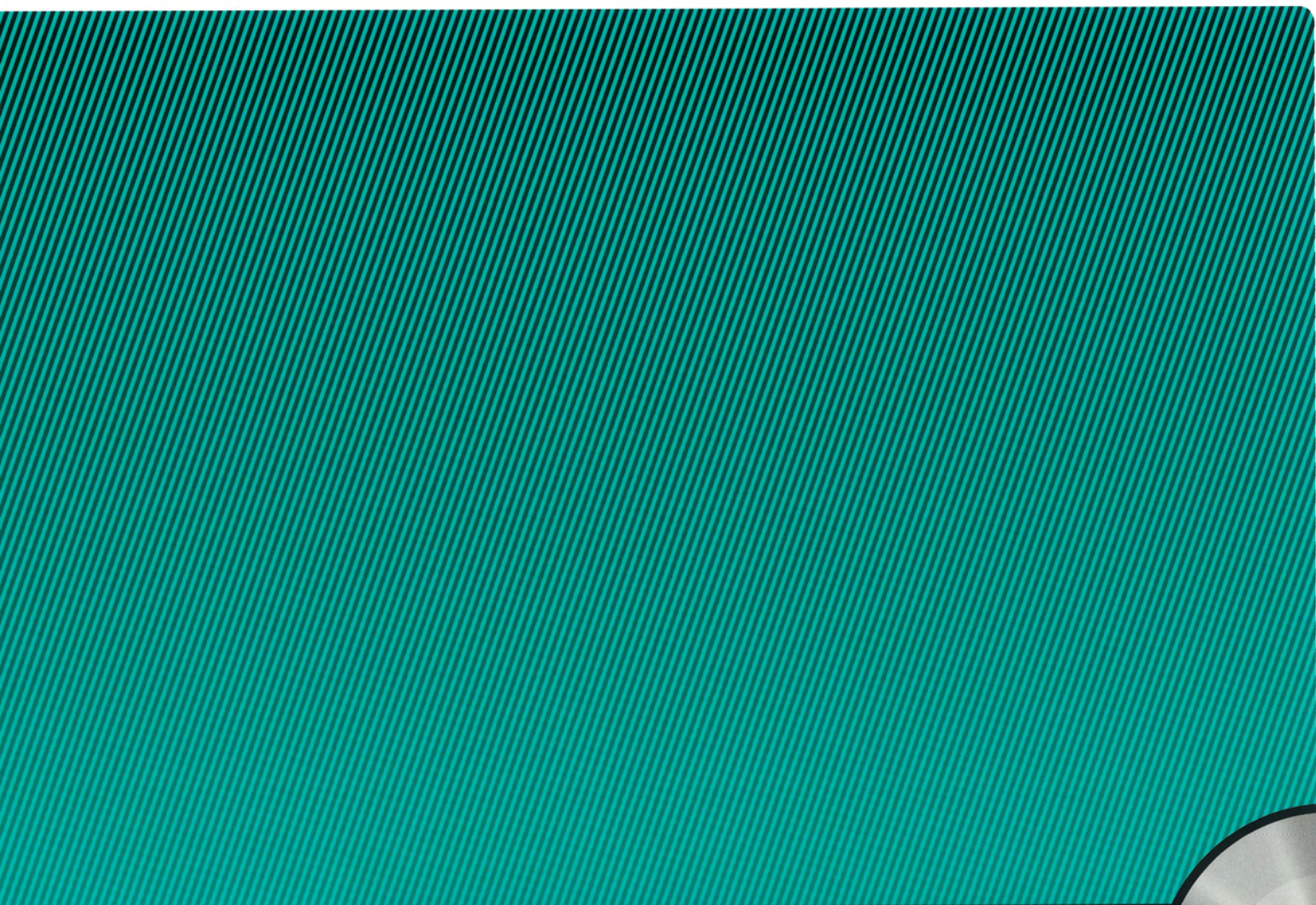

Cambridge English
Advanced
Practice Tests

Five tests for the 2015 Cambridge English: Advanced exam



MARK HARRISON



OXFORD

includes audio and access to an online practice test



Cambridge English Advanced Practice Tests

Five tests for the 2015 Cambridge English: Advanced exam

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Cambridge English
Advanced
Practice Tests

Five tests for the Cambridge English: Advanced exam

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Introduction

This book contains:

- four complete Practice Tests for the *Cambridge English Advanced* exam (2015)
- access to a complete online practice test
- answer key, including mark schemes for all Writing tasks
- model answers for all Writing tasks
- guidance on how to assess the Writing and Speaking papers
- answer sheets
- audio scripts

Exam content

Reading and Use of English (1 hour 30 minutes)

	Text	Question type	Focus
PART 1	1 short text with 8 gaps	4-option multiple-choice; choose the correct word(s) to fill each gap	vocabulary (meaning of single words, completion of phrases, phrasal verbs, etc.) 8 questions; 8 marks
PART 2	1 short text with 8 gaps	fill each gap with one word	mostly grammar, some vocabulary 8 questions; 8 marks
PART 3	1 short text with 8 gaps	use the words given to form the correct word for each gap	word formation 8 questions; 8 marks
PART 4	6 unrelated sentences, each followed by a single word and a gapped sentence	use the word given to complete the gapped sentence so that it means the same as the first sentence	grammar and vocabulary 6 questions; 12 marks <i>(1 mark for each part of the answer, max. 2 marks per question)</i>
PART 5	1 text (article, fiction, non-fiction)	4-option multiple-choice	comprehension of detail, opinion, attitude, tone, purpose, main idea, implication, text organization features, exemplification, reference, comparison 6 questions; 12 marks
PART 6	4 short texts	matching opinions with the text they appear in	understanding opinions and attitudes; comparing and contrasting opinions and attitudes across texts 4 questions; 8 marks
PART 7	1 text with 6 paragraphs missing	choice of 7 paragraphs to fill the gaps	understanding of text structure, links between parts of text 6 questions; 12 marks
PART 8	1 text divided into sections OR several short texts	matching statements / information to section of text or short text they refer to or appear in	location of specific information; comprehension of paraphrasing 10 questions; 10 marks

Writing (1 hour 30 minutes)

Task	Focus
PART 1 essay, based on two points in text given (220–260 words). Candidates must do this task.	explaining which of the two points is more important and giving reasons for this opinion 20 marks
PART 2 letter / email, proposal, report or review (220–260 words) Candidates choose ONE task from three choices.	varies according to the task, including comparing, giving advice, giving opinions, justifying, persuading 20 marks

Listening (40 minutes)

In the exam, each recording is heard twice. On the CD, they are not repeated, so you will need to play each track again. At the end of the exam, candidates are given 5 minutes to transfer their answers to the answer sheet.

Recording	Question type	Focus
PART 1 3 short conversations	3-option multiple-choice (2 questions per conversation)	detail, gist, opinion, speaker feeling, attitude, function, purpose, agreement between speakers, course of action 6 questions; 6 marks
PART 2 1 monologue	sentence completion: 8 sentences to complete with a word or short phrase	understanding of specific information and stated opinion 8 questions; 8 marks
PART 3 1 interview or conversation (two or more speakers)	4-option multiple-choice	understanding of opinion, attitude, detail, gist, speaker feeling, purpose, function and agreement between speakers 6 questions; 6 marks
PART 4 5 short monologues	matching: 2 tasks. For each task, match what each speaker says to 1 of 8 options (5 questions per task)	same as Part 1 10 questions; 10 marks

Speaking (15 minutes)

Activity type (examiner + two candidates)	Focus
PART 1 conversation between candidates and interlocutor (2 mins)	general and personal topics relating to the candidate
PART 2 individual 'long turn' for each candidate with a brief response from second candidate (4 mins) candidates talk about 2 sets of 3 pictures	organizing a larger unit of discourse, comparing, describing, expressing opinions and speculating
PART 3 2-way conversation between candidates (4 mins) candidates discuss written prompts in a decision-making task	interaction, exchanging ideas, expressing and justifying opinions, agreeing and / or disagreeing, suggesting, speculating, evaluating, reaching a decision through negotiation
PART 4 conversation between candidates and interlocutor (5 mins) candidates discuss topics related to Part 3 task with the examiner	expressing and justifying opinions, agreeing and / or disagreeing, speculating 40 marks total

The Reading and Use of English paper carries 40% of the total. The Writing, Listening and Speaking papers each carry 20% of the total.

Reading and Use of English (1 hour 30 minutes)

PART 1

For questions 1–8, read the text below and decide which answer (A, B, C or D) best fits each gap. There is an example at the beginning (0).

Mark your answers on the separate answer sheet.

Example:

0 A interfering B upsetting C damaging D intruding

0	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
---	----------	----------	----------	----------

Taking photographs ruins the memory, research finds

Our obsession with recording every detail of our happiest moments could be 0 _____ our ability to remember them, according to new research.

Dr Linda Henkel, from Fairfield University, Connecticut, described this as the 'photo-taking impairment effect'. She said, 'People often whip out their cameras almost mindlessly to 1 _____ a moment, to the point that they are missing what is happening 2 _____ in front of them. When people rely on technology to remember for them – 3 _____ on the

camera to record the event and thus not needing to 4 _____ to it fully themselves – it can have a negative 5 _____ on how well they remember their experiences.'

In Dr Henkel's experiment, a group of university students were 6 _____ on a tour of a museum and asked to either photograph or try to remember objects on display. The next day each student's memory was tested. The results showed that people were less 7 _____ in recognizing the objects they had photographed 8 _____ with those they had only looked at.

- | | | | |
|--------------|------------|------------|--------------|
| 1 A seize | B grasp | C capture | D snatch |
| 2 A quite | B right | C merely | D barely |
| 3 A counting | B settling | C assuming | D swearing |
| 4 A engage | B apply | C attend | D dedicate |
| 5 A result | B aspect | C extent | D impact |
| 6 A steered | B run | C led | D conveyed |
| 7 A accurate | B faithful | C exact | D factual |
| 8 A measured | B compared | C matched | D confronted |

PART 2

For questions 9–16, read the text below and think of the word which best fits each gap. Use only **one** word in each gap. There is an example at the beginning (0).

Write your answers **IN CAPITAL LETTERS** on the separate answer sheet.

Example:

0	T	O																	
---	---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

On the hunt for the best young female entrepreneurs

Founded in 1972, the Veuve Clicquot Business Woman Award is celebrated in 27 countries. Veuve Clicquot has now introduced a new award 0 _____ complement its Business Woman of the Year category. Called The New Generation Award, 9 _____ recognizes the best young female talent across business and corporate life.

The first winner of the award, Kathryn Parsons, 10 _____ innovative start-up company, Decoded, teaches people to code in a day, has joined the judging panel to help find this year's winner. 'The importance of these awards cannot 11 _____ overestimated,' she says. 'Women need role models that prove to 12 _____ that they can do it, too.'

The New Generation Award is open to entrepreneurial businesswomen 13 _____ the ages of 25 and 35. They can run 14 _____ own businesses or hail from corporate life. 'This award isn't about how much money you've made or how long you've been in business, it's about recognizing young women 15 _____ a mission and a vision,' says Parsons. 'We want to meet women who are working to 16 _____ the world a better place.'

PART 3

For questions 17–24, read the text below. Use the word given in capitals at the end of some of the lines to form a word that fits in the gap in the same line. There is an example at the beginning (0).

Write your answers IN CAPITAL LETTERS on the separate answer sheet.

Example:

0	R	E	S	I	G	N	A	T	I	O	N								
---	---	---	---	---	---	---	---	---	---	---	---	--	--	--	--	--	--	--	--

EXIT INTERVIEWS

If you are thinking of leaving your job, you may think that handing in your letter of 0 _____ is the end of the matter. But an increasing number of companies now conduct 'exit interviews' with staff.

RESIGN

For the employee, an exit interview may feel like an ideal opportunity to rant and rave about every little 17 _____ that has troubled them since they got the job. But, 18 _____ in mind that you will probably still need a 19 _____ from these people, it is best to avoid getting angry or 20 _____, and just answer the questions as calmly and with as much 21 _____ as possible.

ANNOY

BEAR

REFER

EMOTION

HONEST

For employers, the exit interview is a rare opportunity to gather some valuable information about the way staff perceive the company.

Existing employees may not wish to cause 22 _____ to the boss or damage their chances of promotion, so are unlikely to 23 _____ their real feelings about the company. However, someone who has already resigned is more likely to be 24 _____ when giving their opinions.

OFFEND

CLOSE

TRUE

PART 4

For questions 25–30, 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. Here is an example (0).

Example:

- 0 I didn't know the way there, so I got lost.

GET

Not _____ there, I got lost.

0

KNOWING HOW TO GET

Write *only* the missing words **IN CAPITAL LETTERS** on the separate answer sheet.

- 25 I've just noticed that the car has almost run out of petrol.

HARDLY

I've just noticed that _____ left in the car.

- 26 I didn't know that cars were so expensive in this country.

IDEA

I _____ so much in this country.

- 27 Don't get depressed because of such a small problem.

LET

It's such a small problem that you shouldn't _____ down.

- 28 It is reported that he is now recovering in hospital.

RECOVERY

He is reported _____ in hospital now.

- 29 Laura's teacher says that she doesn't have a serious enough attitude to her work.

SERIOUSLY

Laura doesn't _____ to her teacher.

- 30 What's confusing you so much?

LOT

What is it that's _____ confusion?

PART 5

You are going to read a book review. For questions 31–36, 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.

The Great Indoors: At Home in the Modern British House

by Ben Highmore

In 1910 the music hall comedian Billy Williams scored his biggest hit with the song *When Father Papered the Parlour*, mocking the incompetence of the amateur home decorator. Fifty years later, comedians Norman Wisdom and Bruce Forsyth were still entertaining millions on the TV show *Sunday Night at the London Palladium* with a similar routine, but the joke was starting to look dated. The success of magazines such as *The Practical Householder* was already proving that, as the 1957 Ideal Home Exhibition proclaimed, 'Do-it-yourself is a home hobby that is here to stay.'

By this stage, Britain had mostly completed its transition from primitive housing conditions, made bearable – for those who could afford it – by servants and handymen, into a world where families looked after themselves in highly serviced environments. Recognisably modern technology, in the form of telephones, televisions and electricity, had become ubiquitous and was to transform domestic living still further in the coming years. The makeover of British homes in the twentieth century is recounted in Ben Highmore's entertaining and informative new book. He takes us on a whirlwind tour of an everyday house, from entrance hall to garden shed, illuminated by extensive reference to oral histories, popular magazines and personal memoirs.

At its centre, though, is the way that our homes have reflected wider social changes. There is the decline of

formality, so that living rooms once full of heavy furniture and Victorian knick-knacks are now dominated by television screens and littered with children's toys. There is a growing internationalism in taste. And there is the rise of domestic democracy, with the household radiogram and telephone (located in the hall) now replaced by iPads, laptops and mobiles in virtually every room. Key to that decentralization of the home – and the implied shift of power within it – is the advent of central heating, which gets pride of place as the innovation that allowed the whole house to become accessible at all times of day and night. Telling an unruly child to 'go to your room' no longer seems much of a threat.

Highmore also documents, however, some less successful steps in the onward march of domestic machinery. Whatever happened to the gas-powered fridges we were promised in 1946? Or to the Dishmaster a decade later that promised to do 'a whole day's washing up in just three minutes'? Rather more clear is the reason why a 1902 Teasmade failed to catch on: 'when the alarm clock triggered the switch, a match was struck, lighting a spirit stove under the kettle'. You don't have to be a health and safety fanatic to conclude that a bedroom isn't the ideal place for such a gadget.

Equally disturbing to the modern reader is the pre-war obsession with children getting fresh air. It was a belief so entrenched that even a

voice of dissent merely argued that in winter, 'The healthy child only needs about three hours a day in the open air, as long as the day and night nursery windows are always open.' Nowadays, the fresh air obsession has been replaced by irrational fears of horrors outside the home. It's easier to laugh at the foibles of the past, and Highmore doesn't always resist a sense of modern superiority, though, for the most part, he's an engaging and quirky guide, dispensing sociological insights without jargon.

The message is that even the language of the home has changed irrevocably: airing cupboards are going the same way as drawing rooms. As for that Billy Williams song, 'By the 1980s', Highmore writes, 'it would be impossible for anyone to imagine their front room as a "parlour" without seeming deeply old-fashioned.' He's not entirely correct, for there was at least one person who was still employing such terminology. Prime Minister Margaret Thatcher sold her message with the use of what she called 'the parables of the parlour', which suggests she understood the truth that, despite the catalogue of changes, there is a core that seems consistent. A 1946 edition of *Housewife* magazine spelt it out: 'men make houses, women make homes'. When you watch a male comedian today doing a routine about his wife's attachment to scatter cushions, it seems worth asking: has the family dynamic really moved a great deal?

- 31 The reviewer's main topic in the first paragraph is
- A improvements in home decorating skills.
 - B how common it was for home decorating to be discussed.
 - C how unfair descriptions of home decorating used to be.
 - D a change in attitudes to home decorating.
- 32 In the second paragraph, the reviewer says that the book includes evidence illustrating
- A that some British people's homes were transformed more than others.
 - B the widespread nature of changes that took place in British homes.
 - C the perceived disadvantages of certain developments in British homes.
 - D that the roles of certain people in British homes changed enormously.
- 33 In the third paragraph, the reviewer points to a change in
- A the extent to which different parts of the house are occupied.
 - B ideas of which parts of a house should be furnished in a formal way.
 - C how much time children spend in their own rooms.
 - D beliefs about what the most pleasant aspect of home life is.
- 34 The reviewer suggests in the fourth paragraph that
- A most unsuccessful inventions failed because they were dangerous.
 - B various unsuccessful inventions failed because they did not work properly.
 - C some unsuccessful inventions were not advertised appropriately.
 - D there were unsuccessful inventions which might have been good ideas.
- 35 In the fifth paragraph, the reviewer says that in his book, Highmore
- A sometimes focuses on strange ideas that were not very common in the past.
 - B occasionally applies the standards of today to practices in the past.
 - C occasionally expresses regret about how some attitudes have changed.
 - D sometimes includes topics that are not directly relevant to the main topic.
- 36 In the final paragraph, the reviewer suggests that Highmore may be wrong about
- A when certain modern attitudes to home life first developed.
 - B which changes in home life in Britain have been most widely welcomed.
 - C the extent to which home life in Britain has changed.
 - D how common terms such as 'airing cupboards' are in modern Britain.

PART 6

You are going to read four reviews of a documentary series on TV about large companies. For questions 37–40, choose from the reviews A–D. The reviews may be chosen more than once.

Mark your answers on the separate answer sheet.

Inside Business

Four reviewers comment on the TV documentary series *Inside Business*, which investigated the workings of a number of large companies

A

The companies that were the focus of each programme in the series *Inside Business* were very diverse in terms of the nature of their business and the way they operated, but between them they demonstrated many of the key features that characterize big organizations in the modern world. Each programme focused mostly on the people at the top. The amount of jargon they used is likely to have been too much for many viewers to contend with, and they may well have given up. If they did stick with the series, however, they will have been left in no doubt as to how complex the business of running large organizations is for those charged with doing so. This was clear from what the interviewees said, but the questioning was not probing enough, and they were not asked to explain or justify the sweeping statements they made.

B

The overwhelming impression given to any viewer who watched all six episodes of *Inside Business* was of the extraordinary pressure that those running modern companies are obliged to operate under. Unless they themselves had experience of working in large companies, however, they are likely to have found some of the interviews bewildering – the questioning was very much of the ‘one insider to another’ variety and many viewers will have struggled to follow what was being discussed. This aspect detracted somewhat from what was an otherwise compelling insight into the workings of modern companies and may well have caused many viewers to change channels. That’s a shame because in general the companies featured in the series illustrated very well the impact of modern management theories on a range of large organizations.

C

You didn’t need to know anything about business to be fascinated by the series *Inside Business*, which gave an intriguing picture from the inside of how various household name companies actually operate. The companies chosen made for good television because they all had very individual cultures and ways of operating, and as such could not be said to typify the norm in the world of the modern company. Entertaining as this was, the portrayal of the firms begged all sorts of questions which were not touched on in the interviews. These gave the people in charge a very easy ride indeed, never challenging them to back up their often vague and contentious pronouncements on their approach to leadership. Indeed, the viewer will have been left with the surprising feeling that many large and apparently successful organizations are run by people who enjoy their roles enormously because they avoid the harder aspects of responsibility by delegating them to others.

D

The series *Inside Business* took a serious look at day-to-day life in a modern large company and it wasn’t for the casual viewer. The series required some effort to get to grips with the issues covered, in particular in the interviews, which were not really accessible to the lay person and were instead conducted as one expert to another. Having said that, the viewer who did put the effort in was rewarded with an absorbing insight into the workings of these well-known firms. They had each been carefully chosen to be representative of how large companies are structured and function at present, and they had much in common with each other. The main message put across was how adept those in charge have to be in adapting to a constantly changing business world.

Which reviewer

has a different opinion from the others on the choice of companies to focus on in the series?

☐ 37

shares reviewer B's opinion of the likelihood of viewers losing interest in the series after a while?

☐ 38

takes a different view from the others on the impression given in the series of what it is like to be at the top of a large organization?

☐ 39

has a similar view to reviewer C on the questions asked in the interviews in the series?

☐ 40

PART 7

You are going to read a newspaper article about a ship carrying goods across the Atlantic ocean. Six paragraphs have been removed from the article. Choose from the paragraphs A–G the one which fits each gap (41–46). There is one extra paragraph which you do not need to use.

Mark your answers on the separate answer sheet.

The wind-lashed workers who battle the Atlantic in winter

Even at this stormy time of year in Britain, there are thousands of oil workers and fishermen offshore, as well as a scattering of seafarers manning the container ships and tankers that bring us almost everything we need. So it was that in the depths of bitter winter, hoping to learn what modern sailors' lives are like, I joined the *Maersk Pembroke*, a container freighter, on her regular run from Europe to Montreal. She looked so dreadful when I found her in Antwerp that I hoped I had the wrong ship.

41

Trade between Europe and North America is a footnote to the great west-east and north-south runs: companies leave it to older vessels. *Pembroke* is battered and rusty, reeking of diesel and fishy chemicals. She is noisy, her bridge and stairwells patrolled by whistling drafts which rise to howls at sea. Her paintwork is wretched. The Atlantic has stripped her bow back to a rusted steel snarl.

42

It felt like a desperate enterprise on a winter night, as the tide raced us down the Scheldt estuary and

spat us out into the North Sea. According to the weather satellites, the Atlantic was storms from coast to coast, two systems meeting in the middle of our course. On the far side, ice awaited. We were behind schedule, the captain desperate for speed. 'Six-metre waves are OK; any bigger you have to slow down or you kill your ship,' he said. 'Maybe we'll be lucky!'

43

Soon enough, we were in the midst of those feared storms. A nightmare in darkness, a north Atlantic storm is like a wild dream by day, a region of racing elements and livid colour, bursting turquoise foam, violent sunlight, and darkening magenta waves. There is little you can do once committed except lash everything down and enjoy what sleep you can before it becomes impossible. *Pembroke* is more than 200m long and weighs more than 38,000 tons, but the swells threw her about like a tin toy.

44

When they hit us squarely, the whole ship reared, groaning and staggering, shuddered by shocking force. We plunged and tottered for three days before there was a

lull. But even then, an ordinary day involved unpleasant jobs in extreme conditions. I joined a welding party that descended to the hold: a dripping, tilting cathedral composed of vast tanks of toxins and organophosphates, where a rusted hatch cover defied a cheap grinder blade in a fountain of sparks. As we continued west, the wind thickened with sleet, then snow as the next storm arrived.

45

All was well in that regard and, after the storms, we were relieved to enter the St Lawrence River. The ice was not thick enough to hinder us; we passed Quebec City in a glittering blue dawn and made Montreal after sunset, its downtown towers rising out of the tundra night. Huge trucks came for our containers.

46

But without them and their combined defiance of the elements there could be nothing like what we call 'life' at all. Seafarers are not sentimental, but some are quite romantic. They would like to think we thought of them, particularly when the forecast says storms at sea.

- A** Others felt the same. We were 'the only idiots out here', as several men remarked. We felt our isolation like vulnerability; proof that we had chosen obscure, quixotic lives.
- B** Going out on deck in such conditions tempted death. Nevertheless, the ship's electrician climbed a ladder out there every four hours to check that the milk, cheese and well-travelled Argentine beef we carried were still frozen in refrigerated containers.
- C** But it does not take long to develop affection for a ship, even the *Pembroke* — the time it takes her to carry you beyond swimming distance from land, in fact. When I learnt what was waiting for us mid-ocean I became her ardent fan, despite all those deficiencies.
- D** There were Dutch bulbs, seaweed fertilizer from Tanzania, Iranian dates for Colombia, Sri Lankan tea bags, Polish glue, Hungarian tyres, Indian seeds, and much besides. The sailors are not told what they carry. They just keep the ships going.
- E** Hoping so, we slipped down-Channel in darkness, with the Dover coastguard wishing us, 'Good watch, and a safe passage to your destination.' The following evening we left the light of Bishop Rock on the Scilly Isles behind. 'When we see that again we know we're home,' said the second mate.
- F** Huge black monsters marched at us out of the north west, striped with white streaks of foam running out of the wind's mouth. The ocean moved in all directions at once and the waves became enormous, charging giants of liquid emerald, each demanding its own reckoning.
- G** That feeling must have been obvious to the captain. 'She's been all over the world,' proud Captain Koop, a grey-bristled Dutchman, as quick and confident as a Master Mariner must be, told me. 'She was designed for the South Pacific,' he said, wistfully.

PART 8

You are going to read an article about some children. For questions 47–56, choose from the sections of the article (A–E). The sections may be chosen more than once. When more than one answer is required, these may be given in any order.

Mark your answers *on the separate answer sheet*.

In which section of the article are the following mentioned?

- | | |
|---|-----------------------------|
| an example of a sign that has become simpler | ☐ 47 |
| the difference between how the deaf children communicate an image and how other people communicate the same image | ☐ 48 |
| the fact that the same signs can be used in the communication of a number of ideas | ☐ 49 |
| the characteristics of languages in general at different stages of their development | ☐ 50 |
| a belief that language is learnt by means of a specific part of the mind | ☐ 51 |
| an aspect of language learning that children are particularly good at | ☐ 52 |
| how regularly the children have been monitored | ☐ 53 |
| older children passing their sign language on to younger children | ☐ 54 |
| the reason why the children created a particular sign | ☐ 55 |
| opposing views on how people acquire language | ☐ 56 |

DEAF CHILDREN'S AD HOC LANGUAGE EVOLVES AND INSTRUCTS

A A deep insight into the way the brain learns language has emerged from the study of Nicaraguan sign language, invented by deaf children in a Nicaraguan school as a means of communicating among themselves. The Nicaraguan children are well-known to linguists because they provide an apparently unique example of people inventing a language from scratch. The phenomenon started at a school for special education founded in 1977. Instructors noticed that the deaf children, while absorbing little from their Spanish lessons, had developed a system of signs for talking to one another. As one generation of children taught the system to the next, it evolved from a set of gestures into a far more sophisticated form of communication, and today's 800 users of the language provide a living history of the stages of formation.

B The children have been studied principally by Dr. Judy Kegi, a linguist at the University of Southern Maine, and Dr. Ann Senghas, a cognitive scientist at Columbia University in New York City. In the latest study, published in *Science* magazine, Dr. Senghas shows that the younger children have now decomposed certain gestures into smaller component signs. A hearing person asked to mime a standard story about a cat waddling down a street will make a single gesture, a downward spiral motion of the hand. But the deaf children have developed two different signs to use in its place.

They sign a circle for the rolling motion and then a straight line for the direction of movement. This requires more signing, but the two signs can be used in combination with others to express different concepts. The development is of interest to linguists because it captures a principal quality of human language – discrete elements usable in different combinations – in contrast to the one sound, one meaning of animal communication. 'The regularity she documents here – mapping discrete aspects of the world onto discrete word choices – is one of the most distinctive properties of human language,' said Dr. Steven Pinker, a cognitive scientist at Harvard University.

C When people with no common language are thrown into contact, they often develop an ad hoc language known to linguists as a pidgin language, usually derived from one of the parent languages. Pidgins are rudimentary systems with minimal grammar and utterances. But in a generation or two, the pidgins acquire grammar and become upgraded to what linguists call creoles. Though many new languages have been created by the pidgin-creole route, the Nicaraguan situation is unique, Dr. Senghas said, because its starting

point was not a complex language but ordinary gestures. From this raw material, the deaf children appear to be spontaneously fabricating the elements of language.

D Linguists have been engaged in a longstanding argument as to whether there is an innate, specialized neural machinery for learning language, as proposed by Noam Chomsky of the Massachusetts Institute of Technology, or whether everything is learned from scratch. Dr. Senghas says her finding supports the view that language learning is innate, not purely cultural, since the Nicaraguan children's disaggregation of gestures appears to be spontaneous. Her result also upholds the idea that children play an important part in converting a pidgin into a creole. Because children's minds are primed to learn the rules of grammar, it is thought, they spontaneously impose grammatical structure on a pidgin that doesn't have one.

E The Nicaraguan children are a living laboratory of language generation. Dr. Senghas, who has been visiting their school every year since 1990, said she had noticed how the signs for numbers have developed. Originally the children represented '20' by

flicking the fingers of both hands in the air twice. But this cumbersome sign has been replaced with a form that can now be signed with one hand. The children don't care that the new sign doesn't look like a 20, Dr. Senghas said; they just want a symbol that can be signed fast.



Writing (1 hour 30 minutes)

PART 1

You **must** answer this question. Write your answer in **220–260** words in an appropriate style.

- 1 Your class has attended a panel discussion on the subject of TV shows that feature members of the public, such as reality TV shows and talent competitions. You have made the notes below.

Aspects of reality and talent TV shows

- entertainment for viewers
- influence on young people
- effect on participants

Some opinions expressed in the discussion:

'These programmes are just harmless entertainment and there is nothing wrong with them.'

'The influence these programmes can have on young people can be very bad indeed.'

'People who take part in these programmes can be damaged by the experience.'

Write an **essay** for your tutor discussing **two** of the aspects in your notes. You should **explain which aspect you think is the most important** regarding these TV shows and **provide reasons** to support your opinion.

You may, if you wish, make use of the opinions expressed in the discussion, but you should use your own words as far as possible.

PART 2

Write an answer to **one** of the questions 2–4 in this part. Write your answer in 220–260 words in an appropriate style.

- 2 You see the following announcement in an international magazine.

PRODUCT REVIEWS WANTED

Have you bought a new product recently, or had one bought for you? Maybe you've just got a new gadget or piece of technology or equipment. It could be something for work or leisure. We'd like to hear what you think of it for our Readers' Reviews Page. Describe the product for readers and give your opinions on it. Do you recommend it? If so, why? If not, why not? Send your review to the address below.

Write your **review**.

- 3 You see the following notice in the place where you work or study.

ANNIVERSARY EVENT PROPOSALS

As you may know, next year we will have been in existence for 20 years, and at a recent meeting it was decided that we should hold a special event to celebrate this achievement. We're now looking for proposals as to what kind of event to hold. Have you got a good idea for a special event to celebrate our 20th anniversary? Put together a proposal, giving details of your idea and how the event could be organized. We'll consider all the proposals at a meeting next month.

Write your **proposal**.

- 4 Your company is going to make a video for publicity reasons, showing what the company does and the people who work there. Your manager has asked you to write a letter to all members of staff telling them about plans for this video. Your letter should explain:
- why the video is going to be made
 - what the video will contain
 - what staff members will be asked to do.

Write your **letter**.

Listening (40 minutes)

PART 1

You will hear three different extracts. For questions 1–6, choose the answer (A, B or C) which fits best according to what you hear. There are two questions for each extract.

Extract One

You hear two people talking about public speaking.

- 1 Both speakers refer to a feeling of
 - A over-confidence.
 - B embarrassment.
 - C achievement.
- 2 The two speakers agree that a big problem with speaking in public is
 - A losing the audience's attention during a speech.
 - B choosing the wrong content for a speech.
 - C feeling nervous at the thought of giving a speech.

☐ 1

☐ 2

Extract Two

You hear part of a radio programme about the London Underground.

- 3 The poster campaign came at a time when
 - A various aspects of life in London were changing.
 - B many people were reluctant to travel on the Underground.
 - C the use of posters for advertising was increasing.
- 4 What does Zoe say about the content of the posters?
 - A It only appealed to a certain type of person.
 - B It contrasted with real life for many people.
 - C It influenced the lifestyles of some people.

☐ 3

☐ 4

Extract Three

You hear two people discussing the news media.

- 5 What opinion does the man express about the news media?
 - A It doesn't deserve its reputation.
 - B It has become more influential.
 - C Its standards have risen.
- 6 The woman mentions medical stories
 - A to explain her attitude to the news media.
 - B to illustrate the importance of the news media.
 - C to describe why people dislike the news media.

☐ 5

☐ 6

PART 2

You will hear part of a talk about the invention of the microwave oven.
For questions 7–14, complete the sentences with a word or short phrase.

THE INVENTION OF THE MICROWAVE OVEN

The invention of the microwave oven began when a chocolate peanut bar

7 in Percy Spencer's pocket.

Spencer had previously invented a method for 8 the tubes used in radar equipment.

Spencer's first experiment involved putting 9 near to some radar equipment.

In his next experiment, an egg was put into a kettle and it 10.

The first microwave oven was set up in 11 in Boston in 1946.

The first microwave oven got its name as a result of 12 at the company.

One problem with the first microwave oven was that 13 did not change colour in it.

When a microwave oven that could be placed on top of a 14 was produced, sales began to rise.

PART 3

You will hear a radio interview with someone who has been having ballet lessons. For questions 15–20, choose the answer (A, B, C or D) which fits best according to what you hear.

15 What does Rupert say about the fact that he is doing ballet classes?

- A Other people have ridiculed him for it.
- B He expects to be mocked for it.
- C It is not as unusual as people might think.
- D People may think it isn't really true.

15

16 Rupert says that before he started doing ballet lessons

- A he had been doing routine physical fitness training.
- B his knowledge of ballet had been growing.
- C ballet had taken over from football as his greatest interest.
- D he had been considering doing ballroom dancing again.

16

17 Rupert says that when the idea of ballet lessons was suggested to him,

- A he thought it was a joke.
- B he was unsure exactly what would be involved.
- C he began to have unrealistic expectations of what he could achieve.
- D he initially lacked the confidence to do it.

17

18 One of the advantages of ballet that Rupert mentions is that

- A it leads to fewer injuries than other physical activities.
- B it has both physical and mental effects.
- C it is particularly good for certain parts of the body.
- D it is more interesting than other forms of exercise.

18

19 What does Rupert say about the sessions?

- A The content of them is varied.
- B Some of the movements in them are harder than others for him.
- C All of the movements in them have to be done accurately.
- D They don't all involve basic movements.

19

20 What does Rupert say about his progress at ballet?

- A It has been much more rapid than he had expected.
- B It has made him consider giving up his other training.
- C It has given him greater appreciation of the skills of professionals.
- D It has led him to enrol for certain exams.

20

PART 4

You will hear five short extracts in which people are talking about people they know.

Task one

For questions 21–25, choose from the list A–H the description each speaker gives of the person.

Task two

For questions 26–30, choose from the list A–H the feeling each speaker expresses about the person.

While you listen you must complete both tasks.

- A critical
B easily influenced
C tough
D careless
E moody
F cruel
G arrogant
H deceitful

- Speaker 1 21
Speaker 2 22
Speaker 3 23
Speaker 4 24
Speaker 5 25

- A sympathy
B confusion
C loyalty
D amusement
E guilt
F envy
G fear
H annoyance

- Speaker 1 26
Speaker 2 27
Speaker 3 28
Speaker 4 29
Speaker 5 30

Speaking (15 minutes)

PART 1 (2 minutes)

- Where do you come from?
- What's your job / What are you studying?
- How long have you been learning English?
- What do you like most and least about your job / course? (Why?)
- How does a typical day for you start?
- Would you say that you have an exciting social life? (Why? / Why not?)
- What kind of books do you like most? (Why?)
- Do you try to keep fit? If so, how? If not, why not?
- Describe the people that you work / study with.
- What hobby / hobbies do you have?
- What are your aims and ambitions for the future?
- What kind of things cause you stress?

PART 2 (4 minutes)

- 1 Characters on TV
- 2 Things that annoy people

Candidate A Look at the three photographs 1A, 1B and 1C on page 25 They show scenes from different TV series.
Compare two of the photographs and say **what each series might be about, and what the characters might be like.**
Candidate A talks on his/her own for 1 minute.

Candidate B Which of the series would you prefer to watch, and why?
Candidate B talks on his/her own for about 30 seconds.

Candidate B Look at the three photographs 2A, 2B and 2C on page 25. They show things that often annoy people.
Compare two of the photographs and say **why people find these things annoying, and what can be done about them.**
Candidate B talks on his/her own for 1 minute.

Candidate A Which of these things annoys you the most, and why?
Candidate A talks on his/her own for about 30 seconds.

PART 2

- What might each TV series be about?
- What might the characters be like?

1A



1B



1C



- Why do these things annoy people?
- What can be done about them?

2A



2B



2C



PART 3 (4 minutes) and **PART 4** (5 minutes)

Tourism

PART 3

Look at page 27, where there are some things that tourists might do before or during a trip to another country.

First, talk to each other about how important it is for tourists to do these things before or during a trip to another country.

Candidates A and B discuss this together for about 2 minutes.

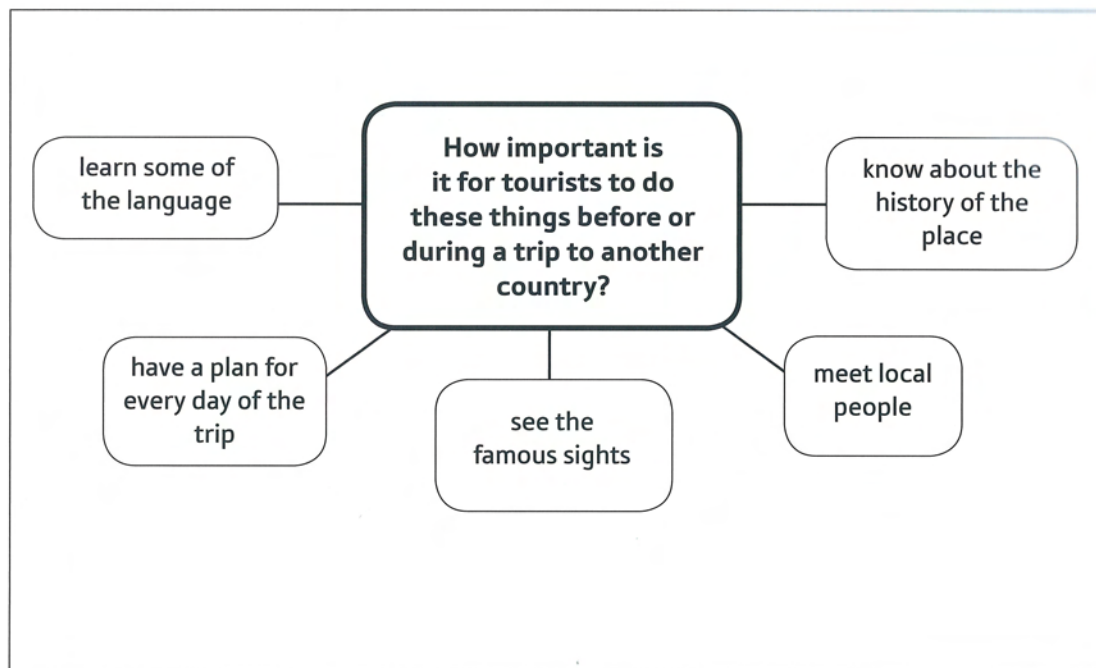
Now decide which of these things is the most important for tourists to do.

Candidates A and B discuss this together for about 1 minute.

PART 4

- What changes have taken place in tourism in recent times?
- Some people say that tourism does more harm than good. Do you agree?
- Which people benefit the most and the least from modern tourism?
- What is the difference between 'tourists' and 'travellers'? Do you think it is better to be one than the other? (Why? / Why not?)
- Some people say that because of tourism, countries all over the world are becoming more similar to each other? Do you agree? Is this a desirable development?
- What developments do you think there will be in tourism in the future?

PART 3



Reading and Use of English (1 hour 30 minutes)

PART 1

For questions 1–8, read the text below and decide which answer (A, B, C or D) best fits each gap. There is an example at the beginning (0).

Mark your answers on the separate answer sheet.

Example:

0 A original

B initial

C primary

D novel

0

A

B

C

D

Mary Heath, female pilot

Mary Heath was the 0 _____ Queen of the Skies, one of the best-known women in the world during the 1 _____ age of aviation. She was the first woman in Britain to gain a commercial pilot's licence, the first to 2 _____ a parachute jump – and the first British women's javelin champion. She scandalized 1920s' British society by marrying three times (at the 3 _____ of her fame she wed politician Sir James Heath – her second husband, 45 years her senior).

In 1928, aged 31, she became the first pilot

to fly an open-cockpit plane, solo, from South Africa to Egypt, 4 _____ 9,000 miles in three months. It was a triumph. Lady Heath was 5 _____ as the nation's sweetheart and called 'Lady Icarus' by the press.

However, her life was 6 _____ tragically short. Only a year later, she 7 _____ a horrific accident at the National Air Show in Ohio in the USA, when her plane crashed through the roof of a building. Her health was never the 8 _____ again, and she died in May 1939.

1 A golden

B sweet

C bright

D shiny

2 A put

B hold

C take

D make

3 A crest

B height

C fullness

D top

4 A covering

B stretching

C crossing

D ranging

5 A exclaimed

B declared

C hailed

D quoted

6 A cut

B left

C stopped

D brought

7 A undertook

B suffered

C received

D underwent

8 A like

B equal

C better

D same

PART 2

For questions 9–16, read the text below and think of the word which best fits each gap. Use only **one** word in each gap. There is an example at the beginning (0).

Write your answers **IN CAPITAL LETTERS** on the separate answer sheet.

Example:

0	A	S													
---	---	---	--	--	--	--	--	--	--	--	--	--	--	--	--

TRIATHLETES

Stuart Hayes had launched himself on a promising career **0** _____ a swimmer when something odd happened **9** _____ him at the local pool. Flogging up and down for the umpteenth time, he suddenly realized **10** _____ bored he had become with the monotony. Wasn't there a more interesting way of **11** _____ sporty, for heaven's sake? There was and there is: the colour, sweat and sheer emotion of triathlons. Stuart became a world-class triathlete and won the London Triathlon, the biggest event of **12** _____ kind in the world.

Triathlons are **13** _____ but boring. Combining swimming, cycling and running in one physical onslaught, they offer huge variety within a single racing framework. In Britain, the sport is growing by 10 per cent a year. 'People are moving away **14** _____ just running, and are looking for new challenges,' says Nick Rusling, event director for the London Triathlon. 'Triathlons are a **15** _____ deal more interesting to train for and you can vary training to fit busy lifestyles, swimming in your lunch break and **16** _____ on.

PART 3

For questions 17–24, read the text below. Use the word given in capitals at the end of some of the lines to form a word that fits in the gap in the same line. There is an example at the beginning (0).

Write your answers **IN CAPITAL LETTERS** on the separate answer sheet.

Example:

0	W	I	N	N	E	R								
---	---	---	---	---	---	---	--	--	--	--	--	--	--	--

RESTAURANT OF THE YEAR

One more chance! That's all we're giving you to tell us about your favourite restaurant and boost its chances of becoming the 0 _____ of our Restaurant of the Year competition. This is the last time the official 17 _____ form will appear in the paper and next Thursday is the final date for 18 _____ of completed forms.

WIN

Over the past few weeks we have been swamped by a paper mountain as 19 _____ across the city jot down the compelling reasons why they believe their 20 _____ restaurant should definitely win our hotly 21 _____ competition.

NOMINATE

RECEIVE

Once the 22 _____ has passed, our judges will sit down and count all the forms. The three restaurants which receive the most votes will then be visited by the judges. These visits will of course be 23 _____, so the restaurants themselves will not know that the judges are there. After their visits, the judges will make their final decision over who wins the 24 _____ title 'Restaurant of the Year'.

DINE

CHOOSE

CONTEST

DEAD

ANNOUNCE

PRESTIGE

PART 4

For questions 25–30, 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. Here is an example (0).

Example:

- 0 I didn't know the way there, so I got lost.

GET

Not _____ there, I got lost.

0

KNOWING HOW TO GET

Write *only* the missing words **IN CAPITAL LETTERS** on the separate answer sheet.

- 25 It took me some time to understand fully what happened.

WHILE

It was _____ understood what had happened.

- 26 There's no point arguing about this small detail, in my opinion.

WORTH

This small detail _____, in my opinion.

- 27 If your order is delayed, we will contact you.

DELAY

Should _____ to your order, we will contact you.

- 28 The two situations are completely different.

COMMON

The two situations don't _____ each other.

- 29 I was amazed because there were no problems throughout the holiday.

WENT

To _____ wrong throughout the holiday.

- 30 I have no intention of doing another kind of job.

DREAM

I _____ other kind of job.

PART 5

You are going to read a newspaper article about management. For questions 31–36, 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.

TEST 2

Simply ticking the boxes isn't enough

I have been asked what I think about the idea of 'Investing in People'. The best answer I can give is that I think that what it tries to achieve – basically making the link between business improvement and focusing on the needs of the people who work for an organization – is great. My problem is with organizations who subscribe to it as a way to help them 'get better', when they don't bother to understand where they went wrong in the first place. They need to ask what explicit and implicit policies and procedures they have in place that prevent their people from being able to do the right thing for the right reasons.

I am sure that there are managers out there who don't know any better, and assume that to manage they simply need to put pressure on their people to perform. But people don't demonstrate high performance because they are told to. They do it because they see the need to do it, and make the choice to do so. They do it because they are connected to the business goals and they see how their contributions can help achieve them. Such managers may tell themselves they can put a 'tick' in the 'we care about people' box. But simply putting ticks in boxes is no good if it doesn't reflect reality.

I know of a company that was so concerned that its people were doing the 'right thing' that it put in place a series of metrics to measure their effectiveness. So far, so good. But one of the objectives – making successful sales calls – manifested itself in the



metric 'Number of potential customers seen in one day'. The sales people obviously focused their efforts on going from one customer's office to another, and not on closing deals. Instead of the employees becoming more effective, they focused on getting the boxes ticked. Good intent; poor thinking.

Another company wanted to improve the speed with which it was able to introduce new products. Competition was beating it to the market place, and consequently the company was losing market share. Senior management sent out the message to reduce the time spent in getting products into customers' hands, with the explanation that they couldn't afford delays. This was a relatively easy task, especially since the time spent testing the products was cut in half to accomplish the time reduction. The result was new products were introduced in less time than those of the competition – but soon rejected by customers for poor quality. Good intent; reckless implementation.

A third company I know is trying hard to help employees see that they have some control over their future. The company instituted a programme

with a title like 'Creating our own future' or something like that. A good idea; get the people involved in the future of the company. But instead of the employees becoming motivated to contribute, they saw it as a hollow exercise on the part of senior management who, in the past, had paid little attention to anything other than getting the job done so they could report great earnings. Yes, the programme was a big 'tick the box' effort, but that was all it was in the minds of the people that it was designed for.

A final example is of a company that brought in one of these 'Investing in People' programmes to change the way the company was run. Assessors were running around like crazy, helping managers examine how they managed. They told managers how they could manage better. And when the programme was over, the company was able to say they had done it – it had invested in its people and life was now good. But the managers simply went back to business as usual. After all, the assessors were gone, and they had targets to hit.

All these examples are representative of senior management who see the need to improve things in their organization, but don't see how to do it. For a start, a programme targeted at improving things is only as good as management's ability to motivate their people. And when the employees simply see the programme as a box-ticking exercise, then it's hopeless.

- 31 The writer thinks that putting the concept of 'Investing in People' into practice
- A frequently results in confusion among the people it is supposed to help.
 - B involves more effort than some organizations are prepared to make.
 - C may create problems where previously there had not been any problems.
 - D is something that some organizations should not attempt to do.
- 32 The writer's main point in the second paragraph is that the performance of employees
- A may be very good even if management is poor.
 - B cannot be accurately measured by any box-ticking exercise.
 - C is related to their knowledge of the organization as a whole.
 - D is not as unpredictable as some managers believe it to be.
- 33 What point does the writer make about the first company he describes?
- A It was not really interested in measuring the effectiveness of employees.
 - B The targets that it set for staff were unrealistic.
 - C It failed to understand the real needs of its employees.
 - D The data that it collected did not measure what it was supposed to measure.
- 34 What point does the writer make about the second company he describes?
- A It made what should have been an easy task into a complicated one.
 - B It failed to foresee the consequences of an instruction.
 - C It misunderstood why a new approach was required.
 - D It refused to take into account the views of employees.
- 35 What does the writer say about the programme introduced by the third company he mentions?
- A Employees did not believe that it had been introduced for their benefit.
 - B Employees felt that it was in fact a way of making their jobs even harder.
 - C The reason given for introducing it was not the real reason why it was introduced.
 - D It was an inappropriate kind of programme for this particular organization.
- 36 The writer says that the programme in his final example
- A was too demanding for managers to maintain long-term.
 - B was treated as a self-contained exercise by managers.
 - C involved some strange ideas on how managers could improve.
 - D caused managers to believe that their previous methods had been better.

PART 6

You are going to read four extracts from introductions to books on popular culture. For questions 37–40, choose from the extracts A–D. The extracts may be chosen more than once.

Mark your answers on the separate answer sheet.

An introduction to popular culture

Four writers summarize their beliefs about various aspects of popular culture

A

The whole concept of 'popular culture' is a relatively modern one and as a phenomenon it is key to the understanding of any modern society. Earnest studies abound on the subject and indeed there are whole branches of academia dedicated to research and theories on the topic, but in many cases what these do is over-complicate something that is in reality a relatively simple matter. Popular culture springs from small groups of like-minded people getting together with new ideas and then it spreads out to the population at large if they find these ideas appealing. Much of it relates to the young and for them it gives a happy sense of being separate from other generations and therefore 'special' in some way.

B

Popular culture may once have sprung from the people themselves, and indeed this was the original definition of the term for many experts, but it is naïve to consider that this remains the case. Instead, it has become something imposed on the public from on high, a business commodity that merely pretends to have its roots in the creativity of 'the people' but in fact is simply a money-making enterprise like any other. What people choose to buy and consume in the area of popular culture speaks volumes about their society and is a main indicator of what that society is like. This is especially true in the area of 'youth culture', where the young gain a sense of self and of belonging via shared tastes and possessions. Studies of popular culture tend to focus on the more exciting aspects and to ignore the more mundane, which ironically are often the most interesting.

C

To summarize it briefly, popular culture is developed by the people for the people and when it has become popular enough, commodified for profit by the business world. Studies of popular culture have proliferated over the years, and experts in the field have developed their own vocabulary and criteria for analysing it. These studies often stress the social aspects rather than the commercial ones. For the younger participants in popular culture, these issues are irrelevant, as what they get from it is a sense of identifying with a particular contemporary group, a comforting sense of community. They are disinclined to analyse this themselves. It is worth remembering, however, that at any age, popular culture is often a minority interest – today's media like to give the impression that the vast majority of people are swept up in it whereas this is frequently not the case.

D

If ordinary members of the public were to read most of the worthy studies of popular culture that academics produce, they would find them overblown and ridiculous in taking such everyday and essentially trivial things so seriously. In the media, excitable journalists and experts exaggerate the importance to most people of the current popular culture phenomena, which in reality do not much occupy the minds of most people. The one area where these observations may not hold true, however, is among the young, where popular culture can have undue influence, encouraging them to acquire unrealistic ideas about how they can live their lives and therefore potentially having a damaging effect on their futures. One of the more interesting aspects of popular culture for all ages is its unpredictability – a new phenomenon can suddenly emerge that grips a section of society and that takes the commercial world entirely by surprise, forcing it to react swiftly to keep up and to capitalize on that latest phenomenon.

Which writer

takes a similar view to writer A on studies of popular culture?

☐ 37

differs from the others on what causes popular culture to arise?

☐ 38

shares writer B's opinion on the significance of popular culture?

☐ 39

has a different opinion from the others on the impact of popular culture on young people?

☐ 40

PART 7

You are going to read a review of an art exhibition. Six paragraphs have been removed from the article. Choose from the paragraphs A–G the one which fits each gap (41–46). There is one extra paragraph which you do not need to use.

Mark your answers on the separate answer sheet.

An exhibition of works by the artist John Craxton

'A World of Private Mystery: John Craxton RA' at the Fitzwilliam Museum is a small show, but it does full justice to an artist whose career divides into two parts: the years before and during the Second World War, and the work he did afterwards, when for long periods he lived outside England.

It begins with his small-scale landscapes in pen and ink, pastel, gouache and watercolour. His subject is arcadia, but a distinctly English one in which poets and shepherds sleep and dream amid blasted landscapes under darkening skies. Suffused with longing and foreboding, these works reflect the reality of living in a rain-sodden country under constant threat of foreign invasion.

41

Most of the early work is monochrome. In many landscapes, writhing branches and gnarled tree trunks fill our field of vision. Beneath the surface of the self-consciously 'poetic' motifs, the country he shows in these pictures feels claustrophobic and joyless.

42

As this exhibition makes clear, by the age of 25 Craxton's artistic



identity had matured. With his style, subject matter and working method all fully formed, it is hard to imagine how he would have developed had he remained in England after the war.

43

On his first visit to Greece in 1946, Craxton was swept away by the light, colour, landscape, food and people. The dark cloud that hung over the work he did in England lifts and overnight his palette changes to clear blue, green and white.

44

Goats, fish, cats or a frieze of sailors dancing on the edge of the sea: in the Greek paintings beautiful creatures move naturally across bare rocks and blue waters. The compressed joy you find in these pictures doesn't exist elsewhere in British post-

war art. With a few interruptions, Craxton would spend the rest of his life in Crete.

45

But if there is little exploration or discovery in Craxton's later work, you find instead a sense of fullness and completion, a feeling that in accepting his limitations, he remained true to himself. As he once said, 'I can work best in an atmosphere where life is considered more important than art; then I find it's possible to feel a real person – real people, real elements, real windows – real sun above all. In a life of reality, my imagination really works. I feel like an émigré in London and squashed flat.'

46

It's most noticeable in the works on canvas, especially in formal portraits like his 1946 'Girl with a Cock' and it's there too in the faceted geometric planes of Greek landscapes like his panoramic view of Hydra of 1960–61.

Craxton wasn't an artist of the first rank but he was inimitable. This show is just the right scale and it comes with a beautifully illustrated book about his life and work.

- A** It comes across this way even when he uses strong colour, as in one sunlit landscape in particular, where the yellow is harsh and the red murky. It's as though he's painting something he'd heard about but never actually seen: sunlight.
- B** It was not only London that oppressed his spirit, I think, but the overwhelming power of the new art being made in Paris by Picasso, Miró and Léger. In assessing Craxton's work, you have to accept his debt to these artists, and particularly Picasso.
- C** And though he would paint large-scale murals and design stage sets and tapestries, neither his subject matter nor his style changed in any fundamental way during that period. It may sound harsh, but when he decided to live there permanently, he elected to write himself out of the history of art.
- D** Indeed, I well remember how I'd step into a large gallery, hung floor to ceiling with paintings, and out of the visual cacophony a single picture would leap off the wall. It was always by John Craxton.
- E** My guess is he'd have responded badly to market forces and critical pressure to do new things. What he needed was to develop at his own pace – even if at times that meant standing still. But to do that he had to leave the country.
- F** They do so through tightly hatched lines and expressive distortion which ratchet up the emotional intensity, as in his illustrations for an anthology of poetry. In these, a single male figure waits and watches in a dark wood by moonlight.
- G** Gone are his melancholy self-portraits in the guise of a shepherd or poet – and in their place we find real shepherds (or rather goatherds) tending living animals. Now Craxton is painting a world outside himself, not one that existed largely in his imagination.

PART 8

You are going to read an article about various birds in Britain. For questions 47–56, choose from the birds (A–D). The birds may be chosen more than once.

Mark your answers *on the separate answer sheet*.

Of which bird are the following stated?

Further attempts to increase its numbers were made once initial attempts had proved successful.

☐ 47

Its population growth is a reflection of how tough it is.

☐ 48

There is statistical evidence to support the view that it is a very popular bird.

☐ 49

There was a particular period when its population plummeted.

☐ 50

A criticism could be made of its physical appearance.

☐ 51

A common perception of it has proved inaccurate.

☐ 52

Growth in its numbers has been much more gradual than desired.

☐ 53

There is reason to believe that its progress in a particular region will be maintained.

☐ 54

Measures taken in the running of a certain type of countryside have assisted in the growth of its population.

☐ 55

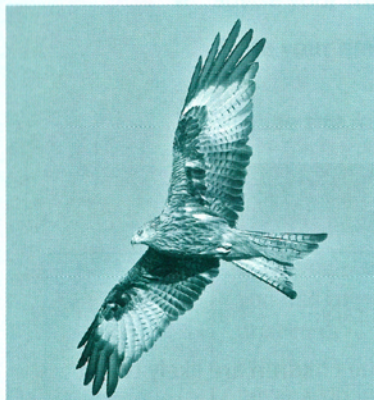
Even though its population has fallen, it can frequently be seen in various particular locations.

☐ 56

Winged winners and losers

Birds in Britain come under scrutiny in a massive new study, *Birds Britannica*. A record of the avian community in the 21st century, it reveals a continually evolving pattern. Mark Cocker, the principal author of the tome, selects some cases.

A Red Kite



The red kite's recent rise from a mere handful to several thousands is among the great stories of modern conservation. Testimony to its flagship status is a recent Royal Society for the Protection of Birds poll which ranked it with the golden eagle and song thrush in the nation's list of favourite birds.

The dramatic spread has hinged on a reintroduction scheme at six sites in England and Scotland using kites originally taken from Spain and Sweden. The English releases began in the Chilterns in 1989 and when these had achieved a healthy population, subsequent introductions were made in Northamptonshire and Yorkshire using mainly English birds. The Scottish releases in the 1980s and 1990s have resulted in populations totalling more than 50 pairs. Altogether there are now about 3,000 kites in Britain.

B Dartford Warbler



This highly attractive bird is confined to just five Western European countries as well as the north African littoral, and has

the smallest world range of any of our breeding birds. It is also a highly sedentary bird and a major cause of decline is its great susceptibility to the cold. The worst case occurred in the two successive hard winters of 1961 and 1962 when the numbers fell from 450 pairs to just 10.

Memories of this calamitous decrease, coupled with the bird's own tiny size and seeming delicacy, have cemented our sense of an overarching vulnerability. It is one of the best British examples where a species' local rarity has been assumed to equal almost constitutional weakness.

All the caution is perfectly understandable as an expression of our protective instincts towards a much-loved bird. Yet it sits oddly with the warbler's continuing rise and expansion to a population of 1,925 pairs by the year 2000. It has undoubtedly been helped by mild winters as well as the intensive management and protection of England's lowland heath. Yet the Dartford Warbler's recent history illustrates how easy it is to underestimate the resilience of a small rare bird.

C White-tailed Eagle



It is difficult to judge which is the more exciting conservation achievement – the reintroduction of this magnificent bird or of red kites. By wingspan and weight, this is the largest eagle in Europe and one of the biggest of all birds in Britain. However, if the species itself is on a grand scale, the size of the

reintroduced population is tiny and the pace of increase agonizingly slow.

The project involved a remarkable team effort by various UK environmental groups, as well as the Norwegian conservationists who organized the capture of the donated birds. Between 1975 and 1985, they released 82 eagles (39 males and 43 females) from a special holding area on the Inner Hebridean island of Rhum. Eight were later recovered dead, but in 1983 came the first breeding attempt.

Two years later, a pair of white-tailed eagles produced the first British-born chick in 69 years and every subsequent breeding season has seen a small incremental improvement. There is now an established breeding nucleus spread between the islands of Skye and Mull as well as the adjacent mainland, and their recent history suggests that the white-tailed eagle's increase will continue throughout north-west Scotland.

D Spotted Flycatcher



Even the greatest fans of this lovely bird, with its mouse-grey upper parts and whitish breast and belly, would have to admit that it

is rather drab. They have no more than a thin, squeaky, small song. However, spotted flycatchers compensate with enormous character.

They are adept at catching large species such as day-flying moths, butterflies, bees and wasps, whose stings they remove by thrashing the victim against the perch. Their specialized diet means that they are among the latest spring migrants to return and are now in serious decline because of half a century of pesticide use. In the past 25 years, their numbers have declined by almost 80 per cent, but they are still sufficiently numerous (155,000 pairs) to be familiar and are often birds of large gardens, churchyards or around farm buildings.

Writing (1 hour 30 minutes)

PART 1

You **must** answer this question. Write your answer in **220–260** words in an appropriate style.

- 1 You have watched a documentary about what causes young people to start committing crimes. You have made the notes below.

Reasons why young people commit crimes

- lack of control by parents
- absence of opportunities in life
- influence of friends

Some opinions expressed in the documentary:

'Without firm discipline from parents, some children are likely to get into trouble.'

'It's not surprising that young people who feel they have no chance of a good life turn to crime.'

'The bad influence of people they mix with can cause some young people to take up crime.'

Write an **essay** for your tutor discussing **two** of the reasons in your notes. You should **explain which cause you think is the most important** for young people committing crimes and **provide reasons** to support your opinion.

You may, if you wish, make use of the opinions expressed in the documentary, but you should use your own words as far as possible.

PART 2

Write an answer to **one** of the questions 2–4 in this part. Write your answer in 220–260 words in an appropriate style.

- 2 You recently spent a week at an adventure sports centre. A friend is thinking of going to the same place and has sent you an email asking about your experiences there. Reply to your friend, giving information and advice. In your email, you should
- explain what you did at the place
 - describe your feelings during your stay
 - advise your friend about going there.

Write your **email**.

- 3 You see the following announcement in an international magazine.

LIVE PERFORMANCE REVIEWS WANTED

Have you seen someone perform live who you had previously only heard on recordings or seen on TV or in films? We'd like you to send us reviews of concerts by bands you'd never seen live before or actors you'd never seen on stage. Describe the performance in detail. What did you think and what did the

rest of the audience think? Compare the live performance with how the same person / people perform in recordings or on TV or in films. Were they not so good live, or did you prefer them live? Did your opinion of them change? Send your reviews to the address below.

Write your **review**.

- 4 As part of an exchange programme, you recently spent a week staying in another country with someone who had previously stayed with you as part of the same exchange programme. You have been asked to write a report on your experience. Your report should include where you went and who you stayed with, and what you did during your visit. It should also include a comparison between your visit and the person's previous stay with you, as well as any points you wish to make about the exchange programme in general.

Write your **report**.

Listening (40 minutes)

PART 1

You will hear three different extracts. For questions 1–6, choose the answer (A, B or C) which fits best according to what you hear. There are two questions for each extract.

Extract One

You hear part of a radio programme about a famous London hotel.

- 1 The presenter's aim in her introduction is to
 - A correct misunderstandings about the Grand.
 - B provide factual information about the Grand.
 - C encourage listeners to go to the Grand.
- 2 What is the manager's attitude towards the customers?
 - A He wishes that more of them were not rich people.
 - B He treats them all in the same way, regardless of who they are.
 - C He always knows instantly what category they belong to.

☐ 1

☐ 2

Extract Two

You hear two presenters talking on a science programme.

- 3 The male presenter says that the research produced data on
 - A the period of time that some teaspoons were missing.
 - B how quickly a certain number of teaspoons disappeared.
 - C where disappearing teaspoons had gone.
- 4 The female presenter says that disappearing teaspoons is a topic which
 - A has produced some interesting theories.
 - B concerns a growing phenomenon.
 - C has no great significance.

☐ 3

☐ 4

Extract Three

You hear two people talking about popular music.

- 5 The woman's main point is that
 - A it is no longer possible to create genuinely original popular music.
 - B all modern popular music is a poor imitation of older music.
 - C popular music has always been an overrated form of music.
- 6 What does the woman say about modern performers?
 - A They are not interested in the views of older people.
 - B They are taking advantage of their audience.
 - C They are influenced without realizing it.

☐ 5

☐ 6

PART 2

You will hear part of a talk about best-selling books. For questions 7–14, complete the sentences.

FEATURES OF BEST-SELLING BOOKS

The most popular celebrity autobiographies all focus on the 7 of the celebrity.

Some popular celebrity autobiographies have no 8 in them.

The top-selling cookery books create a sense of 9 that appeals to people.

People who buy the most popular cookery books are most likely to use a recipe from them for 10.

People buy the best-selling sports books because of the 11 in them.

A common feature of popular history books is that they contain 12, which make them interesting to ordinary readers.

Best-selling self-help books now tend to focus on giving advice on how people can make progress with their 13.

In crime fiction, the 14 connected with solving crimes have become a main feature of best-sellers.

PART 3

You will hear a radio discussion about writing a novel. For questions 15–20, choose the answer (A, B, C or D) which fits best according to what you hear.

15 What does Louise say about Ernest Hemingway's advice to writers?

- A It is useful to a certain extent.
- B It applies only to inexperienced novelists.
- C It wasn't intended to be taken seriously.
- D It might confuse some inexperienced novelists.

15

16 Louise says that you need to get feedback when you

- A have not been able to write anything for some time.
- B are having difficulty organizing your ideas.
- C are having contrasting feelings about what you have written.
- D have finished the book but not shown it to anyone.

16

17 Louise says that you should get feedback from another writer because

- A it is easy to ignore criticism from people who are not writers.
- B another writer may be kinder to you than friends and relatives.
- C it is hard to find other people who will make an effort to help you.
- D another writer will understand what your intentions are.

17

18 What does Louise regard as useful feedback?

- A a combination of general observations and detailed comments
- B both identification of problems and suggested solutions
- C comments focusing more on style than on content
- D as many points about strengths as weaknesses

18

19 What does Louise say about the people she gets feedback from?

- A Some of them are more successful than her.
- B She doesn't only discuss writing with them.
- C She also gives them feedback on their work.
- D It isn't always easy for her to get together with them.

19

20 One reaction to feedback that Louise mentions is that

- A it is justified but would require too much effort to act on.
- B it focuses on unimportant details rather than key issues.
- C it has been influenced by reading other people's novels.
- D it is not suggesting that major changes to the novel are required.

20

PART 4

You will hear five short extracts in which people are talking about events they attended.

Task one

For questions 21–25, choose from the list A–H the event each speaker is talking about.

- A a concert
- B a meeting
- C a birthday party
- D a school reunion
- E a funeral
- F a leaving party
- G a wedding
- H a demonstration

- Speaker 1 21
- Speaker 2 22
- Speaker 3 23
- Speaker 4 24
- Speaker 5 25

Task two

For questions 26–30, choose from the list A–H what happened according to each speaker.

While you listen you must complete both tasks.

- A It wasn't well-attended.
- B I hardly knew anyone.
- C It ended early.
- D I was treated badly.
- E There was an argument.
- F I left before the end.
- G Everyone enjoyed themselves.
- H I couldn't focus on the event.

- Speaker 1 26
- Speaker 2 27
- Speaker 3 28
- Speaker 4 29
- Speaker 5 30

Speaking (15 minutes)

PART 1 (2 minutes)

- Where do you live?
- Who do you live with?
- Why is learning English useful or important to you?
- What reasons do other people have for learning English?
- What kind of technology devices do you own and use regularly?
- What kind of things do you do with your friends?
- How big a part does watching TV play in your life?
- Do you keep a diary? If so, what do you write in it? If not, why not?
- What meals do you have each day, and when?
- How much travelling, within your own country and abroad, have you done?
- What do you like doing the most during your free time? (Why?)
- What household chores do you yourself do at home?

PART 2 (4 minutes)

- 1 Glamorous lives
- 2 Learning a skill

- Candidate A** Look at the three pairs of photographs 1A, 1B and 1C on page 47. They show people with careers that are considered glamorous. Compare two of the pairs of photographs and say what you think each person's life and personality might be like.
Candidate A talks on his / her own for 1 minute.
- Candidate B** Which of the people would you most or least like to be, and why?
Candidate B talks on his / her own for about 30 seconds.
- Candidate B** Look at the three photographs 2A, 2B and 2C on page 47. They show people taking classes in order to learn a skill. Compare two of the photographs and say why the people might be taking the classes, and what might be involved in learning each skill.
Candidate B talks on his / her own for 1 minute.
- Candidate A** Which of the skills have you learnt, or would you most like to have, and why?
Candidate A talks on his / her own for about 30 seconds.

PART 2

- What do you think the people's lives are like?
- What do you think the people's personalities are like?

1A



1B



1C



- Why might the people be taking the classes?
- What might be involved in learning each skill?

2A



2C



2B



PART 3 (4 minutes) and **PART 4** (5 minutes)

Young people

PART 3

Look at page 49, where there are some issues that young people might care about.

First, talk to each other about how much young people care about these issues.

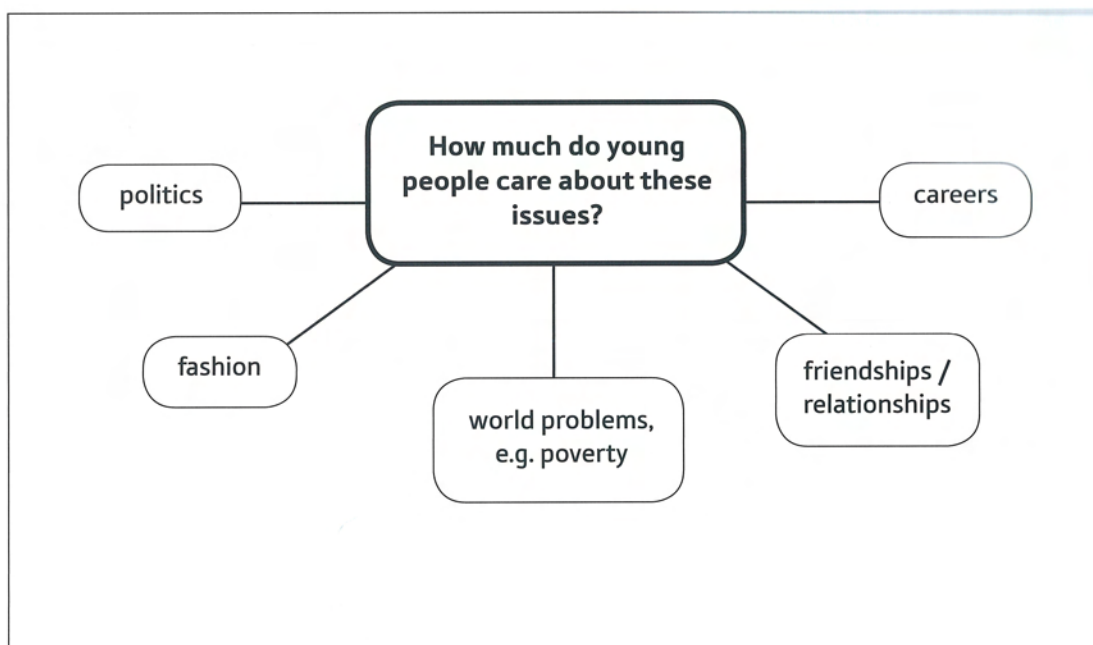
Candidates A and B discuss this together for about 2 minutes.

Now decide which issue young people in general care about the most.

Candidates A and B discuss this together for about 1 minute.

PART 4

- Some people say that life is easier today for young people than it used to be. Do you agree? (Why? / Why not?)
- What things do you think that all young people should be able to have and to do?
- What kind of things are expected of young people today, and why? Are these expectations fair? (Why? / Why not?)
- What kind of things can young people learn about life from talking to older people?
- How much influence do you think young people's families have on them? Do you think that their friends have more influence on them? (Why? / Why not?)
- What kind of problems do young people typically have today? What causes these problems?



Reading and Use of English (1 hour 30 minutes)

PART 1

For questions 1–8, read the text below and decide which answer (A, B, C or D) best fits each gap. There is an example at the beginning (0).

Mark your answers on the separate answer sheet.

Example:

0 A regarded B said C presented D proposed

0	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
---	----------	----------	----------	----------

Thomas Cook

Thomas Cook could be 0 _____ to have invented the global tourist industry. He was born in England in 1808 and became a cabinet-maker. Then he 1 _____ on the idea of using the newly-invented railways for pleasure trips and by the summer of 1845, he was organizing commercial trips. The first was to Liverpool and featured a 60-page handbook for the journey, the 2 _____ of the modern holiday brochure.

The Paris Exhibition of 1855 3 _____ him to create his first great tour, taking in France, Belgium and Germany. This also included a

remarkable 4 _____ – Cook's first cruise, an extraordinary journey along the Rhine. The expertise he had gained from this 5 _____ him in good stead when it came to organizing a fantastic journey along the Nile in 1869. Few civilians had so much as set foot in Egypt, let 6 _____ travelled along this waterway through history and the remains of a vanished civilization 7 _____ back thousands of years. Then, in 1872, Cook organized the first conducted world tour and the 8 _____ of travel has not been the same since.

- | | | | |
|------------------|--------------|------------|-------------|
| 1 A dawned | B struck | C hit | D crossed |
| 2 A pioneer | B forerunner | C prior | D foretaste |
| 3 A livened | B initiated | C launched | D inspired |
| 4 A breakthrough | B leap | C step | D headway |
| 5 A kept | B took | C stood | D made |
| 6 A apart | B aside | C alone | D away |
| 7 A flowing | B going | C running | D passing |
| 8 A scene | B area | C land | D world |

PART 2

For questions 9–16, read the text below and think of the word which best fits each gap. Use only **one** word in each gap. There is an example at the beginning (0).

Write your answers **IN CAPITAL LETTERS** on the separate answer sheet.

Example:

0	W	O	U	L	D									
---	---	---	---	---	---	--	--	--	--	--	--	--	--	--

Bits of history (of bits) on the auction block

In the spring of 1946, J. Presper Eckert and John Maunchly sent out a business plan for a company that 0 _____ sell 'electronic computers'. In their eight-page proposal for 9 _____ financing of this enterprise, sent to a small group of prospective backers, the two engineers predicted that the market for 10 _____ a machine might consist 11 _____ scientific laboratories, universities and government agencies. Such 12 _____ the beginnings of the Electronic Control Company of Philadelphia, which produced the Univac, the first computer 13 _____ be commercially sold in the United States.

At an auction around 60 years later, the original typescript of the Eckert-Maunchly proposal was sold as part of a collection called 'The Origins of Cyberspace', which contained about 1,000 books, papers, brochures and 14 _____ artefacts from the history of computing. Two items 15 _____ particular generated interest among prospective bidders. 16 _____ were the Eckert-Maunchly business plan and a technical journal containing the idea for TCP / IP, the standard system for the transmission of information over the Internet.

PART 3

For questions 17–24, read the text below. Use the word given in capitals at the end of some of the lines to form a word that fits in the gap in the same line. There is an example at the beginning (0).

Write your answers **IN CAPITAL LETTERS** on the separate answer sheet.

Example:

0	S	T	A	R	D	O	M								
---	---	---	---	---	---	---	---	--	--	--	--	--	--	--	--

ALICIA RHETT – THE STAR WHO ONLY APPEARED IN ONE FILM

Alicia Rhett was an actress who rose to international 0 _____ in the 1939 film *Gone With the Wind*. In the film, which enjoyed 17 _____ success and is among the most popular ever made, she played the part of India Wilkes, the serious young woman whose love for the dull and timid 18 _____ character, Charles Hamilton, is spurned in favour of Scarlett O'Hara. Despite the film's 19 _____ acclaim, however, it was to be her only screen role.

STAR

PHENOMENON

CENTRE

LAST

While Alicia later insisted that she 'enjoyed the experience immensely', she was 20 _____ to the life of a Hollywood star. An intensely private individual, she lacked the drive and ambition of 21 _____ like Joan Crawford or Bette Davis, and went on to reject all subsequent roles from agents and 22 _____. Though fans continued to hound her with requests for 23 _____ photographs seven decades later, letters went 24 _____ and requests for interviews were seldom granted.

SUIT

CONTEMPORARY

PRODUCE

SIGN

ANSWER

PART 4

For questions 25–30, 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. Here is an example (0).

Example:

0 I didn't know the way there, so I got lost.

GET

Not _____ there, I got lost.

0

KNOWING HOW TO GET

Write *only* the missing words **IN CAPITAL LETTERS** on the separate answer sheet.

25 I've been too busy to answer my emails, but I'll do it soon.

ROUND

I _____ my emails yet, but I'll do it soon.

26 The ambulance came within minutes.

MATTER

It _____ before the ambulance came.

27 Experts say that things are bound to improve.

DOUBT

Experts say that there is _____ better.

28 Jake was the person who started my interest in collecting pottery.

GOT

It _____ in collecting pottery.

29 He really wanted to impress the interviewers.

DESPERATE

He _____ the interviewers a good impression.

30 Because he was injured he couldn't play in the next game.

PREVENTED

His _____ in the next game.

PART 5

You are going to read an extract from a novel. For questions 31–36, 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.

TEST 3

Thirty or so years after he arrived in London, Chanu decided that it was time to see the sights. 'All I saw was the Houses of Parliament. And that was in 1979.' It was a project. Much equipment was needed. Preparations were made. Chanu bought a pair of shorts which hung just below his knees. He tried them on and filled the numerous pockets with a compass, guidebook, binoculars, bottled water, maps and two types of disposable camera. Thus loaded, the shorts hung at mid-calf. He bought a baseball cap and wore it around the flat with the visor variously angled up and down and turned around to the back of his head. A money belt secured the shorts around his waist and prevented them from reaching his ankles. He made a list of tourist attractions and devised a star rating system that encompassed historical significance, something he termed 'entertainment factor' and value for money. The girls would enjoy themselves. They were forewarned of this requirement.

On a hot Saturday morning towards the end of July the planning came to fruition. 'I've spent more than half my life here,' said Chanu, 'but I've hardly left these few streets.' He stared out of the bus windows at the grimy colours of Bethnal Green Road. 'All this time I have been struggling and struggling, and I've barely had time to lift my head and look around.'

They sat at the front of the bus, on the top deck. Chanu shared a seat with Nazneen, and Shahana and Bibi sat across the aisle. Nazneen crossed her ankles and tucked her feet beneath the seat to make way for the two plastic carrier bags that contained their picnic. 'You'll stink the bus out,' Shahana had said. 'I'm not sitting with you.' But she had not moved away.

'It's like this,' said Chanu, 'when you have all the time in the world to see something, you don't bother to see it. Now that we are going home, I have become a tourist.' He pulled his sunglasses from his forehead onto his nose. They were part of the new equipment.

He turned to the girls. 'How do you like your holiday so far?' Bibi said that she liked it very well, and Shahana squinted and shuffled and leaned her head against the side window.

Chanu began to hum. He danced with his head, which wobbled from side to side, and drummed out a rhythm on his thigh. The humming appeared to come from low down in his chest and melded with the general tune of the bus, vibrating on the bass notes.

Nazneen decided that she would make this day unlike any other. She would not allow this day to disappoint him.

The conductor came to collect fares. He had a slack-jawed expression: nothing could interest him. 'Two at one pound, and two children, please,' said Chanu. He received his tickets. 'Sightseeing,' he announced, and flourished his guidebook. 'Family holiday.'

'Right,' said the conductor. He jingled his bag, looking for change. He was squashed by his job. The ceiling forced him to stoop.

'Can you tell me something? To your mind, does the British Museum rate more highly than the National Gallery? Or would you recommend the gallery over the museum?'

The conductor pushed his lower lip out with his tongue. He stared hard at Chanu, as if considering whether to eject him from the bus.

'In my rating system,' explained Chanu, 'they are neck and neck. It would be good to take an opinion from a local.'

'Where've you come from, mate?'

'Oh, just two blocks behind,' said Chanu. 'But this is the first holiday for twenty or thirty years.'

The conductor swayed. It was still early but the bus was hot and Nazneen could smell his sweat. He looked at Chanu's guidebook. He twisted round and looked at the girls. At a half-glance he knew everything about Nazneen, and then he shook his head and walked away.

- 31 In what sense was the sightseeing trip a 'project' (line 4)?
- A Chanu felt a duty to do it.
 - B It was something that Chanu had wanted to do for a long time.
 - C Chanu took it very seriously.
 - D It was something that required a good deal of organization.
- 32 The descriptions of Chanu's clothing are intended to
- A show how little he cared about his appearance.
 - B create an impression of his sense of humour.
 - C create amusing visual images of him.
 - D show how bad his choice of clothes always was.
- 33 Chanu had decided to go on a sightseeing trip that day because
- A he regretted the lack of opportunity to do so before.
 - B he felt that it was something the girls ought to do.
 - C he had just developed an interest in seeing the sights.
 - D he had grown bored with the area that he lived in.
- 34 As they sat on top of the bus,
- A Nazneen began to regret bringing so much food with them.
 - B the girls felt obliged to pretend that they were enjoying themselves.
 - C Chanu explained why he had brought the whole family on the trip.
 - D the family members showed different amounts of enthusiasm for the trip.
- 35 When Chanu showed him the guidebook, the conductor
- A made it clear that he wanted to keep moving through the bus.
 - B appeared to think that Chanu might cause a problem.
 - C initially pretended not to have heard what Chanu said.
 - D felt that he must have misunderstood what Chanu said.
- 36 What was strange about Chanu's use of the word 'local'?
- A It was not relevant to the places he was asking about.
 - B It could equally have been applied to him.
 - C He was not using it with its normal meaning.
 - D He had no reason to believe it applied to the conductor.

PART 6

You are going to read four extracts from biographies of a former political leader. For questions 37–40, choose from the biographies A–D. The biographies may be chosen more than once.

Mark your answers on the separate answer sheet.

A career at the very top of the political ladder

Four biographers assess one national leader's political career

A

The overall impression one gets of him is of someone whose true ambitions lay outside politics, and for whom political leadership was more of a CV item than a duty born of a desire to serve his country. A shrewd and manipulative operator, he knew how to make the right alliances to get himself into the positions he wanted, and once his term of office was over he continued in that vein outside politics. The legacy of his time in office is a contrasting one. Top of the list in the plus column is the tremendous progress he made in narrowing the gap between rich and poor as a result of policies he personally championed against considerable opposition. Less creditable is the fact that many of the problems that resulted from his time in office can be laid at his door too and there were repercussions he should have foreseen.

B

Seldom can a political leader be said to have been such a victim of bad timing. Many of his policies made complete sense in themselves and at almost any other time would have had a positive impact, but circumstances beyond his control conspired to turn them into disasters for the country. It could perhaps be said that this was made worse by the fact that he was somewhat gullible, setting far too much store by the questionable advice of key figures around him. He rose to power with a sincere belief that he could improve the lives of people at every level of society, although it could be said that self-interest later guided him more than this initial desire. Probably the most positive thing that can be said about his term of office is that he minimized the impact of some tough economic times, steering the country through them with reasonable success, which was no mean feat.

C

Views differ widely on what sort of man he was as a leader, with conflicting testimony from those on the inside. What emerges is someone who appeared decisive but who in reality tended to believe what he was told by trusted advisers and experts, and was too easily swayed by them. His unquestioning faith in such people led him to try to implement changes that were far too radical for the time and it is fair to say that he was at fault for going along with this approach that was advocated by others. On the positive side, his main achievement was to make the country more competitive economically by means of some well-considered initiatives, though these later turned out to have only short-term impact. This reflected the commitment to modernize the country that had been at the centre of his campaign and the reason why he had aspired to the leadership in the first place.

D

He was driven to the top by a genuine belief that he knew best and that his critics were incapable of seeing that his policies would indeed produce very real improvements across the board. Though he made a show of listening to advice from others, he was in reality inflexible. This led him to continue to pursue policies that were manifestly not working and he should have accepted that a change of direction was required. He had one of the sharpest minds of any leader in recent history, and an ability to analyse situations forensically, but at key times he failed to apply these qualities and carried on regardless of the inadvisability of doing so. Nevertheless, he succeeded in one major way: he made society more equal and in so doing improved the lot of many of the less well-off members of it.

Which biographer

has a different opinion from the others on the extent to which the subject was personally responsible for problems caused by his policies?

☐ 37

shares biographer D's view on the subject's personal characteristics as a leader?

☐ 38

differs from the others on the subject's motivation for becoming a political leader?

☐ 39

expresses a similar view to biographer A on what the subject's greatest achievement was?

☐ 40

PART 7

You are going to read a newspaper article about singing in choirs. Six paragraphs have been removed from the article. Choose from the paragraphs A–G the one which fits each gap (41–46). There is one extra paragraph which you do not need to use.

Mark your answers on the separate answer sheet.

Introducing choral music to children is like opening a door to a magical world

Here's an important question. What's calming, therapeutic, healthier than drugs, and could well prolong your life? Answer: singing in a choir.

41

In fairness, there was a specific angle to this study, which compared the collective experience of choral singing to that of taking part in team sports. Choirs apparently win hands down, because there's 'a stronger sense of being part of a meaningful group', related to 'the synchronicity of moving and breathing with other people'. And as someone who since childhood has used singing as a refuge from the sports field, I take no issue with that.

42

I know there are occasional initiatives. From time to time I get invited as a music critic to the launch of some scheme or other to encourage more collective singing among school-age children. There are smiles and brave words. Then, six months later, everything goes quiet – until the next launch of the next initiative.

43

I know a woman who's been trying hard to organize a performance of Benjamin Britten's *Noye's Fludde* – perhaps the greatest work ever



devised for young children to sing together – as a tribute to the composer's centenary this year. But has she found her local schools responsive? Sadly not: it was all too much trouble.

44

We sang Herbert Howells's *Like as the Hart*. And whatever it did or didn't do for my cardiovascular system, my emotional health, or any of the other things that turn up in research papers, it was the most significant experience of my childhood. It opened a world to which 11-year-olds from unfashionable parts of east London don't generally get access. It was magical, transcendent. It spoke possibilities.

45

The other weekend I was in Suffolk, celebrating Britten, where in fact there were a lot of children privileged enough to be pulled into the centenary events. There was a great *Noye's Fludde* in Lowestoft. And on the actual birthday countless hordes of infant voices piled into Snape Maltings to sing Britten's school songs, *Friday Afternoons*, part of a project that involved 100,000 others, internationally, doing likewise.

46

Just think: if we could finally get Britain's children singing, it would filter upwards. And we wouldn't need university researchers. We'd just do it, and be all the better for it.

- A** It was an extraordinary experience that many of those children will carry with them all their lives, like my experience all those years ago. There's a plan for it to be repeated every year on Britten's birthday. But that will only happen if there are resources and sustained commitment (for a change).
- B** In fact, I have no argument with any of these piles of research – bring them on, the more the better – because what they have to say is true. The only thing I find annoying is that such an endlessly repeated truth results in relatively little action from the kind of people who could put it to good use.
- C** One of my enduring life regrets is that I never got the chance to take part in such an event as a child. I guess I went to schools where it was also too much trouble. But I did, just once, aged 11, get the chance to go with a choir and sing at Chelmsford Cathedral.
- D** But being there was even better. And as I was sitting near the choir – who were magnificent – I saw the faces of the boys and thought how fabulously privileged they were to have this opportunity given to them.
- E** And that, for me, is what a choir can offer. All the physical and mental pluses are a happy bonus. But the joy and thrill of access to that world of music is what counts.
- F** It's not a new discovery: there are endless dissertations on the subject, libraries of research, and celebrity endorsements. But people have short memories. So every time another academic paper is published, it gets into the news – which was what happened this week when Oxford Brookes University came up with the latest 'singing is good for you' revelation.
- G** The hard fact is that most state schools don't bother much with singing, unless someone in the hierarchies of government steps in to make it worth their while. They say they don't have the resources or the time. And even when a worthwhile singing project drops into their lap, they turn it down.

PART 8

You are going to read an article about various paintings. For questions 47–56, choose from the paintings (A–D). The paintings may be chosen more than once.

Mark your answers on the separate answer sheet.

Of which painting are the following stated?

- | | |
|--|-----------------------------|
| It is of something that no longer exists. | ☐ 47 |
| The artist points out that it is based on things actually observed, even though it doesn't depict them accurately. | ☐ 48 |
| The artist specializes in things that most people regard as ugly. | ☐ 49 |
| A deduction that could be made about what is happening in it is not what the artist is actually showing. | ☐ 50 |
| The artist took a risk while creating it. | ☐ 51 |
| The artist checks that nothing important is missing from preparatory work. | ☐ 52 |
| It was completely altered in order to produce various connections. | ☐ 53 |
| Its artist produces paintings in different locations. | ☐ 54 |
| In one way, it is unlike any other painting the artist has produced. | ☐ 55 |
| The artist likes to find by chance subjects that have certain characteristics. | ☐ 56 |

Watercolour competition

THE
WINNERS

First prize

A Carol Robertson *Interrupted Field*

Carol Robertson's *Interrupted Field* is a worthy winner, a more or less geometric composition that exploits the qualities of evenly-applied washes of colour. The painting is vast – 'the largest I've ever attempted' – so the big, even area of blue in the centre is, apart from anything else, something of a technical achievement.

Robertson is keen to stress that her abstract compositions are firmly rooted in reality. Though she doesn't 'seek to confirm or record the way the world looks', her work is never disconnected from the natural world, so the coloured stripes and bands in this painting have a specific source. Over the past five years, Robertson has been working in Ireland, on the northwest coast of County Mayo. The coloured stripes stimulate 'memories of coastal landscape, brightly painted cottages, harbours and fishing boats, things seen out of the corner of my eye as I explored that coastline by car and on foot. The colour mirrors the fragments of life that caught my eye against a background of sea and sky.'

Runners up

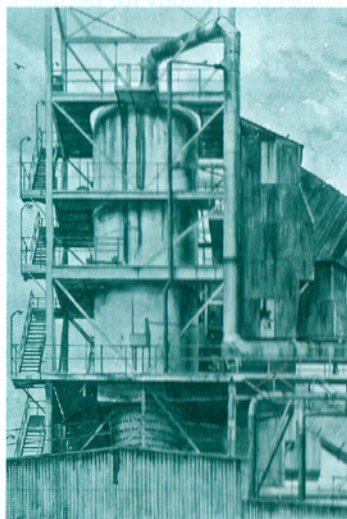
B Geoffrey Wynne *Quayside*

Geoffrey Wynne describes himself as 'an open-air impressionist watercolour painter', though he adds that 'larger works', this prize-winning picture among them, 'are developed in the studio'.

Perhaps the most noteworthy aspect of this painting is the sheer number of people in it. According to the title, they are on a quay somewhere, and the number of suitcases they have with them suggests they have just landed from a boat on the first stage of a holiday. 'Yes, that's almost right,' Wynne told me, 'except that we're on the boat in the early morning, just arrived back from Mallorca, and the people are waiting to get on. This painting took a long time to finish, and many earlier attempts were abandoned. To achieve a unity, I immersed the half-finished painting in the bath, then added the black with a big brush. It's dangerous to do, because you can't really control the effects. Then I reworked everything, establishing links with colour and tone throughout the composition, creating a kind of web or net of similar effects.'

C Arthur Lockwood *Carbonizer Tower*

Arthur Lockwood has a big reputation among watercolour painters and watercolour enthusiasts, chiefly for his accomplished pictures of industrial sites, subjects that are generally thought to be unsightly, but have striking visual qualities all their own. Among them is a kind of romanticism stimulated by indications of



decay and the passing of irrecoverable time. Lockwood's subjects are, after all, ruins, the modern equivalent of Gothic churches overgrown by ivy. He aims not only to reveal those qualities, but to make a visual record of places that are fast being destroyed. This painting, a good example of his work in general, is one of an extensive series on the

same subject. What we see is part of a large industrial plant that once made smokeless coal briquettes. It has now been closed and demolished to make way for a business park.

D Michael Smee *Respite at The Royal Oak*

Michael Smee was once a successful stage and television designer. This is worth stressing, because this prize-winning painting makes a strong theatrical impression. Smee agrees, and thinks it has much to do with the carefully judged lighting. 'As a theatre designer, you make the set, which comes to life only when it's lit.'

Smee prefers to happen on pubs and cafés that are intriguing visually and look as though they might be under threat. He has a strong desire to record 'not only the disappearing pub culture peculiar to this country, but also bespoke bar interiors and the individuals therein'. He works his paintings up from informative sketches. 'I get there early, before many people have arrived, sit in the corner and scribble away. Then, once the painting is in progress in the studio, I make a return visit to reassure myself and to note down what I'd previously overlooked.' His main aim isn't topographical accuracy, however; it's to capture the appearance of artificial and natural light together, as well as the reflections they make.

Writing (1 hour 30 minutes)

PART 1

You **must** answer this question. Write your answer in **220–260** words in an appropriate style.

- 1 Your class has attended a panel discussion on what are the greatest advantages of digital and computer technology for people in their everyday lives. You have made the notes below.

Advantages of digital and computer technology in everyday life

- communication
- access to information
- shopping and services

Some opinions expressed in the discussion:

'Being able to contact anyone at any time in any place is obviously the greatest advantage.'

'The fact that people can instantly look up something and find out about it, or learn something new, is the greatest advantage.'

'You don't need to go out or spend a long time buying or paying for things and that's the greatest advantage.'

Write an essay for your tutor discussing **two** of the advantages in your notes. You should **explain which advantage you think is the greatest** for people in their everyday lives and **provide reasons** to support your opinion.

You may, if you wish, make use of the opinions expressed in the discussion, but you should use your own words as far as possible.

PART 2

Write an answer to **one** of the questions **2–4** in this part. Write your answer in **220–260** words in an appropriate style.

- 2 You have seen this announcement in an international magazine.

The local council has created a new fund to provide financial assistance to people setting up new small businesses.

Anyone wishing to set up a business but lacking the funds to do so is invited to send a proposal for their business to the relevant department of the council, giving details of what it would involve, how it would be set up and what the funds would be used for.

Write your **proposal**.

- 3 As a member of the entertainments committee at the place where you work or study, you have been asked to write a report on the events that the committee organized over the past year. In your report, you should describe events that took place and what they involved, say whether they were successful or not, and comment on the organization of them.

Write your **report**.

- 4 You have just returned from a trip during which you rented an apartment for a week. You were very pleased with the accommodation and you have decided to write a review of it for a travel website. In your review, describe your experience of renting the apartment, say what the apartment was like, and explain why you enjoyed your stay there.

Write your **review**.

Listening (40 minutes)

PART 1

You will hear three different extracts. For questions 1–6, choose the answer (A, B or C) which fits best according to what you hear. There are two questions for each extract.

Extract One

You hear two people talking about reading books aloud for children.

- 1 The second speaker says that she believes that
- A her children enjoy listening to her read aloud.
 - B she shares a reading habit with other parents.
 - C parents should read aloud to children.

☐ 1

- 2 What do both speakers talk about?
- A their children's reactions when they read aloud to them
 - B their selfish motives for reading aloud to their children
 - C their dramatic approach to reading aloud to their children

☐ 2

Extract Two

You hear a part of a radio programme.

- 3 The presenter says that some people start a business with a friend because
- A they have worked well together in the past.
 - B their friend persuades them to do it.
 - C they lack the courage to do it alone.

☐ 3

- 4 What was Dean's problem with his partner?
- A He refused to take part in an important aspect of the business.
 - B His personality changed after they started the business.
 - C He often criticized the business decisions Dean made.

☐ 4

Extract Three

You hear two people on a radio programme talking about running.

- 5 Who are the two speakers?
- A successful athletes
 - B fitness experts
 - C sports journalists
- 6 Both speakers agree that, to improve as a runner, runners should
- A limit the amount of training they do.
 - B develop their own personal training methods.
 - C vary the focus of their training.

☐ 5

☐ 6

PART 2

You will hear someone who works as a life coach talking about her work.
For questions 7–14, complete the sentences with a word or short phrase.

BEING A LIFE COACH

The speaker tells people who ask her that her work is connected with the

7 .

The speaker says that most people concentrate too much on what she calls their

‘ 8 ’.

The speaker calls the plan to achieve a specific goal a ‘ 9 ’.

The speaker gives as an example of a personal goal increasing your ability at

10 .

The speaker gives as an example of a business goal thinking of new

11 .

The speaker says that sessions are conducted in a way that prevents any

12 .

The speaker says that sessions do not involve dealing with a person’s

13 .

The speaker says that life coaches enable people to become 14
themselves.

PART 3

You will hear a radio discussion about children who invent imaginary friends. For questions 15–20, choose the answer (A, B, C or D) which fits best according to what you hear.

- 15 In the incident that Liz describes,
A her daughter asked her to stop the car.
B she had to interrupt the journey twice.
C she got angry with her daughter.
D her daughter wanted to get out of the car. 15
- 16 What does the presenter say about the latest research into imaginary friends?
A It contradicts other research on the subject.
B It shows that the number of children who have them is increasing.
C It indicates that negative attitudes towards them are wrong.
D It focuses on the effect they have on parents. 16
- 17 How did Liz feel when her daughter had an imaginary friend?
A always confident that it was only a temporary situation
B occasionally worried about the friend's importance to her daughter
C slightly confused as to how she should respond sometimes
D highly impressed by her daughter's inventiveness 17
- 18 Karen says that one reason why children have imaginary friends is that
A they are having serious problems with their real friends.
B they can tell imaginary friends what to do.
C they want something that they cannot be given.
D they want something that other children haven't got. 18
- 19 Karen says that the teenager who had invented a superhero is an example of
A a very untypical teenager.
B a problem that imaginary friends can cause.
C something she had not expected to discover.
D how children change as they get older. 19
- 20 According to Karen, how should parents react to imaginary friends?
A They should pretend that they like the imaginary friend.
B They shouldn't get involved in the child's relationship with the friend.
C They should take action if the situation becomes annoying.
D They shouldn't discuss the imaginary friend with their child. 20

PART 4

You will hear five short extracts in which people are talking about the music industry.

Task one

For questions 21–25, choose from the list A–H who is speaking.

Task two

For questions 26–30, choose from the list A–H the opinion each speaker expresses.

While you listen you must complete both tasks.

- A a recording studio engineer
- B a musician
- C a reviewer
- D a club owner
- E a fan
- F a website operator
- G a manager of performers
- H a radio presenter

- Speaker 1 ☐ 21
- Speaker 2 ☐ 22
- Speaker 3 ☐ 23
- Speaker 4 ☐ 24
- Speaker 5 ☐ 25

- A Tastes in music change very quickly.
- B Music is an important part of culture.
- C Some people who become well-known don't deserve their success.
- D There are lots of dishonest people in the music business.
- E Artists need to have a realistic view of the music business.
- F People with real talent will always succeed.
- G Some artists will always be popular.
- H People should only get involved in music because they love it.

- Speaker 1 ☐ 26
- Speaker 2 ☐ 27
- Speaker 3 ☐ 28
- Speaker 4 ☐ 29
- Speaker 5 ☐ 30

Speaking (15 minutes)

PART 1 (2 minutes)

- How did you get here today?
- How do you normally travel to the place where you work or study?
- How have you been learning English?
- What aspects of learning English have you found most and least enjoyable? (Why?)
- What are your main sources of entertainment?
- What kind of films do you enjoy? (Why?)
- How do you normally communicate with friends and family?
- Would you say that you have a healthy lifestyle? (Why? / Why not?)
- What kind of news do you keep up to date with?
- Do you like parties? If so, what kind of parties do you like most? If not, why not?
- Which person / people do you usually see every day?
- Do you have a lot of free time? (Why / Why not?)

PART 2 (4 minutes)

- 1 Running
- 2 Speaking in public

Candidate A Look at the three photographs 1A, 1B and 1C on page 69. They show people running.

Compare two of the photographs and say why the people might be running, and what kind of lives they may have.

Candidate A talks on his / her own for 1 minute.

Candidate B Which of the pictures is closest to something you have done or experienced, and why?

Candidate B talks on his / her own for about 30 seconds.

Candidate B Look at the three photographs 2A, 2B and 2C on page 69. They show people speaking in public.

Compare two of the photographs and say what the people might be talking about, and what the situation might be.

Candidate B talks on his / her own for 1 minute.

Candidate A Which of the speakers would you prefer to listen to, and why?

Candidate A talks on his / her own for about 30 seconds.

PART 2

- Why do you think the people are running?
- What do you think the people's lives are like?

1A



1B



- What do you think the speakers are talking about?
- What do you think the situation is?

2A



1C



2B



2C



PART 3 (4 minutes) and **PART 4** (5 minutes)

Environmental issues

PART 3

Look at page 71, where there are some environmental problems.

First, talk to each other about how easy or difficult it is to find solutions to these environmental problems.

Candidates A and B discuss this together for about 2 minutes.

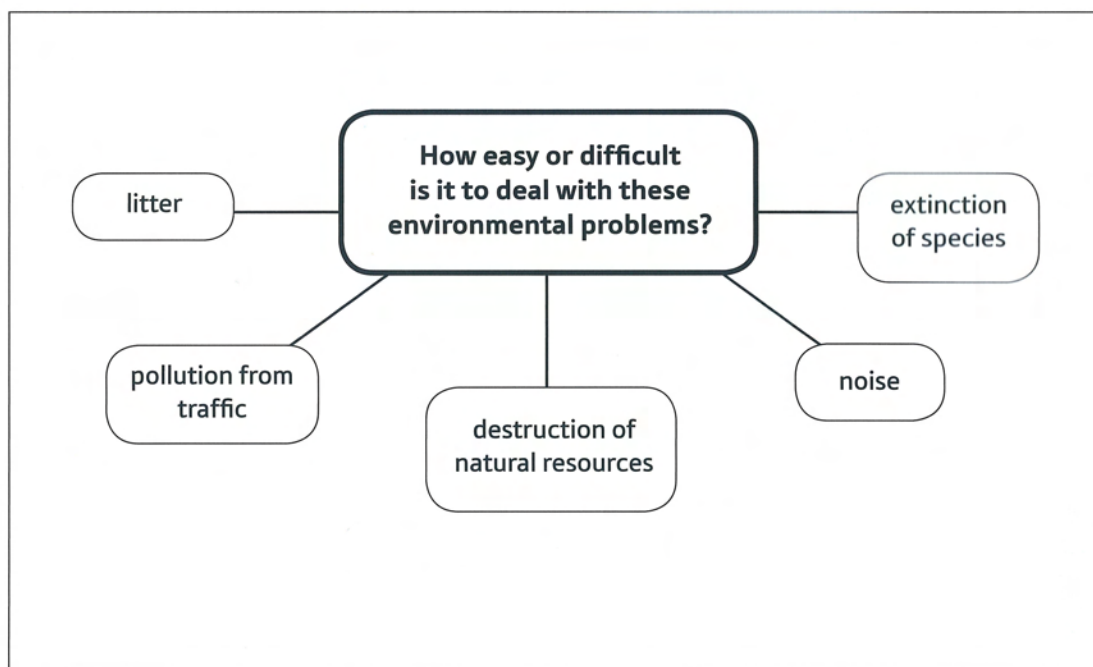
Now decide which issue is the easiest one to solve.

Candidates A and B discuss this together for about 1 minute.

PART 4

- Some people say that the environment is the biggest issue in the modern world. Do you agree? Do you think there are more important issues?
- What impact can individuals have concerning environmental issues? What do you do personally that is connected with environmental issues?
- Do you think that people in general are concerned about the environment? If so, what concerns them most? If not, why not?
- Are people given enough information about environmental problems? Where do they get their information from?
- Many companies today advertise the ways in which they are environmentally friendly. Is this a positive development or does it have little effect?
- What should governments be doing about environmental problems?

PART 3



Reading and Use of English (1 hour 30 minutes)

PART 1

For questions 1–8, read the text below and decide which answer (A, B, C or D) best fits each gap. There is an example at the beginning (0).

Mark your answers on the separate answer sheet.

Example:

0 A characterized B indicated C detailed D accounted

0	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
---	----------	----------	----------	----------

High notes of the singing Neanderthals

Neanderthals have been misunderstood. The early humanoids traditionally 0 _____ as ape-like brutes were deeply emotional beings with high-pitched voices. They may 1 _____ have sung to each other. This new image has 2 _____ from two studies of the vocal apparatus and anatomy of the creatures that 3 _____ Europe between 200,000 and 35,000 years ago.

The research shows that Neanderthal voices might well have produced loud, womanly and highly melodic sounds – not the roars and grunts previously 4 _____ by most researchers. Stephen Mithen, Professor of Archaeology

and author of one of the studies, said: 'What is emerging is a picture of an intelligent and emotionally complex creature whose most likely 5 _____ of communication would have been part language and part song.'

Mithen's work 6 _____ with the first detailed study of a reconstructed Neanderthal skeleton. Anthropologists brought together bones and casts from several sites to re-create the creature. The creature that emerges would have 7 _____ markedly from humans. Neanderthals seem to have had an extremely powerful 8 _____ and no waist.

- | | | | |
|---------------|-----------------|--------------|---------------|
| 1 A further | B just | C even | D so |
| 2 A revealed | B resulted | C concluded | D happened |
| 3 A resided | B dwelt | C filled | D occupied |
| 4 A judged | B assumed | C considered | D taken |
| 5 A sort | B practice | C approach | D form |
| 6 A coincides | B occurs | C relates | D co-operates |
| 7 A differed | B distinguished | C compared | D contrasted |
| 8 A assembly | B formation | C build | D scheme |

PART 2

For questions 9–16, read the text below and think of the word which best fits each gap. Use only **one** word in each gap. There is an example at the beginning (0).

Write your answers **IN CAPITAL LETTERS** on the separate answer sheet.

Example:

0	P	L	A	C	E									
---	---	---	---	---	---	--	--	--	--	--	--	--	--	--

WORLD BOOK DAY

This year's World Book Day (WBD), which is taking **0** _____ on March 2, hopes to encourage everyone, and especially children, to discover the joy of reading.

Schools and libraries are getting involved, with a packed schedule of events designed **9** _____ bring books to life. There will be writers popping **10** _____ schools to read from their books and answer questions, and story-telling events. Children will also be able to take part in readings **11** _____ that they really have a chance to engage with the books.

As **12** _____ as hoping to encourage children to catch the reading bug, WBD also hopes to **13** _____ reluctant adults hooked on books. So, **14** _____ the first time, World Book Day will also have an adult focus, with the launch of Quick Reads, **15** _____ selection of short, fast-paced stories by well-known authors. The first set of Quick Reads will be published on World Book Day, **16** _____ a further collection of books being released later in the summer.

PART 3

For questions 17–24, read the text below. Use the word given in capitals at the end of some of the lines to form a word that fits in the gap in the same line. There is an example at the beginning (0).

Write your answers IN CAPITAL LETTERS on the separate answer sheet.

Example:

0	E	F	F	E	C	T	I	V	E					
---	---	---	---	---	---	---	---	---	---	--	--	--	--	--

NORDIC WALKING

Nordic walking is an 0 _____ technique that uses poles to bring the upper body into more use and boost the calorie-burning effects of walking. It was 17 _____ devised in Finland by elite cross-country skiers as a way to keep their fitness levels up during the summer.

At first 18 _____, Nordic walking may look like skiing without the skis – or the snow. But although, to the 19 _____ eye, striding around the local park with a pair of poles may look a bit silly, it actually offers a serious 20 _____ for people of all ages and abilities. You don't 21 _____ have to go faster to get more out of it – just put in more effort with the poles. The poles, which can be made from aluminium or carbon fibre, are specially designed to 22 _____ the work done by the upper body. And because Nordic walking is also a weight-bearing exercise, it's great for 23 _____ bones and joints. But the best news is that because the effort is spread across the 24 _____ of the body, Nordic walking can actually feel easier and less tiring than normal walking.

EFFECT

ORIGIN

SEE

TRAIN

WORK

NECESSARY

MAXIMUM

STRONG

ENTIRE

PART 4

For questions 25–30, 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. Here is an example (0).

Example:

- 0 I didn't know the way there, so I got lost.

GET

Not _____ there, I got lost.

0

KNOWING HOW TO GET

Write **only** the missing words **IN CAPITAL LETTERS** on the separate answer sheet.

- 25 Can anyone solve this problem?

COME

Can anyone _____ to this problem?

- 26 I'm sure you're wondering why I haven't contacted you for so long.

HAS

You must _____ so long since I contacted you.

- 27 Are you saying that I'm lying about what happened?

TRUTH

Are you accusing _____ about what happened?

- 28 He made a very quick decision and he didn't think about the matter enough.

WITHOUT

He made a very quick decision _____ to the matter.

- 29 Recently, the number of people who are out of work has gone down.

DECREASE

Recently, _____ the number of people who are out of work.

- 30 It doesn't matter how badly he behaved, you shouldn't have been so rude to him.

HOWEVER

You shouldn't have been so rude to him, _____ was.

PART 5

You are going to read a newspaper article about trees and leaves. For questions 31–36, 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.

Those brilliant autumn outfits may be saving trees

As trees across the northern areas of the globe turn gold and crimson, scientists are debating exactly what these colours are for. The scientists do agree on one thing: the colours are for something. That represents a major shift in thinking. For decades, textbooks claimed that autumn colours were just a by-product of dying leaves. 'I had always assumed that autumn leaves were waste baskets,' said Dr. David Wilkinson, an evolutionary ecologist at Liverpool John Moores University in England. 'That's what I was told as a student.'

During spring and summer, leaves get their green cast from chlorophyll, the pigment that plays a major role in capturing sunlight. But the leaves also contain other pigments whose colours are masked during the growing season. In autumn, trees break down their chlorophyll and draw some of the components back into their tissues. Conventional wisdom regards autumn colours as the product of the remaining pigments, which are finally unmasked.

Evolutionary biologists and plant physiologists offer two different explanations for why natural selection has made autumn colours so widespread. Dr. William Hamilton, an evolutionary biologist at Oxford University, proposed that bright autumn leaves contain a message: they warn insects to leave them alone. Dr. Hamilton's 'leaf signal' hypothesis grew out of earlier work he had done on the extravagant plumage of birds. He proposed it served as an advertisement from males to females, indicating they had desirable genes. As females evolved

a preference for those displays, males evolved more extravagant feathers as they competed for mates. In the case of trees, Dr. Hamilton proposed that the visual message was sent to insects. In the autumn, aphids and other insects choose trees where they will lay their eggs. When the eggs hatch the next spring, the larvae feed on the tree, often with devastating results. A tree can ward off these pests with poisons. Dr. Hamilton speculated that trees with strong defences might be able to protect themselves even further by letting egg-laying insects know what was in store for their eggs. By producing brilliant autumn colours, the trees advertised their lethality. As insects evolved to avoid the brightest leaves, natural selection favoured trees that could become even brighter.

'It was a beautiful idea,' said Marco Archetti, a former student of Dr. Hamilton who is now at the University of Fribourg in Switzerland. Dr. Hamilton had Mr. Archetti turn the hypothesis into a mathematical model. The model showed that warning signals could indeed drive the evolution of bright leaves – at least in theory. Another student, Sam Brown, tested the leaf-signal hypothesis against real data about trees and insects. 'It was a first stab to see what was out there,' said Dr. Brown, now an evolutionary biologist at the University of Texas.

The leaf-signal hypothesis has also drawn criticism, most recently from Dr. Wilkinson and Dr. H. Martin Schaefer, an evolutionary biologist at the University of Freiburg in Germany. Dr. Wilkinson and other critics point to a number of details

about aphids and trees that do not fit Dr. Hamilton's hypothesis. Dr. William Hoch, a plant physiologist at the University of Wisconsin, argues that bright leaves appear on trees that have no insects to warn off. 'If you are up here in the north of Wisconsin, by the time the leaves change, all the insects that feed on foliage are gone,' Dr. Hoch said. In their article, Dr. Schaefer and Dr. Wilkinson argue that a much more plausible explanation for autumn colours can be found in the research of Dr. Hoch and other plant physiologists. Their recent work suggests that autumn colours serve mainly as a sunscreen.

Dr. Hamilton's former students argue that the leaf-signal hypothesis is still worth investigating. Dr. Brown believes that leaves might be able to protect themselves both from sunlight and from insects. Dr. Brown and Dr. Archetti also argue that supporters of the sunscreen hypothesis have yet to explain why some trees have bright colours and some do not. 'This is a basic question in evolution that they seem to ignore,' Dr. Archetti said. 'I don't think it's a huge concern,' Dr. Hoch replied. 'There's natural variation for every characteristic.'

Dr. Hamilton's students and their critics agree that the debate has been useful, because it has given them a deeper reverence for this time of year. 'People sometimes say that science makes the world less interesting and awesome by just explaining things away,' Dr. Wilkinson said. 'But with autumn leaves, the more you know about them, the more amazed you are.'

31 What is stated about the colours of autumn leaves in the first two paragraphs?

- A There has previously been no disagreement about what causes them.
- B The process that results in them has never been fully understood.
- C Different colours from those that were previously the norm have started to appear.
- D Debate about the purpose of them has gone on for a long time.

31

32 The writer says that Dr Hamilton's work has focused on

- A the different purposes of different colours.
- B the use of colour for opposite purposes.
- C the possibility that birds and insects have influenced each other's behaviour.
- D the increased survival rates of certain kinds of tree.

32

33 Dr Hamilton has suggested that there is a connection between

- A the colours of autumn leaves and the behaviour of insects.
- B the development of brighter leaves and the reduced numbers of certain types of insect.
- C the survival of trees and the proximity of insects to them.
- D the brightness of leaves and the development of other defence mechanisms in trees.

33

34 What is said about the work done by former students of Dr Hamilton?

- A Neither of them was able to achieve what they set out to do.
- B Mr Archetti felt some regret about the outcome of the work he did.
- C Both of them initiated the idea of doing the work.
- D Dr Brown did not expect to draw any firm conclusions from his work.

34

35 Critics of Dr Hamilton's theory have expressed the view that

- A it is impossible to generalize about the purpose of the colours of autumn leaves.
- B his theory is based on a misunderstanding about insect behaviour.
- C the colours of autumn leaves have a different protective function.
- D his theory can only be applied to certain kinds of insect.

35

36 In the debate between the two groups of people investigating the subject, it has been suggested that

- A something regarded as a key point by one side is in fact not important.
- B further research will prove that Dr Hamilton's theory is the correct one.
- C both sides may in fact be completely wrong.
- D the two sides should collaborate.

36

PART 6

You are going to read four extracts from articles on freelance work. For questions 37–40, choose from the articles A–D. The articles may be chosen more than once.

Mark your answers on the separate answer sheet.

The world of freelance work

Four writers look at the working life of freelancers

A

Anyone contemplating going freelance should bear in mind that to make a real go of it may well involve working harder than in an employed position. The life doesn't suit everyone and many employed people see freelancers as a totally different breed of worker, doing something that they couldn't do and wouldn't want to. Freelancers can find that they have less free time than they used to and that they take on more than they should out of a reluctance to turn down any offer. Furthermore, they may find themselves working for less money as they go along, as any rise in the number of freelancers in their field can drive fees down as a result of competition – some freelancers will be willing to accept low fees just to get work. There are dangers for companies too: using a large proportion of freelancers can mean that knowledge that is crucial to the company's operations lies outside the company itself.

B

As more and more people join the freelance workforce, it is perhaps time for an appraisal of this development. For the freelancers themselves, this means that a higher proportion of the working population consists of people who are free to decide on their own destinies, surely no bad thing. For companies, the development allows them ever-increasing flexibility, enabling them to adapt to changing circumstances quickly rather than having permanent staff who are underemployed at times. Freelance life, as anyone who does it knows well, is tough in some ways and to do well you need to be highly disciplined and organized, as well as hard-working and reliable – qualities that not everyone has when they are left to their own devices. A lot of employed people don't see things that way at all, tending to assume that freelancers have an easy life in which they can 'pick and choose' what they do, and may choose to do little.

C

An interesting by-product of companies relying on a significant number of freelancers is that a gap can open up between those freelancers and the employed personnel on the premises. This can be problematic, for example with key personnel in a project not on hand immediately if something urgent comes up. On the other hand, the increasing number of freelancers has big advantages for everyone involved, in a wide range of areas including flexible hours, child care arrangements and matching personnel to specific requirements. It is common for employed people to envy freelancers their perceived freedom compared to their own situation but this is largely a myth. To maintain a regular and viable income in freelance work takes effort and the equation is a simple one of effort and reward – your income depends on how hard you are prepared to work.

D

Freelancers often take more responsibility for their work than employed staff, who can become bored and demotivated, and in this regard it can be said that the more freelancers there are out there, the better it is for companies. To ensure the smooth running of this set-up, companies need to manage carefully their relationship with the freelance workforce – a coherent and mutually acceptable attitude needs to be developed for dealing with people who cannot be treated in the same way as permanent employees. For freelancers, making a sustainable career can be a nerve-racking business, as it can largely depend on chance encounters, word-of-mouth information from other freelancers and unexpected approaches from potential clients. It is this high-risk factor that puts many employees off the idea of going freelance.

Which writer

expresses a similar view to writer C on the consequences for companies of employing a large number of freelancers?

☐ 37

takes a different view from the others on the desirability of an increase in the number of people becoming freelancers?

☐ 38

takes the same view as writer B on the attitude of employed people to freelance work?

☐ 39

has a different opinion from the others on the extent to which freelancers are in control of how successful they become?

☐ 40

PART 7

You are going to read a newspaper article about a space programme. Six paragraphs have been removed from the article. Choose from the paragraphs A–G the one which fits each gap (41–46). There is one extra paragraph which you do not need to use.

Mark your answers on the separate answer sheet.

HOW I BECAME A BRITISH ASTRONAUT

May 18, 2009 was a sunny evening – a night that I have good cause to remember. I had recently retired from the Army Air Corps after an extremely rewarding career of nearly 18 years as a helicopter pilot and the future looked good – I'd been fortunate to secure a dream job working as a senior test pilot for a private firm. I had also just completed a year-long selection process for the European Astronaut Corps – an incredible experience that had opened my eyes to the world of human spaceflight.

41

A privately funded multimillion-dollar seat as a 'spaceflight participant' was unattainable for most. And opportunities such as the commercially sponsored Project Juno, which launched the first Briton, Helen Sharman, into space in 1989, were extremely rare.

42

This was designed to identify natural ability in various cognitive skills. In reality, this meant around eight hours of

individual computer-based exercises, becoming progressively harder and with only short breaks in between. Skills such as memory retention, concentration, spatial awareness and coordination were evaluated, alongside psychological questionnaires that were to become the benchmark of this selection process – hundreds of repetitive questions, aimed at ensuring consistency of answers over a long duration.

43

Historically, around 50 per cent of candidates fail the exacting medical requirements. Although good physical fitness is a strong attribute, the medical selection was not looking for potential Olympians. Instead, it was intended to select those individuals who pose the least risk of having a medical occurrence during their career. Space is no place to become ill.

44

As it happens, the medical selection caused exactly 50 per cent attrition, with failure to meet cardiovascular and eyesight

requirements being the two main causes. Having endured the most gruelling week of my life, I was delighted to be among the 22 remaining candidates.

45

The remainder of the selection process consisted of formal interviews, culminating in the final 10 being invited to meet ESA's Director General, Jean-Jacques Dordain. That was one month before that sunny evening in 2009, and I wondered who the lucky few would be. I suspected that I would not be one of them: an ESA press release had already announced that the new candidates would be presented at ESA headquarters in Paris on Wednesday. It was Monday night, I had not been contacted and time was getting tight.

46

This was a decision that would affect not just me but also my family. Thankfully, there was no time to dwell – I had to book a flight to Paris for the following day.

- A** It was also good to find that there were five British people in the group. Considering that, at the time, the UK was still in the shadow of a historical government policy not to participate in human spaceflight, it was encouraging to see the high level of interest regarding this astronaut selection.
- B** Other skills include being trained to perform spacewalks for external science and maintenance tasks and to manipulate the robotic arm in order to capture and berth visiting resupply vehicles. Then there is the medical training, communications skills training, emergency training – the list goes on.
- C** So when the phone rang and I was offered an opportunity to join the European Astronaut Corps, there was what can only be described as a wild mix of emotions – elation, excitement, shock and trepidation, due to an overwhelming realization that I was about to take my first steps down one of life's major forks in the road.
- D** It was interesting to meet the other candidates from all over Europe and to acknowledge the plethora of diverse career paths that had led us to this common goal. While it is fair to say that the best chances of success are to have a solid foundation in the core sciences or experience as a pilot, there really is no single route to becoming an astronaut – it has more to do with being passionate about what you do and being as good as you can be.
- E** Yet that situation changed when the European Space Agency (ESA) announced a selection for a new class of astronauts in 2008, and UK citizens were eligible to apply. My application joined the pile of nearly 10,000 others, and soon there followed an invitation to Hamburg to begin the testing process.
- F** During the previous five years working as a military test pilot, I had become much more involved in the space sector – aviation and space are intrinsically linked and share many similar technologies. However, I had not seriously contemplated a career as an astronaut, since the options to do so were extremely limited.
- G** Although the Soyuz spacecraft offers an emergency return to Earth in less than 12 hours from the International Space Station, this is an absolute last resort. Also, it is not available once a spacecraft has reached out beyond low Earth orbit.

PART 8

You are going to read an article about the design of new stations on the London Underground railway system. For questions 47–56, choose from the sections of the article (A–E). The sections may be chosen more than once.

Mark your answers *on the separate answer sheet*.

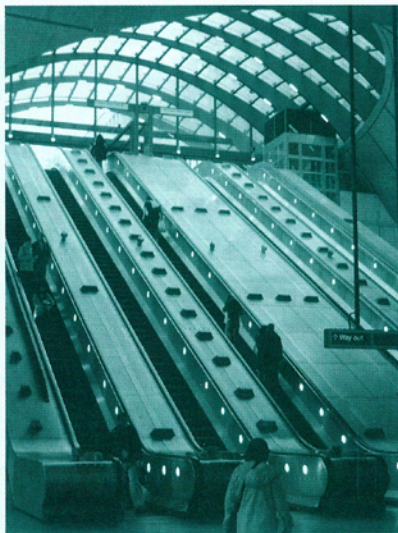
In which section of the article are the following mentioned?

- | | |
|---|-----------------------------|
| the previously unattractive nature of the locations of most of the stations | ☐ 47 |
| a comparison Paoletti made to illustrate his approach to the JLE project | ☐ 48 |
| the immediate and massive effect that one of the stations had on its surroundings | ☐ 49 |
| a description that Paoletti considered not to be wholly accurate | ☐ 50 |
| a fundamental question concerning the function of stations in underground systems | ☐ 51 |
| an explanation Paoletti gave for why certain comments about the new buildings were incorrect | ☐ 52 |
| Paoletti's desire to unite elements that had previously been seen as wholly different from each other | ☐ 53 |
| personal qualities that enabled Paoletti to tackle the JLE project successfully | ☐ 54 |
| parts of a station architects were not responsible for in the past | ☐ 55 |
| Paoletti's opinion of those previously responsible for designing stations | ☐ 56 |

Roland Paoletti *An architect who revolutionized the lives of London's commuters*

A Roland Paoletti was the driving force behind the dramatic, award-winning stations on the £3 billion Jubilee Line Extension (JLE) to the London Underground system, the most ambitious building programme on the Tube for many decades. An irascible Anglo-Italian, Paoletti possessed the persuasiveness and tenacity to take on the vested political interests at play in the planning of the 10-mile Jubilee Line Extension to ensure good design and innovation. Historically, architects employed on Tube projects had been restricted to 'fitting out' the designs of railway and civil engineers with few or no aesthetic concerns, and whom Paoletti dismissed as visionless 'trench-diggers'. The Jubilee line would be unique in that for the first time the architects would be responsible for designing entire underground stations.

B As the commissioning architect in overall charge, Paoletti's approach was to let light flood down into the stations along the line. The project's centrepiece was the extraordinary huge new station at Canary Wharf, designed by Norman Foster and Partners to handle up to 40,000 passengers an hour at peak times. 'Everybody keeps saying that it's like a cathedral,' complained Paoletti. 'They're wrong. It actually is a cathedral.' Explaining his approach to designing underground stations, Paoletti likened the Jubilee line to architectural free-form jazz, the stations responding to their different contexts as dramatic variations on a theme. Instead of uniformity, Paoletti envisaged variety achieved in the beauty of raw materials like concrete, and the



architectural power of simple, large spaces for robust and practical stations.

C He procured the most talented individual architects he could find to design 11 new stations along the line, creating a unique variety of architectural statement pieces – notably different but all beautiful – in what had been a largely desolate stretch of urban east London. 'For the price of an underground ticket,' he promised, 'you will see some of the greatest contributions to engineering and architecture worldwide.' Paoletti's sweeping vision did not disappoint. With their swagger and individualism, the stations have been widely acclaimed as a tour de force in public transport architecture.

D In pressing for a seamless marriage between architecture and engineering, Paoletti was concerned to make the stations pleasing to the eye, and the daily grind of commuters using them as uplifting an experience as possible. The result was generally reckoned to be the finest set of stations since the classic designs for the

Piccadilly line by Charles Holden in the 1930s. In Holden's day, design stopped at the top of the escalators leading down to the platforms, a symptom of the Tube's tradition of treating architecture and engineering as separate disciplines. From the start Paoletti promised 'a symbiosis of architecture and engineering' throughout. This is particularly evident at Westminster station, where Michael Hopkins solved structural difficulties by designing fantastic supporting structures redolent of science-fiction – what Paoletti called 'engineering that expresses itself as architecture ... in which people can delight'.

E He wanted the designs of the JLE stations to have a uniformity of voice, or, as he put it, 'a philosophical uniformity'. Paoletti contrasted the drama of MacCormac Jamieson Prichard's design for Southwark station with the vast glass drum of Ron Herron's Canada Water station, intended as a response to the area's bleakness, 'a big, splendid beacon that has transformed the area from a wasteland almost overnight'. To critics who complained about the expense of these grand designs, Paoletti pointed out that the same cut-and-cover, box-station design that allowed his architects a free hand with their various structures also saved London Underground millions in tunnelling costs. 'In any case,' he noted, 'you have to decide at the beginning whether you're going to see an underground station as a kind of vehicular underpass that happens to have people in it, or whether it's a building; a building with some other kind of job to do, like making people comfortable.'

Writing (1 hour 30 minutes)

PART 1

You **must** answer this question. Write your answer in **220–260** words in an appropriate style.

- 1 You have listened to a radio discussion programme about what can be done to increase participation in sports by people of all ages. You have made the notes below.

Ways of increasing participation in sports

- facilities
- famous sportspeople
- advertising

Some opinions expressed in the discussion:

'What people need to get started in sports is enough free or cheap facilities.'

'Campaigns involving famous sportspeople are very effective because they are role models for young people.'

'If people know what is available to them, more of them might take up sports.'

Write an essay for your tutor discussing **two** of the ways in your notes. You should **explain which way you think is likely to be the most effective** for increasing participation in sports and **provide reasons** to support your opinion.

You may, if you wish, make use of the opinions expressed in the discussion, but you should use your own words as far as possible.

PART 2

Write an answer to **one** of the questions 2–4 in this part. Write your answer in 220–260 words in an appropriate style.

- 2 You see this advertisement in an English-language magazine.

Festival Staff Required

We are looking for staff for an international rock festival, taking place over a three-day period in the west of England during the summer. We are looking for people with a good command of English who could work in the following areas:

- catering (food and drink stalls and tents)
- security (in the performance area, at entrances and around the site)
- first aid (for minor medical problems)
- retail (stalls selling merchandise relating to the artists appearing)

To apply, explain why you would like to work at the festival, give details of the role(s) you would prefer and why, and give reasons why you would be suitable. Send applications to the address below.

Write your **letter**.

- 3 A group of English-speaking visitors is going to come to the place where you work or study for a day next month. You have been asked to propose a programme for the day of their visit. In your proposal, you should suggest a schedule for the day, and give details of what each part of the schedule would involve from the beginning to the end of the visit.

Write your **proposal**.

- 4 As part of a class project about education and work, you have been asked to write a report on what young people in your city, region or country do after they leave school. Your report should include information about further studies that some young people do after they leave school and the kind of jobs that other young people do immediately after leaving school, and you should also mention where you got the information from.

Write your **report**.

Listening (40 minutes)

PART 1

You will hear three different extracts. For questions 1–6, choose the answer (A, B or C) which fits best according to what you hear. There are two questions for each extract.

Extract one

You hear two people talking.

- 1 What is the situation?
 - A They have treated someone unfairly.
 - B They have fallen out with someone.
 - C They have changed their view of someone.
- 2 How do the speakers feel about the situation?
 - A resigned
 - B distressed
 - C puzzled

 1

 2

Extract two

You hear two people on the radio discussing a letter from a listener.

- 3 What is the first speaker doing when he speaks?
 - A suggesting that a problem is common
 - B expressing sympathy about someone's problem
 - C giving an objective account of a problem
- 4 The second speaker suggests that Paul should
 - A accept that some people are unkind to others.
 - B change his own attitude towards certain people.
 - C confront the people who have upset him.

 3

 4

Extract three

You hear two people talking about jokes and comedy.

- 5 The first speaker says that punchlines
 - A come in jokes that have formal structures.
 - B tend to be funnier than catchphrases.
 - C are easier to understand than in-jokes.
- 6 The second speaker says that many professional comedians
 - A try to cause events that they can make jokes about.
 - B exaggerate events that have actually happened to them.
 - C become confused about what is fact and what is fiction.

 5

 6

PART 2

You will hear part of a talk about a play. For questions 7–14, complete the sentences.

THE SHORT GOODBYE

The play was set in an 7 in Britain in the 1950s.

The main characters in the play worked for a company that produced

8 .

An unusual feature of the play was that both main characters had a

9 .

The main characters talked a lot about 10 of the time.

The man wanted to get an education and then have a career as a

11 .

The woman wanted to earn a living from her ability at 12 .

One unusual feature of the set for the play was a 13 near the front of the stage.

Another unexpected feature was that there were several 14 at the back of the stage.

PART 3

You will hear a radio interview with a chef about the process of eating. For questions 15–20, choose the answer (A, B, C or D) which fits best according to what you hear.

15 Heston mentions eating fish from a paper plate with a plastic knife and fork

- A because it is something listeners may have done.
- B because doing so made him think about the process of eating.
- C as an example of an unpleasant eating experience.
- D as an example of what influences the eating experience.

☐ 15

16 What does Heston say about taste?

- A Fat should be considered a taste.
- B Taste and flavour are separate from each other.
- C The sense of smell is involved in it.
- D The number of taste buds gradually decreases.

☐ 16

17 The experiment involving salt and other food shows that

- A it is possible to taste something that you can't smell.
- B the sense of smell is not as powerful as other senses.
- C food can taste better when you can't smell it.
- D the flavour of food can change as you eat it.

☐ 17

18 The story about the trainee waiters illustrates that

- A certain colours are more appealing than others.
- B something can seem to taste good because of its appearance.
- C one sense can strongly influence another.
- D some people can perceive taste better than others.

☐ 18

19 What does Heston say about bitterness?

- A It can give a false impression that something is harmful.
- B It can become the main reason why people like something.
- C Reactions to it can change over time.
- D Its function is widely misunderstood.

☐ 19

20 The problem with the dish Heston describes was caused by

- A its appearance.
- B the taste of it.
- C its combination of flavours.
- D the fact that people ate it repeatedly.

☐ 20

PART 4

You will hear five short extracts in which people are talking about well-known individuals.

Task one

For questions 21–25, choose from the list A–H who each speaker is talking about.

A a coach

B a novelist

C a sportsman

D a journalist

E a businessman

F a TV newsreader

G a politician

H an actor

Speaker 1 21

Speaker 2 22

Speaker 3 23

Speaker 4 24

Speaker 5 25

Task two

For questions 26–30, choose from the list A–H each speaker's view of the person.

A scary

B underrated

C amusing

D unintelligent

E weird

F sincere

G lucky

H unpredictable

Speaker 1 26

Speaker 2 27

Speaker 3 28

Speaker 4 29

Speaker 5 30

While you listen you must complete both tasks.

Speaking (15 minutes)

PART 1 (2 minutes)

- Where do you work / study?
- How long have you been working/studying there?
- How important is it for people from your country to learn English?
- How much opportunity do you have to practise English outside of studying it?

- Would you like to do a different job / study something else? (Why? / Why not?)
- Do you prefer to stay in or go out for entertainment? (Why?)
- Do you spend a lot of time looking at screens? (Why / Why not?)
- What do you consider to be success in life? (Why?)
- Do you prefer playing or watching sports? (Why?)
- Which place in the world would you most like to visit? (Why?)
- Do you have a lot of friends or a small circle of close friends?
- Which TV programme(s) do you watch regularly? (Why?)

PART 2 (4 minutes)

1 Interaction

2 Different surroundings

Candidate A

Look at the three photographs 1A, 1B and 1C on page 91. They show people interacting with each other.

Compare two of the photographs and say what kind of people they might be, and what the situation might be.

Candidate A talks on his / her own for 1 minute.

Candidate B

Which of the pictures reminds you most of a good or bad experience you've had?

Candidate B talks on his / her own for about 30 seconds.

Candidate B

Look at the three photographs 2A, 2B and 2C on page 91. They show people in different surroundings.

Compare two of the photographs and say why the people might be in the surroundings, and what kind of people they might be.

Candidate B talks on his / her own for 1 minute.

Candidate A

Which of the surroundings would you most like to be in, and why?

Candidate A talks on his / her own for about 30 seconds.

PART 2

- What kind of people do you think they are?
- What do you think the situation might be?

1A

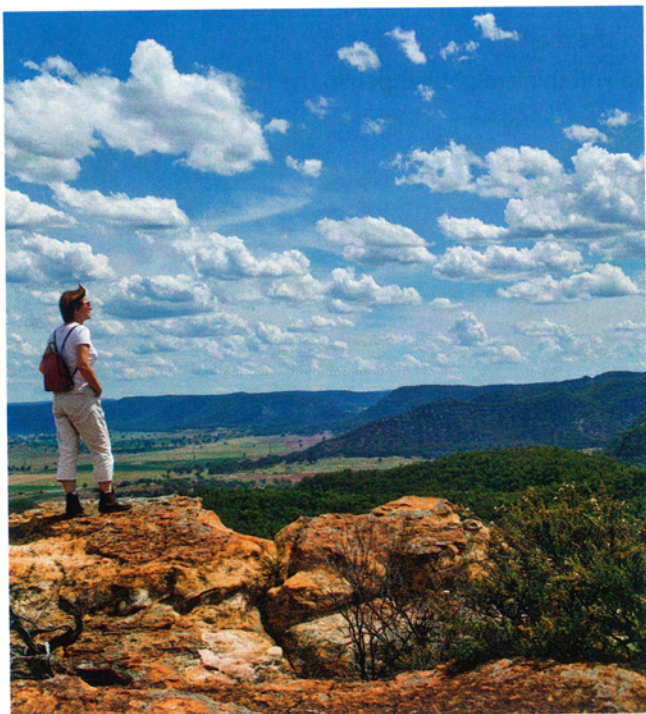


1B



- Why do you think the people might be in these surroundings?
- What kind of people do you think they might be?

2A



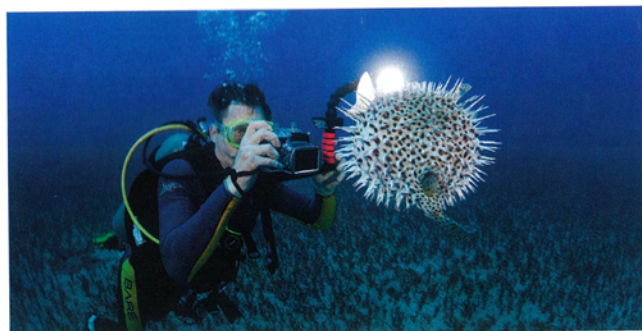
1C



2B



2C



PART 3 (4 minutes) and **PART 4** (5 minutes)

The media

PART 3

Look at page 93, where there are some topics that are widely covered in the media.

Talk to each other about how much influence coverage of these topics in the media has on people in general.

Candidates A and B discuss this together for about 2 minutes.

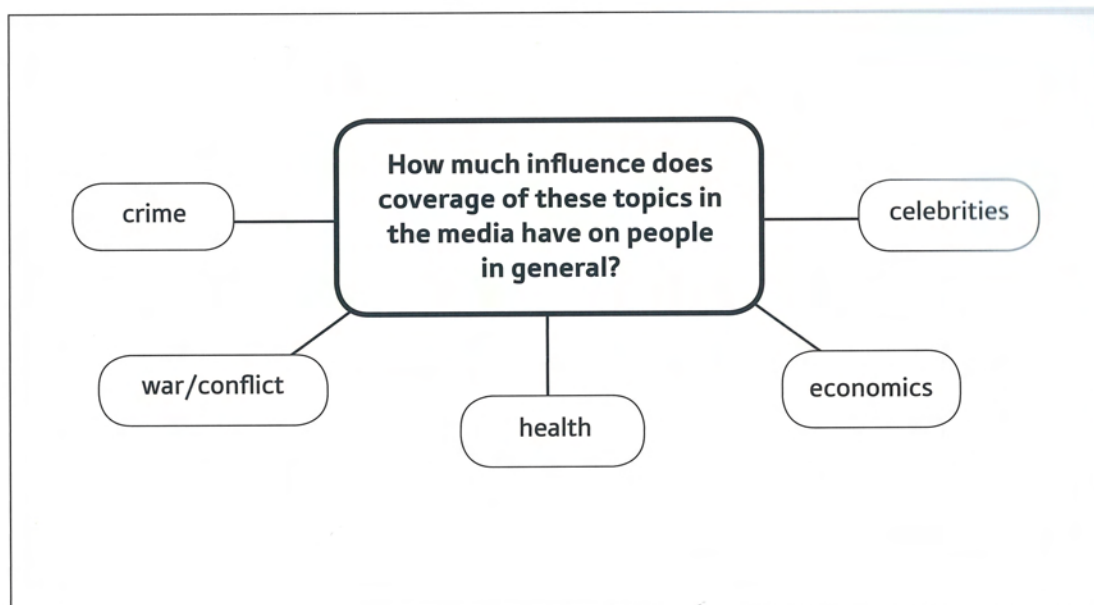
Now decide which topic is most influential for people in general by coverage of it in the media.

Candidates A and B discuss this together for about 1 minute.

PART 4

- Some people say that the media does more harm than good. Do you agree?
- In what area(s) of life has the media had a good influence and in what area(s) has it had a bad influence?
- What would you like to see more coverage of in the media? (Why?)
- In some countries, a great many young people want to work in the media. Why do you think this is?
- To what extent do you believe what you are told by the media? To what extent do other people believe what they are told by the media?
- What developments in the media do you think might happen in the future?

PART 3



Cambridge English: Advanced Practice Test 1

Name

READING AND USE OF ENGLISH

PART 1: Mark ONE letter for each question.

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

PART 2: Write your answers clearly IN CAPITAL LETTERS. Write one letter in each box.

9																	
10																	
11																	
12																	
13																	
14																	
15																	
16																	

PART 3: Write your answers clearly IN CAPITAL LETTERS. Write one letter in each box.

17																	
18																	
19																	
20																	
21																	
22																	
23																	
24																	

PART 4: Write only the missing words IN CAPITAL LETTERS.

25	
26	
27	
28	
29	
30	

PART 5: Mark ONE letter for each question.

31	☐ A	☐ B	☐ C	☐ D
32	☐ A	☐ B	☐ C	☐ D
33	☐ A	☐ B	☐ C	☐ D
34	☐ A	☐ B	☐ C	☐ D
35	☐ A	☐ B	☐ C	☐ D
36	☐ A	☐ B	☐ C	☐ D

PART 6: Mark ONE letter for each question.

37	☐ A	☐ B	☐ C	☐ D
38	☐ A	☐ B	☐ C	☐ D
39	☐ A	☐ B	☐ C	☐ D
40	☐ A	☐ B	☐ C	☐ D

PART 7: Mark ONE letter for each question.

41	<u> </u> A <u> </u> B <u> </u> C <u> </u> D <u> </u> E <u> </u> F <u> </u> G
42	<u> </u> A <u> </u> B <u> </u> C <u> </u> D <u> </u> E <u> </u> F <u> </u> G
43	<u> </u> A <u> </u> B <u> </u> C <u> </u> D <u> </u> E <u> </u> F <u> </u> G

44	<u> </u> A <u> </u> B <u> </u> C <u> </u> D <u> </u> E <u> </u> F <u> </u> G
45	<u> </u> A <u> </u> B <u> </u> C <u> </u> D <u> </u> E <u> </u> F <u> </u> G
46	<u> </u> A <u> </u> B <u> </u> C <u> </u> D <u> </u> E <u> </u> F <u> </u> G

PART 8: Mark ONE letter for each question.

47	<u> </u> A <u> </u> B <u> </u> C <u> </u> D <u> </u> E
48	<u> </u> A <u> </u> B <u> </u> C <u> </u> D <u> </u> E
49	<u> </u> A <u> </u> B <u> </u> C <u> </u> D <u> </u> E
50	<u> </u> A <u> </u> B <u> </u> C <u> </u> D <u> </u> E
51	<u> </u> A <u> </u> B <u> </u> C <u> </u> D <u> </u> E

52	<u> </u> A <u> </u> B <u> </u> C <u> </u> D <u> </u> E
53	<u> </u> A <u> </u> B <u> </u> C <u> </u> D <u> </u> E
54	<u> </u> A <u> </u> B <u> </u> C <u> </u> D <u> </u> E
55	<u> </u> A <u> </u> B <u> </u> C <u> </u> D <u> </u> E
56	<u> </u> A <u> </u> B <u> </u> C <u> </u> D <u> </u> E

LISTENING

PART 1: Mark ONE letter for each question.

1	<u> </u> A <u> </u> B <u> </u> C
2	<u> </u> A <u> </u> B <u> </u> C
3	<u> </u> A <u> </u> B <u> </u> C

4	<u> </u> A <u> </u> B <u> </u> C
5	<u> </u> A <u> </u> B <u> </u> C
6	<u> </u> A <u> </u> B <u> </u> C

PART 2: Write your answers clearly IN CAPITAL LETTERS. Write one letter in each box.

7																			
8																			
9																			
10																			
11																			
12																			
13																			
14																			

PART 3: Mark ONE letter for each question.

15	<u> </u> A <u> </u> B <u> </u> C <u> </u> D
16	<u> </u> A <u> </u> B <u> </u> C <u> </u> D
17	<u> </u> A <u> </u> B <u> </u> C <u> </u> D
18	<u> </u> A <u> </u> B <u> </u> C <u> </u> D
19	<u> </u> A <u> </u> B <u> </u> C <u> </u> D
20	<u> </u> A <u> </u> B <u> </u> C <u> </u> D

PART 4: Mark ONE letter for each question.

21	<u> </u> A <u> </u> B <u> </u> C <u> </u> D <u> </u> E <u> </u> F <u> </u> G <u> </u> H
22	<u> </u> A <u> </u> B <u> </u> C <u> </u> D <u> </u> E <u> </u> F <u> </u> G <u> </u> H
23	<u> </u> A <u> </u> B <u> </u> C <u> </u> D <u> </u> E <u> </u> F <u> </u> G <u> </u> H
24	<u> </u> A <u> </u> B <u> </u> C <u> </u> D <u> </u> E <u> </u> F <u> </u> G <u> </u> H
25	<u> </u> A <u> </u> B <u> </u> C <u> </u> D <u> </u> E <u> </u> F <u> </u> G <u> </u> H
26	<u> </u> A <u> </u> B <u> </u> C <u> </u> D <u> </u> E <u> </u> F <u> </u> G <u> </u> H
27	<u> </u> A <u> </u> B <u> </u> C <u> </u> D <u> </u> E <u> </u> F <u> </u> G <u> </u> H
28	<u> </u> A <u> </u> B <u> </u> C <u> </u> D <u> </u> E <u> </u> F <u> </u> G <u> </u> H
29	<u> </u> A <u> </u> B <u> </u> C <u> </u> D <u> </u> E <u> </u> F <u> </u> G <u> </u> H
30	<u> </u> A <u> </u> B <u> </u> C <u> </u> D <u> </u> E <u> </u> F <u> </u> G <u> </u> H

PART 7: Mark ONE letter for each question.

41	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>	<u>F</u>	<u>G</u>
42	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>	<u>F</u>	<u>G</u>
43	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>	<u>F</u>	<u>G</u>

44	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>	<u>F</u>	<u>G</u>
45	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>	<u>F</u>	<u>G</u>
46	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>	<u>F</u>	<u>G</u>

PART 8: Mark ONE letter for each question.

47	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>
48	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>
49	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>
50	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>
51	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>

52	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>
53	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>
54	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>
55	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>
56	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>

LISTENING

PART 1: Mark ONE letter for each question.

1	<u>A</u>	<u>B</u>	<u>C</u>
2	<u>A</u>	<u>B</u>	<u>C</u>
3	<u>A</u>	<u>B</u>	<u>C</u>

4	<u>A</u>	<u>B</u>	<u>C</u>
5	<u>A</u>	<u>B</u>	<u>C</u>
6	<u>A</u>	<u>B</u>	<u>C</u>

PART 2: Write your answers clearly IN CAPITAL LETTERS. Write one letter in each box.

7																			
8																			
9																			
10																			
11																			
12																			
13																			
14																			

PART 3: Mark ONE letter for each question.

15	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
16	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
17	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
18	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
19	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
20	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>

PART 4: Mark ONE letter for each question.

21	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>	<u>F</u>	<u>G</u>	<u>H</u>
22	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>	<u>F</u>	<u>G</u>	<u>H</u>
23	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>	<u>F</u>	<u>G</u>	<u>H</u>
24	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>	<u>F</u>	<u>G</u>	<u>H</u>
25	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>	<u>F</u>	<u>G</u>	<u>H</u>
26	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>	<u>F</u>	<u>G</u>	<u>H</u>
27	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>	<u>F</u>	<u>G</u>	<u>H</u>
28	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>	<u>F</u>	<u>G</u>	<u>H</u>
29	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>	<u>F</u>	<u>G</u>	<u>H</u>
30	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>	<u>F</u>	<u>G</u>	<u>H</u>

Cambridge English: Advanced Practice Test 2

Name

READING AND USE OF ENGLISH

PART 1: Mark ONE letter for each question.

1	<u> A </u>	<u> B </u>	<u> C </u>	<u> D </u>
2	<u> A </u>	<u> B </u>	<u> C </u>	<u> D </u>
3	<u> A </u>	<u> B </u>	<u> C </u>	<u> D </u>
4	<u> A </u>	<u> B </u>	<u> C </u>	<u> D </u>
5	<u> A </u>	<u> B </u>	<u> C </u>	<u> D </u>
6	<u> A </u>	<u> B </u>	<u> C </u>	<u> D </u>
7	<u> A </u>	<u> B </u>	<u> C </u>	<u> D </u>
8	<u> A </u>	<u> B </u>	<u> C </u>	<u> D </u>

PART 2: Write your answers clearly IN CAPITAL LETTERS. Write one letter in each box.

9																			
10																			
11																			
12																			
13																			
14																			
15																			
16																			

PART 3: Write your answers clearly IN CAPITAL LETTERS. Write one letter in each box.

17																			
18																			
19																			
20																			
21																			
22																			
23																			
24																			

PART 4: Write only the missing words IN CAPITAL LETTERS.

25	
26	
27	
28	
29	
30	

PART 5: Mark ONE letter for each question.

31	<u> A </u>	<u> B </u>	<u> C </u>	<u> D </u>
32	<u> A </u>	<u> B </u>	<u> C </u>	<u> D </u>
33	<u> A </u>	<u> B </u>	<u> C </u>	<u> D </u>
34	<u> A </u>	<u> B </u>	<u> C </u>	<u> D </u>
35	<u> A </u>	<u> B </u>	<u> C </u>	<u> D </u>
36	<u> A </u>	<u> B </u>	<u> C </u>	<u> D </u>

PART 6: Mark ONE letter for each question.

37	<u> A </u>	<u> B </u>	<u> C </u>	<u> D </u>
38	<u> A </u>	<u> B </u>	<u> C </u>	<u> D </u>
39	<u> A </u>	<u> B </u>	<u> C </u>	<u> D </u>
40	<u> A </u>	<u> B </u>	<u> C </u>	<u> D </u>

PART 7: Mark ONE letter for each question.

41	☐ A	☐ B	☐ C	☐ D	☐ E	☐ F	☐ G
42	☐ A	☐ B	☐ C	☐ D	☐ E	☐ F	☐ G
43	☐ A	☐ B	☐ C	☐ D	☐ E	☐ F	☐ G

44	☐ A	☐ B	☐ C	☐ D	☐ E	☐ F	☐ G
45	☐ A	☐ B	☐ C	☐ D	☐ E	☐ F	☐ G
46	☐ A	☐ B	☐ C	☐ D	☐ E	☐ F	☐ G

PART 8: Mark ONE letter for each question.

47	☐ A	☐ B	☐ C	☐ D	☐ E
48	☐ A	☐ B	☐ C	☐ D	☐ E
49	☐ A	☐ B	☐ C	☐ D	☐ E
50	☐ A	☐ B	☐ C	☐ D	☐ E
51	☐ A	☐ B	☐ C	☐ D	☐ E

52	☐ A	☐ B	☐ C	☐ D	☐ E
53	☐ A	☐ B	☐ C	☐ D	☐ E
54	☐ A	☐ B	☐ C	☐ D	☐ E
55	☐ A	☐ B	☐ C	☐ D	☐ E
56	☐ A	☐ B	☐ C	☐ D	☐ E

LISTENING

PART 1: Mark ONE letter for each question.

1	☐ A	☐ B	☐ C
2	☐ A	☐ B	☐ C
3	☐ A	☐ B	☐ C

4	☐ A	☐ B	☐ C
5	☐ A	☐ B	☐ C
6	☐ A	☐ B	☐ C

PART 2: Write your answers clearly IN CAPITAL LETTERS. Write one letter in each box.

7																			
8																			
9																			
10																			
11																			
12																			
13																			
14																			

PART 3: Mark ONE letter for each question.

15	☐ A	☐ B	☐ C	☐ D
16	☐ A	☐ B	☐ C	☐ D
17	☐ A	☐ B	☐ C	☐ D
18	☐ A	☐ B	☐ C	☐ D
19	☐ A	☐ B	☐ C	☐ D
20	☐ A	☐ B	☐ C	☐ D

PART 4: Mark ONE letter for each question.

21	☐ A	☐ B	☐ C	☐ D	☐ E	☐ F	☐ G	☐ H
22	☐ A	☐ B	☐ C	☐ D	☐ E	☐ F	☐ G	☐ H
23	☐ A	☐ B	☐ C	☐ D	☐ E	☐ F	☐ G	☐ H
24	☐ A	☐ B	☐ C	☐ D	☐ E	☐ F	☐ G	☐ H
25	☐ A	☐ B	☐ C	☐ D	☐ E	☐ F	☐ G	☐ H
26	☐ A	☐ B	☐ C	☐ D	☐ E	☐ F	☐ G	☐ H
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

Cambridge English: Advanced Practice Test 3

Name

READING AND USE OF ENGLISH

PART 1: Mark ONE letter for each question.

1	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
2	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>

3	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
4	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>

5	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
6	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>

7	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
8	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>

PART 2: Write your answers clearly IN CAPITAL LETTERS. Write one letter in each box.

9																			
10																			
11																			
12																			
13																			
14																			
15																			
16																			

PART 3: Write your answers clearly IN CAPITAL LETTERS. Write one letter in each box.

17																			
18																			
19																			
20																			
21																			
22																			
23																			
24																			

PART 4: Write only the missing words IN CAPITAL LETTERS.

25	
26	
27	
28	
29	
30	

PART 5: Mark ONE letter for each question.

31	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
32	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
33	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>

34	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
35	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
36	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>

PART 6: Mark ONE letter for each question.

37	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
38	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
39	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
40	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>

PART 7: Mark ONE letter for each question.

41	A	B	C	D	E	F	G
42	A	B	C	D	E	F	G
43	A	B	C	D	E	F	G

44	A	B	C	D	E	F	G
45	A	B	C	D	E	F	G
46	A	B	C	D	E	F	G

PART 8: Mark ONE letter for each question.

47	A	B	C	D	E
48	A	B	C	D	E
49	A	B	C	D	E
50	A	B	C	D	E
51	A	B	C	D	E

52	A	B	C	D	E
53	A	B	C	D	E
54	A	B	C	D	E
55	A	B	C	D	E
56	A	B	C	D	E

LISTENING

PART 1: Mark ONE letter for each question.

1	A	B	C
2	A	B	C
3	A	B	C

4	A	B	C
5	A	B	C
6	A	B	C

PART 2: Write your answers clearly IN CAPITAL LETTERS. Write one letter in each box.

7																			
8																			
9																			
10																			
11																			
12																			
13																			
14																			

PART 3: Mark ONE letter for each question.

15	A	B	C	D
16	A	B	C	D
17	A	B	C	D
18	A	B	C	D
19	A	B	C	D
20	A	B	C	D

PART 4: Mark ONE letter for each question.

21	A	B	C	D	E	F	G	H
22	A	B	C	D	E	F	G	H
23	A	B	C	D	E	F	G	H
24	A	B	C	D	E	F	G	H
25	A	B	C	D	E	F	G	H
26	A	B	C	D	E	F	G	H
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

Cambridge English: Advanced Practice Test 4

Name

READING AND USE OF ENGLISH

PART 1: Mark ONE letter for each question.

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

PART 2: Write your answers clearly IN CAPITAL LETTERS. Write one letter in each box.

9																			
10																			
11																			
12																			
13																			
14																			
15																			
16																			

PART 3: Write your answers clearly IN CAPITAL LETTERS. Write one letter in each box.

17																			
18																			
19																			
20																			
21																			
22																			
23																			
24																			

PART 4: Write only the missing words IN CAPITAL LETTERS.

25	
26	
27	
28	
29	
30	

PART 5: Mark ONE letter for each question.

31	A	B	C	D
32	A	B	C	D
33	A	B	C	D
34	A	B	C	D
35	A	B	C	D
36	A	B	C	D

PART 6: Mark ONE letter for each question.

37	A	B	C	D
38	A	B	C	D
39	A	B	C	D
40	A	B	C	D

PART 7: Mark ONE letter for each question.

41	A	B	C	D	E	F	G
42	A	B	C	D	E	F	G
43	A	B	C	D	E	F	G

44	A	B	C	D	E	F	G
45	A	B	C	D	E	F	G
46	A	B	C	D	E	F	G

PART 8: Mark ONE letter for each question.

47	A	B	C	D	E
48	A	B	C	D	E
49	A	B	C	D	E
50	A	B	C	D	E
51	A	B	C	D	E

52	A	B	C	D	E
53	A	B	C	D	E
54	A	B	C	D	E
55	A	B	C	D	E
56	A	B	C	D	E

LISTENING

PART 1: Mark ONE letter for each question.

1	A	B	C
2	A	B	C
3	A	B	C

4	A	B	C
5	A	B	C
6	A	B	C

PART 2: Write your answers clearly IN CAPITAL LETTERS. Write one letter in each box.

7																			
8																			
9																			
10																			
11																			
12																			
13																			
14																			

PART 3: Mark ONE letter for each question.

15	A	B	C	D
16	A	B	C	D
17	A	B	C	D
18	A	B	C	D
19	A	B	C	D
20	A	B	C	D

PART 4: Mark ONE letter for each question.

21	A	B	C	D	E	F	G	H
22	A	B	C	D	E	F	G	H
23	A	B	C	D	E	F	G	H
24	A	B	C	D	E	F	G	H
25	A	B	C	D	E	F	G	H
26	A	B	C	D	E	F	G	H
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

Assessing the Writing paper

Students' answers are assessed using a mark scheme which was developed with close reference to the Common European Framework of Reference for Languages (CEFR). Marks are awarded from 0 to 5 on each of the following four scales:

Content focuses on how well the candidate has fulfilled the task, in other words if they have done what they were asked to do.

Communicative achievement focuses on how appropriate the writing is for the task and whether the candidate has used the appropriate register.

Organization focuses on the way the candidate puts together the piece of writing, in other words if it is logical and ordered.

Language focuses on vocabulary and grammar. This includes the range of language as well as how accurate it is.

Tasks on the Cambridge English: Advanced Writing paper are assessed using the following scale, based on C1 of the CEFR:

C1	Content	Communicative achievement	Organization	Language
5	All content is relevant to the task. Target reader is fully informed.	Uses the conventions of the communicative task with sufficient flexibility to communicate complex ideas in an effective way, holding the target reader's attention with ease, fulfilling all communicative purposes.	Text is a well-organized, coherent whole, using a variety of cohesive devices and organizational patterns with flexibility.	Uses a range of vocabulary, including less common lexis, effectively and precisely. Uses a wide range of simple and complex grammatical forms with full control, flexibility and sophistication. Errors, if present, are related to less common words and structures, or occur as slips.
4	<i>Performance shares features of Bands 3 and 5.</i>			
3	Minor irrelevances and/or omissions may be present. Target reader is on the whole informed.	Uses the conventions of the communicative task effectively to hold the target reader's attention and communicate straightforward and complex ideas, as appropriate.	Text is well organized and coherent, using a variety of cohesive devices and organizational patterns to generally good effect.	Uses a range of vocabulary, including less common lexis, appropriately. Uses a range of simple and complex grammatical forms with control and flexibility. Occasional errors may be present but do not impede communication.
2	<i>Performance shares features of Bands 1 and 3.</i>			
1	Irrelevances and misinterpretation of task may be present. Target reader is minimally informed.	Uses the conventions of the communicative task to hold the target reader's attention and communicate straightforward ideas.	Text is generally well organized and coherent, using a variety of linking words and cohesive devices.	Uses a range of everyday vocabulary appropriately, with occasional inappropriate use of less common lexis. Uses a range of simple and some complex grammatical forms with a good degree of control. Errors do not impede communication.
0	Content is totally irrelevant. Target reader is not informed.	<i>Performance below Band 1</i>		

Assessing the Speaking paper

Assessment is based on performance in the whole test, and is not related to performance in particular parts of the test. Students are assessed on their own individual performance and not in relation to each other.

Marks are awarded by the assessor, who does not take part in the test, according to five analytical criteria: *Grammatical resource*, *Vocabulary resource*, *Discourse management*, *Pronunciation*, and *Interactive communication*. The interlocutor, who conducts the test, gives a mark for *Global achievement*.

C1	Grammar and vocabulary	Lexical resource	Discourse management	Pronunciation	Interactive communication
5	Maintains control of a range of grammatical forms.	Uses a wide range of appropriate vocabulary to give and exchange views on familiar and unfamiliar topics.	Produces extended stretches of language with very little hesitation. Contributions are relevant, coherent and varied. Uses a wide range of cohesive devices and discourse markers.	Is intelligible. Phonological features are used effectively to convey and enhance meaning.	Initiates with ease, linking contributions to those of other speakers. Widens the scope of the interaction and negotiates towards an outcome.
4	<i>Performance shares features of Bands 3 and 5.</i>				
3	Shows a good degree of control of a range of simple and some complex grammatical forms.	Uses a range of appropriate vocabulary to give and exchange views on familiar and unfamiliar topics.	Produces extended stretches of language with very little hesitation. Contributions are relevant and there is a clear organization. Uses a range of cohesive devices and discourse markers.	Is intelligible. Intonation is appropriate. Sentence and word stress is accurately placed. Individual sounds are articulated clearly.	Initiates and responds appropriately, linking contributions of those of other speakers. Maintains and develops the interaction and negotiates towards an outcome.
2	<i>Performance shares features of Bands 1 and 3.</i>				
1	Shows a good degree of control of simple grammatical forms and attempts some complex grammatical forms.	Uses appropriate vocabulary to give and exchange views, but only when talking about familiar topics.	Produces extended stretches of language with very little hesitation. Contributions mostly relevant and there is a clear organization of ideas. Uses a range of cohesive devices.	Is intelligible. Intonation is generally appropriate. Sentence and word stress is generally accurately placed. Individual sounds are generally articulated clearly.	Initiates and responds appropriately. Maintains and develops the interaction and negotiates towards an outcome with very little support.
0	<i>Performance below Band 1.</i>				

C1	Global achievement
5	Handles communication on a wide range of topics, including unfamiliar and abstract ones, with very little hesitation. Uses accurate and appropriate linguistic resources to express complex ideas and concepts and produce extended discourse that is coherent and easy to follow.
4	<i>Performance shares features of Bands 3 and 5.</i>
3	Handles communication on a range of familiar and unfamiliar topics, with very little hesitation. Uses accurate and appropriate linguistic resources to express ideas and produce extended discourse that is generally coherent.
2	<i>Performance shares features of Bands 1 and 3.</i>
1	Handles communication on familiar topics, despite some hesitation. Organizes extended discourse but occasionally produces utterances that lack coherence, and some inaccuracies and inappropriate usage occur.
0	<i>Performance below Band 1.</i>

TEST 1

Reading and Use of English

PART 1

- | | |
|-----|-----|
| 1 C | 5 D |
| 2 B | 6 C |
| 3 A | 7 A |
| 4 C | 8 B |

PART 2

- 9 it / this
10 whose
11 be
12 them
13 between
14 their
15 with / having
16 make

PART 3

- | | |
|--------------|-------------|
| 17 annoyance | 21 honesty |
| 18 bearing | 22 offence |
| 19 reference | 23 disclose |
| 20 emotional | 24 truthful |

PART 4

- 25 there's / there is][**hardly** any petrol
26 had no **idea** (that)][cars cost
27 **let** it][get you
28 to be][making a **recovery**
29 take her work seriously enough,][according
30 causing you][such a **lot** of

PART 5

- | | |
|------|------|
| 31 D | 34 D |
| 32 B | 35 B |
| 33 A | 36 C |

PART 6

- | | |
|------|------|
| 37 C | 39 C |
| 38 A | 40 A |

PART 7

- | | |
|------|------|
| 41 G | 44 F |
| 42 C | 45 B |
| 43 E | 46 D |

PART 8

- | | |
|------|------|
| 47 E | 52 D |
| 48 B | 53 E |
| 49 B | 54 A |
| 50 C | 55 E |
| 51 D | 56 D |

Parts **1–3** = 1 mark for each correct answer

Part **4** = up to 2 marks for each correct answer

Parts **5–7** = 2 marks for each correct answer

Part **8** = 1 mark for each correct answer

Writing

For assessment information, see page 102.

QUESTION 1

Mark scheme

Content

The essay must discuss two of the three aspects of reality and talent TV shows listed in the question and state which of them the writer regards as the most important, giving reasons for this choice. The essay may include reference to the panel discussion and the quotes from it, but this is not essential. If the opinions from the discussion are used, they should be rephrased as much as possible, not simply copied.

Communicative achievement

The essay should be neutral or formal rather than informal or conversational, as it is a serious piece of academic work. The reader should clearly understand all the points made about the two aspects of these types of show, as well as the writer's reasons for selecting one of them as the most important.

Organization

The essay should be appropriately divided into paragraphs, perhaps with separate paragraphs for each of the two aspects. A short introductory paragraph and / or a short concluding paragraph could be included but neither of these is essential. Sentences and paragraphs should be linked with appropriate linking words and phrases.

Language

A wide range of suitable grammatical structures and elements should be used in sentences that are not too simple. Longer sentences with more than one clause should be well controlled and totally clear in meaning. Vocabulary connected with the topic area should be used accurately and a high level of vocabulary to make and support points on the subject should also be demonstrated.

Model answer

The discussion focused on various issues connected with TV shows that feature members of the public. They have been a worldwide phenomenon for some time and views on them vary greatly.

One of the main aspects of these shows is the entertainment they provide for viewers. Obviously, they

would not be watched by so many people if audiences didn't find them entertaining. During the discussion, it was said that the shows are enjoyable to watch and do no harm. People enjoy watching ordinary members of the public living their lives, doing their jobs or taking part in talent competitions because they can relate to those people. I think that this is true. Although I don't personally find them interesting and therefore seldom watch them, I agree that many people find them very entertaining.

However, a more serious aspect was discussed and that is the influence these shows can have on people, especially young people. This, I think, is the most important aspect. Many young people are influenced by these shows and the people on them. They too want to appear on TV, to be 'famous' just like the people they see. Rather than thinking realistically about their futures and about getting jobs and careers, they get the impression that anyone can be famous. Instead of focusing on building a life in a practical way, they dream of being like those people on the shows. I think this is the most important consequence of these shows and it is a harmful one.

QUESTION 2

Mark scheme

Content

The review should describe the product in some detail and give the writer's opinions on it, including whether or not the writer recommends it.

Communicative achievement

The review may be neutral or fairly informal. The writer may be completely objective about the product, or take a more personal, informal approach. The reader should have a clear idea of exactly what the product is and what the writer thinks of it.

Organization

The review may be divided into paragraphs separating a description of the product from the writer's opinions of it. The background, for example explaining why the writer bought the product, where the writer came across it, etc may be included, perhaps as a separate paragraph. The product itself must be identified at the beginning, perhaps in a title for the review. Linking words and phrases should be used appropriately, perhaps to link stages in a sequence of events or to link opinions with reasons for them.

Language

The review should include appropriate structures for describing the writer's experience with the product, including appropriate past and present

tenses. Appropriate structures for giving opinions and recommending should also be used. Vocabulary associated with buying and using products should be used accurately, as well as vocabulary connected with the particular product chosen.

Model answer

THE GEORGETOWN SHELVING SYSTEM

I recently purchased this product, having seen it widely advertised. As my apartment is quite small and I have quite a large number of books, DVDs and CDs, I was looking for something that would save space and enable me to keep everything in a neat and tidy way in one place. The pictures of the shelving system in the adverts made it look ideal for someone in this situation, as did the price, which is significantly below that of other, comparable, products.

I bought the product online and had it delivered to me. The shelving system came in three separate boxes and it required self-assembly. When I had removed everything from the boxes, I was initially concerned as to whether I would be able to put it together myself. The plans looked complicated and time-consuming, and this kind of thing is not one of my strengths. However, I embarked on the process, and was both surprised and pleased to discover forty-five minutes later that I had completed the process and my shelving system was ready for use.

I then organized and put away all the items that have been lying around in a mess in my apartment for some time. I was able to place the shelving system along one wall and put everything neatly into it. The system enables you to store an enormous number of items in a relatively small space and it has transformed my apartment. I heartily recommend it to anyone who needs to save space – it is cleverly designed and extremely good value for money.

QUESTION 3

Mark scheme

Content

The proposal must contain details of what the event would be, where it would take place, what it would involve and how it would be organized. It should also make clear what the scenario is, for example the kind of establishment that is celebrating its anniversary.

Communicative achievement

The proposal should be fairly formal or neutral because the context is fairly formal – the writer is submitting a proposal to people who are in charge. The reader would understand clearly the kind of event being proposed, what that event would involve and how it could be organized.

Organization

The proposal should be appropriately organized in paragraphs or sections, which may each be given a title. These should deal with different aspects, for example the background, the nature of the proposed event and reasons for choosing it, and suggestions for how it can be organized. Appropriate linking of points should be present.

Language

It is likely that the proposal will need to include accurate use of modals such as *would*, *could*, etc to talk about possibilities and arrangements for the event. Appropriate structures for recommending and suggesting should be used accurately. Vocabulary connected with the kind of event suggested should be used accurately.

Model answer

20TH ANNIVERSARY EVENT

A Reunion

My suggestion is that the event should be primarily a social one that involves both the past and the present. Since the school opened, former students have gone on to do all sorts of interesting things, and the school has maintained contact with many of them. I think we should stage a reunion of as many of these people as possible, to bring them back together with members of staff they knew from their time here and introduce them to current members of staff who joined after their time here.

The Event

The event that I am proposing would be a party / dinner in the Main Hall. We would employ outside caterers to provide the food and we can decide in due course whether this should be a buffet or a sit-down meal. We can also decide later on the precise number of people to invite, but I suggest that a maximum of about 100 would be appropriate. I suggest that the event should include one or two speeches. One speech should be given by the Principal, and I suggest that we ask one of the former students also to give a speech, in which they recall their time here.

An Exhibition

I propose that a further ingredient of the event should be an exhibition of photographs and other items connected with the history of the school since it opened. The exhibition should be arranged chronologically to provide an interesting, and perhaps amusing, look back over the years. I believe that we can select suitable photos and items from the records kept by the school.

QUESTION 4

Mark scheme

Content

The letter must give staff the reason(s) for making the video about the company, tell them what the video will consist of and explain to them what their roles in it will be.

Communicative achievement

The register should be fairly formal because it is a company announcement to the staff in general. The staff should be completely clear as to why the video is being made, what it will contain and what their involvement in it will be.

Organization

The letter should be organized into appropriate paragraphs, perhaps with separate paragraphs for each of the three elements listed in the question. There should be an appropriate opening and ending, though these do not have to form separate paragraphs. Suitable linking words and phrases should be used to connect pieces of information.

Language

Appropriate future tenses must be used accurately for talking about the plans for the filming. Appropriate structures for explaining the purpose of actions must also be used. Vocabulary appropriate to the topic of filming and promotion should be used accurately, as well as vocabulary appropriate for the world of work in this context.

Model answer

To all members of staff,

I am writing to inform you of our plans to make a video to promote the company. A film company will be coming to the premises for two days next month, and they will be filming a variety of aspects of our operation, as well as interviewing various members of staff. The idea is to give an accurate picture of who we are and what we do. The final video will be prominent on the company website and it will be shown at presentations that we give in many places and at many events, as well as being sent to possible new clients. It will be an important part of our publicity material.

The video will show people in our various departments both doing their work and talking about what they do. Every aspect of our operation will be represented in the film in order to give the broadest possible picture of the company and to project the right image.

While the filming is taking place, many of you will be filmed doing your work, but this will not require you to do anything different from what you usually do. So nobody should be worried that this will be a stressful experience.

What we do need, however, is for some people to volunteer to be interviewed in the film. Please let me know as soon as possible if you would be happy to take part in a short interview with the filmmakers when they are here.

Listening

PART 1

- | | | |
|-----|-----|-----|
| 1 B | 3 A | 5 A |
| 2 C | 4 B | 6 A |

PART 2

- | | |
|--------------------|------------------|
| 7 melted | 11 a restaurant |
| 8 mass(-)producing | 12 a competition |
| 9 (some) popcorn | 13 meat |
| 10 exploded | 14 counter |

PART 3

- | | | |
|------|------|------|
| 15 B | 17 D | 19 C |
| 16 A | 18 B | 20 C |

PART 4

- | | | |
|------|------|------|
| 21 G | 25 H | 29 D |
| 22 C | 26 C | 30 A |
| 23 E | 27 F | |
| 24 A | 28 H | |

Each correct answer receives 1 mark.

Speaking

Teachers should use their own judgement to award marks based on the assessment criteria on page 103.

TEST 2

Reading and Use of English

PART 1

- | | | |
|-----|-----|-----|
| 1 A | 4 A | 7 B |
| 2 D | 5 C | 8 D |
| 3 B | 6 A | |

PART 2

- | | |
|----------|-----------------|
| 9 to | 13 anything |
| 10 how | 14 from |
| 11 being | 15 great / good |
| 12 its | 16 so |

PART 3

- | | |
|---------------|----------------|
| 17 nomination | 21 contested |
| 18 receipt | 22 deadline |
| 19 diners | 23 unannounced |
| 20 chosen | 24 prestigious |

PART 4

- 25 a while][before / until / till I fully
 26 isn't / is not worth][arguing about
 27 there be][any / a delay
 28 have anything][in common with
 29 my amazement,][nothing went
 30 wouldn't / would not dream of doing][any

PART 5

- | | | |
|------|------|------|
| 31 B | 33 D | 35 A |
| 32 C | 34 B | 36 B |

PART 6

- | | |
|------|------|
| 37 D | 39 A |
| 38 B | 40 D |

PART 7

- | | | |
|------|------|------|
| 41 F | 43 E | 45 C |
| 42 A | 44 G | 46 B |

PART 8

- | | |
|------|------|
| 47 A | 52 B |
| 48 B | 53 C |
| 49 A | 54 C |
| 50 B | 55 B |
| 51 D | 56 D |

Parts 1–3 = 1 mark for each correct answer
 Part 4 = up to 2 marks for each correct answer
 Parts 5–7 = 2 marks for each correct answer
 Part 8 = 1 mark for each correct answer

Writing

For assessment information, see page 102.

QUESTION 1

Mark scheme

Content

The essay must discuss two of the three causes of youth crime listed in the question and state which of them the writer regards as the most important, giving reasons for this choice. The essay may include reference to the documentary and the quotes from it, but this is not essential. If the opinions from the documentary are used, they should be rephrased as much as possible, not simply copied.

Communicative achievement

The essay should be neutral or formal rather than informal or conversational, as it is a serious piece of academic work. The reader should clearly understand all the points made about the two causes of youth crime as well as the writer's reasons for selecting one of them as the most important.

Organization

The essay should be appropriately divided into paragraphs – perhaps with separate paragraphs for each of the two causes. A short introductory paragraph and / or a short concluding paragraph could be included but neither of these is essential. Sentences and paragraphs should be linked with appropriate linking words and phrases.

Language

A wide range of suitable grammatical structures and elements should be used in sentences that are not too simple. Longer sentences with more than one clause should be well controlled and totally clear in meaning. Vocabulary connected with the topic area should be used accurately and a high level of vocabulary to make and support points on the subject should also be demonstrated.

Model answer

The documentary investigated what makes young people commit crimes. It seems to me that the most important reason is lack of appropriate control by parents.

To put the blame for youth crime on parents may seem rather unfair, but a lot of the interviews and information in the documentary backed up this belief. There is more than one reason why many parents fail to control their children. Some parents believe that it is wrong to discipline children in any way, and think that children should be free to do whatever they want. Some parents are simply too lazy and selfish to control their children, preferring to let them behave badly so that they can continue doing what they want. Another reason is that some parents did not grow up being disciplined by their parents and so they do not do that with their own children.

Factors such as economic position and influence from peers can of course play a major role in causing young people to turn to crime. However, it is my view that how children are brought up is more important than either of those. They need firm rules to be given to them by parents who they respect, and if they are not given firm guidance by parents, some of them are bound to behave badly. Some of this bad behaviour will be criminal. If you do something wrong and you get away with it, you will do it again or do worse things.

QUESTION 2

Mark scheme

Content

The email must describe the writer's experience of the adventure sports centre, and give the reader information and advice concerning his / her possible visit to it. It should say what the writer did and how the

writer felt and it should tell the reader whether or not he / she would enjoy going there.

Communicative achievement

The register should be fairly informal because it is from one friend to another. The reader should be completely clear as to what the writer felt about his / her visit to the centre, what happened when he / she was there and whether the writer believes that the reader would enjoy visiting it.

Organization

The email should be organized into appropriate paragraphs. There should be clear opening and closing paragraphs giving a brief summary relating to the writer's experience and the writer's advice to the friend. The description of the writer's own experience may be divided into suitable paragraphs. Suitable linking words and phrases should be used.

Language

Appropriate past tenses must be used accurately for describing the writer's experiences. Appropriate structures for giving advice and recommending must also be used. Vocabulary appropriate to the activities described should be used accurately, and vocabulary for describing feelings should also be used accurately.

Model answer

Hi Nick,

I think you'd really enjoy the place. I had a really good time there and I reckon you would too.

The scariest thing I did was diving. I got pretty worked up while I was doing that and couldn't carry on with it. We each had a qualified teacher with us, so I knew I was safe, but I panicked anyway and gave up. The canoeing was pretty scary too, but again there was a teacher looking after me the whole time so I didn't feel I was really in a lot of danger.

Apart from that, all the activities were great fun, even if some of them were pretty hard. The assault course, which I did on the first day, was extremely demanding but I enjoyed it and I think you would too. I was pretty useless at rock climbing at first, but I got the hang of it after a while and really enjoyed that. You really must try that!

There was a great bunch of people at the centre and we had a lot of fun together. Setting up a camp was hilarious – we got into a terrible mess. I'm sure I'll see some of them again.

I felt that I achieved a lot at the centre and that it was well worth going. I certainly think you should go too.

QUESTION 3

Mark scheme

Content

The review must explain who gave the performance and what the writer and audience thought of it. It must

also compare the performance with the same person's / people's performances in recordings or on TV / in films.

Communicative achievement

The register may be neutral, fairly informal or fairly formal. The writer may choose to write a serious review or to write a review that is intended simply to entertain the reader. The reader should have a clear idea of what the performance was like, what the writer and other people there thought of it and how it compared with previous performances in the writer's opinion.

Organization

The review should be appropriately divided into paragraphs, perhaps presenting the background, a description of the performance, a comparison with other performances and a conclusion. Appropriate linking words and phrases should be used to link description with opinion.

Language

It is likely that a wide variety of verb tenses will be required – past tenses for the performance, and present and present perfect tenses for the background and the situation until the performance. Comparative structures are required to compare the live performance with the previously seen or heard performances. Vocabulary associated with performing and entertainment must be used accurately, and vocabulary describing people's feelings, impressions and reactions should also be used accurately.

Model answer

CONCERT REVIEW: THE HIGHLIGHTS

Recently I went to see the Highlights giving a concert at a huge stadium near my home town. The Highlights are one of the most popular bands here at the moment and they are also my favourite band. I've got everything they've ever recorded and I must have listened to each song at least a hundred times! However, until that concert I had never managed to see them live before. So I was incredibly excited about seeing them.

Their performance was certainly not a disappointment. They played all of their best-known songs but they didn't play them exactly as they sound on the CDs. The sound was not as sophisticated as it is on the recordings and there were none of the special effects from the records. Instead, what we saw and heard was the band playing and singing in a natural way, without much technology, as if they were performing in a local club. In my opinion, they sounded even better than they do on the recordings. There was more energy and it seemed somehow more personal. They didn't seem like a hugely famous act, remote from the audience, they seemed like a bunch of friends playing at a party.

I was thrilled by the performance and so was the rest of the audience. The atmosphere was fantastic and everyone

was dancing and smiling. It felt like a special occasion, and we were the only people involved in it. It was a very memorable experience for me and it confirmed for me that the Highlights are my favourite band of all time!

QUESTION 4

Mark scheme

Content

The report must address all the points listed – who the writer visited and when, what happened during the visit, how the visit compared with the earlier visit, and general comments on the exchange programme.

Communicative achievement

The register should be fairly formal or neutral, as is appropriate for a report. The reader should understand fully what both visits were like and what the writer's opinion of them is, as well as what the writer thinks of the programme in general and why.

Organization

The report should begin with an opening paragraph, briefly explaining the background. It should then be divided appropriately into paragraphs dealing with different aspects, for example the previous visit, the recent visit and general points about the programme. Each paragraph could be presented as a separate section with its own heading. Appropriate linking should be used for connecting causes with results (e.g. why the writer felt as he / she did), for comparing and contrasting (e.g. *whereas, although, however*, etc), and perhaps for making further points (e.g. *in addition, as well as*).

Language

Appropriate past tenses must be used accurately to describe the writer's visit and the earlier visit. Comparative structures are required to compare the two visits. Structures for giving opinions or recommending are required for the general comments. Vocabulary appropriate to the topic of visiting people and places must be used accurately, as should vocabulary for describing behaviour and feelings.

Model answer

EXCHANGE VISIT TO LONDON

In July, I went to London to stay with Helen Oliver and her family for three weeks as part of the exchange programme. Helen had previously been to stay with me for three weeks in March.

Helen and her family made me feel welcome from the very beginning. I was told that I should make myself at home and come and go as I pleased. They provided wonderful meals and made me feel that I was part of the family. In view of all this, it may be unfair to criticize. However, the problem for me was that I had no idea what to do or where to go most of the time. Helen took me into

the town once or twice but apart from that she didn't take me to any places of interest. I had to find things to do for myself, with little or no guidance, and as a result I felt that I wasted a lot of my time.

When Helen stayed with me, my family and I took her somewhere almost every day, and she commented on how much she had appreciated our efforts and how much she had learnt about our city. I had been expecting something similar to happen when I stayed with her.

So, although I enjoyed my trip in many ways, I recommend that it should be made clear to everyone taking part in the programme that they are expected to provide some sort of programme of activities for visitors, or at least give them the information they need to make the most of their stay.

Listening

PART 1

- | | | |
|-----|-----|-----|
| 1 B | 3 B | 5 A |
| 2 C | 4 C | 6 C |

PART 2

- | | |
|----------------------|------------------------------|
| 7 struggles | 11 anecdotes / funny stories |
| 8 gossip | 12 oral accounts |
| 9 sophistication | 13 careers |
| 10 special occasions | 14 scientific procedures |

PART 3

- | | | |
|------|------|------|
| 15 A | 17 D | 19 C |
| 16 C | 18 B | 20 A |

PART 4

- | | | |
|------|------|------|
| 21 G | 25 A | 29 A |
| 22 D | 26 E | 30 H |
| 23 B | 27 G | |
| 24 F | 28 C | |

Each correct answer receives 1 mark.

Speaking

Teachers should use their own judgement to award marks based on the assessment criteria on page 103.

TEST 3

Reading and Use of English

PART 1

- | | | |
|-----|-----|-----|
| 1 C | 4 A | 7 B |
| 2 B | 5 C | 8 D |
| 3 D | 6 C | |

PART 2

- | | |
|---------|-------------------------|
| 9 the | 13 to |
| 10 such | 14 other |
| 11 of | 15 in |
| 12 were | 16 These / Those / They |

PART 3

- | | |
|---------------|-------------------|
| 17 phenomenal | 21 contemporaries |
| 18 central | 22 producers |
| 19 lasting | 23 signed |
| 20 unsuited | 24 unanswered |

PART 4

- 25 haven't / have not got round][to answering
 26 was a matter][of minutes
 27 no doubt (that)][things will get
 28 was Jake who / that][got me interested
 29 was desperate to][give
 30 injury][prevented him from playing

PART 5

- | | | |
|------|------|------|
| 31 C | 33 A | 35 B |
| 32 C | 34 D | 36 B |

PART 6

- | | |
|------|------|
| 37 B | 39 A |
| 38 A | 40 D |

PART 7

- | | | |
|------|------|------|
| 41 F | 43 G | 45 E |
| 42 B | 44 C | 46 A |

PART 8

- | | | |
|------|------|------|
| 47 C | 51 B | 54 B |
| 48 A | 52 D | 55 A |
| 49 C | 53 B | 56 D |
| 50 B | | |

- Parts 1–3 = 1 mark for each correct answer
 Part 4 = up to 2 marks for each correct answer
 Parts 5–7 = 2 marks for each correct answer
 Part 8 = 1 mark for each correct answer

Writing

For assessment information, see page 102.

QUESTION 1

Mark scheme

Content

The essay must discuss two of the three advantages of technology listed in the question and state which of them the writer regards as the greatest advantage in everyday life, giving reasons for this choice. The essay may include reference to the panel discussion and the quotes from it,

but this is not essential. If the opinions from the panel discussion are used, they should be rephrased as much as possible, not simply copied.

Communicative achievement

The essay should be neutral or formal rather than informal or conversational, as it is a serious piece of academic work. The reader should clearly understand all the points made about the two advantages of technology, as well as the writer's reasons for selecting one of them as the greatest advantage for people in their everyday lives.

Organization

The essay should be appropriately divided into paragraphs – perhaps with separate paragraphs for each of the two advantages. A short introductory paragraph and / or a short concluding paragraph could be included but neither of these is essential. Sentences and paragraphs should be linked with appropriate linking words and phrases.

Language

A wide range of suitable grammatical structures and elements should be used in sentences that are not too simple. Longer sentences with more than one clause should be well controlled and totally clear in meaning. Vocabulary connected with the topic area should be used accurately and a high level of vocabulary to make and support points on the subject should also be demonstrated.

Model answer

The discussion considered the question of what is the biggest advantage of digital technology to people in their everyday lives. Of course, it was agreed that there are many obvious advantages, and this discussion did not include any disadvantages.

The specific focus of the discussion was with regard to people's everyday lives rather than more general advantages, and for this reason I feel that shopping and services is the top one. Everyday tasks that used to be very time-consuming can now be done very quickly thanks to computer technology. The key points here are convenience and time saved. Whereas before people had home computers they had to go out to do any shopping or to use services such as banks, now they can do all of that at home using very little time indeed. Bills can be paid easily without having to go to an office or bank to pay them, and just about any goods from any part of the world can easily and quickly be bought via the internet. In addition, people have enormous amounts of choice, whereas in the past they could only buy things from the shops near to them or use local services. In terms of people's everyday lives, these are huge advantages.

Instant communication via all sorts of devices is of course another major advantage of the digital

age. People can contact anyone, anywhere, at any time. However, I feel that this is not quite as great an advantage as being able to carry out a whole range of everyday tasks quickly and easily.

QUESTION 2

Mark scheme

Content

The proposal must give details of what kind of business is being proposed, what it would do, how it would be established and how the funding provided would be used.

Communicative achievement

The register should be formal or neutral, as is appropriate for a proposal to an official organization. The reader should be absolutely clear as to what kind of business is proposed, how it would operate, why the writer believes that it is a very good idea for a successful business and how the funding would be spent.

Organization

The proposal should be appropriately divided into paragraphs or sections, each dealing with different aspects, such as why the writer wants to set up this particular business, details of what it would do, predictions concerning its success, and information regarding the request for funding. The proposal should have an overall heading and headings for each section. Appropriate words and phrases for linking points and pieces of information should be used throughout.

Language

The accurate use of a variety of forms of modals such as *would* for talking about something proposed for the future is required, as is the accurate use of other structures for giving reasons, explaining plans and making predictions. Vocabulary connected with the area of business being proposed must be used accurately, and a good level of vocabulary for talking about finance and business activity in general should also be demonstrated.

Model answer

PROPOSAL FOR MUSIC TEACHERS' AGENCY

Background

Having found music teachers for my own children for a wide variety of musical instruments, I know that there are many teachers available in the city. However, there is no central organization that people can use to find a teacher that suits their particular requirements and I am sure that there is a gap in the market for such a company.

Services

My proposal is that the company would both find clients for teachers through extensive advertising in a variety of media, and also match teachers to students who are looking for a teacher. At present, anyone wanting a music teacher generally only finds one by chance – seeing an individual teacher's advert somewhere or by word of mouth.

Income

The company would charge a fee for each lesson it arranges, to be included in the cost of the lesson. My proposal is to charge 10% of the cost of each lesson. There is huge demand for musical instrument lessons in this city and I envisage the operation growing quickly as more and more people find out about it and use it for convenience. At present there is no competition and I believe that the company would produce healthy profits after the first year or two.

Funding

Setting up the business would involve renting a small amount of office space for me and one assistant. A business of this nature would not require a large number of staff. It would also require funding for a large amount of advertising over a period of about a year to get the company established and profitable.

QUESTION 3

Mark scheme

Content

The report must describe a number of events and comment on them. It should give details of what the events involved, and comment both on how successful they were and on issues relating to organizing them.

Communicative achievement

The register should be neutral or fairly formal, as this is a report for a committee. The reader should be clear as to the main points concerning what happened for each event and what the writer has concluded concerning each event.

Organization

The report should have an appropriate format, probably divided into sections dealing with each event. Descriptions of what happened should be linked with causes and results of what happened, and with recommendations, by the appropriate use of linking words and phrases.

Language

Appropriate past tenses to describe the events must be used accurately. Appropriate future tenses are required for future recommendations and conditional structures may be required both to talk about how the events could

have been organized in the past and how they could be organized in the future. Vocabulary associated with organizing, staging events and profit and loss must be used accurately.

Model answer

REPORT ON ENTERTAINMENTS

Theatre Trip (19 March)

The choice of play was excellent – it was as funny as it had been described in the local paper. However, not many people came to the event, and because of the cost of hiring a coach to take us there, we lost money on the event. If we are to offer a similar trip in future, we will need to advertise more extensively so that we get enough people to make it viable financially.

Music Evening (20 June)

This event was very successful and very well attended. We were able to choose excellent bands to perform because there are so many talented bands locally. As a result, demand for tickets was high and we sold out of them before the event. The atmosphere at the event was excellent and it was enjoyed by everyone there. We made a big profit from this event.

Annual Party (1 August)

We need to change the way we organize this in future. We didn't sell tickets in advance and underestimated the number of people who would come. As a result, there were too many people and the Main Hall was overcrowded. On the other hand, the very varied food that was provided proved very popular and we were able to make a small profit from the event.

QUESTION 4

Mark scheme

Content

The review should describe the process of renting the apartment, describe the apartment and make positive comments about staying there.

Communicative achievement

The review may be neutral or fairly informal – the review is for other members of the public who may wish to rent an apartment such as this one. Readers should be clear as to why the writer is recommending the apartment as a good place to rent.

Organization

The review may be divided into paragraphs that each deal with the different aspects mentioned in the question. Short introductory and / or concluding paragraphs may be included but these are not essential. Linking words and phrases should be used appropriately, perhaps to link pieces of information, or to link facts with opinions or causes with results.

Language

The review should include a variety of appropriate verb tenses, for describing past experiences, present opinions and perhaps future actions. A variety of other grammatical structures should be used in sentences that are not simple but are also very clear. Vocabulary connected with renting property and describing accommodation is required, as well as vocabulary for expressing positive feelings about places and people.

Model answer

Having just spent a week staying in this apartment, I can highly recommend it. It is ideal for a couple wanting somewhere affordable but in a good location in London.

The apartment is rented out privately by the owners rather than through an agency. I found them to be extremely pleasant to deal with and very reliable in answering enquiries about the apartment before I made the booking. Although it is not cheap, the apartment is reasonably priced in comparison with others in the centre of London, and there are no unexpected extra charges – the owners make very clear exactly what the cost is.

The apartment is beautifully furnished and feels like a home, rather than somewhere created only for renting. Everything you could need for a relaxing stay in a pleasant atmosphere is there, and we felt comfortable from the moment we went into it. The kitchen is extremely well equipped if you want to cook your own meals, though there are many good restaurants nearby. The bathroom is quite luxurious and the living room and bedroom are extremely comfortable.

The owners look after the property very well and they live nearby, so they are on hand to have any problems dealt with very quickly. When we arrived, they were there to greet us and to make sure that everything was fine, which we appreciated very much.

The apartment is in a great central location, close to shops, sights and transport, and I would not hesitate to recommend it to anyone planning a trip to London.

Listening

PART 1

- | | |
|-----|-----|
| 1 B | 4 A |
| 2 B | 5 B |
| 3 C | 6 C |

PART 2

- | | |
|-------------------------|--------------------------|
| 7 construction business | 11 marketing ideas |
| 8 don't(-)wants | 12 physical distractions |
| 9 road map | 13 past |
| 10 time management | 14 problem(-)solvers |

PART 3

- | | |
|------|------|
| 15 B | 18 C |
| 16 C | 19 C |
| 17 A | 20 B |

PART 4

- | | | |
|------|------|------|
| 21 D | 25 C | 29 A |
| 22 A | 26 D | 30 C |
| 23 G | 27 H | |
| 24 F | 28 F | |

Each correct answer receives 1 mark.

Speaking

Teachers should use their own judgement to award marks based on the assessment criteria on page 103.

TEST 4

Reading and Use of English

PART 1

- | | |
|-----|-----|
| 1 C | 5 D |
| 2 B | 6 A |
| 3 D | 7 A |
| 4 B | 8 C |

PART 2

- | | |
|---------|---------|
| 9 to | 13 get |
| 10 into | 14 for |
| 11 so | 15 a |
| 12 well | 16 with |

PART 3

- | | |
|---------------|------------------------|
| 17 originally | 21 necessarily |
| 18 sight | 22 maximize / maximise |
| 19 untrained | 23 strengthening |
| 20 work(-)out | 24 entirety |

PART 4

- 25 come up with][a solution
26 be wondering why][it has been
27 me of not][telling the **truth**
28 **without** giving][enough thought
29 there has been][a **decrease** in
30 **however** bad][his behaviour OR
however badly(-)behaved][he

PART 5

- | | | |
|------|------|------|
| 31 A | 33 A | 35 C |
| 32 B | 34 D | 36 A |

PART 6

- 37 A 39 C
38 A 40 D

PART 7

- 41 F 43 D 45 A
42 E 44 G 46 C

PART 8

- 47 C 51 E 54 A
48 B 52 E 55 D
49 E 53 D 56 A
50 B

Parts 1–3 = 1 mark for each correct answer

Part 4 = up to 2 marks for each correct answer

Parts 5–7 = 2 marks for each correct answer

Part 8 = 1 mark for each correct answer

Writing

For assessment information, see page 102.

QUESTION 1

Mark scheme

Content

The essay must discuss two of the three ways of increasing participation in sports listed in the question and state which of them the writer regards as the most effective way of achieving that aim, giving reasons for this choice. The essay may include reference to the radio programme discussion and the quotes from it, but this is not essential. If the opinions from the discussion are used, they should be rephrased as much as possible, not simply copied.

Communicative achievement

The essay should be neutral or formal rather than informal or conversational, as it is a serious piece of academic work. The reader should clearly understand all the points made about the two ways of increasing participation in sports, as well as the writer's reasons for selecting one of them as being likely to be the most effective in achieving that aim.

Organization

The essay should be appropriately divided into paragraphs – perhaps with separate paragraphs for each of the two ways of increasing participation. A short introductory paragraph and / or a short concluding paragraph could be included but neither of these is essential. Sentences and paragraphs should be linked with appropriate linking words and phrases.

Language

A wide range of suitable grammatical structures and elements should be used in sentences that are not too simple. Longer sentences with more than one clause should be well controlled and totally clear in meaning. Vocabulary connected with the topic area should be used accurately and a high level of vocabulary to make and support points on the subject should also be demonstrated.

Model answer

The radio programme focused on the issue of how more people of all ages could be encouraged to take part in sports. In my opinion, the most effective way of increasing participation is through advertising.

Of course, having enough facilities for people of all ages to do a wide variety of sports is essential, but that is not enough on its own. In many places, wonderful sports facilities have been built which are hardly used. So, it is not just a question of providing the right kind of facilities, and making sure that they are free or not too expensive, it is also a question of getting people to go and use those facilities. There is no point providing good sports facilities if people don't use them. This is why advertising is so important.

There are all kinds of ways of making people aware of what sports facilities are available to them and encouraging them to use those facilities. People do not necessarily look for something, they need to be told about it. With the right sort of advertising, people might be inspired to take up a sport that they had previously never considered doing. For such people, advertising could focus on the enjoyment of doing those sports as well as the obvious health benefits. In other cases, advertising could focus on people who are thinking of taking up a sport but don't know how to get started. There are all kinds of ways of getting the information to people, and when they have it, participation is sure to increase.

QUESTION 2

Mark scheme

Content

The letter must include reference to all the matters mentioned in the advertisement – why the writer wishes to work at the festival, what job the writer would like to get and why he / she prefers this, and reasons why the writer is suitable for the job. There should also be a reference to the writer's ability at English. A second choice of job may also be given.

Communicative achievement

The letter should be fairly formal but polite and friendly as it is a job application for temporary work in informal

surroundings. The letter should also indicate the writer's enthusiasm for the job. The reader should understand fully why the writer is applying, what job the writer prefers and why, and why the writer believes he / she is suitable for that job.

Organization

The letter should begin with an appropriate introduction and end with an appropriate ending for a job application. It should be appropriately divided into paragraphs dealing with why the writer wants to work at the festival, the job preferred, the writer's background and experience and reasons why the writer is suitable for the job. Sentences and paragraphs should be appropriately linked.

Language

A variety of verb tenses must be used accurately – present for the writer's qualities and current situation, past for the writer's background and future for the writer's plans and hopes. It is likely that the present perfect tense will be required. Vocabulary connected with the situation and the type of work must be used accurately, as should words and phrases that are appropriate for a letter of application.

Model answer

Dear Sir / Madam,

I am writing to apply for work at your festival this summer. I would particularly like to work on one of the stalls selling merchandise for the artists appearing.

I have been to several major rock festivals in my own country as a member of the audience and I have also previously worked on two occasions on stalls at a festival. Your festival is well known in many other countries, including mine, and I would really welcome the opportunity to work at it. I am planning to travel round Britain during the summer and the experience of working at your festival while I am in Britain would be fantastic for me.

My level of English is very good (please see the attached list of my qualifications and previous experience). I very much enjoy meeting people and I feel that I would be suited to working on a stall and dealing with members of the audience. I am also quite knowledgeable about many of the artists who will be appearing at the festival, and this will be an advantage when selling their merchandise on the stall. My previous experience at festivals has of course included handling money and also dealing efficiently with large queues of customers.

I hope that you will be able to offer me work at your festival. Should you be unable to use me on a merchandise stall, I would also be more than willing to work in catering, selling food on a stall or in a tent.

I look forward to hearing from you.

Yours faithfully

QUESTION 3

Mark scheme

Content

The proposal should present a coherent programme for the whole day, listing what is suggested for each part of the visit and explaining what would be involved.

Communicative achievement

The register should be fairly formal or neutral, as is appropriate for the subject matter of the proposal. The reader should be absolutely clear about what the proposed programme would include, when each item would happen and what each item would involve.

Organization

The proposal should be appropriately divided into paragraphs or sections, each dealing with separate parts of the programme or a separate part of the day. The proposal may have an overall heading. The various parts of the programme should be linked with appropriate linking words and phrases, and items on the proposed programme should be appropriately linked with reasons for including them.

Language

The accurate use of modals such as *would*, *could* and *should* is required, as is the accurate use of other structures for making suggestions and recommendations. Future verb tenses may also be required. Vocabulary for describing the various activities and items on the programme must be used accurately.

Model answer

PROPOSED SCHEDULE FOR VISITORS, 26 JUNE

The day should begin, as suggested in the meeting, with the visitors being welcomed in the reception area. I suggest that Laura should give a short welcoming speech – as Head of Human Resources, she's done the same kind of thing quite often in the past.

Following that, I think we should divide them into groups of four for the tour of the building. This would mean three small groups – I could take one, Laura could take one and Simon could take the other. We should keep the tour to a maximum of about 30 minutes and then we should all gather together in the Conference Room. We can have coffee there, and then I suggest that Charles comes to give a talk about our activities. We can then go to the Executive Suite for lunch. I think that all the Heads of Department should join us for lunch.

After lunch, I think that we should take them to watch us doing what we normally do. I think this would be much better than the talk suggested at the meeting. To see us in action will be more interesting for them.

I think we could end the day with a Question and Answer

session, which I'm happy to conduct. We could then give them an information pack and a 'bag of goodies' of the kind we usually give to visitors.

QUESTION 4

Mark scheme

Content

The report must address all the matters mentioned in the question. It must refer both to the young people who do further studies after school and to those who go straight into employment. It must also refer to the source(s) of information.

Communicative achievement

The register should be fairly formal or neutral, as is appropriate for a report on a serious topic, involving facts. The reader should have a clear understanding of the situation regarding school leavers in that place, and what they currently do after leaving school.

Organization

The report should be appropriately divided into paragraphs. This may involve a short introductory paragraph about the research, and separate paragraphs about the two different aspects (further studies and work). There may be a brief closing paragraph providing a short summary. Appropriate linking words and phrases should be used throughout, for example for a list of points (*Firstly*, *Secondly*).

Language

It is likely that the present continuous tense and the present perfect tense are required and these must be used appropriately. Appropriate past tenses may be required for comparisons with the past. Comparative structures are also required to talk about changes. Appropriate vocabulary for education and employment must be used accurately. Vocabulary connected with increases and decreases and with changes must also be used accurately.

Model answer

The question of what young people do after they leave school in this part of the country is one that has been addressed by a series of surveys carried out by various organizations. These surveys reveal a fast-changing situation.

The surveys show that an increasing number of young people are going from school into further education rather than straight into employment. The figure for those doing further studies has risen by 35% compared with five years ago. This is a significant rise, and reflects both the fact that more young people now want to get further educational qualifications that they feel will be to their advantage in the world of work, and the fact that

the provision of further education in the region has risen significantly. Eight new colleges have opened over the past ten years and many others have expanded.

The surveys also indicate that there have been significant changes concerning those young people who go directly from school into employment. Firstly, an increasing number are leaving the rural areas and going to work in the towns and cities – the figure for people doing that has gone up 15% compared with five years ago and 56% compared with ten years ago. Secondly, there is a pattern of young people being employed in the service industries rather than in the industrial or manufacturing sectors. Ten years ago, 67% of all school leavers going directly into employment were employed in manufacturing or manual work. That figure is now down to 28%.

Listening

PART 1

- | | | |
|-----|-----|-----|
| 1 B | 3 C | 5 A |
| 2 A | 4 B | 6 A |

PART 2

- | | |
|---------------------|----------------|
| 7 industrial city | 11 lawyer |
| 8 car engines | 12 art |
| 9 regional accent | 13 piano |
| 10 social attitudes | 14 bookshelves |

PART 3

- | | | |
|------|------|------|
| 15 D | 17 A | 19 C |
| 16 B | 18 C | 20 A |

PART 4

- | | | |
|------|------|------|
| 21 E | 25 D | 29 B |
| 22 B | 26 D | 30 A |
| 23 G | 27 G | |
| 24 C | 28 F | |

Each correct answer receives 1 mark.

Speaking

Teachers should use their own judgement to award marks based on the assessment criteria on page 103.

TEST 1

Part One.

You will hear three different extracts. For questions 1–6, choose the answer (A, B or C) which fits best according to what you hear. There are two questions for each extract.

Extract One

You hear two people talking about public speaking.

Woman: I dread the experience. It's the anticipation that gets me. Once I start I'm usually OK but beforehand I panic. I think that my mind will go blank and everyone will stare at me. This happened once. I was trying to speak and listen to my own voice at the same time but all I could hear was silence. I seemed to have forgotten how to speak and I felt my face go red. I fumbled for my notes and simply read out the rest of the speech.

Man: Well, fear of public speaking, or what is called 'pre-presentational anxiety', is normal. If you think about it, public speaking is not a natural thing to do. You don't want to humiliate yourself in front of people. But with preparation and practice, even the most stressed public speakers can conquer their fears. There are very few people who are quick, intelligent and extrovert enough to just get up and deliver something spontaneously. If you're giving a speech, you must carefully plan what you're going to say.

Woman: I find it also helps not to think of yourself the whole time. Once you shift the focus on to the people you are speaking to, you feel the pressure lift.

repeat extract 1

Extract Two

You hear part of a radio programme about the London Underground.

Man: As part of a huge publicity drive in the 1920s and 1930s, London Transport launched a poster campaign to persuade people to move into the suburbs and make use of the rapidly expanding Underground network. Tell us about that, Zoe.

Woman: Well, the posters were used to encourage people to live in and enjoy the quiet and domestic life of the suburbs and travel into London for work and leisure. They helped to shape people's perceptions and expectations of London and what it meant to live there in a period of great change. As well as persuading people to move out to the suburbs, there was a drive for people to make use of the city at a time when the leisure industry was expanding.

Man: What kind of things did these posters show?

Woman: Well, despite the fact that many women worked in the 1920s and 1930s, the posters depicted a domestic ideal, with pictures of women playing with

their children in the park and preparing meals for their husbands' return. More and more people were becoming middle class and part of this ideal was that the husband would go to work and the wife would stay at home, even though this was not the case for many families.

repeat extract 2

Extract Three

You hear two people discussing the news media.

Man: Of course, the cliché is 'don't believe everything you read in the papers', and I guess there's some truth in that. But in many ways that's not backed up by the evidence. Look at all the times when stories would never have come out if it hadn't been for the much-maligned news media.

Woman: I don't know about that. Personally I'm always pretty sceptical when it comes to all these revelations. I mean, look at medical stories. It sometimes seems as if every day brings some new health scare – you mustn't eat that, you should drink that – and most of these things you never hear about again. I think it'd be really interesting to find out how many of these stories actually turn out to be true. I reckon they just write these things to create a stir. I mean, lots of them are in the entertainment industry really, aren't they? 'Don't let the facts get in the way of a good story' is the joke in the trade isn't it? I think lots of them live by that.

Man: I don't think that's really fair. There are lots of investigative journalists who've done the public a great service by exposing things they otherwise would never have known about.

repeat extract 3

That is the end of Part 1.

Now turn to Part 2.

You will hear part of a talk about the invention of the microwave oven. For questions 7–14, complete the sentences with a word or short phrase.

You now have 45 seconds to look at Part 2.

Man: One day in spring 1945, physics engineer Percy Spencer was walking past a switched-on piece of radar equipment when he felt something sticky in his pocket. It turned out to be a chocolate peanut bar he had been saving for his coffee break. Intrigued, he set out to discover why it had suddenly melted. The equipment concerned was a magnetron tube – the heart of a radar set. Radar had been invented by the British in World War II to detect enemy aircraft at night using short waves, or microwaves. But it wasn't until Spencer, an engineer at a small-time firm called Raytheon in Boston, US, worked out a way of mass-producing the tubes, that radar made a real difference in the war.

The day after the chocolate incident, Spencer

sent a boy out to buy some popcorn. He placed the kernels near the magnetron tube. They immediately started popping round the lab. His next experiment was with an egg, which he put inside a kettle. Curious colleagues gathered round to watch it quaking – one unlucky director bent down to take a closer look just at the moment the egg exploded. Spencer came to realize that the microwaves were heating the food by agitating its water and fat molecules, which meant that the inside cooked just as fast as the outside. Raytheon engineers soon refined the idea: the first microwave, 5ft 6in tall and weighing 750lb, was installed in a Boston restaurant for testing in 1946.

The first commercial microwave hit the market the following year. It was named Radarange following a competition among Raytheon employees. Spencer and his colleagues confidently expected a cooking revolution. But the machine was primitive, enormous and, at \$3,000, too expensive. All too soon, chefs realized its main drawback: meat refused to brown and food emerged limp and flabby. The company chairman's chef quit in disgust because he was told to use the Radarange. Not until the 1960s, when the first counter-top microwave was produced, did sales at last begin to take off. The first model in 1967 was 100 volts and cost just under \$500. By 1975, sales of microwaves overtook gas cookers in the US. Now, nearly 90% of households in Britain and the US use a microwave oven.

Now you will hear Part 2 again.

repeat Part 2

That is the end of Part 2.

Now turn to Part 3.

You will hear a radio interview with someone who has been having ballet lessons. For questions 15–20, choose the answer (A, B, C or D) which fits best according to what you hear.

You now have 70 seconds to look at Part 3.

Interviewer: Today I'm talking to opera critic Rupert Christiansen, who is in his forties and has recently started doing ballet classes. It's a pretty unusual thing to do, isn't it?

Rupert: Well, yes, but one consolation of growing old is that you cease to care what other people think of your views or activities. So here I am, coming out on the radio as probably the only balding middle-aged man on the entire planet to take up ballet lessons. Go on, snigger.

Interviewer: I'm not laughing, I'm just interested. Tell me, how did it all start?

Rupert: Well, I have long been an infatuated ballet fan. The way most men think about their football team, I think about the Royal Ballet company – they're my team and I follow their every move with nerdy fascination.

Recently, I've become increasingly frustrated at my lack of technical knowledge, but the thought of having a bash myself hadn't crossed my mind since a schoolboy attempt at ballroom dancing culminated in disaster. Anyway, many years after that unfortunate event, to stave off bodily decay, I discovered Balance, a wonderful physiotherapy gym in London, where I began personal training with Hans Ektvedt and his colleagues. Hans nobly takes me through the necessary boring stuff – weights, pull-ups, crunches – and his patience and good humour make it endurable and almost enjoyable.

Interviewer: So what led you from that to ballet lessons?

Rupert: One day earlier this year, Hans mentioned a newcomer to the Balance team and suggested I try him for some supplementary lessons. His name is Julien Diaz, and he turns out to be a remarkable character. A graduate of the Rambert Dance School, he ended up dancing professionally in Berlin and Amsterdam, before returning to England to set up as a trainer, specializing in posture and the freeing up of body language. He told me I should start doing ballet and his disarming manner soon persuaded me to drop my inhibitions. I was under no illusions about my abilities but I wanted to find out about the art of ballet by trying it myself.

Interviewer: Isn't it a bit dangerous for someone of your age, if you don't mind me saying so?

Rupert: Well, as Julien says, it's a superb form of exercise. He'd like to see the whole world doing ballet. It's only dangerous to muscles if you do it day in, day out at the very top level. For almost anyone else, it's an injury-preventative activity that tones and elongates every part of your body, from toes to fingers to head. It's a training in balance, co-ordination and flexibility, which gets you to engage your body and brain at the same time. It's fantastic for getting you to walk with a spring in your step, and it also cleanses the mind – there's no way you can do a ballet class without concentrating 100 per cent on what you're doing.

Interviewer: So what do your lessons consist of?

Rupert: The sessions last for 90 minutes. We start with what are basically bending and stretching exercises. Then we move on to the hopping, skipping and turning movements, finishing with some jumps in both the closed first and open second positions, before cooling down with some excruciating but vital stretches. This is basic stuff, but, believe me, it isn't easy, and you have to take it slowly. I'm not unfit, but I can't do more than a couple of minutes without gasping for rest, and it's incredibly difficult to programme it all into one's muscle memory. You can't approximate – you have to get it right, and that involves focusing simultaneously on the correct angle of turnout, the complementary

shaping of the arms, a firm finish to any sequence of movements, and the fluent placing of the head, neck and shoulders.

Interviewer: Are you going to get really good at this? What kind of progress are you hoping to make?

Rupert: How much further can I get? Well, I'm not expecting a call from my beloved Royal Ballet. My main aim is to find out something of what it feels like to dance, from the inside – already I find that, as a spectator, my admiration for the professionals has sharpened considerably. Julien has a potty notion of moulding some of the movements I am painfully acquiring into a dance, and believes that most people of my age could reach a point at which they could take the lower grades of Royal Academy of Dance exams. And Hans has noticed that my work with Julien has resulted in improvements in my regular training. He says that I'm moving better and walking taller, with firmer core stability and more flexibility in my hips and back. I wonder whether he's tempted to have a go himself.

Interviewer: So presumably, you would recommend ballet lessons ...

Now you will hear Part 3 again.

repeat Part 3

That is the end of Part 3.

Now turn to Part 4.

Part 4 consists of two tasks. You will hear five short extracts in which people are talking about people they know. Look at Task 1. For questions 21–25, choose from the list A–H the description each speaker gives of the person. Now look at Task 2. For questions 26–30, choose from the list A–H the feeling each speaker expresses about the person. While you listen you must complete both tasks.

You now have 45 seconds to look at Part 4.

Speaker 1 I know people say he thinks a lot of himself, and, well, they've got a point, he certainly isn't what you'd call modest. He'll be the first one to tell you how brilliant he is and how hard he's worked and you certainly couldn't accuse him of lacking confidence. Quite frankly, a lot of people think he's an absolute pain and steer clear of him, because he's always going on about himself. Anything you've done, he can top it. But the fact is, I know another side of him, the kind side that means he'll do anything for a friend. And he's done me a lot of big favours so I stand by him. When other people have a go at him, I always defend him.

Speaker 2 She's certainly had a lot of knocks in her life but she keeps bouncing back. She's definitely what you'd call resilient, and all these terrible things that have happened, she just seems to take them in her stride, and hardly talks about them. I wish I could be

like that – I always seem to cave in at the slightest hint of trouble, I don't seem to be able to just get on with life when something goes wrong. But she's got this incredible strength that keeps her going – it must be great to be like that. She doesn't want anyone feeling pity for her – she hates that and she doesn't need it.

Speaker 3 You never know what's going to happen with him, because he's never the same. One time you're with him he's cheerful and sociable, the next time he sits quietly in the corner and doesn't want to speak to anyone. Some people find that very hard to handle and he often loses friends because of it. I think that might well happen with me because, to be honest, it gets on my nerves. You want your friends to be basically the same most of the time, not always up and down like he is. I know it's not the nicest thing to say, but sometimes I just want to yell at him.

Speaker 4 He's one of those people who's always finding fault with things – nothing's ever good enough for him, there's always something wrong. He likes nothing better than to moan, and my goodness, can he moan? You've never heard anything like him when he gets going. People wonder why I spend so much time with him, considering that he's always like that, but the fact is I find it hilarious. Once he gets going, it's as much as I can do to keep a straight face. And, believe it or not, he sees the funny side sometimes. He's not as serious about everything as most people think he is.

Speaker 5 You never know whether you can take what he tells you at face value or not because he makes a lot of it up. He'll tell you he's doing one thing when in fact he's doing another and he tells different people different things. I sometimes wonder if he can remember all the different versions he's given! He's always up to something – covering up something he shouldn't have done, or coming up with some cunning plan. To be honest, I feel sorry for him, it must be terrible to spend your whole life pretending. He must be very unhappy at heart and I wouldn't wish that on anyone.

Now you will hear Part 4 again.

repeat Part 4

That is the end of Part 4.

That is the end of the test.

TEST 2

Part One

You will hear three different extracts. For questions 1–6, choose the answer (A, B or C) which fits best according to what you hear. There are two questions for each extract.

Extract One

You hear part of a radio programme about a famous London hotel.

Presenter: Tea at the Grand Hotel in London is served in the Green Room, a light, airy space with luxuriant plants, fountains and a panoramic view over the city. Dress is strictly smart-casual. There are four sittings for tea, the first at 11.30 in the morning and the last at 6.30 in the evening. Despite the high price tag, tables are booked up months in advance. Tea includes a selection of sandwiches – crustless of course – scones, cakes and pastries. There are 12 types of tea on offer, including the Grand's own superior afternoon brew. David James has been manager of the Green Room for 15 years. David, tea at the Grand is very popular, isn't it?

Hotel manager: Yes, indeed. When I first started, we had 80 to 100 people a day. Now it's twice that number.

Presenter: And are they all wealthy people?

Hotel manager: Not at all. I can tell as soon as someone walks in what type of person they are, where they are from, why they are here. Some people who come here have lots of money and some don't. When someone has saved to come here as a treat, I like to make a special effort to make them feel comfortable.

repeat extract 1

Extract Two

You hear two presenters talking on a science programme.

Woman: Possibly one of the most talked about pieces of research recently published has surprisingly little to do with anything of particular importance. Entitled 'The Case of the Disappearing Teaspoons', the study proves that this is a naturally occurring phenomenon with no apparent explanation.

Man: Yes, a research team in Australia placed 70 numbered teaspoons in various tea-rooms at their Institute and tracked them over a period of five months. Eighty per cent disappeared for good. It was calculated that they had a half-life – that is, the length of time it took for half of the teaspoons to disappear – of 81 days. If this is a global phenomenon, then 600,000 teaspoons are disappearing each year.

Woman: So where have they all gone? Practical and mundane explanations include people taking them home or losing them under piles of work. However, with such a large quantity of teaspoons being lost each year, many people feel these explanations are simply not sufficient.

repeat extract 2

Extract Three

You hear two people talking about popular music.

Woman: One thing that's quite interesting about popular music is how derivative and imitative it is. You see, most of the innovations that took place in it had happened by the end of the 1970s, and after that it's all been copies of what had already been and gone.

Man: That's just not true. There's lots of really innovative new music going on now and there always will be. Every new generation develops its own styles and sounds that are unique to it.

Woman: No, they just think that's what they're doing. Actually, they're just recycling old things. Granted, they sometimes do that very well, but it's all been done before. The truth is, it's new for them but it's not actually new.

Man: But the fans, the public, they don't see it that way do they?

Woman: No, they buy the music and they go to concerts by the latest successful or fashionable bands and singers and they think it's all being done for the first time. It's only older people like me who spot the similarities with music from the past. Like a lot of things, influences pass from one generation to another, and it's not always a conscious thing.

repeat extract 3

That is the end of Part 1.

Now turn to Part 2.

You will hear part of a talk about best-selling books.

For questions 7–14, complete the sentences.

You now have 45 seconds to look at Part 2.

Woman: In my role as a publishing consultant, I've recently written a report on trends in the best-seller lists over the last five years. I've carried out an in-depth analysis of best-selling titles in various categories and have tried to identify some patterns. It's my conclusion that there are some common features in the books that have been most successful.

First of all, the genre of the celebrity autobiography. These consistently top the charts, selling in vast numbers, but what makes them so popular? They show the reader a world of glamour, and they claim to give an accurate picture of the 'real person' behind the celebrity. But my research shows that the most successful books all describe the celebrity's struggles. These may be connected with achieving fame, or they may come after fame, or both. And contrary to what you might expect, the top-sellers in this genre do not always include gossip, even though this is generally assumed to be part of their appeal.

Cookery books sell in large numbers and when I analysed the top-sellers in this genre, it was clear that they offer an air of sophistication that has huge appeal. People aren't buying books of simple, everyday

recipes. Often the ingredients required are expensive and hard to find, and the recipes can be complex and challenging. People seem to buy these books because they show a world they aspire to, rather than something they will actually do, apart from for special occasions, when they may well turn to recipes in these books.

When it comes to books about sport, the best-sellers have all been biographies or autobiographies of well-known figures, and what these books have in common is a wealth of anecdotes. It's clear that readers like the feeling of being on the inside, of getting a glimpse into the world of top professional sport through these funny stories. They are less interested in dry factual accounts of how a career started or statistics about sporting achievements.

One genre that has seen a huge rise in recent years is history books. The best-sellers in this category are aimed at the ordinary reader, not serious students of the subject, and one feature they all share is their use of oral accounts. Quoting from people who were speaking at the time, these books aim to provide a human aspect to history, rather than just focusing on facts and figures, and this gives them more relevance to the ordinary person.

Ever since they first appeared on the scene, self-help books have always featured high on best-seller lists. Analysis of the top self-help books of the last five years shows a move away from those dealing with personal relationships or happiness to those advising on how to get ahead in careers. This suggests a shift in the priorities of the people who buy this kind of book.

When it comes to fiction, crime fiction has long been extremely popular, of course. My analysis of bestsellers in this genre indicates that the scientific procedures used in criminal investigations are a dominant feature these days, rather than the character of the detective, which used to be the cornerstone of books in this genre. This might well reflect the current popularity of TV crime dramas, with their focus on forensic science.

Now, moving on to other kinds of fiction, ...

Now you will hear Part 2 again.

repeat Part 2

That is the end of Part 2.

Now turn to Part 3.

You will hear a radio discussion about writing a novel.

For questions 15–20, choose the answer (A, B, C or D)

which fits best according to what you hear.

You now have 70 seconds to look at Part 3.

Interviewer: OK, in our weekly spot about how to write a novel, I'm talking to novelist Louise Doughty. Louise, this week we're talking about getting comments and feedback on your work from other people. 'If there is

anything in your own work you think particularly fine,' said Ernest Hemingway, 'strike it out.' Is that good advice?

Novelist: Well, few would-be novelists aspire to be as plain and brutal as Hemingway, I suspect, but his dictum is still worth tucking into a corner of your brain – not to be followed slavishly, but as an antidote to that great curse of the inexperienced novelist: over-writing.

Interviewer: How do you know if you are over-writing?

Novelist: Well, an excess of adverbs and adjectives is a clue. Repetition under the guise of emphasis is another, and extended metaphors should be rationed tightly.

Interviewer: Now, there comes a point in the writing of every novel when you just don't know any more. You've been immersed in it for weeks, possibly years. You've lost sight of the original impetus behind the book and are plagued with self-doubt – yet at the same time you know there is something there and are not ready to give up on it.

Novelist: Yes, and this is the point at which you should be getting feedback.

Interviewer: From whom?

Novelist: As a rule, I'd advise against getting it from your nearest and dearest. You will be wounded by their criticism and suspicious of their praise. Instead, join a writing community of some sort. You need comments from another writer. Those who have been logging onto my website will know that such a community has formed there. Creative writing courses and book groups are also good places to find like-minded souls. Through such contacts you can find someone who understands what you are trying to do – which is not the same as someone who is uncritical of the way you do it. There is a time and a place for emotional support, but that is not what we are talking about here.

Interviewer: What kind of comments are useful in your view?

Novelist: Well, you need someone who is prepared to say, 'I really like the opening paragraph but I thought it went a bit wrong after that because ...' and, crucially, is prepared to be specific. 'I just didn't like him' is not a helpful comment on a character. 'I lost sympathy with him in the scene where he tells his brother the truth because I thought he was too brutal. Maybe you should re-write it making his motivation clearer and his language softer.' That is useful advice: you can choose whether to take it or discard it. Similarly, at the level of prose style, some well-meaning person might say 'It's a bit boring', but a helpful critic would say 'You have three paragraphs of description here before you tell us who is talking; maybe you should consider starting the conversation first and weaving all the description in,

instead of having it all in one chunk.'

Interviewer: How do you personally get feedback on your work?

Novelist: The most fruitful relationships I have with other writers are with the novelists with whom I swap work – usually the person whose novel is under discussion pays for dinner. If you can find other novelists who are working at a similar level to yourself, with similar interests, and who are frank and unafraid of frankness from you, then keep them close at hand.

Interviewer: Now what about reactions to feedback? We've talked about getting it, but what about when you've got it?

Novelist: Well, even with a trusted ally, there comes a point when you have to stick to your guns and say, 'This person whom I really respect doesn't like this bit but I do and it's staying in.' And of course, feedback can be annoying. For a start, a lot of the criticism you receive will be stuff which you knew already in your heart of hearts – you were just hoping nobody else would notice. And sometimes, you will bristle at a certain comment on your work, not because it is untrue but because the consequences of righting that particular defect are too daunting to contemplate at that particular time – accurate criticism is the most painful of all. On other occasions, you will have a gut feeling that the person reading your work just doesn't 'get' it, or wants you to write a different novel entirely. Frequently, the only way to work out if criticism is useful is to nod sagely, then file it in a drawer. When the wounds have healed over and your ego is not under immediate threat, then you will be able to assess its true worth.

Interviewer: Right. Now let's move on to talk about ...

Now you will hear Part 3 again.

repeat Part 3

That is the end of Part 3.

Now turn to Part 4.

Part 4 consists of two tasks. You will hear five short extracts in which people are talking about events they attended. Look at Task 1. For questions 21–25, choose from the list A–H the event each person is talking about. Now look at Task 2. For questions 26–30, choose from the list A–H what happened according to each speaker. While you listen you must complete both tasks. You now have 45 seconds to look at Part 4.

Speaker 1 It certainly wasn't like any other I've been to, and I've been to a few. There was a strange atmosphere as everyone gathered and I thought there was a definite tension in the air. Everyone was clearly divided into two sides and there was clearly some history between them. Anyway, the main part passed off OK,

and I was having a decent time, chatting to all sorts of people. Then, all of a sudden, one group was shouting at each other and pointing fingers and generally being very unpleasant. It was quite a scene and insults were exchanged. Fortunately, I don't think the happy couple saw any of it, so I don't think it spoilt their day.

Speaker 2 There was certainly a big turnout, more than I'd expected. I hadn't been very sure about whether to go or not, I don't normally like that kind of thing. I thought it would all be ultra-competitive, with everyone trying to prove they'd done better than everyone else since we last met. But actually, we all got on famously and had a great time reminiscing about the old days. Even the people I hadn't liked much before were good company. It was a shame when it ended, I'd have liked to talk to them for longer. I wrote down lots of addresses and phone numbers and we all agreed to keep in touch, though I don't know if we will.

Speaker 3 It wasn't the best organized thing I've ever been to. They should have kept it down to just a few key people, instead of which the place was crammed with all sorts of people that didn't have much to do with the matter at hand. It became apparent pretty quickly that very little was going to be achieved. Half the people couldn't hear what the other half were saying and we didn't even get through the first point for discussion. So the people in charge decided to cut it short and call another one, with fewer people, some time later. So we were all back outside ages before it was supposed to finish. It was a farce, really.

Speaker 4 I turned up because I used to work with both of them, though I hadn't seen either of them for quite some time. Our career paths had gone in different directions. Actually, it was a bit of a shame, because they'd gone to a lot of trouble to organize it and then half the people they were expecting didn't turn up. They'd both given years of good service, you'd have thought more people would have shown up for their last day, but I guess they couldn't be bothered. I'd only been planning to stay for a short while, but I hung on till the end. I didn't have the heart to go, they looked so disappointed.

Speaker 5 It was quite a performance getting there – all sorts of traffic jams – so I missed the beginning. There was only one empty seat when I got in there, so I just had to sit in it. When I looked round at one point, I realized I was sitting next to a neighbour I've never been able to stand. This put me off a bit, because I've always avoided him and I didn't want to end up having to talk to him when the thing was over. I was thinking more about that than what the kids were doing up there. What I did listen to sounded pretty good, and I knew they'd been rehearsing for ages. Anyway, as soon

as the last bit was over, I just rushed for the door and got out of there.

Now you will hear Part 4 again.

repeat Part 4

That is the end of Part 4.

That is the end of the test.

TEST 3

Part One

You will hear three different extracts. For questions 1–6, choose the answer (A, B or C) which fits best according to what you hear. There are two questions for each extract.

Extract One

You hear two people talking about reading books aloud for children.

Man: I'm a terrible ham when it comes to reading to my kids. I like to do all the voices so I look for books with lots of dialogue and different characters. My kids are totally unimpressed and probably prefer having their mother read to them. She reads in a very soothing voice, and she's not trying to act or show off. It reminds me of listening to my own mother read when I was a kid.

Woman: Yes, I always claim that I read aloud to our three children for their benefit. That it's good for their educational development to sit and listen last thing at night. That somehow, through hearing a story, their creative juices will be stirred. But it is, of course, for me. Nothing can beat the delight of disappearing into a new thrilling chapter. And I bet I'm not the only parent who, having turned out the light and said goodnight to their grateful offspring, sits down on the stairs and reads on to find out what happens next.

repeat extract 1

Extract Two

You hear a part of a radio programme.

Presenter: Lots of people set up their own businesses and in many cases they do so in partnership with a friend, rather than going it alone. The reasons for this often aren't purely practical, for example because of complementary skills and experience. It often comes down to fear. Starting and running a business on your own can be a daunting prospect. No wonder people often prefer to share the burden with a friend. It doesn't always go according to plan, though, as Dean Ransom discovered when he started a business with a friend. What went wrong, Dean?

Man: Well, I'd known my partner for years and I felt we had a lot in common. What I hadn't realized about him

was how indecisive he was, but I'd had no reason to notice that aspect of his personality before. He just wasn't prepared to take responsibility for any decisions at all. He just sat back and expected me to do it all. I didn't want to carry that burden alone. I wanted some sense of shared responsibility, but instead I felt as if I was making all the big decisions on my own.

repeat extract 2

Extract Three

You hear two people on a radio programme talking about running.

Man: Some people think there's only one way to become a better runner – and that's to run. But I'd argue that by confining your sessions purely to running, you are missing out on lots of fitness attributes that could contribute to improving your technique, your running economy – that's your ability to run faster without using up more energy – and your injury resistance.

Woman: Absolutely. Running is a perfectly natural activity but the body was designed to move in all directions, using a variety of muscle groups, not just in a forward direction using only the lower body, often on unforgiving, hard surfaces. If running is all you do, some muscle groups get flabby and lazy through under-use, while others become tight and short through overuse. If you can strengthen the neglected muscles, stretch the tight ones and make the most heavily used ones more resilient, you'll be on the way to a more balanced body and this will translate into better running. And by better, I don't just mean faster – I mean more comfortable, less strained and altogether more enjoyable.

repeat extract 3

That is the end of Part 1.

Now turn to Part 2.

You will hear someone who works as a life coach talking about her work. For questions 7–14, complete the sentences with a word or short phrase.

You now have 45 seconds to look at Part 2.

Woman: I am standing in the middle of a group of people at an event and someone asks the inevitable question 'What do you do?' When I say that I am a Life Coach I often encounter a puzzled stare followed by the comment 'What's that?' I tell them that I am really in the 'construction business' and that I partner with people to discover what they truly want in their personal lives and how to build profitable businesses.

Most people know what they do not want and often make the mistake of focusing on the 'don't wants' to the detriment of their real desires. Make no mistake, we get what we focus on, so it is up to you to focus on your true goals. With the help of a coach, you are held accountable for your actions in a non-judgemental way.

The first step is to identify a specific goal. Think of the goal as a destination and our plan to reach it as a road map. Together we devise an action-oriented strategy to achieve results much faster than you can do alone. Goals can include personal changes such as getting fit or losing weight, increasing self-confidence or improving time management skills. Business goals can be identifying your target market, attracting new clients and innovative marketing ideas.

The two most important skills that a Life Coach has are intensive listening and incisive questions. On your own when dealing with problems you 'may not see the wood for the trees'. Sometimes the coach's questions may elicit only surface answers, but with further questions the coach can get to the true issue. Sessions are conducted on the telephone which allows for full concentration on what the client is saying without any physical distractions.

As a Life Coach, I do not deal with your past – that is a therapist's job. My primary concern is where you are at the moment and where you want to go in the future. What do you want to change about the here and now? Coaches do not act as problem solvers, but serve as the catalyst for the client to find their own solutions. I will point out your strengths and not just your problem areas. Sometimes the client has the answers; sometimes the coach does. It really doesn't matter where the answers come from as long as they are found.

Now you will hear Part 2 again.

repeat Part 2

That is the end of Part 2.

Now turn to Part Three.

You will hear a radio discussion about children who invent imaginary friends. For questions 15–20, choose the answer (A, B, C or D) which fits best according to what you hear.

You now have 70 seconds to look at Part 3.

Presenter: Today we're talking about children and their tendency to have imaginary friends. Liz McManus has a daughter called Caitlin, who's eight now. When she was three, she had an imaginary friend called Tytner. Liz, tell us about Caitlin and Tytner.

Mother: Well, I'll give you an example. One day I was driving Caitlin and Greg, her baby brother, home, when she solemnly informed me that Tytner was hitting the baby. So I said: 'You tell Tytner that if he does that again, he'll be walking home.' Fifteen seconds later came the inevitable news: 'He's just done it again, Mummy.' So I found myself in the embarrassing position of having to pull over, open the back door and say to this imaginary little boy. 'Tytner, out, now!' And of course, as we drove off, Caitlin started crying because her friend

was standing on the pavement all alone. I had to turn back and go through the rigmarole of pulling over and opening the door to pick him up again.

Presenter: Wow, that's some story! But in fact Caitlin is no different from many children and her invented, make-believe friend is far from unusual. As many as 65% of children have had an imaginary friend at some point in their lives. The latest research suggests that invisible friends, far from being a cause for concern, should be welcomed by parents because they can help children to be more creative, confident and articulate, and have more advanced communication skills. It is thought that these findings will help reverse misconceptions about children with imaginary friends and that they will come to be seen as having an advantage, rather than a problem that needs to be worried about. Did it worry you, Liz?

Mother: I know it does lots of parents but I never fretted about it, I think I was just amused. I'd be reading to her and I'd say, 'Is Tytner around?' and she'd say, 'Yes, he's just sitting at the end of the bed.' He became the centre of her life. She'd have tea parties with him, and he'd go to bed with her. She was shy and this was her answer. I knew she would grow out of it.

Presenter: Now Liz is one of 15 people taking part in a study of imaginary friends at the Institute of Education in London, run by Karen Majors, an education psychologist and lecturer at the institute. Karen, should parents worry about it?

Expert: Well, parents sometimes think, 'Is this healthy and how long should it go on for?' But it is a normal phenomenon for normal children. And it's very healthy.

Presenter: Why do children invent imaginary friends?

Expert: I think that children create pretend friends for many reasons: as safe, trustworthy best friends at a time when they are just starting to make real friends; as someone to confide in; and as someone to play with. Sometimes it is about wish fulfilment; children who cannot have a pet, for example, will invent one. I interviewed one little girl, aged six, who had a pony called Minty for several years. It went to school with her and the teachers knew all about it. It was a really strong relationship.

Presenter: Presumably, when they get older, children no longer have these imaginary friends. Karen?

Expert: Well, my most surprising finding is that children don't always stop having these made-up playmates when they start school. The imaginary friends often stay with them through their teenage years, providing comfort and escape – although in secret. One teenager I talked to had invented a superhero to help him through tricky patches. When things hadn't gone well

at school, he would come home and play with the superhero, for whom everything always went well.

Presenter: How should parents treat these invisible people, Karen?

Expert: Well, sometimes of course parents get irritated by them – for instance, if a child insists on having the playmate at the dinner table with an imaginary setting and glass. Actually I myself had a friend called Tiger when I was young, who would sit beside me at mealtimes. But I don't think parents should tell children off for this kind of thing, or tell them that their friends are not real. Perhaps the best way is Liz's down-to-earth approach.

Presenter: How did you handle it, Liz?

Mother: Well, I patiently acknowledged Caitlin's playmate but I tried not to get involved. I never used to have to get out of the friend's way or anything. Other than that one incident in the car, Caitlin's imaginary friend didn't impinge on my life.

Expert: Yes, I agree that parents should recognize imaginary friends, but they shouldn't try to overly influence the friendship. Parents who interfere too much risk driving their children's playmates away. If they try to direct the friends, they could spoil the fantasy altogether.

Presenter: Fascinating subject, thanks for coming in to talk about it, Liz and Karen.

Now you will hear Part 3 again.

repeat Part 3

That is the end of Part 3.

Now turn to Part 4.

Part 4 consists of two tasks. You will hear five short extracts in which people are talking about the music industry. Look at Task 1. For questions 21–25, choose from the list A–H who is speaking. Now look at Task 2. For questions 26–30, choose from the list A–H the opinion each speaker expresses. While you listen you must complete both tasks.

You now have 45 seconds to look at Part 4.

Speaker 1 Yes, I choose the acts myself. People send me recordings of themselves and I give them a listen and decide whether they'd go down well here or not. We have a good crowd of regulars and I can tell pretty well what they'll like and what they won't. I think the artists who play here get a pretty good deal. Of course, this industry is full of people who are on the make, and everyone knows that artists get ripped off all the time. But I'm not like that, in fact I like to think I'm an exception to that. I try to be fair to everyone. Of course, I have to be able to keep the place going and make something for myself, but you don't have to be dodgy to do that.

Speaker 2 We get all kinds coming in here, from people who've got some chance of making it to absolute no-hopers. What I've noticed is that you get two kinds of people – the ones who are doing it out of a passion for music and the ones who are doing it because of what they think they can get out of it. Of course, I tend to prefer the former, because they're only really interested in making good music and I think that's how you should be. And it makes my job more interesting, because we can discuss what sound they're trying to create and I can help them to achieve that. I do my best for the others, too, because after all, they're paying as well.

Speaker 3 Of course, there are all sorts of stories and legends about people who do what I do, and how they left the poor artist with no money and took it all themselves. In actual fact, I've never met anyone who conforms to that stereotype. They're mostly people like me, who are in it because they enjoy it and because they want the best for their artists. I think sometimes people exaggerate our influence – sure, we can make sure our people get good contracts and the right amount of promotion, but in the end I think the ones who make it to the top would do so anyway, regardless of who's looking after them. You've either got that special something or you haven't – and if you have, one way or another, you'll make it.

Speaker 4 Yeah, we started it up years ago and it's really grown and grown. All sorts of people contribute to it and some of them have been doing it for years. Of course, the public are very fickle and things go in and out fashion very quickly. Today's big thing is soon forgotten, until people hear an old song on the radio and get nostalgic about it. But our fans are very loyal and many of them have grown up with the band. It's almost like a big family, and when the band goes on the road, they often meet people who regularly write in. And they make suggestions about things we can include in it, and I often act on those suggestions.

Speaker 5 Of course, I get to listen to all sorts of rubbish, although I always try to be fair. It frequently astonishes me that some people who really aren't any good at all make it, and some fantastically talented people remain obscure. That's the way the business works – the right manager and you're in the public eye, whether you can play or sing or not. I try to do my bit for the ones I think should make it – I give them five stars when their new record comes out, and I put in glowing comments about them. I know it has some effect – people come up to me and say that, if they hadn't seen what I said about so-and-so, they'd never have heard of them.

Now you will hear Part 4 again.

repeat Part 4

That is the end of Part 4.

That is the end of the test.

TEST 4

Part One

You will hear three different extracts. For questions 1–6, choose the answer (A, B or C) which fits best according to what you hear. There are two questions for each extract.

Extract One

You hear two people talking.

Man: Well, I suppose it had to happen some time. I mean, however good-natured you are, there's only so much bad behaviour you can take.

Woman: Yeah, I mean we've known him all these years and we've put up with all sorts of terrible scenes with him, and times when he's been awful to both of us. I'm just amazed neither of us has had the guts to say anything to him before.

Man: I'm not sure it was a lack of courage on my part. I think it was more a misplaced sense of loyalty. I mean, we go back a long way ...

Woman: I know, but it's hard to come up with many good memories. Anyway, I guess it's over now and that's the last we'll see of him.

Man: Yeah, his reaction was typical. The minute we confronted him about this latest dreadful piece of behaviour, he just totally lost it. He's obviously never had any idea of the effect he has on people, even people who are supposed to be his friends.

Woman: Well, it was inevitable that it would come to this. We've said our piece, and frankly I'm glad to see the back of him. So that's that.

Man: Yeah, let's forget all about it now.

repeat extract 1

Extract Two

You hear two people on the radio discussing a letter from a listener.

Man: OK, we've had a letter here from Paul, who says that his friends are into all the latest trendy hobbies and fashions, whereas he really likes trains. He's a trainspotter – he likes looking at trains and reading about them and collecting the numbers of ones he's seen – and his friends make fun of him for it. He's worried that they'll stop being his friends if he carries on with his hobby. What would you tell him, Esther?

Woman: Well, we usually end up choosing friends because we have something in common with them. Perhaps he needs to look at why he wants to be friendly with these people when they make fun of what he's interested in. I'm sure there are plenty of potential friends out there who share his interest. With them,

he could enjoy that interest rather than having it used against him.

repeat extract 2

Extract Three

You hear two people talking about jokes and comedy.

Woman: Well, of course, no single theory has yet been able to explain how jokes work. Even the great comedians have been stuck for a proper analysis. Of course, many jokes are written backwards with the punchline – the funny line at the end that gets the laugh – sorted out first. However, a line or a phrase doesn't necessarily need a narrative set-up to make us laugh. Witness comedy shows in which characters get laughs simply from saying catchphrases. This is also how an 'in-joke' works among a group of friends. Life itself provides the set-up, and a word or two, sometimes just a knowing look between two people who are in on the joke, provides the 'punchline'.

Man: Another thing about jokes is that a professional comedian's routine may be based on personal experience, but real experience doesn't tend to come conveniently complete with a punchline. That's why most comics are outrageous liars. It's also why some comics may even begin to provoke hilarious episodes by deliberately forgetting their wedding anniversaries or leaving their children in the supermarket.

repeat extract 3

That is the end of Part 1.

Now turn to Part 2.

You will hear part of a talk about a play. For questions 7–14, complete the sentences.

You now have 45 seconds to look at Part 2.

Woman: The play *The Short Goodbye*, by Richard Holder, is virtually unknown today, and is hardly ever produced, so it may be hard to understand the impact it had when it was first produced in 1957, but it represents an important landmark in the development of theatre in the UK.

So, why was this play so remarkable at the time? Well, to begin with, it took place in an industrial city, which was almost unheard-of as the setting for a play in those days. At the time, plays were often set in small towns and suburbs or country homes, and they tended to focus on the higher end of society. *The Short Goodbye*, on the other hand, dealt with the lives of factory workers. The main characters, a husband and wife named Colin and Sadie Thomas, were low-paid workers with little education, working in a factory that made car engines.

Another feature of the play that broke new ground at the time was that the characters all spoke with a

regional accent – before this, what was then regarded as standard English in terms of accent was the norm. Even when characters were from a specific part of the country, authentic regional speech was rarely heard on the stage.

So the play set out to depict working-class people at that time, and it caused quite a sensation because these characters were not what working-class people were assumed to be like. It was assumed that the men talked only about football and the women discussed only household matters. However, despite their lack of education, the characters in this play spent a lot of time discussing social attitudes. As the plot developed, the audience discovered that the main character, Colin, was planning to enrol at a college and that his aim was to become a lawyer. His wife Sadie also had aspirations, and didn't want to spend her life doing boring work and household chores. She felt that her talents lay in art and she was keen to do that professionally. So both characters were people who had dreams and a desire to fulfil them. This portrayal of working-class people caused a sensation at the time.

Now, let me just tell you about the stage set for the play when it was first produced in 1957. It showed a modest working-class home of the time, but in keeping with the themes of the play, it was a little different. For example, very prominent on the stage – towards the front of it so that audiences couldn't miss it – was a piano. It wasn't played at all, but the director and set designer both felt that it would be a striking feature. And at the back of the stage, again very visible to the audience, was a group of bookshelves, indicating that the inhabitants were interested in reading. So, the set surprised and fascinated the audience. When the curtain opened, they wanted to know what kind of people lived there.

Now you will hear Part 2 again.

repeat Part 2

That is the end of Part 2.

Now turn to Part 3.

You will hear a radio interview with a chef about the process of eating. For questions 15–20, choose the answer (A, B, C or D) which fits best according to what you hear.

You now have 70 seconds to look at Part 3.

Interviewer: I'm talking to chef Heston Blumenthal. Now, Heston, most of us think that the business of eating is pretty simple, don't we? We eat things and we like the taste of them or we don't, but you reckon it's more complicated than that, don't you?

Chef: Yes, eating is a process that involves all the senses. Any notion that food is simply about taste is misguided.

Try eating a beautifully cooked piece of fish off a paper plate with a plastic knife and fork – it is not the same.

Interviewer: So how does taste operate then?

Chef: The sense of taste can be broken down into five basic categories, all of which happen in the mouth and nowhere else. These categories are: salt, sweet, sour, bitter and umami – the most recently identified taste. There is a current theory that fat is a taste but this has yet to be proved. We have up to 10,000 taste buds on the tongue and in the mouth. These regenerate, so the receptors we use today will not be the same as were used a couple of days ago. When we eat, taste buds on our tongue pick up taste but not flavour. The molecules in food that provide flavour pass up into the olfactory bulb situated between the eyes at the front of the brain. It contains hundreds of receptors that register molecules contained in everything that we eat and smell. This is where the flavour of the food is registered.

Interviewer: OK, so our sense of smell is connected with flavour rather than taste? Is that what you're saying?

Chef: That's right. Smell and taste are registered in different parts of the head. There is a simple but effective and enjoyable way of demonstrating this. Have ready some table salt and biscuits, fruits or anything easy to eat. Squeeze your nostrils tightly enough to prevent breathing through them, but not so tight as to hurt. Take a good bite of biscuit or fruit and start chomping, making sure the nostrils remain clenched. You'll notice that it is impossible to perceive the flavour or smell of the food being eaten. Now, with nostrils still squeezed and food still in the mouth, lick some salt. Although it was impossible to detect the flavour of the food that was being eaten with clenched nostrils, the taste of the salt is unhindered. Finally, let go of your nostrils and notice the flavour of the food come rushing into your headspace.

Interviewer: I'll definitely try that some time. So what you're saying is that all the senses can affect your experience when you eat?

Chef: Yes, the brain has to process information given to it by other senses while we are eating, sometimes with surprising results. Here's another example. A few years ago at a sommelier school in France, trainee wine waiters were put through a routine wine tasting. Unknown to them, a white wine that they had just tasted had been dyed red with a non-flavoured food dye, then brought back out to taste and evaluate. Something very interesting happened. They all made notes on the assumption that the wine was what it looked like – red. In this case, the eyes totally influenced taste perception.

Interviewer: OK, so it's not just about taste, all the senses are coming into play in different ways.

Chef: Yes, and as well as allowing us to enjoy food, the senses act as warning systems, taste being the last of the sensory barriers, and bitterness the last of the taste barriers. A natural aversion to bitterness can prevent us from eating foods that could be harmful, although it appears that we have the ability to modify such basic likes and dislikes. For example, we generally grow to like bitter foods such as tea, coffee and beer as we grow older.

Interviewer: What got you interested in this business of the role played by various senses in the experience of eating? Was it just professional curiosity?

Chef: Well, I began thinking about this whole subject a couple of years ago when I noticed that more and more customers at my restaurant were commenting on the fact that the red cabbage with grain-mustard ice cream served as an appetiser just got better each time they ate it. This was the only dish on the menu whose recipe had not changed over the past year. It seemed that the barrier being presented with this dish was the vivid purple colour of the cabbage, a colour not normally associated with food. To some diners, the initial difficulty of accepting this colour interfered with the appreciation of the dish, but as they got used to it, they lost their inhibition and simply enjoyed its flavour.

Interviewer: I see. Now, of course the sense of smell must come ...

Now you will hear Part 3 again.

repeat Part 3

That is the end of Part 3.

Now turn to Part 4.

Part 4 consists of two tasks. You will hear five short extracts in which people are talking about well-known individuals. Look at Task 1. For questions 21–25, choose from the list A–H who each speaker is talking about. Now look at Task 2. For questions 26–30, choose from the list A–H each speaker's view of the person. While you listen you must complete both tasks.

You now have 45 seconds to look at Part 4.

Speaker 1 You have to admire his achievements, how quickly he's come from nothing to being one of the most successful people in the country. As they say, the best ideas are the simple ones, and he came up with something that nobody had thought of before. And of course, as soon as he launched it, it took off. Now he's got this enormous empire and he's always on TV and in the papers. The strange thing for me, though, is that despite the fact that he must be able to run things very well, he comes across as being a bit thick. I know he can't be, but when you hear him talk, he can hardly string a coherent sentence together.

Speaker 2 Personally, I can't see what all the fuss is about. Nevertheless, lots of people obviously can, because they buy everything he produces in droves, the minute it comes out. There are even queues up the street, and when he does signings, enormous crowds gather. I don't see anything particularly original in any of it, but you have to hand it to him, he's done very well. I think it's been a case of being in the right place at the right time, rather than anything to do with quality. There are lots of people producing better things than his, but he seems to have been very fortunate and hit on something that happens to be popular right now.

Speaker 3 People laugh at him because he looks and sounds a bit funny but I think they're missing the point. He's someone who really has ideas and principles, he's not just in it to feel good about himself. And he doesn't talk all that terrible jargon, he gives a straight answer to a straight question. Not many of them do that. I get the impression that he means what he says, and that it's not just to benefit his career. I'd rather people like him were making decisions that affect all of us, not those ones who just say what they think people want to hear.

Speaker 4 People don't like him at all, because they say he's really dull and he hasn't got any real personality. But you can't expect people who do what he does to laugh and joke all the time, can you? It's all about focus – he's got it and that's why he's got so many trophies. The more interesting ones don't have the same level of consistency and aren't always in form like he is. So people tend not to notice just how good he is, and instead of giving him the praise he deserves, they go on about his personality. He's one of the all-time greats but people seldom mention that.

Speaker 5 I like what he does, and he seems to me to deal with some important issues in a way that most people don't. You have to be able to explain things that are quite complicated in a way that everyone can understand and he has a knack for doing that. The way he does interviews, for example, is very good and he always gets a lot out of the people he's talking to. And he isn't afraid to tackle things that people don't talk about much, so you learn a lot from the things he produces. I wouldn't want to argue with him, though, he's quite vicious about some of the people he deals with. It must be quite intimidating to be faced by him.

Now you will hear Part 4 again.

repeat Part 4

That is the end of Part 4.

That is the end of the test.

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