf and tobacco in his cheek and slept. He had dreams of traffic constables bullying him to move on and health inspectors saying he was spreading all kinds of disease and depopulating the city. But fortunately in actual life no one bothered him very seriously. The health officer no doubt came and said, 'You must put all this under a glass lid, otherwise I shall destroy it some day... Take care!'

33

Rama no doubt violated all the well-accepted canons of cleanliness and sanitation, but still his customers not only survived his fare but seemed actually to flourish on it, having consumed it for years without showing signs of being any the worse for it.

- A** Rama prepared a limited quantity of snacks for sale, but even then he had to carry back remnants. He consumed some of it himself, and the rest he warmed up and brought out for sale again the next day.
- B** All the coppers that men and women of this part of the universe earned through their miscellaneous jobs ultimately came to him at the end of the day. He put all this money into a little cloth bag dangling from his neck under his shirt, and carried it home, soon after the night show had started at the theatre.
- C** No one could walk past his display without throwing a look at it. A heap of *bondas*, which seemed puffed and big but melted in one's mouth; *dosais*, white, round, and limp, looking like layers of muslin; *chappatis* so thin that you could lift fifty of them on a little finger; duck's eggs, hard-boiled, resembling a heap of ivory balls; and perpetually boiling coffee on a stove. He had a separate aluminium pot in which he kept chutney, which went gratis with almost every item.
- D** His customers liked him. They said in admiration, 'Is there another place where you can get six pies and four *chappatis* for one anna?' They sat around his tray, taking what they wanted. A dozen hands hovered about it every minute, because his customers were entitled to pick up, examine, and accept their stuff after proper scrutiny.
- E** They gloated over it. 'Five rupees invested in the morning has produced another five...' They ruminated on the exquisite mystery of this multiplication. Then it was put back for further investment on the morrow and the gains carefully separated and put away in a little wooden box.
- F** But he was a kindly man in private. 'How the customers survive the food, I can't understand. I suppose people build up a sort of immunity to such poisons, with all that dust blowing on it and the gutter behind...'
- G** He got up when the cock in the next house crowed. Sometimes it had a habit of waking up at three in the morning and letting out a shriek. 'Why has the cock lost its normal sleep?' Rama wondered as he awoke, but it was a signal he could not miss. Whether it was three o'clock or four, it was all the same to him. He had to get up and start his day.
- H** When he saw some customer haggling, he felt like shouting, 'Give the poor fellow a little more. Don't begrudge it. If you pay an anna more he can have a *dosai* and a *chappati*.'

## Part 4

You are going to read the introduction from a book on sports. For questions **34-40**, 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**.

### SPORTSWRITING

Offices and bars are often full of casual obscenity, but most British newspapers are ... well, not necessarily careful about language, but careful about bad words anyway. The phrase 'family newspaper' is an ineluctable part of our lives. Newspapers are not in the business of giving gratuitous offence. It is a limitation of newspaper writing, and one everybody in the business, whether writing or reading, understands, and accepts. There are many other necessary limitations, and most of these concern time and space.

Newspapers have dominated sportswriting in Britain for years, and have produced their own totem figures and doyens. But ten years ago, a new player entered the game. This was the phenomenon of men's magazines, monthly magazines for men that had actual words in them – words for actually reading. *GQ* was the pioneer and, in my totally unbiased opinion as the long-term author of the magazine's sports column, it leads the way still, leaving the rest panting distantly in its wake.

Sport is, of course, a blindingly obvious subject for a men's magazine – but it could not be tackled in a blindingly obvious way. Certainly, one of the first things *GQ* was able to offer was a new way of writing about sport, but this was not so much a cunning plan as a necessity. The magazine was doomed, as it were, to offer a whole new range of freedoms to its sportswriters. Heady and rather alarming freedoms. Freedom of vocabulary was simply the most obvious one and, inevitably, it appealed to the schoolboy within us. But space and time were the others, and these possibilities meant that the craft of sportswriting had to be reinvented.

Unlike newspapers, a magazine can offer a decent length of time to research and to write. These are, you would think, luxuries – especially to those of us who are often required to read an 800-word match report over the telephone the instant the final whistle has gone. Such a discipline is nerve-racking, but as long as you can get it done *at all*, you have done a good job. No one expects a masterpiece under such circumstances. In some ways the ferocious restrictions make the job easier. But a long magazine deadline gives you the disconcerting and agoraphobic freedom to research, to write, to *think*.

To write a piece for a newspaper, at about a quarter of the massive *GQ* length, you require a single thought. The best method is to find a really good idea, and then to pursue it remorselessly to the end, where ideally you make a nice joke and bale out stylishly. If it is an interview piece, you look for a few good quotes, and if you get them, that's your piece written for you. For a longer piece, you must seek the non-obvious. This is a good quality in the best of newspaper writing, but an absolute essential for any writer who hopes to complete the terrifying amount of words that *GQ* requires. If you write for *GQ*, you are condemned to try and join the best. There is no other way.

*GQ* is not restricted by the same conventions of reader expectation as a newspaper. You need not worry about offending people or alienating them; the whole ethos of the magazine is that readers are there to be challenged. There will be readers who would find some of its pieces offensive or even impossible in a newspaper, or even in a different magazine. But the same readers will read the piece in *GQ* and find it enthralling.

That is because the magazine is always slightly uncomfortable to be with. It is not like a cosy member of the family, nor even like a friend. It is the strong, self-opinionated person that you can never quite make up your mind whether you like or not. You admire him, but you are slightly uneasy with him. The people around him might not altogether approve of everything he says; some might not care for him at all. But they feel compelled to listen. The self-confidence is too compelling. And just when you think he is beginning to become rather a bore, he surprises you with his genuine intelligence. He makes a broad joke, and then suddenly he is demanding you follow him in the turning of an intellectual somersault.

- 34 What does the writer say about newspapers in the first paragraph?
- A They tend not to include articles readers will find very challenging.
  - B Articles in them do not reflect the way many people really speak.
  - C They are more concerned with profit than with quality of writing.
  - D They fail to realise what kind of writing would appeal to readers.
- 35 What does the writer imply in the second paragraph?
- A GQ magazine contains articles that are well worth reading.
  - B Some of the more recent men's magazines are unlikely to survive.
  - C The standard of sportswriting in newspapers has improved in recent times.
  - D He is in a position to give an objective view of sportswriting in magazines.
- 36 Why were sportwriters for GQ given new freedoms?
- A The restrictions of newspaper writing do not apply to writing for GQ.
  - B The magazine's initial plans for its sports articles proved unrealistic.
  - C Notions about what made good sports journalism were changing.
  - D The writers that it wanted to employ demanded greater freedom.
- 37 What does the writer say about the amount of time allowed for producing articles?
- A The best articles are often produced under great pressure of time.
  - B Having a long time to produce an article encourages laziness.
  - C Writers are seldom satisfied by articles produced in a hurry.
  - D Having very little time to produce an article can be an advantage.
- 38 Why can't writers for GQ use the same methods as writers for newspapers?
- A Articles in GQ are not allowed to consist mainly of interviews.
  - B They want to be considered better than writers for newspapers.
  - C Writers for newspapers do not have so much space to fill.
  - D They have been told to avoid the conventions of newspaper writing.
- 39 What does the writer say in the penultimate paragraph about certain pieces in GQ?
- A They will create enormous controversy.
  - B They unintentionally upset some readers.
  - C They are a response to demand from readers.
  - D They match readers' expectations.
- 40 The writer likens GQ magazine to a person who
- A says things you wish you had said yourself.
  - B frequently changes his point of view.
  - C forces you to pay attention to him.
  - D wants to be considered entertaining.

**Part 1**

1. C
2. B
3. D
4. D
5. C
6. A
7. A
8. C
9. A
10. B
11. D
12. D
13. C
14. A
15. B
16. A
17. B
18. C

**Part 2**

19. A
20. C
21. D
22. B
23. A
24. B
25. D
26. D

**Part 3**

27. G
28. C
29. D
30. H
31. B
32. E
33. F

**Part 4**

34. B
35. A
36. A
37. D
38. C
39. D
40. C



**Candidate Name**

If not already printed, write name in CAPITALS and complete the Candidate No. grid (in pencil).

**Candidate's signature** .....

**Centre No.**

**Candidate No.**

0	0	0	0
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9

**Examination Title**

**Examination Details**

**Centre**

**Supervisor:**

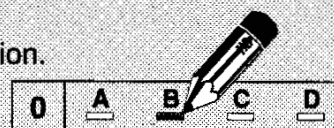
If the candidate is ABSENT or has WITHDRAWN shade here

**Candidate Answer Sheet**

**Instructions**

Use a soft PENCIL (B or HB). Mark ONE letter only for each question.

For example, if you think B is the right answer, mark your answer sheet like this:



Rub out any answer you wish to change.

Part 1				
1	A	B	C	D
2	A	B	C	D
3	A	B	C	D
4	A	B	C	D
5	A	B	C	D
6	A	B	C	D
7	A	B	C	D
8	A	B	C	D
9	A	B	C	D
10	A	B	C	D
11	A	B	C	D
12	A	B	C	D
13	A	B	C	D
14	A	B	C	D
15	A	B	C	D
16	A	B	C	D
17	A	B	C	D
18	A	B	C	D

Part 2				
19	A	B	C	D
20	A	B	C	D
21	A	B	C	D
22	A	B	C	D
23	A	B	C	D
24	A	B	C	D
25	A	B	C	D
26	A	B	C	D

Part 4				
34	A	B	C	D
35	A	B	C	D
36	A	B	C	D
37	A	B	C	D
38	A	B	C	D
39	A	B	C	D
40	A	B	C	D

Part 3								
27	A	B	C	D	E	F	G	H
28	A	B	C	D	E	F	G	H
29	A	B	C	D	E	F	G	H
30	A	B	C	D	E	F	G	H
31	A	B	C	D	E	F	G	H
32	A	B	C	D	E	F	G	H
33	A	B	C	D	E	F	G	H