

With December
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exam specifications

NEW EDITION

Practice Tests

Plus with Key

Nick Kenny
Jacky Newbrook

TEACHING NOT JUST TESTING



Exam Overview

The **Certificate in Advanced English** (CAE) is an examination at Cambridge/ALTE level 4, which is offered in March, June and December each year. CAE offers a high-level qualification to people wanting to use English for professional or study purposes. There are five papers, each representing 20 percent of the total marks.

Paper 1 Reading	1 hour 15 minutes
Paper 2 Writing	1 hour 30 minutes
Paper 3 Use of English	1 hour
Paper 4 Listening	40 minutes
Paper 5 Speaking	15 minutes

Rubrics (instructions) are important and should be read carefully. They set the context and give important information about the tasks. For Papers 1, 3 and 4 there is a separate answer sheet for recording answers.

Paper	Formats	Task focus
Reading four parts 34 questions	<p>Part 1: three themed texts with multiple-choice questions</p> <p>Part 2: one long text with a gapped paragraphs task – i.e. choosing which paragraphs fit into gaps in a base text</p> <p>Part 3: one long text with multiple-choice questions</p> <p>Part 4: one long text divided into sections, or a series of short texts, with a multiple-matching task</p>	<p>Part 1: reading different types of text for different purposes</p> <p>Part 2: reading to understand text structure</p> <p>Part 3: reading for detailed understanding of a text</p> <p>Part 4: reading to locate relevant ideas and information in a text or texts</p>
Writing Part 1: one compulsory task Part 2: one task from a choice of five (question 5 refers to a set text and has a choice of two tasks)	<p>Part 1: input texts provide the context and content for a text of a given type of 180–220 words</p> <p>Part 2: instructions provide information about text type, target reader and purpose of a text of 220–260 words</p>	<p>Part 1: producing a piece of effective writing in context by evaluating, expressing opinions, hypothesizing, persuading, etc</p> <p>Part 2: writing for a specific reader using appropriate layout and register</p>
Use of English five parts 50 questions	<p>Part 1: short text with a multiple-choice cloze task</p> <p>Part 2: short text with an open cloze task</p> <p>Part 3: short text with a word formation cloze task</p> <p>Part 4: gapped sentences</p> <p>Part 5: keyword transformations</p>	<p>Part 1: use of vocabulary and relationships between words</p> <p>Part 2: sentence structure and accurate use of grammar</p> <p>Part 3: use of the correct form of a given word in context</p> <p>Part 4: use of appropriate vocabulary</p> <p>Part 5: use of grammatical and lexical structures</p>
Listening four parts 30 questions	<p>Part 1: three short unrelated extracts with two multiple-choice questions on each</p> <p>Part 2: long text with a sentence-completion task</p> <p>Part 3: long text with multiple-choice questions</p> <p>Part 4: series of five monologues on a theme with a multiple-matching task</p>	<p>Part 1: understanding gist, feeling, attitude, opinion, speaker purpose, etc</p> <p>Part 2: locating and recording specific information</p> <p>Part 3: understanding attitude and opinion</p> <p>Part 4: understanding gist, attitude, main points, etc</p>
Speaking four parts	<p>Part 1: general conversation</p> <p>Part 2: individual long turn based on visual prompts</p> <p>Part 3: two-way conversation between candidates based on visual and written stimuli</p> <p>Part 4: discussion on topics related to Part 3</p>	<p>Part 1: general interactional and social language</p> <p>Part 2: comparing and speculating</p> <p>Part 3: giving and eliciting opinions, negotiating, turn-taking, etc</p> <p>Part 4: expressing and justifying opinions and ideas</p>

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Exam Overview

The Cambridge Certificate in Advanced English (CAE) consists of five papers. Each paper tests a different area of ability in English and is worth 20 percent of the final result. A candidate's overall CAE grade is based on the total score gained in all five papers as it is not possible to pass or fail individual papers. A, B and C are pass grades; D and E are fail grades.

Paper 1: Reading

Paper 1 lasts 1 hour 15 minutes and contains four papers with a total of 34 questions. There are texts of varying lengths taken from a variety of real-world sources with a range of text type and style of writing. For example, there may be extracts from newspapers, magazines, websites, novels and non-fiction books, as well as material taken from brochures, leaflets and other short texts. Candidates have to answer all the questions. The four parts are as follows:

Part 1 (Multiple choice: Questions 1–6) consists of three short texts on a theme. The texts are taken from different sources and represent a range of style and genre. There are two four-option multiple-choice questions on each text which test a range of reading and language skills.

Part 2 (Gapped text: Questions 7–12) consists of one long text from which six paragraphs have been removed and placed in jumbled order after the text. Candidates use their knowledge of vocabulary, referencing and text structure to reconstruct the text.

Part 3 (Multiple choice: Questions 13–19) consists of one long text. There are seven four-option multiple-choice questions which follow the order of the text and test a range of reading and language skills.

Part 4 (Multiple-matching: Questions 20–34) consists of one long text which is divided into several sections. The text is preceded by fifteen prompts which report information and ideas from the text. Candidates must match each prompt to the correct section of text.

Paper 2: Writing

Paper 2 lasts 1 hour 30 minutes and is made up of two tasks. In Part 1 all candidates do the same task, which is based on input information provided on the question paper. In Part 2, candidates have a choice of task.

In **Part 1**, candidates read around 150 words of input information, which may come from various real-world texts, and use this information to complete a structured writing task of 180–220 words. Marks are awarded for the inclusion of the target information, language ability and for writing in an appropriate style for the given task (e.g. letter, report, proposal or article).

In **Part 2**, candidates select one situationally based task from a choice of five which may include: article, competition entry, essay, letter, proposal, report, review, information sheet or a contribution to a longer piece (e.g. book, research document, etc). Marks are awarded for content, organisation, cohesion, range of language and task achievement. NB: Two of the five options relate to the set texts which some candidates may have studied.

Paper 3: Use of English

Paper 3 lasts for one hour and contains five parts with a total of 50 questions. Candidates answer all the questions. The five different parts are as follows:

Part 1 consists of a multiple-choice cloze. This is a text from which twelve words or phrases have been removed, which is followed by twelve four-option multiple-choice questions. The focus is on knowledge of vocabulary and the relationships between words (e.g. collocation, complementation, etc).

Part 2 consists of an open cloze. This is a text from which fifteen words have been removed. Candidates use their knowledge of grammar, sentence structure and text structure to complete the gaps.

Part 3 consists of a word-formation task. This task features a text from which ten words have been removed. The base form of each missing word is given as a prompt. Candidates must use their knowledge of grammar and wordbuilding to insert the correct form of the given word.

Part 4 consists of a gapped-sentences task with five questions. Each question in this task features a set of three independent sentences. The same word has been removed from each of the three sentences. Candidates use their knowledge of vocabulary to find the common missing word.

Part 5 consists of a key-word transformation task with eight questions. Each question in this task features two sentences which express the same meaning in different ways, plus a key word. Three to six words have been removed from the second sentence. Candidates use their knowledge of grammar, vocabulary and sentence structure to complete the gap using the given key word.

Paper 4: Listening

Paper 4 lasts for approximately 40 minutes and contains four parts with a total of 30 questions. There are listening texts of varying lengths taken from a variety of real-world sources with a range of text type, contexts and speakers. For example, there may be extracts from media broadcasts, announcements, talks and interviews, as well as material taken from everyday situations. All the listening texts are heard twice and candidates have to answer all the questions.

Part 1 consists of three short independent listening texts. The texts are taken from different sources and feature a range of voices and styles of delivery. There are two three-option multiple-choice questions on each text which test a range of listening skills.

Part 2 consists of a monologue lasting approximately three minutes. A set of eight sentences reports the main points from the text. A word or short phrase has been removed from each sentence. Candidates listen and complete the missing information. The main focus is on locating and recording specific information from the text.

Part 3 consists of an interview or discussion lasting approximately four minutes. There are six four-option multiple-choice questions which follow the order of the text and test a range of listening skills. The main focus is on understanding the attitudes and opinions of speakers.

Part 4 consists of five short monologues on a theme of around 30 seconds each. The set of extracts is heard once and is then repeated. Candidates have to complete two tasks as they listen. Each task features a set of eight short prompts. As candidates listen, they match each speaker to one of the eight prompts in each task. The focus is on understanding the gist of what the speakers are saying.

Paper 5: Speaking

Paper 5 lasts for 15 minutes and is taken by candidates in pairs. The standard format involves an interview between two candidates and two examiners. One of the examiners is an interlocutor who speaks to the candidates; the other examiner only assesses the candidates and does not speak. The different parts are as follows:

In **Part 1** the interlocutor asks the candidates questions about themselves, their lives and their interests, in turn. The focus is on general interactional and social language. This part lasts approximately three minutes.

In **Part 2** each candidate has a long turn lasting approximately one minute. Each candidate has a different set of photographs to use as a prompt. The second candidate will make a short response after his/her partner has spoken. This whole part lasts approximately three to four minutes and the focus is on language organisation.

In **Part 3** the candidates interact. They are given a sheet of visual prompts and a situation or issue to discuss for around four minutes. This part focusses on the language of interaction: exchanging ideas, expressing and justifying opinions, agreement, etc.

In **Part 4** there is a general discussion related to the topic of the Part 3 task. The interlocutor asks questions which broaden out the discussion from the specific task in Part 3. This part lasts around four minutes.

You are going to read three extracts which are all concerned in some way with cars and driving. For questions 1–6, choose the answer (A, B, C or D) which you think fits best according to the text.

The case of the runaway trolley

There was nothing particularly interesting about the story of an empty supermarket trolley in York that, driven by high winds, collided with a car. But it was nonetheless reported in detail in the city's *Evening Press* newspaper. Incredibly, however, this report has led to a record 323 responses on the newspaper's website. The level of debate has been high, with readers attempting to negotiate the moral maze of apportioning blame for the incident.

Was it the supermarket, legal owner of the trolley, or was it Julie Bearing, 46, whose newish Citroen suffered a dented wing? Mrs Bearing told the *Press* that, although unhurt in the collision, she had been wounded by the supermarket's refusal to pay for the damage.

Initial responses were of disdain that the press should descend to such trivia; but it soon became apparent that the reporter, Matthew Woodcock, who had written a story of commendable detail and balance, had also in the process touched on matters that went to the very roots of society.

'The supermarket has a duty

to control those trolleys,' said one respondent, claiming it should make customers pay a deposit of £1 for a trolley, which is refunded when it is returned. Mrs Bearing did not, on the whole, draw a great deal of support, several people telling her to calm down, shut up, and claim on her insurance. Yet many people blamed neither Mrs Bearing nor the supermarket, but the trolleys themselves, which appear to be ganging up on humanity. 'These things are becoming a menace to society. Can't you see they want revenge for their dreary life?' one respondent wrote.

1 In the writer's opinion, the original story about the trolley

- A was justly criticised on the newspaper's website.
- B was an example of a well-written piece of journalism.
- C was not worthy of the amount of attention it received.
- D was designed to begin a public debate on a serious issue.

2 In the final paragraph, the writer is

- A explaining why the topic became so popular.
- B commenting on the likely outcome of the dispute.
- C reviewing the various contributions to the website.
- D ridiculing the opinions of some of those responding.

Tip Strip

- There are three extracts to read in this part. They are on the same theme, but each extract has its own two questions.
- The questions follow the order of the text, although the second question on each extract may test your understanding of the whole text.
- You should read and answer the questions on each extract before moving on to the next one.
- Read the text carefully. Don't worry if you don't understand every word.

- Look at each question, or question stem; don't look at the options (A–D) yet. Can you find the piece of text where the answer is? Underline any key words and ideas in the text. Can you find the answer without looking at the options?
- Now look at the options (A, B, C or D) and choose the one which best matches your own answer to the question.
- Check that the other options are all definitely wrong. If you're still unsure, see which of these options can be ruled out and why.

Question 1: Look for where the writer gives a personal opinion about the original article. What did he think of it?

Question 2: Look at what the writer says. What is his purpose in this paragraph?

Question 4: Underline the words in the text and read these parts of the text very carefully.

Question 5: Read the second sentence of the text very carefully to find the answer.

EXTRACT FROM A NOVEL

Nick did not regret agreeing to go. He had long learned to accept the consequences of every decision he took with a degree of equanimity. Regret, then, was hardly the word for it. But consequences hatch slowly, and not always sweetly. The long drive west had reminded him of the point more forcefully with every mile. His past was a hostile country, his present a tranquil plain. By going home he was not only abandoning a refuge, but proclaiming that he no longer needed one – which, naturally, he would have said was self-evidently true. But saying and believing are very different things, as different as noise and silence. And what he heard most through the tinted glass and impact-proof steel of his sleek grey company car ... was silence.

line 4

Sunday would be his eldest brother's fiftieth birthday. A birthday party at Trennor – a gathering of the siblings – would do them all good. It was a summons Nick could not very well ignore. But in luring him down, Irene had admitted that there was more to it than that. 'We need to talk about the future. I don't see how Dad can cope at Trennor on his own much longer. A possibility's cropped up and we'd like your input.' She had declined to be specific over the telephone, hoping, he inferred, to arouse his curiosity as well as his conscience, which she had done, though not as conclusively as she must have hoped. Nick had agreed in the end because he had no reasonable excuse not to.

line 9

line 11

line 12

- 3 How was Nick feeling as he drove westward that evening?
- A sorry that he said he would go
 - B sad at the thought of returning home
 - C worried about the length of the journey
 - D unsure what the results of the trip might be
- 4 Which phrase used earlier in the text introduces the idea that Irene had intended to 'arouse his curiosity' (line 12)?
- A 'abandoning a refuge' (line 4)
 - B 'a summons' (line 9)
 - C 'luring him down' (line 9)
 - D 'cropped up' (line 11)

Could you possibly turn it down, please?

You're staring mindlessly into space at the traffic lights when shock waves of sound dent the car's side panels. If you're under thirty, you probably take it in your stride and, with uttermost cool, give a barely perceptible nod of recognition. But if your heart starts pounding and you have an overwhelming desire to hit something, then the chances are you're either the wrong side of forty or completely out of touch or extremely bad-tempered. Or in my case, all three.

This is where the story ends for most people, but I wanted to see what would happen if I asked the other driver to turn

down the volume. I spotted a white Ford whose stereo was several decibels louder than the aircraft flying overhead, and waited till it had parked up. A young man in a striking yellow vest got out. 'Why should I turn it down,' he said. 'I've paid for it; it's legal.' I try another tack. 'So how loud can it go?' 'Deafening loud,' he laughs. 'I've spent serious money on this system. Most car stereos just have a lot of bottom, this has got middle and top, too. I've entered competitions with it.' I discover that the cars with the best acoustics are hatchbacks. Bigger cars, such as BMWs, have so much more steel in them that you have to spend a great deal to get the bass to penetrate through the boot. I thank him – it's been an illuminating conversation.

- 5 According to the writer, when people under thirty hear loud music in a passing car, they
- A may subtly indicate approval to the driver.
 - B will avoid revealing their opinion of it.
 - C are unlikely to pay any attention to it.
 - D may be keen to hide their annoyance.
- 6 How did the writer feel after talking to the man in the yellow vest?
- A better able to tolerate loud music in cars
 - B more informed about how car music systems work
 - C even angrier about the loud music than he was previously
 - D sorry that he had injured the man's pride in his music system

You are going to read an extract from a newspaper article. Six paragraphs have been removed from the extract. Choose from the paragraphs A–G the one which fits each gap (7–12). There is one extra paragraph which you do not need to use.

On a wing and a woof

Michael Cassell's close encounter with a paragliding puppy inspires a desire to try out the sport

I love dogs, but a dog's place is at your feet, not flying above your head. I was holidaying on the Côte d'Azur in France, and I couldn't quite believe what I was seeing. I think it was some form of terrier, although it was hard to tell because it wore goggles and a little bandana and was moving at some speed as it passed over the house.

7

I kept my eye on the pair and saw them land on the beach, where they received warm applause from early bathers. I'm sure they were breaking every rule in the book and if the police had intervened I imagine the dog at least could have lost his licence.

8

Paragliding, by contrast, relies entirely on thermic air and the skill of its pilot; to take to the skies on such a lightweight contraption is to soar free and silently in the arms of mother nature. The sport has spawned more than 650 clubs across France, and fans travel from across Europe to enjoy the mix of wild scenery and placid weather that the country offers. The most popular regions are the Alps, the Pyrenees and Corsica, and there are plenty of paragliding schools in those regions that will get beginners off the ground in two or three days.

9

The Côte d'Azur, however, is not in itself natural paragliding country, and we have found ourselves under the flight path of a growing number of

enthusiasts simply because of the jagged ridge of red rock that towers three hundred metres above sea level behind our house – the best jumping-off spot for miles around.

10

It's a forty-five-minute climb from the beach to this ridge-top and although the gliders weigh around 7kg, there are a harness and helmet and boots and other bits and pieces to carry as well. I calculate that each flight lasts about four minutes and some of the keenest fans trudge past my gate three or four times a day. I tucked in behind one group to watch them get ready for the jump.

11

The reality, of course, is that with proper training and preparation paragliding is a very safe sport; there are accidents, but most are rarely that serious and usually occur on launching or landing. This group, however, knew their stuff. To forsake a long run and lift off for a virtual leap into space takes experience and supreme confidence.

12

I'm not a natural-born daredevil and wouldn't myself have found that experience thrilling. But I am nevertheless sorely tempted to have a go – maybe on a gently sloping hillside. 'You'll need a medical certificate at your age,' declared one of the group, instantly extinguishing the flame of adventure. But then if puppies can paraglide, why shouldn't an old dog like me?

- A** But this is no place for beginners. There are no gentle, grass-covered slopes to run down – the rocks are vertical and unyielding and anyone who leaps off them could easily get into difficulties unless they know what they are doing.
- B** For the more courageous, the pleasures of advanced thermalling await, but if you are of a more timid disposition and want to hold someone's hand, you can take a tandem course; if you are a dog, the experience must be like sticking your head out of the car window and letting the wind beat your ears round the back of your head.
- C** Not all of these untrained novices reach the beach, however. In recent days, one paraglider has landed on a neighbour's pool terrace, wrecking several terracotta pots and a previously unblemished flight record.
- D** Despite such unexpected intrusions on my privacy, I've decided that paragliding, with or without the canine companion, is immensely superior to microlight flying, in which the airborne are propelled by a motor so clamorous and noisy that any idea of soaring serenely through the heavens is soon lost.
- E** The biggest surprise was that they were not all strong, strapping young men, intent upon ticking off another item on some checklist of 'dangerous things to do before I die'. Of the six preparing to jump, three were women and the average age appeared to be somewhere in the mid-thirties.
- F** The puppy was paragliding – a tiny, intrepid recruit to the sport that has taken off big time across the country. The creature was not on its own, thank goodness, but on a machine piloted by a young man who greeted me cheerily as they swooped beyond the end of the terrace and dived down the hillside.
- G** There was one nasty moment when one of the women leapt and, instead of instantly catching the air beneath her canopy, plunged alarmingly down the face of the cliff; but within seconds she had caught an updraft, was whooping gleefully and on her way.

Tip Strip

- Read the main text first, ignoring the gaps, to get a general understanding of its subject matter and organisation.
- Read the text carefully around each gap. Look at the whole paragraph, before and after the gap.
- Read paragraphs A–G. Check for topic and language links with the paragraphs in the base text.
- Highlight words that relate to people,

places and events, and any time references. This will help you to follow the development of the argument.

- Choose the best option to fit each gap. Make sure all the pronouns and vocabulary references are clear.
- Once you've finished, re-read the completed text to be sure that it makes sense with your answers in the gaps.

Question 7: The first line of text after the gap talks about 'the pair'. What is being

referred to? Which option tells you more about the flying dog? Look out for another way of saying 'small dog'.

Question 9: The previous paragraph is talking about paragliding schools. Which of the options also talks about learning to paraglide?

Question 12: Look at the text after the gap. What does 'that experience' refer to? Which of the options contains information about somebody having a thrilling experience?

You are going to read an article about the actress Nancy Cartwright, who is the voice of a well-known cartoon character. For questions 13–19, choose the answer (A, B, C or D) which you think fits best according to the text.

The voice of Bart Simpson

The woman I've come to meet is sitting atop a large plastic cow in the grounds of her Los Angeles home. Small and blonde, she holds an umbrella aloft and gives a mischievous smile for an American magazine photographer. 'Hi, there!' she says, giving me a warm, almost motherly wave from her unusual vantage point. Her real name is Nancy Cartwright. Her stage name, however, is a little more familiar: Bart Simpson, the obnoxious, skateboard-touting ten-year-old from the cartoon metropolis of Springfield. It's hard to believe, but this forty-six-year-old mother of two, dressed in a sensible green top and blue trousers, is the yellow-hued rascal who instructed the world to eat his shorts.

'I can bring him out at will,' says Cartwright, with a hint of a raised eyebrow, her naturally husky voice always seemingly on the verge of breaking into a Bartism, punctuated by his cruel, gloating laughter. 'Think about it, it's kind of ideal, isn't it? If I go to a party and someone brings a kid up to me I can go, "Hey, man, what's happening?" and watch the kid's face. I love doing that.' My own gawping response is probably similar. The ten-year-old voice coming out of Cartwright is scarily incongruous. It belongs to another world – certainly not here in the lush Californian suburb of Northridge, with its white picket fences, tennis courts, swimming pools and three-car garages. Reckless skateboarding would certainly not be tolerated.

Cartwright, however, has grown tired of deploying Bart's voice as a means to claim traditional celebrity perks, such as a table at the famous Sky Bar. 'I tried it once,' she says. 'It's embarrassing. People are like, "So what?"' She has had similarly disappointing encounters with unamused traffic cops and harried flight attendants. Now Cartwright has learnt to relish her anonymous celebrity status. 'It's probably because I have the choice to be able to do it whereas most celebrities don't,' she concludes. 'They're kind of, you know, at the whim of the public, and that must be unnerving.'

But there is, of course, something profoundly odd about the fact that Nancy Cartwright is at once both an A-list celebrity and a faceless nobody. So odd, in fact, that it has inspired Cartwright to produce a one-woman show based on what she calls 'My life as a ten-year-old boy', which she is bringing to the Edinburgh Festival. The one-woman show takes the audience through Cartwright's real life as a ten-year-old – living in the Midwestern 'nowheresville' of Dayton, Ohio – when she won a school competition with a performance of Rudyard Kipling's 'How the Camel Got His Hump'. After that came other competitions, other trophies, and a gradual realisation that her voice was perfect for cartoons. By her late teens, Cartwright was working for a radio station where she met a Hollywood studio representative who gave her the name and phone number of Daws Butler, the legendary voice of cartoon favourites Huckleberry Hound and Yogi Bear.

At just 19, and with only that one contact, Cartwright, like so many other wannabe starlets, packed her bags and headed west, transferring her university scholarship from Ohio to the University of California. Cartwright, however, was no ordinary blonde starlet. 'Most people who come to Hollywood are looking to get on camera,' she says. 'My story is quite different. My purpose was to hook up with this pioneer of the voiceover industry, so that's what I did.' He put her in touch with the directors at the Hanna-Barbera studio and helped her get the voice of Gloria in *Richie Rich* – the adventures of the richest boy in the world.

Then came the call from the producers of a 30-second cartoon spot on 'The Tracey Ullman Show'. They wanted her to play the role of Lisa Simpson, a nerdy and morally upstanding know-all with a bratty little brother, Bart. 'I went in, saw Lisa, and didn't really see anything I could sink my teeth into,' says Cartwright. 'But the audition piece for Bart was right there, and I'm like, "Whoa, ten years old, underachiever and proud of it!", and I'm going, "Yeah, man – that's the one I wanna do!"' She knew the audition was a success when Matt Greening, the creator of *The Simpsons*, started cracking up and shouting, 'That's it! That's Bart!' It's no surprise to learn that Bart's catchphrase – 'Eat my shorts!' – was originally an ad lib by Cartwright. The Bart voice had long been a part of Cartwright's repertoire, but it didn't come alive until she saw the pictures of him and read the script. The material, meanwhile, which was pretty heady stuff in the late eighties, didn't shock her. 'You know what,' she says, 'I couldn't believe I was actually getting paid for doing things I would get into trouble for doing as a kid.'

line 11

Tip Strip

- The questions follow the order of the text.
- Read the text for gist first. Don't worry if you don't understand every word, but try to get an idea of how the text is organised.
- Read the question or question stems without looking at the options. Underline key words in the question stem. Mark the piece of text where this question is answered.
- Read this piece of text carefully, underlining key words and phrases. Try to find your own answer to the question. Then, read the options (A, B, C or D) and choose the one which is closest to your own answer.
- Check that the other options are all definitely wrong. If you're still unsure, see which of these options can be ruled out and why.

Question 14: Look at what Nancy says in the sentence before to find the answer.

Question 15: Be careful. Nancy is hoping to get special treatment, but is she successful?

Question 18: Check the order of events carefully and read to find her reason for going rather than other details of the move, or what other people do.

Question 19: Be careful. Nancy originally auditioned for the part of Bart's sister. Read carefully to check why she didn't play that part in the end.

13 In the first paragraph, the writer reveals that on meeting Nancy, he was

- A unprepared for her age.
- B struck by her ordinariness.
- C reassured by her appearance.
- D embarrassed by her behaviour.

14 The word 'gawping' in line 11 describes

- A a typical reply.
- B a sort of laugh.
- C a facial expression.
- D an involuntary movement.

15 How do adults tend to react when Nancy uses Bart's voice in public?

- A They are confused by it.
- B They are unimpressed by it.
- C They give her special treatment.
- D They accept that she is a celebrity.

16 How does Nancy feel about keeping a relatively low profile?

- A nervous about the effects on her future career
- B unsure that it was a good choice to make
- C relieved not to be more in the public eye
- D sorry not to be recognised more often

17 What do we learn about Nancy's one-woman show?

- A It features the wide range of voices she can produce.
- B It explores the strangeness of voiceover work.
- C It celebrates other famous cartoon characters.
- D It traces the development of her early career.

18 Why did Nancy originally decide to go to Hollywood?

- A She had got a place on a course there.
- B She already had the offer of a job there.
- C Her ambition was to become a film star there.
- D There was somebody who could help her there.

19 Nancy got the part of Bart Simpson as a result of

- A volunteering to do an audition for it.
- B being rejected for the part of his sister.
- C contributing to part of the script of the show.
- D successfully playing a male character in another show.

Tip Strip

- You do not need to read the whole text first.
- Read each question and underline key words.
- Read the text quickly and find the information relevant to each question. Remember, the text is long and contains information which you may not need.
- When you find the relevant part of the text, read it carefully.
- Questions and text will not always contain the same words. You need to look for the meaning, e.g.

Question 23 mentions 'the novice wildlife tourist' – but none of the readers uses this phrase. Two of them (A and B) do mention people who 'have never been before', however. Which of these two says that the location would be good for such people?

Question 21: Look quickly through the text to find any mention of money or paying for things. Two of the readers mention ideas related to money (B and D), but who offered to pay for something?

Question 25: Two of the readers mention activities that help the animals directly (B and D) – but which of them got involved in helping the animals?

Question 30: Two of the readers mention a form of transport, but which one clearly thinks it is enjoyable?

Question 32: Underline all the references to health in the text. Which is talking about the health of visitors?

Question 33: Look for a word in the text which means 'unplanned'. It comes at the end of one of the sections.

You are going to read an article in which four readers suggest locations for watching wildlife. For questions 20–34, choose from the readers (A–D). The readers may be chosen more than once.

Which reader ...

offered money in return for the chance to interact directly with some animals?

20

feels that visiting the location has been a life-changing experience?

21

says the location may well become more renowned in the future?

22

has a suggestion for the novice wildlife tourist?

23

mentions a physical reaction to the excitement of spotting certain animals?

24

got involved in activities designed to help various types of animal directly?

25

feels it unwise to bank on seeing one particular species?

26

mentions an abundance of animals belonging to one particular species?

27

mentions unpaid work being offered as part of a trip?

28

suffered some discomfort in order to witness one wildlife event?

29

mentions one particularly enjoyable form of transport?

30

points out the relative safety of an isolated location?

31

mentions a possible health advantage for visitors choosing one location?

32

got particular pleasure from an activity that was unplanned?

33

feels that independent travel is a realistic option in the area?

34

Wildlife encounters

Four readers suggest great locations where you can watch wildlife in its natural surroundings

A KEVIN: Hallo Bay, Alaska

The first time you see a bear, when you realise that it's just you, the guide and that bear, your mouth definitely goes dry. Unlike in other more frequently visited areas, the bears at Hallo Bay don't associate humans with food as nobody's ever fed them, so they pose no risk to people. You can watch the bears fish in the river, nurse their cubs, photograph them hunting for clams on the beach or find them sleeping with their full bellies nestled in a hollow they've dug in the sand. For me, Hallo Bay's a magical place. I've always been a person who was structured and organised, but I've said for years now that I lost my list in Alaska. One thing which makes Hallo Bay so special is that the remote camp has just a dozen guests at a time, with guided groups of no more than half that many heading out to search for the bears. And there's no shortage of them; Hallo Bay has one of the world's healthiest populations of coastal browns, maybe because of the plentiful food supply. It must be how the planet was several hundred years ago. Admittedly, Hallo Bay would be a bit challenging if you'd never been wildlife watching before. But for me, even without the bears it would be a gorgeous place to visit.

B SARAH: Madikwe Game Reserve, South Africa

It's so hard to recommend just one location in Africa to go in search of the big five! However, if you've never been on safari before, then travel is straightforward in South Africa and its parks are the cheapest if you're short of money. Also, if you want to take children with you there are parks, such as Madikwe Game Reserve, that are malaria-free. This doesn't mean you can't have an adventure. The parks have well-equipped campsites and good-quality roads, so it's perfectly possible to fly in, hire a four-by-four, fully equipped with everything you need for a fortnight's camping, and head off on your own. There's also an impressive selection of volunteer projects involving animals, particularly around the country's biggest parks. I spent four weeks helping at a veterinary practice with African Conservation Experience. I got the chance to work with lion, cheetah, sable antelope, elephant and buffalo. The work's extremely hands-on and you have to be ready for anything, whether it's taking a lion's temperature or treating a dog for a snake bite!

C RAY: Playa Grande Sanctuary, Costa Rica

With concerns mounting about the pressure on the Galapagos Islands, Costa Rica's popularity as a wildlife venue could be about to take off, and deservedly so. It boasts the world's highest biodiversity according to some guidebooks and packs in 850 species of birds and a quarter of the world's species of butterfly. From cloud forest to Caribbean beaches and from dry tropical forest to mangrove swamps, Costa Rica has it all: iguanas at your feet, capuchin monkeys overhead, sloths are to be seen, and if you're really lucky you'll catch sight of one of Costa Rica's jaguars. However, perhaps the most magical thing to do here is watch turtles lay their eggs on a moonlight drenched beach. It does require patience; we waited two nights, napping on hard benches at the Playa Grande sanctuary, before one of the wardens shook us awake to say a female had been spotted laboriously making her way out of the surf. The turtles go into a sort of trance and we were allowed quite close to watch her dig a hole with her flippers and deposit hundreds of eggs, the size of golf balls. She then casually covered them up and headed off back down the beach – the last she'll see of her young. The eggs are then gathered by the wardens and taken to their hatchery to protect them from predators.

D AMY: Chitwan National Park, Nepal

With tigers, snow leopards and one-horned rhinoceros, Nepal certainly has its share of endangered animals. The snow leopard is perhaps the most exotic of them all but, with only a maximum of five hundred of these cats left in the country, they're incredibly difficult to spot. Snow leopard treks are organised regularly, but if you go on one you need to enjoy it for the sheer magnificence of the scenery and not feel let down if you don't spot your ultimate prey. It could be a life-changing experience, but it's not that likely to happen. I visited Chitwan at the foot of the Himalayas. The park was set aside for wildlife in 1959 and is the place to see Indian rhinoceros as well as being one of the last refuges of the Bengal tiger. One of the best ways to view both is from the back of an elephant – something that is rather fabulous in itself. We were having breakfast one day when two elephants were being taken for their daily wash on the river bank near our hotel. We made a small donation and asked to help – it was one of the most amazing animal encounters possible, sitting on the backs of those huge elephants scrubbing their backs whilst they knelt in the water and sprayed us from their trunk! All the more special as it was so impromptu.

Tip Strip**Before you start to write:**

- You should spend at least 10 minutes planning your writing. Your answers should be well organised with clear linking between sentences and paragraphs. In the exam you won't have time to write out a rough answer and then a neat final copy. If you have planned your answers properly, this won't be necessary.
- You must check who you are writing to – should you use a formal or informal style? The target reader is always given in the task, so read all the instructions carefully.
- You must decide what layout you need to use for the task, especially when you are writing a report, proposal or information sheet.

After you have finished writing:

- Make sure that you leave yourself enough time to read through your answer to check grammar and spelling. You can use British or American spelling, but try not to mix them up.
- Check that you have included all the content points necessary for the task and that you have included enough detail on each point.
- Check that you have used all the language functions required, and have used a range of appropriate language.

General points:

- All your written work should have a clear beginning, a middle and an end in the appropriate style and layout for the kind of text you are writing.
- Write legibly. Leave a line between paragraphs if necessary, so that it is clear where one paragraph ends and another begins.
- Make sure that your answer is not too short. You should try to get as near the specified number of words as possible, as this is all part of the task.
- Don't write a lot more than the number of words specified: if you do, you will probably include things that are irrelevant and this will lose you marks as it will have a negative effect on the target reader.

Tips for Part 1

- The most important thing is how well you do the task. Make sure that you cover all the points required, and give enough detail to fulfil the task. However, don't use your imagination and invent a lot of extra detail so that you include things that are irrelevant.
- Make sure that you use the information from all the input texts. You will need to combine and process the information before you start writing your plan.
- Try not to copy long phrases or sentences from the question paper. You must use the ideas from the texts but try to use your own words to express them.
- Make sure that you do everything that you are asked to do in the question, for example, outline the situation, make recommendations and give reasons.

Tips for Part 2

- In Part 2 the questions allow you to use your imagination and be inventive. It is important that you choose to answer the question that you feel most comfortable with and which allows you to show your best writing.
- Question 5 will always be on the set text. Don't answer this question if you have not studied the book!

Tip Strip

- In Part 1 tasks, you are given information to process and respond to. You must be clear in your mind what is happening – for each piece of information you are given, decide who is writing to whom and what they are writing about. What exactly are you required to do? You must read the instructions carefully as well as the input texts. Highlight what you are being asked to do so that you don't forget to do any part of the task.
- You will need to combine information using all the input texts. For this question, you need to read the diary carefully to see what you thought was good and bad about the job. Read Carlo's letter with his reasons for wanting to do the job and decide whether you would recommend it to him. The reasons for your recommendation are in your diary, e.g. he wants to do adventure sports for free but you didn't do any for three weeks because of the workload.
- Remember to use a range of language and notice what functions the task needs.
- Don't use your imagination and invent a lot of extra details because then you will write too much, but you must make sure that you organise your recommendations and reasons clearly so that Carlo will understand exactly what you are telling him.
- Although this is an informal letter to a friend, you are giving serious information and help. Follow the conventions of letter writing, but make sure that you organise everything clearly.

Part 1

You must answer this question. Write your answer in 180–220 words in an appropriate style.

- 1 Last summer you worked for a month for an international company that organises adventure holidays. Your friend Carlo wants to do the same job this year, and has written to you asking for information. Read the extract from Carlo's letter and from your diary below, and write a letter to Carlo saying whether or not you would recommend the job and why.

Should I apply for the job? I love adventure sports and it would be great to do them for free! I'd like to improve my English, and the work experience would look good on my CV.

What do you think?

Carlo.

AUGUST	
1	<i>Busy day - too much paperwork! No chance to do anything else.</i>
...	
7	<i>Still haven't done sports. Helped others - enjoyed explaining things to people of different nationalities. English getting better!</i>
...	
10	<i>Organised presentation for important English visitors. Good experience.</i>
...	
21	<i>Finally went canoeing!</i>

Now write your **letter** to your friend. You do not need to include postal addresses.

Tip Strip**Question 2**

- Choose the person you want to nominate carefully and make sure that you have enough to say about them.
- The aim of this task is to win the competition! You should try to think of interesting ways of expressing your ideas, and finish with a good reason as to why your nominee should be included in the programme.

Question 3

- You are writing an essay, so you will need to use a semi-formal style and organise your ideas into clear paragraphs.
- Think of the issues and suggestions you want to include. Then decide on your format – will you have one issue and one suggestion per paragraph, or will you write about all the issues in one paragraph and all the suggestions in the next?
- Make sure you have a clear introduction to the topic of the essay and a clear conclusion that comes out of your ideas. In this task, your conclusion could sum up whether it is worth individuals trying to take action or not.

Question 4

- Reviews may require a chatty journalistic style and include personal opinions.
- In real life, reviews of books or films are rarely wholly positive or negative. In this task, you have to describe the book, explain why you liked it and say whether you would recommend it to others.

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 advertisement in an international magazine:

Greatest actor competition

We are planning a television documentary about the ten greatest actors or actresses of all time. Nominate your favourite for inclusion in the programme and win a DVD! Write to us describing the actors' or actresses' achievements and explaining why he or she should be included in the programme.

Write your **competition entry**.

- 3 Your class has been discussing how individuals can help with some environmental issues today. Your teacher has now asked you to write an essay explaining what some of the issues are and suggesting possible ways in which individuals can help.

Write your **essay**.

- 4 An international magazine regularly features a page of book reviews written by magazine readers. You decide to contribute to the column. Write a review of a book you have read, saying why you did or did not enjoy it and whether you would recommend it to others.

Write your **review**.

For questions 1–12, 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).

In the exam you mark your answers on a separate answer sheet.

Example:

0 A going B getting C making D setting

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

Tip Strip

- Read the text for general understanding first.
- Only one of the options A, B, C or D fits the gap.
- The option you choose must fit in the sentence and also fit the context of the text as a whole.
- Check the words before and after the gap. For example, some words can only be used with certain prepositions, some words are part of set phrases or phrasal verbs.
- When you have finished the task, read through the text again and make sure that the text makes complete sense with your answers in place.

Question 3: This is a fixed phrase. Which of the options makes a phrase that means 'in working order'?

Question 6: This is a phrasal verb. Use the preposition to help you choose the answer.

Question 8: This is a verb + noun collocation. Which verb collocates with 'concerns'?

Question 9: Which of these words is followed by the preposition 'of'?

Question 12: These words all have a similar meaning, but only one fits in the sentence. Think about transitive and intransitive verbs.

Whose wave power is it?

Construction of the world's biggest wave-energy installation is (0) ahead off the coast of Cornwall in southwest England. More than twenty-one million pounds' (1) of funding has been agreed for what is (2) as Wave Hub, a giant electrical terminal on the seabed ten miles off the coast. Wave Hub will allow a number of different wave-energy devices operating in the area to transmit the energy they generate along a high-voltage undersea cable, back to the shore.

Once it is in (3) operation, Wave Hub is (4) to support the largest concentration of wave-energy machines anywhere in the world. It will also mark an enormous (5) forward in the development of wave power, which has tended to (6) behind its cousins in the other main (7) of renewable energy technology: wind power and solar power.

But surfers in the southwest have (8) concerns about the project. Cornwall is Britain's principal surfing region (9) of the size of the Atlantic rollers hitting the beaches there, and surfers are concerned that the energy taken from the waves may (10) in a reduction of as much as eleven percent in the height of those waves when they (11) the shore. But an independent study reported this week that any effect on wave height will probably be much less than the surfers had (12)

- | | | | |
|---------------|------------|--------------|-------------|
| 0 A going | B getting | C making | D setting |
| 1 A amount | B value | C worth | D quantity |
| 2 A referred | B called | C entitled | D known |
| 3 A whole | B full | C entire | D thorough |
| 4 A likely | B probable | C plausible | D surely |
| 5 A tread | B strike | C pace | D step |
| 6 A lag | B leave | C drag | D delay |
| 7 A limbs | B branches | C wings | D prongs |
| 8 A explained | B spoken | C expressed | D commented |
| 9 A because | B account | C reason | D thanks |
| 10 A upshot | B result | C conclude | D arise |
| 11 A arrive | B realise | C reach | D achieve |
| 12 A scared | B worried | C frightened | D feared |

Tip Strip

- Read the text for general understanding.
- Most of the gaps can be filled by grammatical words, not topic vocabulary.
- Decide which type of word each gap needs, e.g. preposition, relative pronoun, conjunction, verb, adverb, etc.
- Look out for fixed expressions, dependent prepositions after certain words, linking words and phrases.
- The word you choose must make sense in the context of the text as a whole. So when you've finished the task, read through and check that the text makes complete sense with your answers in place.

Question 14: Which relative pronoun is needed here?

Question 17: Which word completes the phrase that introduces an example?

Question 18: What is the correct preposition to complete the expression?

Question 20: Which possessive pronoun is needed here?

Question 21: Which preposition completes the fixed phrase that means the same as 'etc'?

Question 23: Which verb completes the phrasal verb '... hold of'?

For questions 13–27, 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).

In the exam you write your answers IN CAPITAL LETTERS on a separate answer sheet.

Example:

0	S	E	T							
---	---	---	---	--	--	--	--	--	--	--

Spacemen's autographs

Only twelve astronauts actually (0) foot on the moon during the US Apollo space programme between 1969 and 1972. Some have since (13) household names – like Neil Armstrong, (14) made the original 'giant leap for mankind' and Buzz Aldrin, his co-pilot on that mission. The other ten are less well-known, even (15) each made his own contribution to the programme.

But to Paul Prendergast, a postal worker from London, they are all pioneers, worthy to be mentioned in the (16) breath as the great explorers of earlier eras, (17) as Christopher Columbus. Paul's fascination (18) the subject began in 2000 (19) he attended a convention for people (20) hobby is collecting autographs. There he met Alan Bean (fourth man on the moon) and Ed Mitchell (sixth). As he remembers: 'There were television stars there, people from Bond movies, and so (21) , but these men had walked on the moon. I headed straight (22) to meet them and ask for their autographs.' For a collector, the challenge of (23) hold of the remaining ten proved irresistible.

Yet Paul's quest was never going to be entirely straightforward. After (24) , at that time, only nine of the astronauts were still alive and two (25) given up signing autographs years before. Paul eventually (26) to achieve his goals, (27) , by establishing contacts with other collectors, by buying from reputable dealers and by attending specialist auctions.

Tip Strip

- Read the text for general understanding.
- Decide which type of word is needed for each gap (noun, adjective, etc).
- Look at the whole sentence, not just the line including the gap.
- Look at the word in capitals to the right of the gap. You may need to add a prefix or a suffix or make other changes to this word.
- Some words will need more than one change in order to fit the context.
- Check the meaning of the text to see if the word is singular or plural.
- The word you choose must make sense in the context of the text as a whole. So when you've finished the task, read through and check that the text makes complete sense with your answers in place.
- Check your spelling.

Question 29: Two changes are needed here. You need a prefix to make this verb from the noun, but what tense is it in?

Question 31: How does the end of this verb change when it becomes a noun?

Question 32: Do you need a noun or an adverb? Be careful with the spelling.

Question 36: What is the adverb made from this verb? Be careful with the spelling.

Question 37: Does this noun need to be singular or plural?

Part 3

For questions 28–37, 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).

In the exam you write your answers IN CAPITAL LETTERS on a separate answer sheet.

Example:

0	E	X	C	A	V	A	T	I	O	N
---	---	---	---	---	---	---	---	---	---	---

The world's oldest perfume

- Archaeologists working at an (0) on the island of Cyprus **EXCAVATE**
have discovered what are thought to be the world's oldest known
perfumes. Remnants of fourteen different fragrances were found
in a (28) of mixing jugs, bottles and stills which were **SELECT**
(29) on the site of an ancient perfumery. The building was **EARTH**
destroyed by an earthquake nearly four thousand years ago, at a
time when Cyprus already enjoyed a (30) as a centre of **REPUTED**
perfume-making.
After undergoing scientific (31), the perfumes were found to **ANALYSE**
contain a range of (32) available ingredients, such as extracts **LOCAL**
of anise, pine, coriander, lemon, orange, bergamot, almond and
parsley, amongst others.
Having (33) what each perfume contained, the scientists then **IDENTITY**
set about remaking them using (34) techniques to find out **TRADITION**
what they would actually have smelt like. They first (35) up **GRIND**
the extracts, then mixed them with olive oil in clay jugs before distilling
them. This method is the one recorded by writers in Ancient Roman
times. Although (36) simple by today's standards, the resulting **ADMIT**
aromas provide us with an olfactory window onto the ancient world,
and are evidence of the loving craftsmanship that must have been
applied by their (37) **CREATE**

Tip Strip

- Read all three sentences before thinking about what the missing word might be.
- The same word in the same form, (e.g. a plural noun, a past tense verb, etc) must fit all three gaps.
- The missing word is usually a familiar word used in three different contexts.
- In each gap, the word will have a slightly different meaning.
- In some gaps, the word may form part of a phrasal verb or longer expression.
- Look carefully at the words before and after the gaps.
- Check that your answer fits all three gaps.
- Check that you have spelt the word correctly.

Question 38: Look at the second sentence. What adjectives can describe the colour of hair? Can one of these words also mean 'just' in the third sentence?

Question 39: You need a verb in each gap, but which tense is it in?

Question 40: The words 'mean' and 'follow' can both fit the first sentence. Which one will fit the other two sentences?

Question 41: In two of these sentences the missing word is part of a phrasal verb, but in the third it is not. Can you see which one?

For questions 38–42, think of **one** word only which can be used appropriately in all three sentences. Here is an example (0).

Example:

0 I was on the of booking my flight when my boss said that I might have to change my holiday dates.

As the meeting drew to a close, the chairperson moved on to the final on the agenda.

Theo couldn't see the of getting to the airport too early, as the check-in desk only opened one hour before the flight departed.

The three gaps can each be filled with the word 'point', so you write:

Example:

0	P	O	I	N	T				
---	---	---	---	---	---	--	--	--	--

In the exam you write only the missing word IN CAPITAL LETTERS on a separate answer sheet.

38 Although not a native speaker, Max can express his ideas in English with a degree of accuracy.

All members of Melanie's family have the same very hair.

Wallace didn't think it was that he was asked to work longer hours than his colleagues.

39 Our teacher us through the poem line by line, after which we began to understand it.

Andrew extensive notes during the lecture, because he wanted to remember exactly what the scientist had said.

Zoe down the name and address of the company that her uncle said was looking for temporary staff.

40 Just because your parents are both teachers, it doesn't that you'll be one, too.

To get to the campsite, the road round to the left and then turn right opposite the supermarket.

Millions of viewers the fortunes of the characters in the soap opera every week.

41 When groups of visitors come to the castle, guides them round and answer their questions.

The fact that sales of classical music CDs have fallen just goes to how much is being downloaded from the Internet.

Any imperfections in the material will up when it is put under a microscope.

42 There has been a steady in the number of guidebooks published recently.

As she'd taken on a lot of extra responsibility at work, Martina felt justified in putting in for a

The ancient farmhouse had been built on a slight overlooking the vast open plain.

Tip Strip

- Look at the key word. What type of word is it? What usually follows it, e.g. an infinitive, a gerund, a pronoun, a preposition, another verb, or could it be part of a set phrase or phrasal verb?
- Think about other words that need to change in the new word order, e.g. an adjective may become a noun, or vice versa.
- Sometimes your answer may include words or expressions not used in the first sentence, but these must express exactly the same idea.
- Write your answer on the question paper and read both sentences again.
- Make sure that you haven't added any extra information.
- Make sure you haven't changed the meaning.
- Then, write only the missing words on the answer sheet.
- Check your spelling.
- Remember that contracted words count as two words, e.g. 'don't' = 'do not'.

Question 43: Is the verb active or passive? Which preposition is used in this fixed phrase?

Question 44: Look for a fixed phrase with a modal verb here.

Question 45: Make sure you use a negative here. Which verb collocates with 'temper'?

Question 46: Which form of the verb follows 'hesitate'?

Part 5

For questions 43–50, 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 Chloe would only eat a pizza if she could have a mushroom topping.

ON

Chloe a mushroom topping when she ate a pizza.

The gap can be filled with the words 'insisted on having', so you write:

0

INSISTED ON HAVING

In the exam you write only the missing words IN CAPITAL LETTERS on a separate answer sheet.

- 43 There were a lot of things to think about before we made our decision.

TAKEN

Lots of things needed consideration before we could make our decision.

- 44 Could I ask you if you'd mind looking after my dog while I'm away on holiday?

WONDERING

I willing to look after my dog while I'm away on holiday?

- 45 I know that it was wrong of me to get angry in front of the children.

LOST

I know that I should in front of the children.

- 46 If you need any further information, please call me.

HESITATE

If you need any further information, me a call.

Question 47: Make sure that you check the meaning of the original sentence carefully.

Question 48: Make sure you find a synonym for 'performance improves'. Which form of the verb follows 'forced'?

Question 49: Which verb collocates with 'difference'?

Question 50: Which phrase is a synonym for 'got into'?

47 It hasn't snowed quite as much this year as it did last year.

SLIGHTLY

This year, there has than there was last year.

48 Unless the team's performance improves, they may find they have to resign from the league.

FORCED

If the team's performance doesn't get resign from the league.

49 I don't mind whether we go to the seaside or not this year.

DIFFERENCE

It doesn't whether we go to the seaside or not this year.

50 It's possible that the burglars got into the building by forcing open a fire exit.

GAINED

The burglars may by forcing open a fire exit.

TEST 1: LISTENING

Tip Strip

- There are three extracts in this part, but they are not linked in any way. All three extracts are dialogues, but will be different types of text (e.g. interview, conversation, discussion, etc) in different contexts.
 - You hear each extract twice before you hear the next text.
 - Before you listen to each extract, look at the rubric. Who will you hear? What will they be talking about?
 - Before you listen to each extract, read the two questions. Underline the key words in each question or question stem. Listen to find the answer to the question, then choose the option, **A**, **B** or **C**, which is closest to what you have understood.
 - The questions usually follow the order of the text, but the second question may be based on your understanding of the whole text.
 - The questions will focus on different aspects of the text, but most will be gist questions. To answer them, you need to understand the speaker's main message, feelings and ideas rather than specific information.
- Question 1:** Listen for when the woman uses the word 'also'. That's when she agrees with him.
- Question 4:** Listen for the phrase that means 'most important'.
- Question 5:** Listen for the word 'finalists'. The answer comes after this.

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 guests on a radio programme discussing travel and holidays.

1 What do they agree about?

- A** Watching television can spoil a holiday.
- B** Holidays are for getting away from it all.
- C** It's important not to lose touch with reality on holiday.

	1
--	---

2 How does the woman feel about travelling?

- A** It's always enjoyable.
- B** It's not the best part of a holiday.
- C** It generally makes her feel restless.

	2
--	---

Extract Two

You hear part of an interview with a Formula One racing driver.

3 What does the driver say about keeping fit?

- A** Working out in the gym tends to bore him.
- B** Playing other sports helps develop key muscles.
- C** Driving is actually a good way to maintain general fitness.

	3
--	---

4 In his opinion, what makes a great Formula One driver?

- A** an outstanding natural ability behind the wheel
- B** enough mechanical knowledge to help design cars
- C** the flexibility to perform well in a range of vehicles

	4
--	---

Extract Three

You hear two people on a radio programme talking about a short story competition.

5 The presenter says that each of the finalists in the competition will

- A win a money prize.
- B be invited to a prestigious event.
- C have their story published in the press.

 5

6 Moira advises those entering the competition to

- A write about their own life and experiences.
- B base their story on one by a well-known writer.
- C avoid being over-ambitious in the scope of the story.

 6

You will hear an outdoor activities trainer called Eric Duncan giving a talk about trekking in the Himalayas. For questions 7–14, complete the sentences.

Trekking in the Himalayas

Eric says that you need neither experience nor an especially

7 nature to go on these treks.

Eric recommends the months of and 8 for trekking in the region.

Eric reminds us that we shouldn't regard the trek as a 9

Trekking in Nepal can sometimes feel like walking through

10, as a result of altitude.

Eric says that many people buy a 11 that is not good enough.

Eric says that organising an independent trek can be

12 as well as saving money.

Eric points out that a guide will often also work as a 13 if needed.

Eric recommends finding a guide through a local 14

Tip Strip

- The questions follow the order of the text.
- Before you listen, read the rubric. Who will you hear? What is the topic? Now read the set of sentences. Think about the type of information which is missing from each one.
- Most answers are concrete pieces of information, e.g. names, numbers and proper nouns.
- The words you need to write are on the recording, but you will not hear them

in the actual sentences you read on the page. This is not a dictation.

- Write 1–3 words or a number in each space. Don't repeat the words or information already included in the sentence. Check the words after the gap, as well as those before it.
- Check that what you write fits grammatically (e.g. singular or plural, etc) and makes sense in the complete sentence. Make sure you read any words after the gap, as they are also part of the sentence.
- Check your spelling.

Question 8: Be careful. Six months are mentioned, but only two of them fit here.

Question 11: Various pieces of equipment are mentioned, but which does he say is the commonest problem?

Question 12: You are listening for an adjective here. Can you think of possible words that might fit here?

Question 13: What other role might a guide perform? Listen to check your predictions.

Tip Strip

- Before you listen, read the rubric. Who is talking? What are you going to listen to? What are they talking about?
- The questions follow the order of the text.
- Before you listen, read through the questions or question stems and underline key words.
- Listen to find the answer to the question, then choose the option (A, B, C or D) which is closest.
- The words in the options will be different from the words you hear on the recording.
- Most questions will be about people's ideas, opinions, feelings, etc.

Question 15: Listen to Kevin's whole answer. Is he a happy person or not?

Question 17: Listen for the Interviewer's question about university – Kevin's answer follows.

Question 18: Listen for Kevin's attitudes towards the different types of work he did in this period.

Part 3

You will hear part of an interview with the comedian Kevin Burke. For questions 15–20, choose the answer (A, B, C or D) which fits best according to what you hear.

- 15 When it is suggested that he is not really as happy as he appears, Kevin
- A admits that he conforms to a stereotype.
 - B explains why people might assume that.
 - C accepts that he is an untypical comedian.
 - D confirms that depression can be a problem.
- 16 What does Kevin value most about the book entitled *Laughter?*
- A It was written with comedians in mind.
 - B It helps him see why some comedians fail.
 - C It shows him why audiences react as they do.
 - D It aims to show what makes certain jokes funny.
- 17 What does Kevin say about his time at university?
- A He regrets his choice of degree subject.
 - B He is proud of his academic achievements.
 - C He enjoyed getting involved in a range of activities.
 - D He had a lot in common with other students on his course.
- 18 After leaving university, Kevin
- A was determined to build a career as a journalist.
 - B didn't really enjoy the type of work he was doing.
 - C set his sights on getting work as a television presenter.
 - D took the opportunity to develop his skills as a performer.
- 19 What does Kevin say about his television career?
- A It's not where he does his best work.
 - B He wishes he hadn't accepted certain offers.
 - C It's not as demanding as working on stage with a live audience.
 - D He feels most comfortable doing a range of different programmes.
- 20 Kevin believes that he is successful on stage because
- A he is able to make audiences feel sorry for him.
 - B he can convince audiences that he is in control.
 - C he is able to laugh at his own appearance.
 - D he can appeal to people's sense of logic.

You will hear five short extracts in which employees are talking about what they do for lunch each day.

TASK ONE

For questions 21–25, choose from the list (A–H) each person's occupation.

- A hotel receptionist
 B make-up artist
 C shop assistant
 D photographer
 E travel agent
 F call-centre worker
 G hairdresser
 H flight attendant

- Speaker 1
 Speaker 2
 Speaker 3
 Speaker 4
 Speaker 5

TASK TWO

For questions 26–30, choose from the list (A–H) what each person says about lunch.

While you listen you must complete both tasks.

- A I eat whatever is provided.
 B I like to prepare my own.
 C I tend to miss it out altogether.
 D I like a good choice.
 E I hardly notice what I'm eating.
 F I rarely have time for much.
 G I enjoy eating with colleagues.
 H I like to take my time over it.

- Speaker 1
 Speaker 2
 Speaker 3
 Speaker 4
 Speaker 5

Tip Strip

- There are five different speakers talking on the same topic. You hear all five once, then all five repeated.
- Before you listen, read the instructions carefully. What are the people talking about? What are you listening for in each task?

- Then, read options A to H in both tasks so that you're ready to choose one from each as you listen to each speaker.
- If you're unsure about an answer, wait for the second listening before making a final decision.
- The first time you listen, pay attention to the speaker's main idea. Mark the option closest to this idea.

Speaker Three: Listen for what she 'hates' at lunchtime – it helps with Task Two.

Speaker Four: Listen for where he works – it helps with Task One.

Speaker Five: Does she eat the food provided for her? Why (not)?

• The second time you listen, check your answers. You may need to change some of them.

Speaker One: Listen for what she does 'all morning' – it tells you what her job is.

Speaker Two: Listen for what he eats at lunchtime. Does he enjoy the food?

TEST 1: SPEAKING

Tip Strip

Part 1

First the interlocutor asks questions which only need short answers, so don't prepare long speeches about who you are and where you are from.

Then the interlocutor asks you and your partner questions in turn on general topics such as your interests, daily routines and work/study situation. Answer these with more detail, but don't monopolise the time.

Part 2

You are given three photographs. You compare two of them and say something more about them. The task is written with the photographs so you won't forget what you have to do but listen to the interlocutor's instructions carefully. You each speak in turn for about a minute. Don't interrupt your partner or join in with their task.

Listen to what your partner says as the interlocutor will ask you a question after your partner has finished.

Part 3

You discuss something with your partner. Listen to the task carefully so that you understand what to do. The task is written on the paper.

Discuss each picture in turn. Don't reach a decision too soon, or you won't speak for three minutes.

Remember to ask your partner for their views, don't just give your own opinions.

Part 4

The interlocutor may ask questions for you both to discuss, or ask you questions in turn. Try to develop your ideas, and give your opinions. You can disagree with your partner!

CAE 5 – Speaking (15 minutes)

PART 1 (3 minutes)

The interlocutor will ask you a few questions about yourself and what you think about different things. For example, the interlocutor may ask you about your

- area of work or study
- general interests
- plans and ambitions for the future
- experiences of travel
- daily life and routines

PART 2 (3–4 minutes)

Taking a break from work

Turn to pictures 1–3 on page 149 which show people taking a short break from work.

Candidate A, compare two of the pictures, and say why the people might need a short break from work, and whether the short break is really important to all the people.

Candidate B, who do you think needs the short break the most?

Doing things carefully

Turn to pictures 1–3 on page 150 which show people doing things carefully.

Candidate B, compare two of the pictures and say why it might be important to do these things carefully, and what might happen if great care is not taken.

Candidate A, who do you think has the greatest responsibility to do the things carefully?

PART 3 (4 minutes)

College life

Turn to the pictures on page 151 which show some images of college life that a college has chosen to use in its brochure. Talk to each other about what impression of college life each picture gives. Then decide which aspect of college life is most important for new students to know about.

PART 4 (4 minutes)

Answer these questions.

- 1 Which is more important for young people nowadays, going to college or getting a job?
- 2 Some people say that students have an easy life. What do you think?
- 3 How long do you think a course at college or university should last?
- 4 Do you think it's important to study academic subjects or should students only learn vocational skills?
- 5 Who should pay for students doing university courses?
- 6 Should everyone have the chance to go to university whatever their age?

You are going to read three extracts which are all concerned in some way with music. For questions 1–6, choose the answer (A, B, C or D) which you think fits best according to the text.

It's a string thing

You only have to think of the expression 'tugging at the heart strings' to be reminded of the way we connect emotionally with the sound of the violin. But for years, the strings have been marginalized in the world of pop – sidelined to the slushy world of ballads, lazily used to suggest drama or sophistication. To all intents and purposes, strings had become the sonic equivalent of the highlighter pen. But suddenly things have changed.

Artists like Joanna Newsom and Sufjan Stevens made a breakthrough with a broader kind of orchestral pop a few years ago, playing sellout shows at classical venues, and the trend continues.

So what has brought on our fancy for strings? Pop's relentless, synthesized technical evolution has made more people start longing for a more organic sound. And in a way, the sound of violins is revolutionary; punk was once synonymous with electric guitars and shouting, but since that's now the norm, it's no longer shocking. It's far more innovative to use a classical instrument in a way it's never been played before.

Will our love of strings endure? Well, given the average age of a pop musician is 25, and the average age of a concert violin is 150 years old, maybe it's not violins that are the craze within pop – but pop that is the craze in the constantly evolving story of the violin.

- In the first paragraph, the writer is
 - explaining why the violin is generally unsuited to pop music.
 - describing how violins have been used until recently in pop music.
 - praising the use of the violin to give emotional power to pop music.
 - defending the way violins were used in traditional types of pop music.
- According to the writer, the current interest in violins in pop music
 - is just a phase that will soon pass.
 - is related to changes in classical music.
 - is part of a search for something new in pop music.
 - is a result of technological improvements to the instrument.

EXTRACT The environmentally friendly CD

Eric Prydz's single 'Proper Education' was the first music CD to be totally carbon neutral, from the production process through to point of sale. The charity Global Cool calculated that a total of 58.4 tons of carbon dioxide needed to be offset for the 40,000 CDs to be carbon neutral. To arrive at this figure they worked out, with the help of the recording company, how much of the gas was produced by the cameras, staff, travel costs, editing time, shipping and sale of the CDs. In the end, over half of it was produced during distribution rather than production. The emissions created through the entire process were offset through the Te Apiti wind farm project in New Zealand. The sites' turbines generate enough emission-free electricity to power 45,000 homes.

line 3

The video itself echoed the CD's environmental credentials. Set on a London housing estate, it shows a gang breaking into a block of flats, but instead of committing crimes, they switch appliances off standby, change light bulbs for more energy-efficient alternatives and place water-saving bricks in toilet cisterns. 'Proper Education' samples Pink Floyd's 'Another Brick in the Wall' – the first time the band has ever sanctioned such a use of the work. Prydz said: 'Pink Floyd would always use their videos to get a message across and I really wanted to carry on that spirit.'

- 3 The word 'they' in line 3 refers to
- A a number of CDs.
 - B a recording company.
 - C the stages in a process.
 - D a charitable organisation.
- 4 In the second paragraph, we learn that the visual content of the CD
- A was devised by another band.
 - B matched the advice given in the song.
 - C was part of an official environmental campaign.
 - D was intended to reinforce the carbon neutral message.

Book review

Fiction struggles to compete with the glamour and grungy excess of rock music. It may surpass it in its capacity to probe and provoke, but a novel tends not to be as immediately alluring as an album, and a live reading rarely sets the pulse racing the way a high-octane gig will. Novels about bands and about the music business have rarely proved successful.

Jonathan Lethem's *The Fortress of Solitude* (2003) demonstrated his flair for writing about music and popular culture. Now, after the complex sprawl of that fine novel, *You Don't Love Me Yer* looks at a comparatively narrow stretch of the music business, zeroing in on an indie band from Los Angeles which finds itself teetering on the brink of success.

The band doesn't have a name, which in hip LA makes it seem cool and edgy, though it might reasonably be taken as a sign of limited imagination; its members are still at the stage where they juggle day jobs and the trials of their unstarry personal lives with the demands of crafting and performing songs. The territory defined here is unambiguously hip, and there is a great deal that seems contrived – some of it winsome, some of it irritating. Certainly, there are plenty of deeply embedded jokes about musicians and their foibles. But amid all this drollery, the reader may labour to summon up much sympathy for Lethem's cast of precious, nerdy poseurs.

- 5 The reviewer feels that Lethem's first novel
- A did not enjoy the level of success that it deserved.
 - B was too narrowly focussed to interest the general reader.
 - C was better than most others dealing with this subject matter.
 - D made the music business seem more complicated than it really is.
- 6 What criticism does the reviewer have of Lethem's latest novel?
- A It lacks a clear message.
 - B The characters are unappealing.
 - C The plot is rather unconvincing.
 - D It fails in its attempts at humour.

You are going to read an extract from a travel book. Six paragraphs have been removed from the extract. Choose from the paragraphs A–G the one which fits each gap (7–12). There is one extra paragraph which you do not need to use.

The long way home

On the last day, I walked down to the harbour. Having slept late, I had breakfast on my own and, as Charley was still sleeping, went for a wander. I wanted to get to the ocean; I needed to see the Pacific. I stumbled down the hill, through rows and rows of tenements, nodding, smiling and waving at the people I passed, eventually arriving at the waterfront. I turned round and lifted my camera to my eye and took a photograph.

7

I walked on. The path led to the beach. Although it was the last day of June, it was the first day the sun had shone in Magadan that year. Three weeks earlier, it had snowed. But that day, the air was warm and soft, the sky a cloudless blue. Women wore bikinis and small children were running naked across the sands. Families were eating picnics or cooking on barbecues. I walked past them all, along the entire length of the beach, until I came to the harbour.

8

All we knew then was that we wanted to get from London to Magadan. With the maps laid out in front of us, Charley and I drew a route, arbitrarily assigning mileage to each day, not knowing anything about the state of the roads. Time and again we were told by experienced travellers that our plans were wildly optimistic and that we didn't know what we were letting ourselves in for. I'd never ridden off-road and Charley had never properly camped. The chances of failure were high, they said.

9

I thought back to the day a month or so earlier when we had been in Mongolia. It was mid-afternoon and we were riding through a beautiful valley. I pulled over and got off my bike. Charley, ahead of me, stopped, too. He swung his bike around and rode back towards me. Before he even arrived, I could feel it coming off him: why are we stopping? We're not getting petrol, we're not stopping to eat: why are we stopping?

10

It was where we were going to stop at in the middle of an afternoon so that we could cool our sweaty feet in the water while catching fish that we'd cook that evening on an open fire under a star-speckled sky. I'd seen that spot half an hour earlier. There was no question at all that it was the one. A beautiful expanse of water and nobody for hundreds of miles. And we'd ridden straight past it.

11

Then we got back on our bikes and moved on. A few weeks later, we arrived at the first big river in Siberia. It was too wide, too fast and too deep to cross on a motorbike. There was a bridge, but it had collapsed.

12

I understood now that it didn't really matter that we hadn't stopped beside that cool, fast-flowing Mongolian river. The imperfections in our journey were what made it perfect. And maybe we wouldn't be in Magadan now if we'd not had that burning desire to keep going. After all, the river would always be there. Now that I knew what was out there, I could always return.

- A** Yet here we were in Magadan, as far around the globe from home as it was possible to go, and we'd arrived one day ahead of our schedule.
- B** We then guessed our way from west to east, across two continents, from the Atlantic to the Pacific, as far as it was possible to ride a motorbike in a straightish line.
- C** I walked away from Charley. I didn't want to tell him it was because we'd passed the place. The place that had been in my dreams. The place we'd fantasised about months before we'd even set off from London. A place with a river of cool, white water and a field nearby to pitch our tents.
- D** There it was: Magadan, Siberia. The place that had been in my dreams and thoughts for two years, like a mythical city forever beyond my reach. I wanted to capture it, somehow hold on to it, take a part of it with me when Charley and I began the long journey back.
- E** I thought Charley would be itching to get ahead, impatient with the hold-up. But he was in his element. He knew that someone or something would be along to help. The delays were the journey. We'd get across it when we got across it.
- F** I sat down for five minutes, just needing to look at the countryside around us. The countryside that we often didn't have time to take in because we were always so intent on keeping to our schedule.
- G** There, I climbed up on to the quay and sat on a mushroom-shaped bollard. An Alsatian came over and sat next to me. I scratched its head for a while, gazed out at the ocean and thought back to the day when Charley and I had sat in a little workshop in west London, surrounded by motorbikes, with dreams of the open road in our heads.

You are going to read an article about a fashion model. For questions 13–19, choose the answer (A, B, C or D) which you think fits best according to the text.

Model citizen

An interview with the supermodel Erin O'Connor

Erin O'Connor is curled up in a chair in an office at ICM Models, the agency that represents her. You hear a lot about Erin being 'a freak of nature', and she can look so extraordinary on the catwalk – all jutting hips, jagged nose and towering height. But here she is in person – the muse to Jean-Paul Gaultier, to Valentino, to Lagerfeld – a delicate, pretty young woman, not that tall after all, but effortlessly stylish in wide-legged jeans and a stripey top, her cropped hair pulled back, in an orange scarf. At first, when you arrive in the room, you could be forgiven for taking her for an assistant if a second look didn't reveal her prettiness: 'Gosh, aren't you beautiful,' I say, sort of to apologise, and, blow me, if the woman who's launched a thousand shows doesn't blush.

In her eleven years on the catwalk and on magazine covers, Erin has accrued extraordinary personal wealth, but despite having been, amongst others, the face of Chanel, Givenchy and Gucci, she's managed to keep her profile relatively low. Even more admirably, in an industry renowned for its bitchiness (you have to take it head on,' she confides), she has kept a reputation as 'the nice face of fashion'. She was one of the girls followed in the TV documentary 'This Model Life', and was breathtakingly level-headed and amusing in it.

As a friend to the model Karen Elson, who has admitted to anorexia, as well as in her new role as vice chairman of the British Fashion Council (BFC), Erin has talked cogently about the responsibility the industry has towards both models and the girls who try to emulate them. She is keen to foster a better relationship with the press ('at the moment they want to vilify or victimise us'), she gives talks to each year's new faces and, through the BFC, helps allocate sponsorship to new designers. And – the reason she has agreed to a rare interview – she is appearing in, and helping plan, 'A Night in Fashion', the opening of a music festival in London and a star-studded catwalk show that will benefit two leading charities.

Erin O'Connor grew up in Walsall, the middle of three girls. She was training to be a nursery nurse and 'struggling through her final year at school' when she was spotted at a 'Clothes Show' live event. She has talked a lot about how uncomfortable she was with her body when she was growing up. 'I outgrew my dad when I was 17. I outgrew everyone: aunts, sisters, mother, boyfriends.' Success wasn't immediate, but years of ballet classes meant she was a natural on the catwalk. 'Walking in heels felt like a holiday after pointes.' Her big breakthrough didn't come until 1999 when, on a shoot in Brazil for *Harpers & Queen*, she chopped off her long hair. 'I found my femininity for the first time, my version of it.' She taps her fingers to her heart, a gesture she makes often. 'Then it all went crazy.'

Jean-Paul Gaultier has said that Erin is 'an interpreter; not just a model'. Erin talks about it as a job. 'It doesn't make you vain, because it's not really about your looks. You get into character, you fulfil a role. You're not just a woman wearing a beautiful outfit. For me, my job is to wear clothes and make shapes with them – very simply in order to make them desirable enough for people to want to buy them. But it's not about my body. It's about how I use my body to interpret what I'm wearing.'

We're having a suitably adult conversation about all this when Erin's agent, Tori Edwards, comes in with tea. Tori, now one of the directors at ICM, has been by Erin's side since they both started out as models. 'I'm not allowed to go to "A Night in Fashion",' Tori says. 'I'm never allowed to watch. If she's having her photo taken, I have to turn round and not look at her, because I make her laugh.' Erin says: 'We're too close. I can't have my family there, either, nor my boyfriend. I don't think he's ever met my alter ego. I wipe the facade off quite literally when I come home. I collapse on the sofa and get the Wet Wipes out.' When Tori has left the room again, she adds, 'I couldn't be in this industry without her. Trying to find a balance of normality – that's what I personally need. Tori has taught me everything. She always says that to be humble is to be sane.'

- 13 According to the writer, at first glance the real Erin O'Connor appears
- A incredibly tall.
 - B strikingly unusual.
 - C extremely attractive.
 - D surprisingly ordinary.
- 14 How did Erin react to the writer's first comment?
- A She revealed her embarrassment.
 - B She kept her feelings to herself.
 - C She accepted the compliment.
 - D She showed her amusement.
- 15 What did the writer realise about Erin from the documentary 'This Model Life'?
- A how uncompetitive she is
 - B how easily hurt she is
 - C how shy she really is
 - D how sensible she is
- 16 In the third paragraph, we learn that Erin
- A helps girls to find work as models.
 - B gives regular interviews to the press.
 - C is involved in providing talented people with funds.
 - D organises support for models with personal problems.
- 17 As a schoolgirl, Erin
- A did some training that was later to prove useful.
 - B overcame feelings of self-consciousness about her height.
 - C was not studying with a view to following any particular career.
 - D decided to change her appearance in order to get herself noticed.
- 18 How does Erin feel when she's on the catwalk?
- A proud of her physical appearance
 - B aware that she's giving a performance
 - C unconcerned about what people think of her
 - D able to express her own feelings about the clothes
- 19 In the final paragraph, we learn that Erin
- A finds it impossible to keep her work and private life separate.
 - B feels like a different person when she's working.
 - C gets nervous if her agent watches her at work.
 - D finds her work increasingly demanding.

You are going to read a magazine article in which restaurant owners talk about raising money for charity. For questions 20–34, choose from the restaurant owners (A–D). The restaurant owners may be chosen more than once.

Which restaurant owner mentions ...

- | | | |
|---|----|----------------------|
| dealing with customers who do not wish to make a donation? | 20 | <input type="text"/> |
| feeling uncomfortable about the inequalities that exist in the world? | 21 | <input type="text"/> |
| a disappointing response to an attempt to raise awareness? | 22 | <input type="text"/> |
| a reason for choosing this charity over others? | 23 | <input type="text"/> |
| being approached by a range of fundraising organisations? | 24 | <input type="text"/> |
| long-term projects organised by the charity? | 25 | <input type="text"/> |
| a local tradition of charitable work? | 26 | <input type="text"/> |
| activities aimed at increasing the amount individuals donate? | 27 | <input type="text"/> |
| a feeling of goodwill towards participating restaurants? | 28 | <input type="text"/> |
| the need for more restaurants to get involved? | 29 | <input type="text"/> |
| the need for customers to be aware that they are donating? | 30 | <input type="text"/> |
| famous people taking on an unfamiliar role? | 31 | <input type="text"/> |
| how much of the money collected reaches the people in need? | 32 | <input type="text"/> |
| a commercial benefit of taking part in the project? | 33 | <input type="text"/> |
| making customers feel that the week is special? | 34 | <input type="text"/> |

CHARITY BEGINS AT THE DINNER TABLE

Restaurants all over Britain have raised £100,000 to fight hunger in the Third World. We spoke to the owners of participating restaurants.

A

As a business, we weren't looking for a charity to support, but when we heard about this one, we just knew it was right for us. The campaign is making a real difference in the daily fight against hunger, and it's not just a question of saving the lives of severely malnourished children when there's a crisis, though that happens, it's also about helping to enable people in over forty countries to feed themselves and their families in the future. That way hunger can be kept at bay and crises averted. The aim at the moment is to bring as many restaurants on board as possible, because by coming together, the catering community can make a real impact. Each customer giving a small donation, each manager or chef putting together a local fundraising event, it all contributes enormously to the fight against hunger. And the charity makes sure that a high percentage of the funds collected actually find their way to the people who need it most.

B

The charity is particularly important for people in this profession. What we do is essentially superficial and

frivolous, and it makes me uneasy at times to think that while people here are spending lavishly on slap-up meals, people elsewhere are going hungry. We simply put a surcharge on every customer's bill, openly, of course, because they need to appreciate what they are a part of. Most people cooperate willingly, but anyone who feels strongly can ask to have the donation removed, though, of course, it's disappointing when that happens. It's important to celebrate the food we have, and we're not in the business of making our customers feel guilty about the relative plenty they enjoy, but at the same time, we should be mindful of people less fortunate than ourselves. We're also organising a gala dinner where well-known TV celebrities will be putting in an appearance. Tickets for that will be at a premium, and the restaurant will be doing the dinners at cost.

C

We've been targeted by a whole raft of charities in recent years, but this one stood out for me as a very relevant choice for a restaurant business. Although customers don't generally object to a donation being added to their bill, we've found that actually engaging their interest leads to enhanced donations. Competitions such as guessing the weight of a cake, local TV celebrities serving at table, demonstrations by the head chef, etc. All these

things bring people into the restaurant during the week of the appeal and creates a festive atmosphere, even if they are mostly regular customers. We don't set out to increase trade through our charity work, although I would hope that customers will feel well disposed to establishments that show they have a conscience.

D

For us, the charity week came just when we needed something to give us a boost. We've only recently taken over the restaurant from a manager who'd been involved with various local fundraising initiatives. But increased competition had eaten into his profitability and he'd decided to sell up. We knew, therefore, that there was an existing client base out there, who had been generous in the past, and we were looking for a way of raising our profile. We leafleted local businesses, colleges and libraries with details of the charity's work and our involvement with it. Although relatively few people came in during the week, which was a bit of a setback for us, the write-up in the local press did wonders in terms of spreading the word that we were here. So we took a long-term view and thought it was worth having another go this year. We've been working on a booklet of recipes which we'll give customers in return for a donation next time, which will also highlight local produce and recipes.

**TEST 2:
WRITING**
Tip Strip

- A report is often written for someone in authority, and is usually written in a semi-formal style. In a Part 1 report, you will have to use information from texts that are written in a different style. Be careful not to copy phrases or sentences from the input texts.
- Bullet points may be useful for recommendations, but remember to show a range of language in the rest of the report.
- In this task, you have to describe the course by taking information from your diary, and base your recommendations on your reactions to the course. There are three key areas – large groups, useful activities in long days and improved efficiency – and these could be your headings in the report.
- Remember to provide extra details if appropriate, but don't be too imaginative as you may write too much and include things that are not relevant.
- Remember to use a range of language functions. In this task you have to describe (aspects of the course), explain (whether you would recommend it) and justify (your recommendations) by giving reasons.

You **must** answer this question. Write your answer in **180–220** words in an appropriate style.

- 1 Last month you went on a week's training course to improve your time management skills. Your line manager has asked you to write a short report on the course. Read the email from your manager and the notes you made during the course, and write a report for your manager describing the course and saying whether or not you would recommend it to colleagues and giving your reasons.

Dear Pedro,

Could you write a short report on the course last month? I'm considering sending others, so I'd like to know what you did and whether you would recommend it.

Thank you,

Janice

Wish we were a smaller group – couldn't ask many questions about the theory. Good idea to have theory first, though.

So tired – every day packed with seminars. Useful activities putting theory into practice.

Great handouts! No time to read them now.

Never thought like this before – I'll be much more efficient in future.

Really glad I did this!

Now write your **report** for your manager.

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.

Have you had an exciting or unusual holiday? For example, sailed anywhere interesting, gone rock climbing or walked through unusual countryside? If you have, write us an article and tell us about it, explaining why you enjoyed it. We will publish the most interesting articles!

Write your **article**.

- 3 You have been asked to write part of an information sheet giving advice to new students about the best way to start college life. Your section should include advice on finding suitable accommodation, methods of study and ways of meeting people.

Write your section of the **information sheet**.

- 4 You have been asked to provide a reference for a friend who has applied for a job as a Social Activities Officer in a busy English language college. The person needs to be good at dealing with people, and have excellent social skills. They also need to be well organised and reliable.

You should include information about your friend's personal qualities, skills and relevant work experience, and give reasons why you would recommend them for this job.

Write your **reference**.

Tip Strip

Question 2

- An article should be interesting to read, so should not be too formal, although it should still be clearly organised. Try to engage the reader in the very first paragraph by using structures such as rhetorical questions.
- In this task, you have to describe the unusual holiday and then explain why you enjoyed it. Try to use a range of adjectives and vivid language in your description as this will make your article more enjoyable to read.
- Think about what you have to do in the task and use appropriate language functions for describing, narrating and explaining.
- The explanation can come at the end, and don't be afraid to use humour if it is appropriate!

Question 3

- The purpose of an information sheet is to present information and facts clearly, and to be easy for the reader to use.
- Think of information sheets that you have seen and how they were laid out. They often use bullet points and/or headings in order to make them easy to read and to enable the reader to pick out key information.
- If you choose to use bullet points, remember you still have to demonstrate a range of language. Be careful not to be too simple.
- In this task, the three content areas in the question (finding suitable accommodation, methods of study and ways of meeting people) could form the headings for the information sheet. In this task you have to give advice and support it with details.

Question 4

- A reference may be in the form of a letter, but the style should always be formal or semi-formal.
- Remember that the purpose of a reference is to give information about a person, and make recommendations about them. Don't forget to include both of these in the reference, and always finish with a final recommendation.
- Always make sure that you read the instructions carefully as these will give details of the job and skills required. In this task, the person needs to be good at dealing with people, have excellent social skills and be well organised and reliable. Use these to provide the framework and organisation of your reference.

For questions 1–12, 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).

In the exam you mark your answers on a separate answer sheet.

Example:

0 A recognises B believes C agrees D approves

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

Tip Strip

Question 3: These are all linking words. Make sure you look at the punctuation.

Question 6: This is a collocation. Which word is used to talk about what 'sensors' do?

Question 9: All the words have a similar meaning, but only one is the correct word for the context.

Question 10: Read beyond the gap. Only one of these linking words is followed by the preposition 'from'.

Question 12: Only one of these verbs is followed by the preposition 'with'.

The texting pigeons

Not everybody (0) the benefits of new developments in communications technology. Indeed, some people fear that text messaging may actually be having a negative (1) on young people's communication and language skills, especially when we hear that primary school children may be at (2) of becoming addicted to the habit. So widespread has texting become, however, that even pigeons have started doing it. (3) , in this case, it's difficult to view the results as anything but positive.

Twenty of the birds are about to (4) to the skies with the task of measuring air pollution, each (5) with sensor equipment and a mobile phone. The (6) made by the sensors will be automatically (7) into text messages and beamed to the Internet – where they will (8) on a dedicated 'pigeon blog'.

The birds will also each have a GPS receiver and a camera to capture aerial photos, and researchers are building a tiny 'pigeon kit' containing all these (9) Each bird will carry these in a miniature backpack, (10) , that is, from the camera, which will hang around its neck.

The data the pigeons text will be displayed in the (11) of an interactive map, which will (12) local residents with up-to-the-minute information on their local air quality.

- | | | | | |
|----|--------------|---------------|--------------|--------------|
| 0 | A recognises | B believes | C agrees | D approves |
| 1 | A result | B outcome | C effect | D conclusion |
| 2 | A danger | B threat | C risk | D peril |
| 3 | A Therefore | B What's more | C Whereas | D That is |
| 4 | A make | B launch | C reach | D take |
| 5 | A armed | B loaded | C granted | D stocked |
| 6 | A studies | B readings | C reviews | D inquiries |
| 7 | A adapted | B converted | C revised | D applied |
| 8 | A attend | B present | C issue | D appear |
| 9 | A gadgets | B utensils | C appliances | D implements |
| 10 | A instead | B except | C apart | D besides |
| 11 | A shape | B way | C form | D size |
| 12 | A offer | B produce | C donate | D provide |

Tip Strip

Question 13: A preposition is needed to complete the phrasal verb.

Question 14: This is a fixed expression. What is the pronoun needed to complete it?

Question 18: This is a fixed expression. What is the verb needed to complete it?

Question 26: Which referent is needed here?

Question 27: What preposition follows the verb 'catered'?

Part 2

For questions 13–27, 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).

In the exam you write your answers IN CAPITAL LETTERS on a separate answer sheet.

Example:

0	C	A	M	E						
---	---	---	---	---	--	--	--	--	--	--

A computer bag with style

It (0) as something as a surprise in the fashion industry when Julien MacDonald, the well-known dress designer, teamed (13) with the company Intel to produce a computer bag. MacDonald made (14) name creating the type of dresses that major celebrities like to be seen wearing at high-profile events such as film premieres and awards ceremonies.

The computer bag, however, was not designed with such occasions (15) mind. Rather, it was created for the modern woman (16) relies on technology but hopes to look more chic than geek. MacDonald first got inspiration for the bag (17) he caught sight of female friends and colleagues at fashion shows, furiously typing away on their laptops. He couldn't (18) noticing, however, that the rather unstylish carrying cases needed to transport the machines tended to get pushed (19) of sight under their chairs. It was as (20) the women were somehow ashamed of them. MacDonald (21) out to change all that.

The challenge facing the designer was (22) to combine a 'must-have' handbag from the stylistic point (23) view, with the functionality required to protect expensive computer equipment. In shocking fuchsia pink, (24) resulting multi-pocketed 'Nappa' bag certainly lacked (25) of MacDonald's signature style. It was stylish enough to grace the front row of any fashion show. And even those finding such (26) particular shade of pink a little scary were catered (27) ; MacDonald also produced versions in plain black and minimalist white.

Tip Strip

Question 28: An adjective is needed – but does it end in 'ing' or 'ed'?

Question 31: Is this noun singular or plural?

Question 32: Two changes are needed, a prefix and a suffix, to make this into an adverb.

Question 33: A suffix is needed to make this into an adjective.

Question 37: Two changes are needed, a prefix and a suffix, to make this into an adjective.

For questions 28–37, 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).

In the exam you write your answers IN CAPITAL LETTERS on a separate answer sheet.

Example: 0 A T T R A C T I O N

What makes a great waterfall?

One of the world's best-known waterfalls is Niagara Falls, on the border

of Canada and the US, which has been a major tourist (0) **ATTRACT**

for over a century. The (28) thing about Niagara's fame, **ASTONISH**

however, is how (29) it is. Niagara is nowhere near the biggest **RATED**

waterfall in the world. Nor is it even the tallest waterfall in the US.

So what is it that makes a waterfall the best? It isn't its (30) **HIGH**

There are many immensely tall waterfalls, some cascading thousands

of feet, such as Norway's Strupenfossen or the Mutarazi Falls in

Zimbabwe, but these aren't the most visited. It seems that when

(31) go to see a waterfall, they expect to see a serious amount **ENTHUSE**

of water. And Niagara is (32) the biggest waterfall in North **DISPUTABLE**

America in terms of volume, and this perhaps explains its appeal.

Tourists who appreciate waterfalls for their sheer (33) beauty, **BREATH**

however, know that Niagara's continental neighbour, Iguacu Falls, on

the border between Brazil and Argentina, is by far the most (34) **SPECTACLE**

Iguacu's pristine (35) setting makes it one of the planet's great **TROPIC**

natural phenomena. Visitors are rewarded not only by an (36) **AWE**

display of raw water power, but also by the (37) rainforest in **ROUND**

which no fewer than 275 separate waterfalls burst over Iguacu's

three-kilometre-wide rim.

Tip Strip

Question 38: In two of these sentences the missing word is part of a phrasal verb, in the third it is not.

Question 40: There is one fixed expression and two collocations. The word modifies the noun.

Question 42: The word has a similar meaning (problem) in the two last sentences, but quite a different meaning in the first.

For questions 38–42, think of **one** word only which can be used appropriately in all three sentences. Here is an example (0).

Example:

- 0 I was on the of booking my flight when my boss said that I might have to change my holiday dates.

As the meeting drew to a close, the chairperson moved on to the final on the agenda.

Theo couldn't see the of getting to the airport too early, as the check-in desk only opened one hour before the flight departed.

The three gaps can each be filled with the word 'point', so you write:

Example:

0	P	O	I	N	T						
---	---	---	---	---	---	--	--	--	--	--	--

In the exam you write only the missing word IN CAPITAL LETTERS on a separate answer sheet.

- 38 Terry couldn't understand why his printer was not properly.

The politician said that the government was currently on a new policy to combat crime in the inner city.

Tania had the job of through a large pile of documents that needed checking before being forwarded to another department.

- 39 I don't like the actress who plays the in that new television drama, though the rest of the cast are good.

The Welsh team have just gone into the after scoring twice in five minutes.

The from the presenter's laptop stretched right across the room and I was afraid someone might trip over it.

40 To do work of such precision requires a very hand.

Although he's not particularly skilful, Ralph is a very worker and you can rely on him one hundred percent.

There has been a increase in the number of people buying four-wheel-drive vehicles in our area.

41 Doug was put in of the garage while his boss was away on holiday.

You can have a newspaper delivered to your hotel room each day, but there is an extra for this service.

The shoplifter was taken to court on a of theft and resisting arrest.

42 The latest of the magazine contains a feature about guitar making.

The most serious that the two sides in the case had to resolve involved an alleged breach of copyright.

The main for the family to decide was not whether to buy the new car, but whether to pay cash for it or not.

Tip Strip

Question 43: Look for a comparative structure.

Question 44: What phrase with 'appeal' means the same as 'I don't like the look of'?

Question 45: Which phrase with 'chances' means the same as 'is likely to'?

Question 46: Be careful with the tense here – the original sentence is in the past, but the beginning of the second sentence is in the present.

Question 47: What phrase with 'notice' and used in the negative means the same as 'ignored'?

Question 48: Make sure you use a passive here.

Question 49: Don't forget to make the appropriate changes to the pronouns.

Question 50: Which verb collocates with 'touch' in this meaning?

For questions 43–50, 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 Chloe would only eat a pizza if she could have a mushroom topping.

ON

Chloe a mushroom topping when she ate a pizza.

The gap can be filled with the words 'insisted on having', so you write:

0

INSISTED ON HAVING

In the exam you write only the missing words IN CAPITAL LETTERS on a separate answer sheet.

43 Playing the drums is fun, but so is singing in a choir.

JUST

It's singing in a choir as it is playing the drums.

44 I don't much like the look of those sandwiches.

APPEAL

Those sandwiches very much.

45 Phil is likely to get the job that he's being interviewed for.

CHANCES

The the job he's being interviewed for.

46 Everybody says Tom's grandfather was an extremely skilful chess player.

SUPPOSED

Tom's grandfather is an extremely skilful chess player.

47 The teacher tried to attract our attention, but we all ignored her.

TOOK

The teacher tried to attract our attention but none of her.

48 It's important to consider everyone's opinion before a final decision is made.

ACCOUNT

Everyone's opinion must before a final decision is made.

49 At no time did we think that Pedro might be planning to leave the country.

OCCURRED

It that Pedro might be planning to leave the country.

50 I haven't heard from my pen friend for ages.

TOUCH

My pen friend me for ages

**TEST 2:
LISTENING****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.

Tip Strip

Question 2: The woman says: 'I know what you mean'. What is she referring to?

Question 4: He's giving an example of what the woman has just said.

Question 5: Listen for an expression that means 'looking back'.

Extract One

You hear two people on a music programme talking about a new album by a band called Sharpie.

1 What is the woman's opinion of the band's new album?

- A She finds it generally uninspiring.
- B She thinks that their last one was better.
- C She feels it may not enjoy great success.

	1
--	---

2 What do the two speakers agree about?

- A the quality of the songwriting
- B the inadequacy of the sleeve notes
- C the effectiveness of the marketing campaign

	2
--	---

Extract Two

You overhear two students talking about a design course they are following.

3 What do they feel about the word 'sophisticated'?

- A Their lecturer uses it more than most design people.
- B It's been used so much that it has lost its meaning.
- C Design textbooks should define it more precisely.

	3
--	---

4 The male student mentions some Italian furniture as an example of something which

- A is much less complicated in design than it appears.
- B gives an overall impression of something that is stylish.
- C reflects the desire of some designers to go against the trend.

	4
--	---

Extract Three

You hear part of an interview with a man who believes in living the country life.

5 Looking back, how does he feel about his earlier attempts at self-sufficiency?

- A He regrets the mistakes he made.
- B He accepts that he was rather idealistic.
- C He feels bitter about having to give it up.

5

6 He admits that in his new home, he will not be

- A as reliant on making an income from the land.
- B so worried about living in an environmentally friendly way.
- C attempting the same range of activities as he did previously.

6

You will hear part of a radio programme about how offices may be designed to suit different types of workers in the future. For questions 7–14, complete the sentences.

The office of the future

What's called the **7** office is given as an example of one prediction that hasn't come true.

Francis Duffy, an **8** by profession, identifies four types of office.

Duffy gives the name 'The Hive' to the type of office where work of a **9** nature is carried out.

'The Cell' is a type of office which suits people whose work requires **10**

Duffy thinks that people such as computer scientists and **11** work well in a cell office.

The type of office which Duffy calls 'The Den' was designed to make interaction such as **12** easier.

Duffy sees people involved in professions like **13** and the media working well in a den office.

Duffy says 'The Club' is the type of office which would suit people doing what he calls **14** work.

Tip Strip

Question 7: Listen for another way of saying 'called' – the answer follows this.

Question 8: Which professions could follow the article 'an'? Can you predict which one it will be from the context?

Question 9: A hive is where bees live. What are bees like by nature? Listen to check.

Question 13: Remember to read the words after the gap – you're listening for another profession not mentioned in the sentence.

Tip Strip

Question 15: Listen to Alex's first answer – the first part of what he says is about wildlife.

Question 17: Listen for the word 'favourite' in the interviewer's question. Why does Alex like his favourite shots?

Question 20: Listen for another way of saying 'attractive' – the answer follows this.

Part 3

You will hear an interview with Alex Mustard, an underwater photographer who has just published a successful book featuring his work. For questions 15–20, choose the answer (A, B, C or D) which fits best according to what you hear.

- 15 What does Alex say about filming wildlife underwater?
- A It's impossible to plan what you'll see.
 - B It's fairly easy to set up controlled shots.
 - C You have to work closely with other people.
 - D You have to be quick to exploit opportunities.
- 16 When he was photographing free-diving, Alex
- A found it hard to capture the point of the sport.
 - B didn't really go deep enough to get good shots.
 - C came to admire what the divers were able to do.
 - D wanted to keep his own feelings out of the images.
- 17 What does Alex say about his favourite shots in the book?
- A They are the ones he had most fun shooting.
 - B It was hard to get the divers to take them seriously.
 - C They may embarrass some of the divers who feature in them.
 - D It's unusual to see shots that show the light-hearted side of diving.
- 18 How does Alex feel about photographing dangerous creatures underwater?
- A He tries to avoid looking aggressive in their company.
 - B He dislikes the idea of disturbing them in any way.
 - C He recognises the need to avoid certain species.
 - D He can tell if an animal is likely to attack him.
- 19 Alex says that anyone wanting to take up underwater photography should
- A choose subjects that are likely to keep relatively still.
 - B buy the most expensive equipment they can.
 - C avoid getting too close to their subjects.
 - D take shots of small things at first.
- 20 For Alex, the main attraction of going to Sardinia is
- A the number of submerged wrecks he can explore.
 - B the convenient location of the main dive sites.
 - C the range of underwater life that he can see.
 - D the temperature and clarity of the water.

Go to www.iTests.com for interactive exam practice.

You will hear five short extracts in which creative people are talking about the experience of receiving an award in recognition of their work.

TASK ONE

For questions 21–25, choose from the list (A–H) the creative activity each person is involved in.

- | | | |
|---------------------------|-----------|----|
| A novelist | Speaker 1 | 21 |
| B website designer | Speaker 2 | 22 |
| C television scriptwriter | Speaker 3 | 23 |
| D landscape gardener | Speaker 4 | 24 |
| E fashion designer | Speaker 5 | 25 |
| F documentary film-maker | | |
| G computer game designer | | |
| H journalist | | |

TASK TWO

For questions 26–30, choose from the list (A–H) how each person felt on hearing that they had won the award.

While you listen you must complete both tasks.

- | | | |
|---|-----------|----|
| A grateful for the publicity | Speaker 1 | 26 |
| B surprised by the quality of the competition | Speaker 2 | 27 |
| C sorry for the runners-up | Speaker 3 | 28 |
| D embarrassed by all the attention | Speaker 4 | 29 |
| E pleased to have proved someone wrong | Speaker 5 | 30 |
| F disappointed by the ceremony itself | | |
| G irritated by the judges | | |
| H amused by other people's reactions | | |

Tip Strip

Speaker One: Listen for what he produces regularly – it helps with Task One.

Speaker Two: Listen for why the award was 'important' for her.

Speaker Three: Listen for how he'll benefit from the award.

Speaker Four: Be careful. A website is mentioned, but that isn't what she created.

Speaker Five: Listen for the words connected with one of the creative activities in Task One.

**TEST 2:
SPEAKING****CAE 5 – Speaking (15 minutes)****PART 1 (3 minutes)**

The interlocutor will ask you a few questions about yourself and what you think about different things. For example, the interlocutor may ask you about your

- area of work or study
- general interests
- plans and ambitions for the future
- experiences of travel
- daily life and routines

PART 2 (3–4 minutes)**Celebrating something special**

Turn to pictures 1–3 on page 152 which show people celebrating something special.

Candidate A, compare two of the pictures, and say why their celebration is so special to them, and whether they will remember the celebration for a long time.

Candidate B, who do you think will get the greatest long-term pleasure from the celebration?

Playing music

Turn to pictures 1–3 on page 153 which show people playing music in different situations.

Candidate B, compare two of the pictures and say how easy it is to play music in these situations, and how important it is for the musicians to practise regularly.

Candidate A, who do you think might need the most practice?

PART 3 (4 minutes)**Jobs with special skills**

Turn to the pictures on page 154 which show jobs that people need special skills to do.

First, talk to each other about the special skills people need to do these different jobs. Then decide which job you think should be the most well-paid.

PART 4 (4 minutes)

Answer these questions.

- 1 Why do you think some jobs become fashionable?
- 2 What is the best way for people to choose a career?
- 3 Which is more important, to earn a good salary or enjoy the work that you do?
- 4 What do you think makes an ideal place to work?
- 5 Which is more useful for a young person, going to university or getting practical work experience?
- 6 Do people doing some jobs earn higher salaries than they should?

You are going to read three extracts which are all concerned in some way with travel and tourism. For questions 1–6, choose the answer (A, B, C or D) which you think fits best according to the text.

EXTRACT FROM A NOVEL

'Oh, Lyn, you can't be serious.' Bridget Cooper flicked her auburn hair back in a careless gesture that distracted every man within a two-table radius, and glanced at me reprovingly. 'You look like death warmed up, you know. The last thing you should do is take another transatlantic flight.'

With anybody else, I might have argued that I'd slept straight through the New York flight two days ago, and that my next business flight wouldn't be until the twenty-first of January ... but with Bridget, I knew, I'd be wasting my breath. Besides, I'd known her long enough to realise this was simply preamble. Bridget never worried about anybody's health except her own. And she never rang me at nine on a Monday, suggesting we meet and have lunch, unless she had a reason.

Bridget was a one-off, an exceptionally talented writer with a wild imagination that made her books for children instant classics, and a wild nature that drove the poor directors of my literary agency to distraction. In the four years since I'd signed her as a client, Bridget's books had earned a fortune for the Simon Holland Agency, but her unpredictability had caused much tearing of hair among my colleagues. My favourite of her escapades – the day she'd kicked the BBC presenter – was now a Simon Holland legend. And I, who had survived four years, and one week's holiday in France with Bridget, had risen to the status of a martyr.

- 1 How does Lyn feel when Bridget advises her against travelling?
- A touched by her friend's concern
 - B offended by her friend's reasons
 - C surprised at her friend's insistence
 - D suspicious of her friend's motives
- 2 What do we learn about Lyn's colleagues?
- A They are unwilling to work with Bridget.
 - B They find it hard to take Bridget seriously.
 - C They admire Lyn for putting up with Bridget.
 - D They blame Lyn for introducing Bridget as a client.

The art of travel

Journeys are the midwives of thought. Few places are more conducive to internal conversations than a moving plane, ship or train. There is an almost quaint correlation between what is in front of our eyes and the thoughts that we are able to have in our heads: large thoughts at times requiring large views, new thoughts, new places. Introspective reflections which are liable to stall are helped along by the flow of the landscape. The mind may be reluctant to think properly when thinking is all it is supposed to do. The task can be as paralysing as having to tell a joke or mimic an accent on demand. Thinking improves when parts of the mind are given other tasks, are charged with listening to music or following a line of trees.

Of all modes of transport, the train is perhaps the best aid to thought: the views have none of the potential monotony of those on ship or plane, they move fast enough for us not to get exasperated but slowly enough to identify objects. They offer us brief, inspiring glimpses into private domains, letting us see a woman at the precise moment when she takes a cup from a shelf in her kitchen, then carrying us on to a patio where a man is sleeping and then to a park where a child is catching a ball thrown by a figure we cannot see.

- 3 According to the writer, why may people think deeply on a long journey?
- A They are inspired by things they see out of the window.
 - B They are bored and so have lots of time for reflection.
 - C The mind is only partly occupied in looking at the view.
 - D The mind is free of its usual everyday preoccupations.
- 4 He sees the train as the most conducive to thought because of
- A the particular speed at which it travels.
 - B the varied landscape through which it passes.
 - C the chance it gives us to compare our lives with others'.
 - D the need to keep pace with the constantly changing view.

Should I stay or should I go?

Taking a holiday is no longer a matter of just packing a sunhat and heading for the beach. From transport pollution to the impact on local communities, today's tourist can no longer ignore a whole raft of ethical concerns that must be considered before any booking is made. And, of course, tourism does have its environmental cost; by definition tourism involves travel, and air travel is the most polluting form of transport most people will ever use. Long-haul flights release tonnes of greenhouse gasses into the atmosphere for each passenger they carry.

But that's not all. Patricia Barnett, director of the organisation

Tourism Concern, points out that in a world where only 3.5 percent of people have travelled to another country, there is something in the essence of tourism itself that highlights inequality. Growing tourism to developing countries means that the quarter of the world's population which lives in the north not only consumes 80 percent of the world's resources, but is now travelling to the south and consuming the other 20 percent as well. So perhaps tourism is, in itself, a display of conspicuous consumption – something which poor people can aspire to, but are unlikely to attain.

5 The writer suggests that tourists are

- A largely unconcerned about the environmental consequences of travel.
- B increasingly aware of the ethical arguments surrounding tourism.
- C willing to pay the price of the environmental damage they cause.
- D mostly indifferent to the needs of the communities they visit.

6 Patricia Barnett's main point is that tourism

- A represents a waste of the developed world's resources.
- B encourages people to make unnecessarily long journeys.
- C can only be enjoyed by a minority of the world's population.
- D prevents most people enjoying the benefits of international travel.

You are going to read an extract from a magazine. Six paragraphs have been removed from the extract. Choose from the paragraphs **A–G** the one which fits each gap (7–12). There is one extra paragraph which you do not need to use.

Call of the wild

What can wild animals tell us about the way life should be lived? Well, take the example of the whitethroat. You could say that it's a rather drab little bird with a rather ordinary and tuneless little song. Or, on the contrary, you could say the whitethroat is a messenger of excitement and danger – a thrilling embodiment of life and risk and defiance of death.

7

Whitethroats, however, are mostly lurkers and skulkers. You'll usually find them well hidden in a nice thick prickly hedge, their brown plumage picked out with the small vanity of, yes, a white throat. The male bird sings a jumble of notes thrown together any old how, a song that is generally described as 'scratchy'. A whitethroat is not normally a bird that hands out thrills to human observers. But all the same, it is a bird that lives by the thrill and is prepared to die by the thrill.

8

Or not, of course. A small bird that makes such a big racket and then flies into the open will clearly excite the interest of every bird of prey within earshot. And that is part of the point: 'Come on, you hawks! Have a go if you think you're hard enough!'

9

But I can't help wondering how the bird feels about this. Does he do it because he is a clock, a feathered machine that has been wound up by the passing of the seasons to make this proven

ancestral response? Or does he do it because making a springtime song flight is the most wonderfully thrilling thing to do?

10

And it is there in aspects of human behaviour, too. I have spoken to mountaineers, powerboaters, Grand Prix drivers, parachutists and jockeys, and they all say the same thing. It's not something they do because they have a death wish. The exact opposite is the case – risk makes them feel more intensely, more gloriously alive. They take risks because they love life. It is part of the contradiction of being ourselves. We thrill to danger. We can't resist it. We love safety and security and comfort, yet we seek risk and adventure.

11

That's why we watch films and identify with risk-taking heroes and feisty heroines in all kinds of precarious situations. It's why we pass the time on a long journey by reading a thriller in which the main character dodges death by inches all the way to our destination. And it explains why we support a football team; knowing that the more we care, the more we will find both excitement and despair.

12

But if home is so great, why did we ever leave it? And if adventure is so great, why did we come back? It is because our nature – our human, mammalian, animal nature – insists that we love both; that one is not complete without the other.

- A** And so, like the whitethroat, we all seek danger, even if we don't take the actual risks ourselves. In other words, although we've spent ninety-nine percent of that history as hunter-gatherers, the deepest parts of ourselves are still wild.
- B** And the whitethroat tells us that we don't have the monopoly on this feeling – it is something that other living creatures understand just as well. A liking for danger is part of our inheritance as mammals, as animals.
- C** Because every now and then in springtime he will leave that little leafy home of his and launch himself skywards – so moved by his own eloquence that he must take to the wing and fly up, singing all the time, before gliding gently back down to safety.
- D** You must make your own mind up on these issues – but one thing you can't avoid is that this deliberate annual courting of danger is part of the way the whitethroat lives his life.
- E** Of course, it's not the same for everybody, not to the same extent. Most of us enjoy different levels and different forms of risk at different times, just like the whitethroat in his hedge. And it is all the better for the time afterwards, when we have risked and survived and returned safe and sound.
- F** The glories of the whitethroat's song demand this exhibition: the better and bolder and louder the song flight, the more likely the male is to attract a nice mate and keep that patch of prickly territory for himself. That's the evolutionary reason for it, anyway.
- G** You might take this opposite view because what the whitethroat shows us, amongst many other things, is why humans love tigers, love going on safari, love winter sports and fast cars, love riding horses and, above all, love all the vast, wild open spaces left on this planet. Most other creatures will give you the same message, too, if you study them. But the whitethroat does it in an especially vivid way.

You are going to read a newspaper article about technology and personal privacy. For questions 13–19, choose the answer (A, B, C or D) which you think fits best according to the text.

What price privacy?

Don't blame technology for threatening our privacy: it's the way the institutions choose to use it

The most depressing moment of my day is first thing in the morning, when I download my overnight batch of emails. Without fail, it will contain dozens of messages from people who, knowing my interest in the subject, write to me describing violations of their personal privacy. Throughout the day, the stream continues, each message in my inbox warning of yet another nail in the coffin of personal privacy. In other centuries, such invasions of liberty would have arisen from religious persecution or the activities of tax collectors. Nowadays, the invasions take place through the use of information technology.

So, when those of us who value personal privacy are asked for their view, we will invariably speak in disparaging terms about such technologies. In an effort to stem the speed and force of the invasion, we will sometimes argue that the technologies themselves should simply be banned. 'Just stop using the cursed technology,' we cry, 'then there won't be any privacy issue.' Of course, things are not so simple. Even the strongest advocate of privacy recognises that technology can offer enormous benefits to individuals and to society. To prohibit a technology on the grounds that it is being used to invade privacy would also be to deny society the benefits of that innovation.

The sensible perspective is that technology does not necessarily have to invade privacy. The reality is that it invariably does. Companies may well argue that customers are prepared to 'trade off' a little privacy in return for better service or a cooler and more sophisticated product. They say that this is a matter of free choice. I doubt that there is any genuine free choice in the matter. Whether I go with Orange or Vodafone is indeed a free choice. But I have no choice over whether my communications data will or will not be stored by my communications provider. They know the location of my mobile and the numbers from which I received calls, and the emails I send are routinely stored by all providers, whether I like it or not.

CCTV also gives me no free choice. Its purpose may be to keep me secure, but I have no alternative but to accept it. Visual surveillance is becoming a fixed component in the design of modern urban centres, new housing areas, public buildings and even, in Britain at

least, throughout the road system. Soon, people will expect spy cameras to be part of all forms of architecture and design. Of course, there is another side to the coin, many technologies have brought benefits to the consumer with little or no cost to privacy. Encryption is one that springs to mind. Many of the most valuable innovations in banking and communications could never have been deployed without this technique.

The problem with privacy is not technology, but the institutions which make use of it. Governments are hungry for data, and will use their powers to force companies to collect, retain and yield personal information on their customers. In recent years, governments have managed to incorporate surveillance into almost every aspect of our finances, communication and lifestyle. While acknowledging the importance of privacy as a fundamental right, they argue that surveillance is needed to maintain law and order and create economic efficiency. The right to privacy, it is always claimed, should not be allowed to stand in the way of the wider public interest. This argument is sound in principle, but there seems little intellectual or analytical basis for its universal and unquestioned application.

When the UK government introduced the RIP legislation in 2000, it originally intended to allow an unprecedented degree of communications interception on the grounds that the dangers of crime on the Internet warranted increased surveillance. At no time did anyone produce much evidence for this crime wave, however, nor did anyone in government seem to think any was required. It was left to an eleventh-hour campaign by civil rights activists to block the more offensive elements of the legislation from a personal privacy point of view. Such lack of prior justification is a common feature of privacy invasion for law enforcement and national security purposes.

As I've said, technology does not have to be the enemy of privacy. But while governments insist on requiring surveillance, and while companies insist on amassing personal information about their customers, technology will continue to be seen as the enemy of privacy.

13 From the first paragraph, we understand that the writer

- A resents receiving such distressing emails from people.
- B is surprised that people should contact him about privacy.
- C finds it hard to cope with the tone of the emails he receives.
- D is resigned to the fact that invasions of privacy are on the increase.

14 What view does the writer put forward in the second paragraph?

- A People should be willing to do without certain forms of technology.
- B It is a mistake to criticise people for the way they use technology.
- C It is unrealistic to deny people the benefits that technology can bring.
- D People shouldn't be allowed to use technologies that threaten privacy.

15 The writer feels that some companies

- A do not really give customers a say in issues related to privacy.
- B fail to recognise that their products may invade people's privacy.
- C underestimate the strength of their customers' feelings about privacy.
- D refuse to make compromises with customers concerned about privacy.

16 What point does the writer make about CCTV?

- A People no longer question how necessary it is.
- B People feel more secure the more widely it is used.
- C It ought to be a feature of all new building projects.
- D It would be difficult for society to function without it.

17 The writer gives encryption as an example of a technology which

- A brings only questionable benefits to society in general.
- B poses much less of a threat to privacy than others.
- C actually helps us to protect personal privacy.
- D is worth losing some personal privacy for.

18 In the fifth paragraph, the writer suggests that governments are

- A justified in denying the right of privacy to criminals.
- B mistaken in their view that surveillance prevents crime.
- C wrong to dismiss the individual's right to privacy so lightly.
- D unreasonable in their attitude towards civil rights campaigners.

19 What is the writer's main criticism of the RIP legislation in the UK?

- A Changes were made to it at the last moment.
- B It contained elements that had to be removed.
- C There was no proof that it was really needed.
- D Civil rights groups were not consulted about it.

You are going to read an article about photographers. For questions 20–34, choose from the photographers (A–E). The people may be chosen more than once.

Which photographer ...

says there's a need to be flexible at a shoot?

20

admits to relying on instinctive decisions during a shoot?

21

consciously adopts a particular type of behaviour during a shoot?

22

criticises the attitude of certain other photographers?

23

feels that aspects of a photographer's skill cannot be taught?

24

welcomes suggestions for shots from the subjects themselves?

25

is critical of recent developments on photography courses?

26

is keen to introduce new ideas in one branch of photography?

27

likes to keep the photography focussed on social interaction?

28

prefers not to take shots of people in a photographic studio?

29

tends to work to a set routine?

30

prefers not to do research about a subject before doing the shoot?

31

believes in investing in the time needed to get the best shots?

32

feels that the identity of the photographer should be apparent from the shot?

33

34

The critical moment

Some of the world's greatest photographers tell us how they get their extraordinary images

A Mary Elton Mark

I loved photography from the moment I first picked up a camera and knew my life would be devoted to it. I don't think you can develop or learn a 'way of seeing' or a 'point of view'. It's something that's inside you. It's how you look at the world. I want my photographs not only to be real but to portray the essence of my subjects, too. To do that, you have to be patient – it can't be rushed. I prefer doing portraiture on location. On a subject's home ground you pick up certain hints that tell you personal things and they come up with ideas. During a session with an animal trainer who had a massive ego, he took the trunk of his beloved elephant Shyama and wrapped it around his neck like a necklace, and of course that was my picture. I'd never have thought of something that clever.

B Tina Barney

I don't know how my brain works, but I do know that I work really fast. My shoots don't vary: an hour to set up, an hour to take the shots. And the minute I walk into a room I know what I'm going to shoot, although what that is only becomes clear to me after seeing the result. So it's a subconscious process. You couldn't get those pictures in a million years if you took your time. I started taking pictures in the 1970s for all the beautiful reasons photography was known for. Then all of a sudden digital technology booms and darkrooms get annihilated from photography schools. But I really believe in the classical way. It all comes down to looking at a piece of art and dissecting it and understanding how it's put together. I think the most important thing is to go out in the world and see.

C Rankin

I think if you aren't fascinated by people, you'll never succeed as a portrait photographer, because your pictures will look cold. You don't have to know anything about the people in advance of the session, you just tap into them – it's a skill. Every shoot is different and you have to alter your

approach accordingly. You have to try to get into people's heads, so that they can open up to you and give you something. Sometimes we chat first, but sometimes it's good for everyone to be fresh and tense when you start out. I use the technique of being cheeky and rude or asking my subjects to do ridiculous things, but I don't set out to upset anyone. I hope the viewer sees what I see. I think two words that would describe my work well are: humour and honesty.

D Mario Sorrenti

I've always tried to push the boundaries of fashion photography. After all, why should a fashion photograph only talk about clothes? Why can't it talk about something else? I want my pictures to ask questions; I want people to think. You don't need to be technically great, because if you have a strong philosophy people will be moved by your pictures regardless. The most important thing is to figure out what you want to try and say. To make your name as a photographer, you have to have a unique point of view that the viewer can recognise as yours, otherwise you'll get lost in the mix. For me, photography is about exploring – either myself or another place.

E Sebastião Salgado

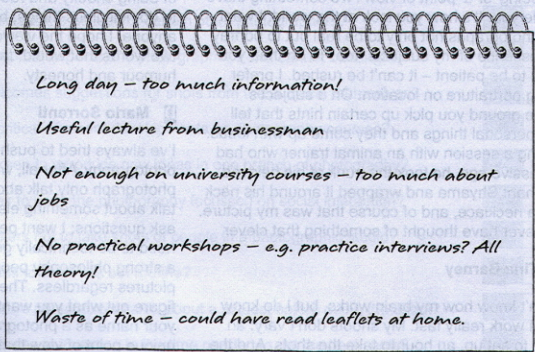
It's difficult to explain why we're more attracted to certain images than others. For me, black and white photography has a certain kind of power. I'm not talking about conceptual photography but instantaneous photography, the kind that happens in a fraction of a second. A great picture is one that transmits a lot of emotion and where you can see who took it; who that person is. I come from a Latin American world, where you believe in things and you form a relationship with your surroundings. I also grew up with a sense of mysticism and belonging. The cynicism that exists in certain kinds of photography, and that pleasure of seeing oneself as a deep individualist, that's not for me. We're a gregarious species made to live together. That's the point of view of my photography and the starting point of all my work.

You **must** answer this question. Write your answer in **180–220** words in an appropriate style.

Tip Strip

- A proposal is similar to a report in layout and style. Use clear headings and bullet points where appropriate, and a formal style.
- In this task you have to use information from two different styles of text. Remember to outline what should be included in the day and how it should be organised (you can base these on the results of the feedback, e.g. the lecture was useful but the day was too long). The recommendations will be the third section of your proposal, but don't forget to give the reasons for your recommendations.
- Remember to use all the language functions required – outline, explain and recommend.

- 1 Your college is planning a special event for older students, providing advice and information about jobs and further education possibilities. You have been asked to write a proposal for the college principal, outlining what should be included in the day, suggesting how it should be organised and giving reasons for your recommendations. Using the feedback from last year's event and an email from the careers officer on which you have made some notes, write your proposal.



This proposal is important - we must get it right otherwise we won't be able to do it again. Please consider timings of events and breaks and any other practical issues you think are important.

It is particularly important that students think it is relevant and useful for everyone and that there is some follow-up for them.

Thanks, Peter

Lots of breaks - time for questions

Lunch?

Parallel workshop or single sessions?

Work experience?

Write your **proposal** for the principal.

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 had a class discussion on whether technology has really improved the quality of our lives. Now your teacher has asked you to write an essay on the subject of 'Technology – is it a good or a bad thing?'. You should think about communication, travel and home life.

Write your **essay**.

- 3 An English-speaking friend is writing a book about how different places are encouraging people to save energy, and has asked you for a contribution. Write a contribution, explaining

- how your town has encouraged people to save energy
- how successful these initiatives have been
- how you think people should be encouraged to save energy

Write your **contribution** to the book.

- 4 You have seen this announcement in an international newspaper.

We need people to live in a remote mountain area for three months with only each other for support. Their experiences will be filmed and shown as part of a television series called 'Survival'.

Have you got the skills to survive in a hostile environment, and work in a team? Tell us why you should be included in the project.

Write your **letter of application**. You do not need to include postal addresses.

For questions 1–12, 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).

In the exam you mark your answers on a separate answer sheet.

Example:

0 A remind B memorise C remember D commemorate

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

What makes a good souvenir?

On my desk at home, I have a collection of souvenirs; objects that (0) me of places I've visited and important events in my life. These objects include a model boat that I saw being (1) from a piece of wood on a Caribbean island, a piece of lava that (2) hot from a volcano in the year I was born, and a shell (3) on my favourite childhood beach.

(4) everything else, from which memory and detail fades, it is as if the longer you hold on to certain objects, the (5) their associations with the past become, and the sharper the recollections that gather around them. They are, (6) , real souvenirs, encapsulations not only of the place, but of your time in the place. But these days, the term 'real souvenirs' sounds like a contradiction in (7) , and this is because the objects sold to tourists as souvenirs are often cheap mass-produced imports that have nothing to (8) with the place at all.

It's often the (9) that the best souvenirs, like my shell, are found rather than purchased, but (10) for souvenirs can also be a fun holiday activity. But if you are buying souvenirs on holiday this summer, make sure they (11) the reality test. A good souvenir is not just made in the area where it is bought, it also says something about the culture of that area. It is something made by local people using sustainable local materials, and because you are effectively supporting the local economy, it shouldn't (12) too cheap, either.

- | | | | |
|---------------|---------------|---------------|---------------|
| 0 A remind | B memorise | C remember | D commemorate |
| 1 A sketched | B carved | C thrown | D scratched |
| 2 A developed | B appeared | C emerged | D arrived |
| 3 A found out | B bumped into | C come across | D picked up |
| 4 A Opposite | B Dissimilar | C Unlike | D Different |
| 5 A wider | B greater | C larger | D harder |
| 6 A albeit | B otherwise | C whereas | D therefore |
| 7 A terms | B meanings | C words | D names |
| 8 A gain | B do | C make | D get |
| 9 A point | B fact | C case | D truth |
| 10 A browsing | B seeking | C surfing | D pursuing |
| 11 A win | B take | C beat | D pass |
| 12 A come | B charge | C go | D cost |

For questions 13–27, 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).

In the exam you write your answers IN CAPITAL LETTERS on a separate answer sheet.

Example:

0

H

A

S

--	--	--	--	--	--	--	--	--	--

Sushi chef

Kazutoshi Endo (0) been making the Japanese fish and rice delicacy known as sushi for thirteen years. Yet he wants to (13) it clear that he is still (14) much a beginner. In fact, he is quite adamant about it, (15) being head sushi chef at one of London's leading Japanese restaurants.

Endo comes from a hard-working family in the port city of Yokohama and is a third generation sushi chef. Although as a child he was (16) encouraged to follow (17) his father's footsteps, and actually trained to be a PE teacher instead, it was always Endo's ambition to (18) so. Yet he was never taught (19) to do. The (20) you learn in Japan is to watch. Some chefs spend three years washing sushi rice, whilst (21) the same time watching their masters at work.

It takes some concentration to (22) an eye on Endo's hands as he makes sushi, however. All it takes is just a (23) quick cuts with his knife and a neat pile of perfectly sliced octopus sits on the counter. A sushi roll may look (24) a piece of rice, but apparently it takes years to get the touch, to be (25) to roll rice (26) exactly the right amount of pressure. As Endo says: 'Sushi (27) to be mastered. I can't explain the process in words.'

For questions 28–37, 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).

In the exam you write your answers IN CAPITAL LETTERS on a separate answer sheet.

Example:

0	G	R	O	W	T	H				
---	---	---	---	---	---	---	--	--	--	--

Creating the perfect CV

The (0) of online job hunting has increased the importance **GROW**
of having a good CV. Many employers now search CV databases
for potential candidates, and a great CV which highlights your skills
and experience will boost your chances of getting an interview
(28) On average, a recruiter will spend just eight seconds **CONSIDER**
reviewing each CV, so it's important to get it right. If you follow
a basic structure, you can present the information in a clear,
concise and (29) way. Your CV should look clean and tidy with **PERSUADE**
no frills or fancy (30) , with all the information clearly signposted, **ATTACH**
and should not exceed two pages. Include your name, address and
contact details, but information about your (31) , age and **NATIONAL**
hobbies is not essential.
Any (32) employer will be interested in your work experience. **PROSPECT**
List the most recent first, describing your previous jobs in short
sentences using straightforward, positive language which highlights
all your key (33) Similarly, list brief details of your academic **ACHIEVE**
and professional (34) along with the grades attained. Include **QUALIFY**
specific skills such as IT (35) or languages, and state whether **PACK**
you're at a basic, intermediate or advanced level. (36) looking **APPLY**
for their first job since leaving full-time education are (37) to **LIKE**
have much relevant work experience, so should put information
about their academic record and key skills first.

<<http://www.totaljobs.com/>>

Part 4

For questions 38–42, think of **one** word only which can be used appropriately in all three sentences. Here is an example (0).

Example:

0 I was on the of booking my flight when my boss said that I might have to change my holiday dates.

As the meeting drew to a close, the chairperson moved on to the final on the agenda.

Theo couldn't see the of getting to the airport too early, as the check-in desk only opened one hour before the flight departed.

The three gaps can each be filled with the word 'point', so you write:

Example:

0	P	O	I	N	T					
---	---	---	---	---	---	--	--	--	--	--

In the exam you write only the missing word IN CAPITAL LETTERS on a separate answer sheet.

38 Chris bought a folding bicycle that was small enough to inside the boot of his car.

Gina is hoping that her grandmother's wedding dress will her well enough to be worn without major alteration.

The police officers looked at the CCTV footage closely and agreed that the man seemed to the description of the escaped prisoner exactly.

39 If you're looking for a bargain, the sports shop in town has got a special on tennis rackets at the moment.

Zack came in for a good of criticism after the team's failure to win the cup, but he seemed unaffected by it.

The television company has a lucrative with a soft-drinks manufacturer which will sponsor the series.

- 40 The opening of the film made a real impression on me, and from that moment on I was completely engrossed in it.

Police Inspector Davies always liked to revisit the of the crime several times.

Flavia's daughter is really spoilt and creates an embarrassing if she doesn't get exactly what she wants.

- 41 At the end of the talent show, the judges will the three contestants who will proceed to the next round of the competition.

Did you know that it is now against the law to wild flowers in the National Park?

Graham was in a bad mood and was ready to a fight with anyone who disagreed with him.

- 42 Tania was rather to realise that her boss was dissatisfied with her work.

Although looking through all the old family photographs was quite a and time-consuming process, Gerry thoroughly enjoyed it.

There has been rather a response to the charity's latest appeal for donations, so more advertising has been planned.

Part 5

For questions 43–50, 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 Chloe would only eat a pizza if she could have a mushroom topping.

ON

Chloe a mushroom topping when she ate a pizza.

The gap can be filled with the words 'insisted on having', so you write:

0

INSISTED ON HAVING

In the exam you write only the missing words IN CAPITAL LETTERS on a separate answer sheet.

43 They had very little petrol left in the car by the time they reached the filling station.

RUN

They had almost by the time they reached the filling station.

44 My cousins' unexpected visit enabled me to get out of doing my homework.

PROVIDED

My cousins' unexpected visit perfect excuse for not doing my homework.

45 Nobody can predict the real consequences of global warming.

SAYING

There's real consequences of global warming will be.

46 The football club is now being run by an experienced accountant.

TAKEN

An experienced accountant running of the football club.

47 People say that the celebrities will arrive in the next half-an-hour.

EXPECTED

The arrival in the next half-an-hour.

48 Some loss of support for the government is a likely consequence of these drastic measures.

RESULT

These drastic measures are the government losing some support.

49 Even if we drive very fast, we'll never get to the airport on time.

HOW

No , we'll never get to the airport on time.

50 He answered the judge's question as accurately as he could.

ACCURATE

He gave as he could to the judge's question.

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 in which an art expert is talking about a picture.

1 The expert has chosen to talk about this particular picture because

- A today would have been the artist's birthday.
- B it illustrates certain aspects of the artist's technique.
- C this is a significant time of year for the birds depicted.

	1
--	---

2 What does the expert suggest about the artist?

- A He was not always honest with people.
- B He made a good deal of money from his work.
- C He was not actually greatly interested in wildlife.

	2
--	---

Extract Two

You hear part of a radio programme talking about redesigning your living space.

3 What does Amy suggest about most people who redesign their homes?

- A They spend money on the wrong things.
- B It's hard for them to visualise the end result.
- C The plans they make are rather over-ambitious.

	3
--	---

4 What is Luis doing in his reply?

- A disagreeing with her analysis of the situation
- B suggesting a way of overcoming the problem she outlines
- C reassuring her of the effectiveness of the software most people use

	4
--	---

Extract Three

You hear part of a discussion about how the wildlife films broadcast on television are reviewed by journalists.

5 What do the two speakers agree about?

- A Some animals don't make good subjects for these programmes.
- B People now expect these programmes to be of a very high quality.
- C Reviewers may be over-critical of certain aspects of these programmes.

 5

6 The woman's fear is that reviewers of wildlife films are

- A not focussing on the most important aspects of the films.
- B being inconsistent in the way they review the films.
- C not applying the same criteria to all the films.

 6

You will hear part of a radio programme in which the psychologist Simon Strang is talking about the subject of boredom. For questions 7–14, complete the sentences.

Boredom

Simon says that a trip to Mars would take approximately **7** to complete.

In the Space Agency simulation, both

8 and individual behaviour will be studied.

Unhappy astronauts are likely to focus on the boring nature of their

9 and other non-work issues.

Simon gives the example of an uninteresting

10 as something which causes temporary boredom.

Simon uses the term

11 boredom for feelings associated with routine jobs.

Dr Svendsen's definition of boredom sees it as an absence of **12**

Simon says that it is wrong to regard **13** as the opposite of boredom.

Simon suggests that a **14** would be a good activity for bored children.

You will hear an interview with a woman called Emma Stoneham, who works as a manager in the horse racing industry. For questions 15–20, choose the answer (A, B, C or D) which fits best according to what you hear.

- 15 Emma first got interested in horse racing as a result of
- A a family connection.
 - B an educational visit.
 - C a passion for horses.
 - D peer-group pressure.
- 16 What does Emma say about her qualifications?
- A She chose to study certain subjects against her father's wishes.
 - B She decided to do courses that dealt directly with horse racing.
 - C She did a postgraduate course that few people knew about.
 - D She was fortunate to be accepted on a specialist course.
- 17 How does Emma feel about what she calls the 'big names' in horse racing?
- A She resents having to plan her events to suit them.
 - B She respects the contribution they make to the sport.
 - C She believes that they shouldn't receive special treatment.
 - D She accepts that she needs to put on particular events to attract them.
- 18 What does Emma particularly enjoy about race days?
- A the range of people she meets
 - B the enthusiasm of her colleagues
 - C the challenge of dealing with the unexpected
 - D the pleasure of seeing people enjoying themselves
- 19 How did Emma feel after cancelling the midwinter race meeting?
- A worried that inadequate precautions had been taken
 - B angry that bad weather hadn't been predicted
 - C satisfied that she'd made the right decision
 - D grateful for the good advice she'd received
- 20 As a result of cancelling the meeting, Emma has had to
- A put on additional race meetings.
 - B make changes to her financial planning.
 - C sell some land belonging to the racecourse.
 - D postpone making improvements to facilities.

You will hear five short extracts in which five people who have recently changed their accommodation are talking about their experiences.

TASK ONE

For questions 21–25, choose from the list (A–H) the reason each speaker gives for deciding to change their accommodation.

- A relationships with others
 B limited space
 C poor physical environment
 D new working practices
 E employer's relocation
 F time spent travelling
 G rising cost of living
 H a wish for independence
- 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) the unexpected disadvantage of their new accommodation each speaker mentions.

While you listen you must complete both tasks.

- A larger bills
 B feeling of isolation
 C unreliable public transport
 D dealing with difficult people
 E lack of leisure facilities
 F poor local services
 G unhelpful landlord
 H bad neighbours
- Speaker 1 26
 Speaker 2 27
 Speaker 3 28
 Speaker 4 29
 Speaker 5 30

CAE 5 – Speaking (15 minutes)**PART 1** (3 minutes)

The interlocutor will ask you a few questions about yourself and what you think about different things. For example, the interlocutor may ask you about your

- area of work or study
- general interests
- plans and ambitions for the future
- experiences of travel
- daily life and routines

PART 2 (3–4 minutes)**Taking a photograph**

Turn to pictures 1–3 on page 155 which show people taking a photograph.

Candidate A, compare two of the pictures, and say why the people might be taking the photograph at the time, and how important it might be for them to keep the photograph later on.

Candidate B, who do you think might keep their photograph the longest?

Doing sport

Turn to pictures 1–3 on page 156 which show people doing sport.

Candidate B, compare two of the pictures and say why the people might have chosen to do this particular sport and whether doing the sport regularly might be important to them.

Candidate A, who do you think regards their sport as an important part of their lives?

PART 3 (4 minutes)**Things people spend time and money on**

Turn to the pictures on page 157 which show things that people spend time and money on nowadays.

First, talk to each other about how these things have become so important to people of all ages. Then decide which one you think is really worth spending time and money on.

PART 4 (4 minutes)

Answer these questions.

- 1 Do you think the media has too much influence in our lives nowadays?
- 2 How has family life changed since our grandparents' day?
- 3 Some people say that being famous has more disadvantages than advantages. What do you think?
- 4 Why do some people find it difficult to get a good balance between the time they spend at work and the time they spend at home?
- 5 What do you think of the way many people have cosmetic surgery to try to look younger?
- 6 Is it possible to be happy without spending money?

You are going to read three extracts which are all concerned in some way with looking at things. For questions 1–6, choose the answer (A, B, C or D) which you think fits best according to the text.

The look

Anyone who has experienced the sensation of locking eyes across a room with someone interesting knows that mutual gaze can be a powerful force. How powerful? It must be the force behind the idea that it is possible to fall in love 'at first sight'. An attractive face can turn heads, but it's not nearly enough. However, when eyes lock, something dramatically different happens. Just how powerful this is may surprise you.

One example is a set of experiments conducted by psychologist Ekhard Hess, who wanted to find out whether dilated pupils had any effect on a person looking at them. He presented male volunteers with a variety of pictures, one of which was an attractive woman. In fact, she appeared twice in the set, once

with her pupils retouched to be highly dilated, another time with her pupils normal size. He found that a significant proportion of the time the men judged the version with the dilated pupils to be more attractive, although none of them was actually aware of the pupils themselves.

But why? Hess performed other experiments that showed that our pupils dilate if we're looking at something or someone interesting. In one set of experiments, he had people who were hungry view images of random objects, including slices of very delicious looking cake. Whenever the hungry people saw food items like the cake, their pupils dilated. If they weren't hungry, the cake had no effect. So dilated pupils signify interest. If a man then looks into the eyes of a woman, and her pupils are dilated, he senses that she is interested in him. So, flattered, albeit unconsciously, he returns that interest.

line 46

- 1 In his first experiment, Hess included
 - A a range of photographs, some of which were of different women's eyes.
 - B various photographs of the same woman taken at different moments.
 - C photographs of various women with dilated and undilated pupils.
 - D two shots of the same woman, one of which had been altered.
- 2 Which phrase from the first paragraph introduces the idea that interest is 'returned' (line 46)?
 - A 'mutual gaze' (line 4)
 - B 'the force behind the idea' (line 5)
 - C 'at first sight' (line 7)
 - D 'can turn heads' (line 8)

Cheddarvision

Something strange and slightly troubling begins to happen when you spend more than about two minutes watching Cheddarvision, the website set up by the cheesemaker Tom Calver, which broadcasts live footage of a cheddar cheese as it imperceptibly matures. First, unsurprisingly, you feel bored and irritable. Then, after a while, and without really meaning to, you slip into a peaceful, meditative, quasi-hypnotic state. You start to breathe more deeply. Peripheral distractions – traffic noise, ringing telephones – fall away. There is you, and there

is the cheese. Nothing more. If something should actually *happen* to the cheese while you're in this state of mind – every week the cheese is turned over; on one occasion, the label fell off and had to be replaced – it has an impact utterly disproportionate to the event. It is inexplicably hilarious; astonishing; gasp-inducing. Then the drama subsides, and once again, it's just you and the cheese – and, depending on the time of day, perhaps tens of thousands of other people, scattered across the planet, for whom no other concern is more pressing in their

lives, right at this very moment, than to stare at cheddar.

It is generally agreed that we are more bored today than ever before. Some surveys put the percentage of people who yearn for more novelty in their lives at around seventy percent and rising. So it's something of a paradox that in the age of the Internet, when the average person has access to vastly more genuinely fascinating information than at any point in history, the sites that have achieved cult status are consistently the boring ones.

3 What is suggested about the website Cheddarvision in the first paragraph?

- A It can make you more tolerant of minor irritations in life.
- B It could help you to cope with a stressful environment.
- C It will get more interesting the longer you watch it.
- D It may affect you in ways that you can't control.

4 What is the 'paradox' referred to in the second paragraph?

- A the most boring websites seeming to attract so much attention
- B people feeling increasingly bored despite the potential of the Internet
- C an increase in the number of boring websites not affecting their popularity
- D people finding the novelty they crave in websites that are intrinsically boring

Once upon a time the joy of buying art was reserved for the very few. The really good stuff could be had only through elite galleries, yet even there, wads of cash were not enough to make you a collector: you needed credentials just to get a peep. Fortunately for art, and art lovers, today's scene is more democratic. In New York in March, \$20 bought you a day at the Armory Show. Make no mistake: top collectors get in while the booths are still being set up, and favoured clients get VIP tickets in advance. Meanwhile, \$250 was the minimum benefit ticket for opening night. All the same, the art market no longer hides behind frosted gallery doors.

Why do museum curators, long-time collectors and the art newcomer alike walk the long aisles of gallery displays? They come for the buzz. What hot artist will sell out on the preview night? Whose booth will attract the museum director on a shopping spree? Which celebrity will show their cluelessness, and how will the gallerist handle it?

And people come to eye the art. Once demeaned as a mere sales outlet, the best galleries have now found a balance between commerce and culture that makes them required attendance among art aficionados.

5 In the first paragraph the writer is

- A suggesting ways that art galleries could be more democratic.
- B explaining how art galleries have become more accessible.
- C illustrating how art galleries have responded to criticisms.
- D giving an example of an art gallery that remains elitist.

6 According to the writer, what has improved the reputation of art galleries?

- A the ability to attract celebrity collectors to shows
- B the continued support of leading museum directors
- C a move away from a purely commercial philosophy
- D a realisation that art enthusiasts are potential buyers

You are going to read an extract from an account of a sailing race. Six paragraphs have been removed from the extract. Choose from the paragraphs A–G the one which fits each gap (7–12). There is one extra paragraph which you do not need to use.

Stiff breeze, no cocktails

Victor Mallet set sail on the yacht Moonblue 2 in a three-day race across the South China Sea which turned out to be packed with incident and excitement

The sailing in the San Fernando Race was glorious; one of the best in the thirty-year history of the event. From the outset, all the front-runners were spared the windless calms that can cause such frustration in events like this.

7

Apart from the unaccustomed speed, a few other things about *Moonblue 2* took some getting used to for me. There was the novelty of being on such a luxurious cruiser-racer, and the overall excellence of the food and drink on board. I wasn't used to such luxury, and I can't recall racing in a boat where you can take a shower when your period of watch comes to an end.

8

Despite such minor inconveniences, the race had been going well, but suddenly we hit a problem. Peter, the normally cheery skipper and owner of *Moonblue 2*, was shouting almost angrily from somewhere below, demanding to know where the cocktail blender was.

9

Peter repeated his question in frustration, adding: 'Didn't anyone bring it back from the party at the yacht club?' We looked studiously into the darkness while we struggled to trim the sails and bring the boat under control. No, no

one had brought it back from the pre-race party two nights earlier.

10

Once the penny had dropped, we realised it wasn't such a crazy request after all. It seemed that, not for the first time, the high-strength line connecting the wheel to the rudder had snapped. Peter wanted the blender's long electric cable because it could be used to replace it. Just two hours later, three crew members – there were thirteen of us on board altogether – fixed the steering, not with the blender cable but with the help of a spare length of aerial cable, and we were able to continue racing. Part of the challenge of sailing for me is that anything can go wrong, even on a superbly equipped yacht such as *Moonblue 2*.

11

Such complicated yachts as *Moonblue 2* also require constant attention and minor adjustments to the steering, in contrast to an old-fashioned yacht that almost steers itself. For the crew on this trip, however, there were mercifully few sail changes during the race until the very end. But even at that stage, we still had one last small mishap to contend with. When we crossed the finishing line off San Fernando at midnight, two-and-a-half days after the start, a local captain who was supposed to guide us in to a safe anchorage took us straight on to a mudbank.

12

And of the eighteen starters, *Moonblue 2* was second to finish, a fantastic result overall – with or without the cocktail blender!

- A** This had become apparent the previous weekend on a pre-race practice run when the propeller had been entangled twice, first in rope and then again in industrial plastic, in the space of an hour. On each occasion, one of the crew had had to dive into the water with a knife and a pair of goggles to clear the debris.
- B** But any large boat, however stylish, also has its drawbacks. In rough seas, it was tricky getting from one end of the spacious cabin to the other because the handholds were so far apart.
- C** After all, the pre-race discussion had revolved largely around the issue of how just such a situation might be dealt with. Fortunately, however, an unexpected solution was at hand.
- D** It could have been worse, however. Our Australian rival Strewth was led into a reef with a crunch, so we actually had quite a lucky escape.
- E** To those of us out on deck, however, this didn't seem to be quite the moment for any kind of a drink. It was eight hours into the race, there was a stiff breeze, rough waves and the steering had just failed completely.
- F** This wasn't an entirely enjoyable time for me, though, as in the initial thirty-six hours we were driven by a northeast monsoon wind that sometimes whipped up a rough and uncomfortable sea. On the plus side, however, we sped southwards under full sail, making amazing time.
- G** A few uncomfortable moments passed, nobody wanting to break this piece of news to him. Then we suddenly saw what he was on about.

You are going to read an extract from a novel. For questions 13–19, choose the answer (A, B, C or D) which you think fits best according to the text.

It's a commonplace of parenting and modern genetics that parents have little or no influence on the characters of their children. As a parent, you never know who you are going to get. Opportunities, health, prospects, accent, table manners – these might lie within your power to shape. But what really determines the sort of person who's coming to live with you is chance. Cheerful or neurotic, kind or greedy, curious or dull, expansive or shy and anywhere in between; it can be quite an affront to parental self-regard, just how much of the work has already been done. On the other hand, it can let you off the hook. The point is made for you as soon as you have more than one child; when two entirely different people emerge from their roughly similar chances in life.

line 5

line 7

line 8

Here in the cavernous basement kitchen at 3.55 a.m., in a single pool of light, as though on stage, is Theo Perowne, eighteen years old, his formal education already long behind him, reclining on a tilted-back kitchen chair, his legs in tight black jeans, his feet in boots of soft black leather (paid for with his own money) crossed on the edge of the table. As unlike his sister Daisy as randomness will allow. He's drinking from a large tumbler of water. In the other hand he holds the folded-back music magazine he's reading. A studded leather jacket lies in a heap on the floor. Propped against a cupboard is his guitar in its case. It's already acquired a few steamer trunk labels – Trieste, Oakland, Hamburg, Val d'Isère. There's space for more. From a compact stereo player on a shelf above a library of cookery books comes the sound, like soft drizzle, of an all-night pop station.

Henry Perowne sometimes wonders if, in his youth, he could ever have guessed that he would one day father a blues musician. He himself was simply processed, without question or complaint, in a polished continuum from school, through medical school, to the dogged acquisition of clinical experience, in London, Southend-on-Sea, Newcastle, Bellevue Emergency Department in New York and London again. How have he and Rosalind, such dutiful, conventional types, given rise to such a free spirit? One who dresses, with a certain irony, in the style of the bohemian fifties, who won't read books or let himself be persuaded to stay on at school, who's rarely out of bed before lunchtime, whose passion is for mastery in all the nuances of the blues guitar tradition, Delta, Chicago, Mississippi, and for the success of his band, New Blue Rider. In the confined, gossipy world of British blues, Theo is spoken of as a man of promise, already mature in his grasp of the idiom, who might even one day walk with the gods, the British gods that is – Alexis Korner, John Mayall, Eric Clapton. Someone has written somewhere that Theo Perowne plays like an angel.

Naturally, his father agrees, despite his doubts about the limits of the form. He likes the blues well enough – in fact, he was the one who showed the nine-year-old Theo how it worked. After that, grandfather took over. But is there a lifetime's satisfaction in twelve bars of three obvious chords? Perhaps it's one of those cases of a microcosm giving you the whole world. Like a Spode dinner plate. Or a single cell. Or, as Daisy says, like a Jane Austen novel. When player and listener together know the route so well, the pleasure is in the deviation, the unexpected turn against the grain ...

And there's something in the loping authority of Theo's playing that revives for Henry the inexplicable lure of that simple progression. Theo is the sort of guitarist who plays in an open-eyed trance, without moving his body or ever glancing down at his hands. He concedes only an occasional thoughtful nod. Now and then, during a set he might tilt back his head to indicate to the others that he is 'going round' again. He carries himself on stage as he does in conversation, quietly, formally, protecting his privacy within a shell of friendly politeness. If he happens to spot his parents at the back of a crowd, he'll lift his left hand from the fret in a shy and private salute.

- 13 In the first paragraph, the writer suggests that parents
- A are often disappointed by their children's behaviour.
 - B have relatively little impact on their children's personality.
 - C sometimes leave too many aspects of child development to chance.
 - D often make the mistake of trying to change their children's character.
- 14 Which phrase is used to suggest that parents are not to blame for how their children turn out?
- A 'anywhere in between' (line 5)
 - B 'an affront to ... self-regard' (line 5)
 - C 'let you off the hook' (line 7)
 - D 'roughly similar chances' (line 8)
- 15 What do we learn about Theo Perowne in the second paragraph?
- A He has successfully completed his studies.
 - B He is not particularly interested in travel.
 - C He is not making a living as a musician.
 - D He has little in common with his sister.
- 16 Theo's parents are described as the sort of people who
- A have let their careers take precedence over family.
 - B have found it quite difficult to settle down in life.
 - C regret the rather predictable nature of their lives.
 - D have always done what was expected of them.
- 17 With regard to his music, we learn that Theo is
- A dedicated to one particular style.
 - B planning to form a band of his own.
 - C unable to take it completely seriously.
 - D already admired by some famous people.
- 18 According to Henry Perowne's daughter Daisy, how is blues music similar to a Jane Austen novel?
- A It has stood the test of time well.
 - B It has an easily recognised structure.
 - C It is open to individual interpretation.
 - D It is full of unexpected changes of direction.
- 19 From the text as a whole, we understand that Henry is
- A proud of his son's musical ability.
 - B puzzled by his son's attitude to music.
 - C envious of his son's great skill as a guitarist.
 - D sorry that he introduced his son to blues music.

You are going to read an article about novels set in places that the author isn't actually familiar with. For questions 20–34, choose from the novels (A–E). The novels may be chosen more than once.

- | | |
|---|---------------------------------|
| A | <i>Something Like a House</i> |
| B | <i>The Tenderness of Wolves</i> |
| C | <i>Waterland</i> |
| D | <i>Welcome to Hard Times</i> |
| E | <i>Eclipse of the Sun</i> |

About which novel is the following stated?

It attracted a criticism which pleased its author.

20

It contrasts the lives of people living in different locations.

21

It was the author's first book of this type.

22

It fails to make all of its local references clear to the reader.

23

It is really a type of crime novel.

24

It is regarded as one of the best novels of its type.

25

It may give a rather unrealistic impression of the country concerned.

26

It contains at least one inaccurate detail.

27

It was written by somebody who chose to visit the area only briefly.

28

It was praised for the way it describes the life of ordinary people.

29

It doesn't attempt to describe the place as it is today.

30

31

It describes a country as seen by a foreigner.

32

33

It was written by someone who lacked the financial resources to visit the area.

34

Gullible's travels

Novels are works of the imagination. But what happens when an author writes about a part of the world they've never been to?

A few years ago, presenter Mark Lawson conducted a memorable radio interview with the author Sid Smith, who had just won an award for his debut novel *Something Like a House*. Set in China during the Cultural Revolution, the novel received critical acclaim for its evocation of peasant life. Lawson, impressed by Smith's depiction, asked if he spoke fluent Chinese. Smith said no, he didn't. Lawson asked if he'd worked in China. No, he hadn't. At this point Lawson became agitated. 'But you've been to China,' he said. There was a short pause, followed by Smith's calm assertion that actually he hadn't. Lawson was right to be astounded. Although set in the past and told through an Englishman, the story is full of odd details about life in the China of the period that you'd think would take years of first-hand experience to note. Not just physical things, such as the river sand in the bottom of a cup of tea, but social niceties such as Madame Tao judging her neighbours by how far up the valley they collect their water. What was most enjoyable about the interview, though, was Smith's refusal to be even slightly apologetic. He found his China in the London Library; from films, newspapers and the Internet. Who's to say that this gave him any less valid a picture of China than one he might have gained on a trip to modern-day Beijing?

Another novel written by a foreigner who's never set foot in the country concerned is Stef Penney's *The Tenderness of Wolves*. Set in the icy wilderness of Northern Ontario, it's essentially a whodunit: a local boy goes missing after a murder is committed and his mother sets off into the snowbound forests to find him and prove his innocence, with the help of an Indian tracker. It's a novel in which the landscape plays a crucial part, as individuals pit themselves against it and the fierce weather. Penney excuses herself slightly by setting the novel in 1867 – a place no author can get to. She also uses outsiders' eyes – Mrs Ross, and most of the inhabitants of the frontier settlement, are Scottish immigrants (Penney herself is Scottish). She notices what they would notice – like the surprise of iced-up moustaches and how quickly a cup of tea loses its heat in sub-zero temperatures.

A novel often cited as exemplary in depicting place is *Waterland*, Graham Swift's saga of several

generations of Fenlanders. The Crick family lacks ambition and drive, driven to 'unquiet and sleep-defeating thoughts' by the insistently flat, monotonous land; while the Atkinsons, who live on the only hill, get 'ideas', spot gaps in the market, and make a fortune brewing beer. As an example of how landscapes shape characters, it is perhaps unmatched in contemporary fiction. Yet Swift is not a Fenlander, and according to his agent made just a few fleeting visits to the Fens after he'd begun his novel. Swift lives in London and presumably could have travelled to the Fens more often had he wished to. Is it possible that a partial knowledge of the place suited him?

American novelist E. L. Doctorow wrote his western *Welcome to Hard Times* 'never having been west of Ohio'. Although it's a wholly satisfying example of the genre, such an approach is vulnerable to errors. After the book came out, an old lady from Texas wrote to Doctorow to say that she could tell he'd never been out west because of the character who 'made himself a dinner of the roasted haunch of a prairie dog'; a prairie dog's haunch, she said, 'wouldn't fill a teaspoon'. Doctorow was delighted and let the line stand in future editions, being 'leery of perfection'. Too much accuracy, he realised, might suck the life out of the novel.

Too ardent a straining for accuracy is a charge that could be levelled at Phil Whitaker's novel *Eclipse of the Sun*. Set in a fictional town in an imagined India (Whitaker has said that he couldn't afford the trip), the novel has clearly been meticulously researched. He has grasped the implied insult of answering in English a question posed in Marathi; that Indians love the word 'auspicious'. He gives us *bidis* and *rikkas*, *crores* and *lakhs*, plates of *jalebi* and the performances of *yagnas*, while resisting the urge to explain. The BBC's India correspondent Mark Tully found no fault in its depiction of small-town India. Yet Whitaker runs the risk of making his characters too Indian, too perfect. Perhaps if he'd been to India he'd have found a people that were odder, less typical, than the country he discovered through research. Or perhaps, if he'd gone to India, he wouldn't have written the book at all – he might have become aware of how much he didn't know.

You **must** answer this question. Write your answer in **180–220** words in an appropriate style.

- 1 You have returned from an English-speaking country where you followed a combined English course and adventure holiday. You enjoyed this, but a fellow participant sent a letter to the local newspaper complaining about the holiday company. Using the extract from their letter and the customer satisfaction questionnaire you completed, write a letter to the newspaper editor explaining your reaction and outlining your point of view, giving reasons for your opinion.

The whole trip was typical of the modern money-grabbing culture! The accommodation was basic and overpriced, without any food available. I didn't learn any English because the teachers just wanted to have fun, and the adventure activities I did were rock climbing and walking which I could have done at home. All in all, I felt the company exploited me, and should be exposed.

ACCOMMODATION	<i>clean with everything necessary</i>
FOOD	<i>good to go to restaurants to meet people and speak English.</i>
ENGLISH COURSE	<i>fantastic, relaxed teachers - easy to learn</i>
ADVENTURE SPORTS	<i>great choice of indoor and outdoor activities</i>
OVERALL	<i>made new friends. Fantastic experience</i>

Now write your **letter** to the newspaper editor. You do not need to include postal addresses.

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 announcement in an English language magazine.

All thanks to technology!

We are running a competition for students to win a laptop! Send us an article explaining how using technology has helped you with your English language studies, and how you think students might use technology in the future.

Write your **competition entry**.

Your college wants to improve its facilities for English language students to study in their free periods and has asked you for a report outlining the facilities currently available and how they are used, with recommendations for improvement. Think about possibilities for use of technology, space available and materials.

Write your **report**.

- 3 Your town is planning to hold an international festival next year to attract tourists from different countries. To ensure the festival is successful, the organisers have asked residents for suggestions on what events to include and what facilities to develop in the town. Your proposal should include information on accommodation, transport and events.

Write your **proposal**.

- 4 You see this announcement in an international magazine called *Film Now*.

We are compiling a list of the five best and worst films of the last decade, according to our readers. Send us a review of your nomination for the best or worst film you have seen in the last decade, and we will take it into consideration when compiling our list. The best reviews will be published with the list.

Write your **review**.

For questions 1–12, 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).

In the exam you mark your answers on a separate answer sheet.

Example:

0 A set B planned C worked D put

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

Football as an art form

When filmmakers Douglas Gordon and Phillippe Parreno (0) out to make an art house movie about the legendary French footballer Zinedine Zidane, they chose to film just one match between Real Madrid, the club for which he was playing at the (1), and their great rivals Villarreal. But (2) of following the progress of the match, the ninety-minute film would show something that had not been seen before; the precise detailed movements of one man during an entire top-level football match.

They hoped that the audience would disengage from the match itself, and focus on this portrait of greatness. Every (3) gesture would be captured and they would see all of the player's grace, athleticism and competitiveness in (4) detail.

The (5) film is a fascinating work. Those who are not regular watchers of football will be astonished at how (6) Zidane becomes actively (7) in the game. For much of the ninety minutes he moves around the field relatively slowly; saying nothing, expressing even less, and only occasionally (8) into a lethargic jog.

And then the ball arrives at his feet, and there is a flurry of bewildering activity. The cameras (and there are seventeen of them (9) on him) struggle to (10) up. The defenders don't (11) a chance. In a few touches, a couple of checks and feints, Zidane has (12) them all behind. He crosses from the tightest of angles and his team-mate is left with the simplest of headers to score a goal.

- | | | | |
|-----------------|-------------|--------------|--------------|
| 0 A set | B planned | C worked | D put |
| 1 A point | B moment | C time | D occasion |
| 2 A alternative | B instead | C rather | D preference |
| 3 A one | B single | C lone | D sole |
| 4 A giant | B big | C huge | D great |
| 5 A following | B resulting | C concluding | D arising |
| 6 A partly | B scarcely | C rarely | D hardly |
| 7 A concerned | B involved | C associated | D regarded |
| 8 A breaking | B changing | C opening | D starting |
| 9 A trained | B looking | C pointed | D staring |
| 10 A take | B speed | C make | D keep |
| 11 A gain | B hold | C stand | D earn |
| 12 A missed | B left | C lost | D dropped |

For questions 13–27, 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).

In the exam you write your answers IN CAPITAL LETTERS on a separate answer sheet.

Example:

0	F	R	O	M						
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Introduction to a novel

Some years ago, I received a letter (0) a stranger, Joanna King. It seemed at first to be (13) of those pleasant fan letters that authors are occasionally cheered (14), but which then (15) out to be something else. Joanna had an aunt, aged ninety-eight, (16) had kept a diary from the age of thirteen until she was ninety-four. (17) Joanna nor her husband had ever been allowed to read any of these diaries, but because their relative was a woman (18) strong opinions, they thought they would be interesting.

The point of writing to me (19) to ask my advice. Joanna had read a memoir I'd written about my own mother and grandmother, two ordinary women with (20) claim to fame, and it had made her wonder (21) there was some value in the diaries (22) a social document. Could I suggest (23) might be done with them?

I suggested that a university might be interested and enclosed various names and addresses. I said the thought of someone keeping a diary over such (24) length of time, so neatly covering most of a century, was (25) itself extraordinary, and I would love to read them myself. Joanna replied saying that this was what she had hoped. (26) is, that I myself might be intrigued enough to want to (27) something of them. I hadn't, in fact, meant that, but once it had been suggested I began to toy with the prospect.

For questions 28–37, 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).

In the exam you write your answers IN CAPITAL LETTERS on a separate answer sheet.

Example:

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Time management

- Julie Morganstern's book (0) *Time Management from the Inside Out* aims to help people organise their time better. **TITLE**
- Julie says that getting organised is a (28) 'learnable' skill. **COMPLETE**
- One common reason she has (29) for people not getting things done, be it tasks at work, study (30) , or things they hope to achieve in their free time, is that they don't set aside a (31) time in which to do these things. **IDENTITY**
- In other words, they're always trying to fit new activities into an already full schedule, or allowing themselves to be distracted by things other than the task in hand. What's more, because they (32) how long tasks are actually going to take, such people are always running behind schedule, and always having to (33) meeting deadlines. **OBJECT**
- To avoid this, Julie suggests making a list of 'must do' tasks and putting a time estimate next to each. This will allow a direct (34) to be made between time spent on each task and how long you (35) thought it would take you. In no time at all, you'll be able to make an expert (36) about how long activities really take, allowing you to be more (37) about how much you set out to achieve in the first place. **SPECIFY**
- ESTIMATE**
- APOLOGY**
- COMPARE**
- ORIGIN**
- JUDGE**
- REAL**

Part 4

For questions 38–42, think of **one** word only which can be used appropriately in all three sentences. Here is an example (0).

Example:

- 0 I was on the of booking my flight when my boss said that I might have to change my holiday dates.

As the meeting drew to a close, the chairperson moved on to the final on the agenda.

Theo couldn't see the of getting to the airport too early, as the check-in desk only opened one hour before the flight departed.

The three gaps can each be filled with the word 'point', so you write:

Example:

0	P	O	I	N	T						
---	---	---	---	---	---	--	--	--	--	--	--

In the exam you write only the missing word IN CAPITAL LETTERS on a separate answer sheet.

- 38 Demand for ice cream has traditionally tended to off in the winter months.

If it isn't maintained properly, a modern school building will soon into a state of disrepair.

Denise's family problems led her to behind with her college work.

- 39 As a bank employee, Grace is used to large amounts of cash on a daily basis.

The staff at the car-hire desk only seemed capable of one client at a time, so a long queue had formed.

You have to be very careful when certain chemicals, as they can cause skin irritations and other health problems.

40 The travel agent explained that you pay a small deposit now and the balance is for payment four weeks before your date of departure.

Dave's plane is to land at 19:50, so we don't need to go to the airport for another half-an-hour yet.

According to his boss, everyone in Malcolm's office is for a rise in the next few months.

41 The teacher asked the children to round her in a circle while she read the poem.

Nathan started to up all his books and pens and put them in his briefcase before leaving his desk.

From your email, I that you're not too happy with the service this company has been providing.

42 The checked on the curtains looked lovely against the plainness of the white walls.

As a sociologist, I'm always looking for a in the way people behave.

If you're going to make your own clothes, you have to learn how to follow a

For questions 43–50, 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 Chloe would only eat a pizza if she could have a mushroom topping.

ON

Chloe a mushroom topping when she ate a pizza.

The gap can be filled with the words 'insisted on having', so you write:

0

INSISTED ON HAVING

In the exam you write only the missing words IN CAPITAL LETTERS on a separate answer sheet.

- 43 The first employee to arrive in the morning should turn on the heating.

WHICHEVER

The heating should of staff arrives first in the morning.

- 44 We will have no choice but to reinforce the fence if those dogs keep getting through.

ALTERNATIVE

Reinforcing the fence if those dogs keep getting through.

- 45 Leila's interference in her sister's wedding plans has only caused trouble.

NOTHING

Leila's interference in her sister's wedding plans has led trouble.

- 46 The students did not return from the end-of-term party until dawn.

BEFORE

It was back from the end-of-term party.

47 'If you stay a bit longer, you'll enjoy yourself even more,' said our host at the party.

MORE

Our host at the party said that the would enjoy ourselves.

48 We were horrified to see smoke coming out of the bedroom windows.

COULD

Much smoke coming out of the bedroom windows.

49 Mrs Moore is not happy that her daughter goes to that club every evening.

APPROVE

Mrs Moore doesn't her daughter goes to that club every evening.

50 It's ages since the vending machines in the canteen worked.

OUT

The vending machines in the canteen ages.

**TEST 4:
LISTENING****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 an interview with the editor of a book about pop music.

- 1 He says the public often wrongly assumes that
- A large numbers of people work on the book.
 - B their queries can be answered very quickly.
 - C the book is actually compiled by non-experts.
- 2 How does he feel about most of the complaints he receives?
- A He's irritated when they focus on unimportant details.
 - B He's pleased that people take the book so seriously.
 - C He's not particularly interested in them.

	1
--	---

	2
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Extract Two

You hear part of a radio programme about a photographic competition.

- 3 What is the presenter doing?
- A announcing a new theme for the competition
 - B encouraging listeners to enter the competition
 - C explaining how the competition is being judged
- 4 What do we learn about last week's winner?
- A He selected the location of the shot in advance.
 - B He got his subjects to pose for the shot.
 - C He only got one shot of this subject.

	3
--	---

	4
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Extract Three

You hear part of a discussion about playing games.

5 What does the man say about his family?

- A participation in group activities is optional
- B time spent together is regarded as optional
- C children may choose how to spend their free time

	5
--	---

6 He says that when asked to give a performance, some of his relations feel

- A amused at the idea.
- B reluctant to join in.
- C honoured to be asked.

	6
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You will hear part of a talk about a type of bird called a crane. For questions 7–14, complete the sentences.

Cranes

In parts of Asia, the crane is thought to represent both *and* 7

The total population of the blue crane stands at around 8 individuals.

The crane's usual habitat is in areas of 9, which are getting scarcer in Africa.

Both small animals and 10 are given as examples of what cranes eat.

Cranes often collide with the 11 that are now found across southern Africa.

Crane conservation in South Africa is coordinated by an organisation called 12

In one conservation scheme, local women both *and* 13 like cranes when looking after young chicks.

Cranes' movements are also being tracked through the use of tiny 14 linked to airports.

Part 3

You will hear part of a radio programme with two people involved in the running of a circus. For questions 15–20, choose the answer (A, B, C or D) which fits best according to what you hear.

- 15 Why did Tony first go to work in a circus?
- A It was a family tradition.
 - B It was his childhood ambition.
 - C He felt it was time to leave home.
 - D He wanted to avoid further education.
- 16 When he first joined a circus, Tony was
- A disappointed not to work with animals.
 - B frustrated by his lack of experience.
 - C determined to develop his career.
 - D keen to develop his own act.
- 17 Tony recognises that he only managed to start his own circus because
- A he was able to negotiate a loan.
 - B he joined forces with a colleague.
 - C he received a very generous gift.
 - D he employed a skilful secretary.
- 18 Initially, Anita regarded joining the circus as a way of
- A indulging her love of travel.
 - B achieving a dream come true.
 - C improving her career prospects.
 - D putting her problems behind her.
- 19 At what point did Anita become Tony's personal assistant?
- A as soon as the post fell vacant
 - B once she had gained further qualifications
 - C when he decided to give up doing office work
 - D over a period of time as her range of duties increased
- 20 What does Anita appreciate most about working with Tony?
- A the high standards he sets
 - B his sensitivity to her needs
 - C his attitude towards the work
 - D the level of responsibility he gives her

You will hear five short extracts in which various people are talking about holidays where they studied as a group.

TASK ONE

For questions 21–25, choose from the list (A–H) what each person studied on their course.

- A a foreign language
 B cookery
 C creative writing
 D drama
 E music
 F painting
 G pottery
 H photography
- 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 each person says about their course.

While you listen you must complete both tasks.

- A I appreciated the flexibility of the staff.
 B I'd have liked a change of scene occasionally.
 C I enjoyed observing the other people.
 D I'd have liked more guidance from the tutor.
 E I was pleased to work on my own.
 F I was glad to be kept fully occupied.
 G I liked the great variety of people I met.
 H I'd have liked more time to practise.
- Speaker 1 26
 Speaker 2 27
 Speaker 3 28
 Speaker 4 29
 Speaker 5 30

CAE 5 – Speaking (15 minutes)**PART 1 (3 minutes)**

The interlocutor will ask you a few questions about yourself and what you think about different things. For example, the interlocutor may ask you about your:

- area of work or study
- general interests
- plans and ambitions for the future
- experiences of travel
- daily life and routines

PART 2 (3–4 minutes)**People working**

Turn to pictures 1–3 on page 158 which show people working.

Candidate A, compare two of the pictures, and say what the people might find hard about having to work in these situations, and what skills they might need to deal with the problems that arise.

Candidate B, who do you think might need the greatest skill?

Taking part in adventure activities

Turn to pictures 1–3 on page 159 which show people taking part in adventure activities.

Candidate B, compare two of the pictures and say what you think people might enjoy about taking part in adventure activities like these, and how much skill is involved in doing them.

Candidate A, which activity do you think most people find the most exciting?

PART 3 (4 minutes)**Problems of living in a city**

Turn to the pictures on page 160. Here are some practical measures that have been taken to try to solve some of the problems of living in a city.

First, talk to each other about the advantages and disadvantages of these different ideas in solving some of the problems of city life. Then decide which one you think would solve the greatest number of problems in a city.

PART 4 (4 minutes)

Answer these questions.

- 1 How could you decide who should and who should not be allowed access to city centres?
- 2 Should people be allowed to own more than one car? Why/Why not?
- 3 How important do you think it is to preserve historic cities?
- 4 How do you imagine the cities of the future will be?
- 5 What do you think makes an ideal city to live in?
- 6 What reasons do people often give for moving from the city to the country?

You are going to read three extracts which are all concerned in some way with the natural environment. For questions 1–6, choose the answer (A, B, C or D) which you think fits best according to the text.

Why not let nature speak for itself?

The role of the presenter is currently acting as a dead weight on the advance of nature television. What's more, the argument that personable presenters help draw viewers into shows is now outweighed by the fashion for making them the focus of the programmes. This isn't confined to macho croc wrestlers and brainless celebrities looking for a 'green star' on their CVs. One of the most awesome pieces of film ever made of British wildlife – the dusk roosting flights of a million starlings over the Somerset Levels – was all but ruined by the director's insistence on interrupting the geometry of the performance every five seconds with a cut-in of the presenter waving his arms as if he were conducting them, or as if we were incapable of knowing how to respond without a presenter's cues.

Fortunately, it's now possible to watch this sequence uninterrupted – in an advertisement whose producers seem to have a more respectful opinion of the public's visual sophistication. Director Anthony Minghella, chair of the British Film Institute, has warned that film-makers persistently underrate the visual competence of a generation of viewers growing up with digital cameras and *YouTube*. The natural world – with its fuzzy logic, ceaseless improvisations and multiple circular storylines – is an obvious subject for new interpretations. John Clare made this leap in nature poetry 150 years ago. It's about time we had a go with film.

- 1 In the first paragraph, the writer is suggesting that television presenters on nature programmes
 - A mislead the public with inaccurate commentaries.
 - B are mostly uninformed about the issues dealt with.
 - C distract viewers from the power of the visual images.
 - D help a wider public understand the issues under discussion.

- 2 The writer mentions a poet in the second paragraph to show how
 - A behind the times nature programmes are.
 - B flexible nature programme makers need to be.
 - C dull nature programmes have tended to become.
 - D effective a new approach to nature programmes could be.

RESPONSIBLE TOURISM

So, is there such a thing as responsible tourism? According to Dr Harold Goodwin of the University of Greenwich, responsible tourism is one which generates economic benefits for the host community whilst minimising any environmental and cultural impact. In other words, it engenders respect between local people and tourists, and involves both in decision-making. Goodwin insists, however, that responsible tourism is not to be confused with worthy or dull tourism. Even if your trip takes you to the Third World, you needn't let the problem of world poverty spoil your meal in a local restaurant. You should, however, be aware of the fact that the same meal taken in an international hotel is less likely to benefit the local community.

One of the strongest proponents of responsible tourism is Justin Francis, co-founder of Responsibletravel.com. He points out that British tourists spend £2 billion a year on holidays in developing countries – a figure roughly equivalent to their government's entire overseas aid budget. Moreover, in the context of expanding world trade, tourism is a unique type of purchase, he maintains, and the thing that sets it apart from others is that the end consumer gets to observe its impact at first hand. Others are more sceptical. A few years ago, ecotourism was all the rage, but that seems to have few defenders these days. Even Justin Francis agrees that the term has become overused to the point of becoming more-or-less meaningless. Ecotourism has become a marketing buzzword, hijacked by tour companies wanting to exploit the public interest in the environment. A lot of people jumped on the bandwagon and ended up doing more harm than good.

- 3 Harold Goodwin stresses that even responsible tourism
- A should be a source of enjoyment for tourists.
 - B may not bring economic benefits to all areas.
 - C will have a negative impact on the host culture.
 - D will lead to the exploitation of poorer communities.
- 4 According to Justin Francis, what makes tourism different from other aspects of world trade?
- A the fact that it is less susceptible to aggressive marketing than other products
 - B the fact that tourists see the effect they are having on the places they visit
 - C the power of the tour companies to influence how people regard it
 - D the level of income that it generates in developing countries

Climate change exhibition

Melting ice caps, annual summer heat waves, tropical super-storms – the potential effects of global climate change are rarely out of the headlines. This serious, in-depth coverage of the phenomenon is, of course, to be welcomed, but with so many different voices contributing to the debate on future climatic conditions, it can be difficult to sort fact from – if not fiction – then overstatements and misrepresentations. To help clarify the debate, the Royal Geographical Society (with IBG) – with funding from the Department for the Environment, Food and Rural Affairs – has developed 'Changing climate, changing lives?', an exhibition currently on display at the Society's London headquarters until 22 August.

The exhibition explores the science behind climate change, projections for the future and the possible effects of climate change on the UK. With the scale and magnitude of

climate change being so huge, it can be difficult to know what difference each of us can make to help mitigate global warming. The Society's exhibition tackles this head on. While addressing and exploring the big issues, there are also suggestions on how communities can become more sustainable, and for small changes that we can all make – such as using energy-saving light bulbs and adjusting our central heating thermostats – which collectively can make a significant contribution.

line 35

- 5 The stated aim of the exhibition about climate change is
- A to correct errors of fact in press coverage of the issue.
 - B to provoke more serious debate than has taken place so far.
 - C to help people understand recent scientific discussions better.
 - D to give a new interpretation of scientific studies into the subject.
- 6 The word 'this' in line 35 refers to
- A the scale and magnitude of climate change.
 - B addressing and exploring the big issues.
 - C the purpose of the exhibition.
 - D the role of the individual.

You are going to read an article about a designer. Six paragraphs have been removed from the extract. Choose from the paragraphs **A–G** the one which fits each gap (7–12). There is one extra paragraph which you do not need to use.

Breaking the mould

Karim Rashid is a man who can make even a rubbish bin look good

The man in the rock-star white leather suit and the luminous white and orange shoes is being mobbed by autograph hunters. Tall, glamorous and sporting white-rimmed shades, Karim Rashid has arrived, in every sense. The designer is attending the opening of a new homes store on New York's Sixth Avenue and everyone wants a piece of him, from giggling teenagers to the men in grey suits circling him protectively.

7

Alternatively, you might even be reading this while sitting comfortably on the 'Oh', Rashid's ubiquitous, cheap-as-chips, stackable plastic chair. For Rashid specialises in reasonably priced objects of desire. The industrious industrial designer, born in Cairo to an Egyptian father and English mother but raised and educated in Canada, would rather call himself a philosopher-designer.

8

This is a dazzling white space, with rainbow-hued metallic furniture and shelves full of his gem-coloured glass and plastic designs, ranging from iconic perfume bottles for Issey Miyake to shapely containers for homely washing-up liquid. He lives 'over the shop' in a large loft with his wife, the computer artist Megan Lang. He and Megan wear matching tattoos based on the recurring vocabulary of symbols he uses in his work, such as the plus sign for love.

9

Indeed, the softly spoken 43-year-old does seem happiest talking about his current projects, which

include hotels in Brighton and London. But before we get to that he does have a go at recalling the wave of furniture, homeware, fashion and art he has conceived since establishing Karim Rashid Inc.

10

But that's all in the past. Rashid has no truck with nostalgia and loathes the current mania for retro style. 'I'm kind of sick of the past. The here and now is all we've got,' he says, speaking at a rate of knots that befits someone who says he rarely sleeps more than a few hours most nights and wakes regularly at 4am, his head bursting with thrilling ideas.

11

For Rashid, realising this ambition means juggling as many projects as he can keep in the air. He is currently designing furniture and lighting for about a dozen companies; he is also working on a range of glassware, the interiors of restaurants in New York, Moscow and Mexico, and planning his own shop. Then there's the customised clothing collection that will retail on the Internet, as well as carpets, toys, bicycles and hot tubs.

12

I feel tired just thinking about this vast range of professional and recreational interests, but there's no stopping Rashid. 'As well as the hotels in the UK, I'm doing one in Athens and another in Los Angeles,' he says, adding that as someone who constantly jets around the world, he's been desperate to get his hands on the hospitality industry. He intends to change the way we look at hotel living. 'Staying in a hotel should make people think about their own homes,' he says. 'I want guests to go away relaxed, but thinking how boring their own surroundings are.'

- A** 'We're living in a time of disposability and a time of no ownership,' he continues by way of explanation. 'What that means is you can perpetually have newness, you can change with the times and stay technologically on top – which is why I want to shape the future of the world.'
- B** To this end, he has even written a book, ambitiously called *I Want to Change the World*. In the past decade, he has created more than 800 objects – for which he's won some 50 awards. 'Honestly, I've lost count of exactly how many things I've designed now,' admits Rashid when we meet in his downtown studio.
- C** The list he comes up with includes cigarette lighters, watches, trainers, packaging for Prada's unique disposable daily cosmetics range, plastic pens, salt and pepper shakers, board games, a rubber chess set (which, incidentally, sold 23,000 in just six weeks), as well as fabulously futuristic furniture and organically shaped interiors for upmarket restaurants.
- D** So what does this design dynamo do to switch off? 'I change the furniture around in our loft, which is sensuously minimalist anyway,' he says. 'I grew up with that idea – my dad used to move the furniture round in our house every Sunday. I guess I'm my father's son, which makes me very proud.'
- E** Dressed in pristine white (he gave his thirty black designer-label suits to a second-hand shop) with rapper-style, chunky silver 'blob' jewellery, he insists that the couple live their lives forwards, not backwards, hence his inability to remember his many achievements.
- F** And as if all this were not enough, Rashid also composes ambient music and, in his spare time – of which he obviously has lots – he DJs around New York's club scene. According to his website, you can hire him for parties.
- G** Actually, many of us already own one: his 'Garbo' plastic wastepaper bin, which comes in improbable colours such as metallic green or lilac, for instance. More than three million of these curvaceous, covetable cult objects have been sold worldwide in less than four years.

You are going to read an article about a businessman. For questions 13–19, choose the answer (A, B, C or D) which you think fits best according to the text.

The codfather

The cod, the species of fish that features in the famous British dish 'fish and chips', could soon make the leap out of the frying pan and into popular culture according to Karol Rzepkowski, an effervescent Scot of Polish descent. 'Someone approached us specifically with a view to making iPod covers out of cod skins – it's seen as an alternative to snake skin for the fashion industry,' laughs 42-year-old Karol, managing director of Johnson Seafarms, the world's first organic cod farm which is located in the Shetland Isles. Lifestyle entrepreneurs will have to wait though, because the main target market for Karol's carefully reared cod is clearly a consumer armed with knife and fork rather than a digital music player.

Along with business partner Laurent Viguie, Karol has put enormous effort into the technology and diversification that they hope will bring sea farming into the twenty-first century with a profitable, environmentally friendly, cod-farming venture. All of this is literally oceans away from the chance meeting that brought together two businessmen with the clout to push forward a scheme deemed outlandish by most people in the business.

Karol and Laurent struck up a friendship whilst on a diving trip off the Caribbean island of Grenada in 1999, and realised that their different business experience would make them into a formidable team. Laurent was a trained lawyer, restaurateur and high-profile figure in the music industry, while Karol was running Grenada's biggest leisure company, having grown up helping at his father's delicatessen in Edinburgh. Karol has never flinched from hard work. 'One day, it might be nice to have a holiday ...,' he says wistfully.

Life in Grenada was good, but Karol was married to a Shetlander and wanted his 12-year-old son to grow up with a good education as well as personal freedom: 'Somewhere he can walk out of the door at nine in the morning and we don't need to worry if he's not back until nine at night.' Most people might think of moving to a sleepy village within commuting distance of a big city, but he found his idyll on a scattering of islands that are closer to the Arctic Circle than to London, where puffins outnumber people by ten to one.

After moving to Shetland, Karol found employment as marketing director at Johnson Seafarms, a small, family-owned company which mostly reared salmon. Two fishing issues featured on the public agenda around that time: a spate of public health scares over the chemicals used to farm salmon, and the plight of wild cod as over-fishing devastated shoals in the North Sea. Cod stocks there have plummeted 75 percent over the past fifteen years, bringing the lynchpin of UK cuisine almost to the cusp of extinction – yet Britons tuck into some 170,000 tonnes of the fish every year.

The solution was obvious for Karol. 'Farmed salmon was becoming a tainted industry in people's minds. I said: why don't we just move into another species? But everyone was rather taken aback at the idea.' After convincing sceptical colleagues, he faced the much tougher task of persuading hard-boiled financiers to stump up millions of pounds for an unprecedented experiment. Karol enlisted the support of his old friend Laurent who, convinced that the plan had potential, decided to join forces with Karol and take over the company. With money at Johnson Seafarms fast running out, the pair headed to London in 2004 to seek emergency funds of £21 million. 'There was a great deal of misgiving, but the people who were most reticent were the ones who ended up investing,' adds Karol. With enough investors interested, the company went through the process known as 'due diligence', which saw zealous lawyers and accountants descending on the Shetland Isles to scour the paperwork and check every last detail. 'It was a major cliffhanger – at any moment it could have fallen flat on its face,' says Karol. When it didn't, he says the biggest thrill was being able to call the company's twenty-seven employees and tell them their jobs were safe.

The end of the funding drama was the start of real work: farming a new species of fish in a way that would address increasingly pressing environmental and ethical concerns. Today, Johnson Seafarms takes wild codlings from regularly renewed breeding stocks, nurturing them on a natural diet throughout their stages of development. The fish swim about in large sea pens enclosed with nets that are regularly cleaned rather than treated with chemicals, and come with shady areas for repose and 'toys' such as coconut rope to chew on. It would be easy to dismiss this fastidiousness as shrewd public relations, but the company has won enthusiastic accolades from animal charities which don't hold back from lambasting the corporate world when they see fit. The big test is still to come as the company waits to see whether the shopper will take to the new organic cod.

- 13 How has Karol reacted to the idea of making cod skin iPod covers?
- A It's not his main priority at the moment.
 - B He thinks that it is a ridiculous suggestion.
 - C He cannot see them catching on as a fashion item.
 - D It is something he is looking forward to trying out.
- 14 Karol and his business partner, Laurent, met
- A whilst both on holiday in Grenada.
 - B because of a shared leisure interest.
 - C as a result of their business dealings.
 - D through a contact in the food industry.
- 15 Why did Karol move to Shetland?
- A He had the offer of a job in the area.
 - B He had family responsibilities on the islands.
 - C He could see there would be business opportunities there.
 - D He wanted his family to benefit from a particular lifestyle.
- 16 What problem was Johnson Seafarms facing when Karol first worked there?
- A a decline in the local fishing industry
 - B the limited resources available to the company
 - C a loss of public confidence in fish-farming methods
 - D poor health affecting the main type of fish it produced
- 17 How did Karol's colleagues react to his proposed solution to the company's problems?
- A They refused to cooperate with him.
 - B They eventually accepted his suggestion.
 - C They remained unconvinced that it would be successful.
 - D They immediately realised it was their only hope of survival.
- 18 Which phrase from the sixth paragraph is used to emphasise how keen someone was to do something properly?
- A 'hard-boiled' (line 31)
 - B 'join forces' (line 33)
 - C 'a great deal of misgiving' (line 35)
 - D 'zealous' (line 37)
- 19 In the last paragraph, we learn that animal charities
- A have expressed their concerns about the company's new methods of fish farming.
 - B have given their seal of approval to the company's approach to fish farming.
 - C remain unsure that the fish will not suffer in the company's fish farms.
 - D are generally supportive of companies engaged in fish farming.

Part 4

You are going to read an article about call-centre workers who give advice to people over the phone. For questions 20–34, choose from the people (A–D). The call-centre workers may be chosen more than once.

Which of the call-centre workers says that she ...

- advises people on the legal background to a problem? **20**
- enjoys the variety of things which people call about? **21**
- finds the equipment that she works with reassuring? **22**
- used to find it hard to work with only a spoken description of people's problems? **23**
- gets back to certain callers within a given period of time? **24**
- can arrange for an expert to visit callers at home? **25**
- has identified a regular pattern in calls on certain subjects? **26**
- helps people to solve unexpected problems at night? **27**
- was sorry not to be in direct touch with the people she had the skills to help? **28**
- finds some people have unrealistic expectations of the service she can provide? **29**
- sometimes has to convince people that their problems will be taken seriously? **30**
- sometimes has to correct information obtained elsewhere? **31**
- gets the same people calling back more than once? **32**
- was initially apprehensive about the type of problems people would call with? **33**
- looks forward to the challenge of unexpected individual enquiries? **34**

A Claire Lippold, 23, works for the Bat Conservation Trust

I did a degree in biology, and studied bats as part of my thesis. When I saw the ad for this job, I thought it would be perfect for me. We get about ten thousand calls a year, many from people worried that if they have bats in their loft they can't have any building work done. They need the right advice, because the law protects bats. We're contracted by an organisation called Natural England to arrange a service whereby anybody with bats on their property can have a specialist volunteer come out and give information and advice about the creatures they're living with. Generally, once they have the information, they're happy. It's the sign of a really green environment if you have bats. In the summer, we get calls when bats have flown uninvited into people's houses after dark. We advise turning the lights out, shutting the door, leaving the window open and allowing the bat to find its own way out. One of the most common myths we have to explode is that bats always turn left when they leave roofs. Apparently that was printed in a magazine recently, so we got a clutch of calls about it. We also get people calling and humming the entire *Batman* theme tune down the phone. The jokes are pretty predictable, I'm afraid.

B Anthea McNuffy, 26, works for NHS Direct, the phone-in helpline operated by the National Health Service

Having worked in nurse training for a while, I found I missed the patient contact I'd enjoyed doing nursing itself. When I saw this job, I thought of it as a way of getting some of that contact back – without the cleaning up! I remember the dread of what the calls might be about on my first day, but they give you so much training before you're let loose that you can handle it. It was a bit difficult not having the physical clues I'd have been able to pick up on the wards. But you very quickly get used to working with the computer, it makes you feel safe. Occasionally, there are problems with the system but you're never left with a blank screen, and because we're a national service there's always somebody else who can take a call. The most common calls are about coughs and colds, things people can manage on their own, but I need to look out for anything that will indicate that they might need to go and see a doctor. People can be too embarrassed to go to a hospital with what seem like minor ailments, and we do have to reassure them that if they do have to go in, people aren't going to laugh at them.

C Agnes Thomson, 60, works for a major broadcasting company

Yesterday, I got lots of calls relating to weekly programmes, though there was quite a contrast: the radio show for the blind, 'In Touch', and 'Watchdog' on TV. The 'In Touch' callers had heard of some new equipment and wanted further details. 'Watchdog' is a consumer programme and people generally call me because they have a problem with a product from a company we've covered on the show. We have regular callers, some very nice and some not so nice, and you get to know them. Quite often people phone to complain spontaneously, and when we call them again within ten days with a response, which we promise to do in some cases, they've forgotten what made them cross. Television programmes probably generate more calls, particularly medical programmes or programmes about children. People have a sense that we're a general repository of knowledge and wisdom – which we're not! There'll have been a show that has covered most things at one time or another so I can always look things up. As a result, I have a lot of what you might call useless knowledge.

D Caroline Hickman, 34, works for a company with a wide range of household products

I really get a lot out of the work. We have such a wide range of products – from beauty and haircare through to nappies and household cleaners – that no two calls are ever the same. With laundry products, for example, we get lots of specific queries – people want to know what to use with certain types of material. We can't always go into details of all the settings of different brands of machine, though. We also get a lot of calls about skincare from people who want to know about specific ingredients in our products. You also get fascinating insight into the country's lifestyles. For instance, we tend to get lots of calls about cleaning products on a Monday, presumably because people buy them over the weekend, then, towards Friday we'll get haircare and beauty because they're planning a night out. I also long for one-off problems I can really get my teeth into – the ones that come out of blue. We once had a call from a woman who'd seen a wedding dress on one of our TV adverts and wanted one identical to it for her own big day. We found that it was still at the television studio and was available for her to borrow – which she did. It just goes to show that it's always worth asking!

You **must** answer this question. Write your answer in **180–220** words in an appropriate style.

- 1 The college where you study English has a study centre where students can work by themselves in the evenings. Unfortunately, the centre has not been used much recently and the principal wants to know what the problems are. You have been asked to write a report based on student satisfaction questionnaires, outlining the results and making recommendations for improvements to the centre and explaining your reasons.

Using the collated information from student questionnaires and the advertisement for the study centre on which you have made some comments, write your report.

OPENING HOURS	<i>too short not convenient - have to catch bus home</i>
FACILITIES	<i>only three computers! books old can't find what I want</i>
ATMOSPHERE	<i>people talk on mobile phones staff helpful and friendly</i>

What about lunchtime?

Study Centre is open from 5–7 every evening.

Computers can be booked for 15 minutes at a time, and **books** can be borrowed for up to a week.

Quiet and friendly **learning zone** – all students welcome!

Too short!

Needs better organisation

Books out of date

Borrow CDRoms?

Write your **report** for the principal.

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 received a letter from an English-speaking friend asking for your advice on some research they are doing into current trends in family life. They want to know what the current trends in family life are in your community, and what factors affect them.

Write your **letter**.

- 3 You have organised an English Language Club in your town, and now plan to produce an information sheet about it to attract new members. You want to let people know about the aims of the club and how they can benefit, activities they will be able to do, and any special promotions and discounts on membership fees.

Write your **information sheet**.

- 4 Your college magazine prints a regular column with articles in which students pass on advice to those looking for part-time or full-time jobs. You have been asked to contribute an article about the best way students can prepare themselves for job interviews, and the best way to succeed in getting a good job.

Write your **article**.

For questions 1–12, 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).

In the exam you mark your answers on a separate answer sheet.

Example:

0 A lay B prove C place D submit

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

A shirt of two sports

As nomadic peoples in Asia are known to have been playing the game over two thousand years ago, polo can (0) claim to being the world's oldest team sport, (1) the modern rules were only set down in the 1850s when British cavalrymen stationed in India (2) up the game.

By the 1930s, polo had become an Olympic sport, popular in South America as well as in Europe, and big matches could (3) crowds of up to 30,000. It was at this time that the company La Martina, an official supplier of polo kit and attire to the Argentine national team amongst others, was established and with it came the growth of the polo shirt as a fashion (4)

It was, however, the French tennis star René Lacoste who invented the shirt as we know it today; although he did (5) his design on existing polo shirts. In 1933, he joined (6) with André Gillier, then owner of France's largest knitwear company, to manufacture the shirt, which was smart enough to (7) with the dress regulations that tennis players had to follow, (8) remaining cool and flexible enough to provide an attractive (9) to the long-sleeved, starched-collar shirts that many players were still (10) to wear. Indeed, (11) its name, it is now the world of tennis with which the polo shirt is most commonly (12)

- | | | | |
|-----------------|---------------|--------------|--------------|
| 0 A lay | B prove | C place | D submit |
| 1 A even if | B apart from | C given that | D except for |
| 2 A took | B made | C put | D tried |
| 3 A appeal | B conjure | C attract | D gather |
| 4 A issue | B matter | C object | D item |
| 5 A depend | B found | C source | D base |
| 6 A aims | B forces | C teams | D links |
| 7 A adhere | B conform | C comply | D abide |
| 8 A albeit | B whilst | C whereas | D thereby |
| 9 A alternative | B choice | C option | D preference |
| 10 A obeying | B insisting | C accepting | D tending |
| 11 A despite | B nonetheless | C otherwise | D although |
| 12 A concerned | B regarded | C associated | D respected |

Part 2

For questions 13–27, 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).

In the exam you write your answers IN CAPITAL LETTERS on a separate answer sheet.

Example:

0	W	H	E	N															
---	---	---	---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

The blood moon

A lunar eclipse occurs (0) the Earth's shadow falls directly onto the moon. (13) happens as a result is that the moon stops (14) a silvery white colour and turns coppery red instead; the sort of colour usually only seen in the sky (15) dawn or sunset. An astronaut on the moon, looking towards Earth (16) a lunar eclipse, would see a black disc, surrounded (17) a bright red ring. It's the light from this red ring (18) is reflected back to the dark Earth from the moon's surface. In ancient times, long (19) any of this was understood, the lunar eclipse was known (20) a blood moon and was thought to be an omen of disaster.

Total eclipses can only occur when there is a full moon, and then only if it is lined (21) with the Earth in a particular way. (22) easily obscured by cloud cover, blood moons are fairly common, and it is relatively easy to calculate where and when you might be (23) to see one.

For example, in 1504 Christopher Columbus was stranded in Jamaica and (24) dire need of provisions, but the local inhabitants were reluctant to help. Columbus knew that a lunar eclipse (25) occur on 29 February, however. So, the day before, he warned local leaders that the moon would disappear (26) they helped him. They remained sceptical. But when the moon slowly started to change colour, they became (27) frightened that they started to bring food.

For questions 28–37, 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).

In the exam you write your answers IN CAPITAL LETTERS on a separate answer sheet.

Example:

0	R	E	S	E	A	R	C	H	E	R	S
---	---	---	---	---	---	---	---	---	---	---	---

A real test of manhood

- (0) at the University of California have a tip for any single **SEARCH**
men out there: if you want to get lucky with the ladies, a pair of rubber
gloves may be a good (28) **INVEST**
- The (29) of a recent study indicate that women find men who **FIND**
are both willing and able to lend a hand with the housework more
- (30) Although this will cause some raised eyebrows amongst **ATTRACT**
more traditionalist commentators, to my mind it is a (31) of **STATE**
the blindingly obvious.
- Take the example of my grandfather; a hospital (32) , war **SURGERY**
hero and competitive sailor, who was also a dab hand at needlework.
- As a child, I used to watch his enormous fingers flashing away at
a (33) intricate piece of sewing and think him the absolute **PARTICULAR**
model of a manly man: someone who found a quiet (34) in the **SATISFY**
patient execution of (35) tasks, to a high degree of perfection. **PRACTICE**
- For me, the real mystery is why so many men allow themselves to
exist in a state of humiliating domestic (36) for so long. **COMPETENT**
- Take, for example, all those young men who once installed in their
own flats, take the washing home to their mums each week. Haven't
they failed in the first (37) test of manhood – that of learning **ESSENCE**
to fend for oneself outside the nest?

For questions 38–42, think of **one** word only which can be used appropriately in all three sentences. Here is an example (0).

Example:

- 0 I was on the of booking my flight when my boss said that I might have to change my holiday dates.

As the meeting drew to a close, the chairperson moved on to the final on the agenda.

Theo couldn't see the of getting to the airport too early, as the check-in desk only opened one hour before the flight departed.

The three gaps can each be filled with the word 'point', so you write:

Example:

0	P	O	I	N	T						
---	---	---	---	---	---	--	--	--	--	--	--

In the exam you write only the missing word IN CAPITAL LETTERS on a separate answer sheet.

- 38 The idea of spending a year travelling before going to university has really off in recent years.

Although she's only an amateur artist, Chloe has always her work very seriously.

A new manager has over the running of the club where we go dancing at the weekend.

- 39 After four world tours in three years, the singer has decided to take a well-earned from travelling.

After buying gifts for all her family, the lottery winner decided to donate the of her winnings to charity.

The runner was advised to give her injured knee a thorough before beginning her training programme again.

40 Darren's got a very mind, and always knows when people are trying to get the better of him.

Be careful not to go too fast as you cycle down the hill because there's a bend at the bottom.

There's been a rise in the number of burglaries in this area; I think we'll have to get an alarm installed.

41 If you're like me, you'll always your favourite chocolates in the box till last.

This new gadget will me from having to chop up the vegetables by hand.

I had hoped to up enough to buy a new motorcycle, but it's hard when you really enjoy going shopping!

42 The buses to the village only on weekdays, which means that villagers without cars are stranded at the weekend.

All rivers, we are told, eventually into the sea.

If you into Clive at the market, could you ask him to return that CD I lent him last week.

For questions 43–50, 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 Chloe would only eat a pizza if she could have a mushroom topping.

ON

Chloe a mushroom topping when she ate a pizza.

The gap can be filled with the words 'insisted on having', so you write:

0

INSISTED ON HAVING

In the exam you write only the missing words IN CAPITAL LETTERS on a separate answer sheet.

- 43 Repairing that old computer is pointless in my view.

POINT

I can that old computer being repaired.

- 44 'The company benefits from looking after its customers,' said the chairman.

INTERESTS

According to the chairman, it is to look after its customers.

- 45 Jack went to the doctor who said he had chicken pox.

SUFFERING

Jack went to the doctor who chicken pox.

- 46 The ban on parking in the city centre is probably going to be very unpopular.

LIKELY

It ban in the city centre will be a very unpopular move.

47 The police acted quickly and prevented a fight between rival groups developing.

PART

Quick the police prevented a fight between rival groups developing.

48 We missed the train because we arrived at the station late.

BY

The train we arrived at the station.

49 You may not have noticed, but Sally is wearing an engagement ring.

ESCAPED

It but Sally is wearing an engagement ring.

50 The final pages were missing from the book, so I never found out who the murderer was.

NOT

If the final pages of the book have found out who the murderer was.

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 an interview with a young actor.

1 Looking back, Sean admits that as a teenage TV star he was

- A too immature to make the right decisions.
B dissatisfied with the work he was doing.
C foolish to give up a well-paid acting job.

 1

2 What does Sean suggest about his current acting work?

- A He's very selective in the roles he accepts.
B He's still playing some stereotypical roles.
C He's fortunate to be offered such a variety of roles.

 2**Extract Two**

You hear two radio editors talking about their work.

3 What do they agree about editing what a person has said.

- A Your first priority is accuracy.
B It's important to include some imperfections.
C You shouldn't get too close to the person concerned.

 3

4 What does the man suggest about the woman's voice?

- A It has changed in quality over the years.
B It is still not an ideal one for radio work.
C It would be quite acceptable on radio now.

 4

Extract Three

You hear part of a discussion about Africa.

5 What does the man do for a living?

- A He writes.
- B He organises trips.
- C He works for a charity.

	5
--	---

6 What does he say about development projects in Africa?

- A He saw little evidence of their effects.
- B He acknowledges that they play an important role.
- C He accepts that local projects need international support.

	6
--	---

You will hear part of a radio programme in which the presenter, Stella Faulds, is talking about why some people seem to be naturally clumsy. For questions 7–14, complete the sentences.

Clumsiness

Stella sees no connection between being clumsy and

7

or other abilities in life.

The book where Stella read a description of a clumsy person was a

8

Stella's relative, John, is described as regularly falling into

and

9

Stella is often complemented on her

and

10

in certain skills.

Stella admits to feeling

11

when her brother, Adam, plays tennis well.

Adam has a family reputation for having what they call

12

Stella describes how Adam recently got a

13

caught in an escalator.

Stella wonders if a lack of

14

could explain her clumsiness.

You will hear part of an interview with a woman called Barbara Darby, who works as a casting director in the film industry. For questions 15–20, choose the answer (A, B, C or D) which fits best according to what you hear.

- 15 According to Barbara, a casting director needs above all
- A to learn from experience.
 - B to be a good communicator.
 - C to have a relevant qualification.
 - D to have a natural feel for the job.
- 16 Barbara says that she looks for actors who
- A can play a variety of roles.
 - B complement each other.
 - C accept her way of working.
 - D think deeply about a part.
- 17 At which stage in the casting process does Barbara meet the actors?
- A before she goes to see them performing live
 - B once the director has approved them
 - C before a final short list is drawn up
 - D as soon as a final selection is made
- 18 What led Barbara to become a casting director?
- A She was doing similar work in the theatre.
 - B She realised she had the skills needed.
 - C It was recommended by a colleague.
 - D It had always been her ambition.
- 19 Barbara explains that what motivates her now is a need for
- A personal satisfaction.
 - B professional recognition.
 - C a glamorous lifestyle.
 - D financial security.
- 20 What made Barbara give up her job for a while?
- A She'd become tired of travelling.
 - B She was ready to try something new.
 - C She felt she'd been put under too much pressure.
 - D She found that she was no longer as committed to it.

You will hear five short extracts in which various people are talking about vehicles they own.

TASK ONE

For questions 21–25, choose from the list (A–H) each speaker's occupation.

- | | | | |
|---|---------------------|----------------------|-----------|
| A | businessperson | | |
| B | doctor | <input type="text"/> | 21 |
| C | lawyer | <input type="text"/> | 22 |
| D | musician | <input type="text"/> | 23 |
| E | politician | <input type="text"/> | 24 |
| F | professional driver | <input type="text"/> | 25 |
| G | salesperson | | |
| H | social worker | | |

TASK TWO

For questions 26–30, choose from the list (A–H) what each speaker says about their vehicle.

While you listen you must complete both tasks.

- | | | | | |
|---|---|-----------|----------------------|-----------|
| A | It allows me to live by my principles. | Speaker 1 | <input type="text"/> | 26 |
| B | It's a way of impressing my clients. | Speaker 2 | <input type="text"/> | 27 |
| C | It began as an economic alternative. | Speaker 3 | <input type="text"/> | 28 |
| D | It's made to my personal design. | Speaker 4 | <input type="text"/> | 29 |
| E | It's part of a family tradition. | Speaker 5 | <input type="text"/> | 30 |
| F | It reflects my own love of speed. | | | |
| G | It was a response to a frustrating situation. | | | |
| H | It suits my feelings of nostalgia. | | | |

CAE 5 – Speaking (15 minutes)**PART 1** (3 minutes)

The interlocutor will ask you a few questions about yourself and what you think about different things. For example, the interlocutor may ask you about your

- area of work or study
- general interests
- plans and ambitions for the future
- experiences of travel
- daily life and routines

PART 2 (3–4 minutes)**People and animals**

Turn to pictures 1–3 on page 161. They show people and animals.

Candidate A, compare two of the pictures, and say in what way you think the animals might be important for the people, and how the people might be feeling.

Candidate B, which person do you think will have the longest relationship with the animals?

People travelling

Turn to pictures 1–3 on page 162. They show people travelling.

Candidate B, compare two of the pictures and say why the people might have chosen to travel in this way, and why their journey might be important to them.

Candidate A, who do you think will remember their journey the longest?

PART 3 (4 minutes)**Governments spending money**

Turn to the pictures on page 163, which show ways in which governments spend a lot of money. First, talk to each other about why it is important for governments to spend money in these different ways. Then decide in which way it is most important for governments to spend the money.

PART 4 (4 minutes)

Answer these questions.

- 1 Who do you think should regulate the way governments spend money?
- 2 Which is more important for governments to support financially – sport or art?
- 3 How can people be persuaded to use public transport more?
- 4 Can an individual really make a difference when it comes to the environment?
- 5 How important is it for governments to provide green spaces in cities?
- 6 What makes a place pleasant to live in?

You are going to read three extracts which are all concerned in some way with electronics. For questions 1–6, choose the answer (A, B, C or D) which you think fits best according to the text.

It's Only a Game

Labelling someone a 'video-gamer' conjures up images of obsessed teenagers sitting in darkened rooms, faces illuminated only by the glow of displays, and young enough for repetitive strain injury to heal quickly. Yet despite there being a grain of truth in it, the stereotype belongs to a bygone age. The fact is that video games are no longer the exclusive domain of the young male population. Young females are playing in growing numbers, but so too are adults.

More mature adults who've left behind the 18–34 age bracket so cherished by conventional games marketers, are often simply early gamers who have grown up. They want to keep on playing, but have evolved beyond first-person shooter games such as *Doom* and its descendants. 'Fun shouldn't be difficult,' says George Harrison, Nintendo's senior vice president of marketing and corporate communications. 'People are looking for 15 minutes of diversion, often with their family.' It's this realisation that has the veteran video-game firm rethinking both its hardware and software offerings.

- 1 In the first paragraph, the writer suggests that the stereotype of the 'video-gamer'
- A was to a certain extent accurate.
 - B harmed the image of the games.
 - C was always damaging to teenagers.
 - D became outdated almost immediately.
- 2 In the second paragraph, the writer is
- A criticising certain attitudes.
 - B predicting long-term trends.
 - C reporting a change of policy.
 - D justifying a continued interest.

Peter Molyneux: Computer Games Creator

A lot of the time I don't know where my ideas come from. It's not as if I see a picture gradually forming – it's like 'ping', a picture is suddenly there, and it can make you feel slightly out of control of the process. It can be quite disturbing sometimes. But I find the computer game an incredibly creative medium. It brings together so many different disciplines that you would think are totally incompatible: there's the logic of programming, mathematics and physics, mixed with entertainment, storytelling, narrative, excitement and the emotions you feel when you are playing a game. I have a vast number of little notebooks for work, full of scribbles and some text, although I'm not in any way artistic – I can't draw or sketch – and being dyslexic, I find communicating via a written medium very difficult.

The big picture ideas are easy. The devil is in the detail. The real challenge always comes about six months down the line when you have to design all the minutiae of the game. You have to consider things like how many pieces of information players can take before they'll get confused and frustrated.

I really believe the only difference between a creative person and the non-creative person is that creative people tend not to have a little voice in their head saying, 'That's not going to work, that's a *stupid* idea.' People who are very creative just have a ridiculous amount of confidence. I don't believe they are geniuses. If you look at any children when they're playing, they are making up scenarios and fighting battles of good and evil – huge epic stories with just a couple of sticks, a ball and a sandpit. I just think creative people tend not to lose that. They tend not to get that adult voice.

- 3 What does Peter find hardest when designing a new computer game?
- A coming up with original ideas
 - B combining skills from different disciplines
 - C working out exactly how it will work in practice
 - D explaining his ideas to others involved in the process
- 4 In the third paragraph, Peter is suggesting that creative people
- A rely greatly on common sense.
 - B look to traditional tales for inspiration.
 - C are in danger of becoming over-confident.
 - D have a streak of brilliance that can't be explained.

REVIEW OF A VIDEO GAME

SAM & MAX (PC)

By 'Christovsky'

FUN: ★★★★★

Sam and Max's long-awaited return to the adventure game format is a refreshing and thoroughly enjoyable affair. The change to 3D graphics is remarkably successful, as is the implementation of a simplified point-and-click system that shaves off all the superfluous options and puts an end to the tedious keyboard/joypad control of the 2D games. Add to this a catchy score of jazzy musical numbers to add

atmosphere to the locations and you've got a game that looks, feels and sounds utterly fantastic.

Each episode has perhaps 2–3 hours' worth of playing time in it, and feels like a quick gaming fix rather than something more substantial (much like comparing TV episodes to a film, in fact). Extended play, however, in the form of secret or optional jokes and things to do, can prolong each episode's lifetime significantly. The format allows the introduction of several very funny and well-designed secondary characters who achieve a good involvement in the plot, but each of the new locations (which are, nevertheless, equally entertaining and original)

is available for one episode only, so puzzles cannot cross over between them as they would in a larger, full-length game. This unfortunately makes the puzzles feel less intricate and less challenging than veterans will have come to expect, although they are just as zany and still require some lateral thinking.

The humour is almost spot-on. Sam's deadpan and Max's craziness bounce off each other brilliantly, although it's a pity that Max seems to get the majority of the punchlines. Still, these exchanges, mixed with some highly original characters, places and scenarios, make for a truly hilarious game.

5 The reviewer says that the game is like a TV programme because of

- A the way it is organised.
- B the overall look and feel.
- C the strength of the characterisation.
- D the players' level of involvement in the plot.

6 What aspect of the game does the reviewer criticise?

- A the choice of locations
- B the predictable use of humour
- C the undemanding level of the puzzles
- D the large number of unnecessary options.

You are going to read an extract from a newspaper article about a novelist. Six paragraphs have been removed from the extract. Choose from the paragraphs A–G the one which fits each gap (7–12). There is one extra paragraph which you do not need to use.

Life choices

Would you give up a dull but secure job to fulfil your real ambition? Susannah Bates did.

We last interviewed Susannah Bates five years ago, just after the publication of her second novel in little more than twelve months. And then it went a bit quiet. Her third tale is now out – so why the long gap? Well, we need to rewind to January six years ago. In that month, Susannah rekindled a romance with a former boyfriend from her days at university. Her first book, *Charmed Lives*, was out not long after – and pretty quickly it seemed life was imitating art.

7

The sequel, also featuring a city lawyer, was by this time pretty much done and dusted and would appear on the bookshelves the following spring. 'I'd already done a bit of work on the next one, but not a huge amount. But when I did get down to working on it, it didn't come as easily as the others. They came out quite quickly, and then there's been this gap.'

8

The successful publication of three novels, with one to

come as part of her current publishing deal, certainly vindicates her decision to turn her back on the law after two years at law school, and a year working in London. Wisdom is about realising what works for you, and she hasn't looked back.

9

'What's more, when I was trying to get published and taken on by an agent, I was treated more seriously because I was a lawyer; I suspect because it shows you can put your head down and do hard work. But I eventually decided I just wasn't temperamentally suited to it. I came to specialise in banking law. They didn't ever say you had to be that good with numbers, but I think it would've helped!' she laughs.

10

'Those who stay in the industry do it because they love that side of it. They get a real buzz and think "This deal's worth eight million" or "The deal we're working on is going to be on the front pages of the business section."

For me, it could have been eight dollars. Eight million? It wasn't that big an issue. It didn't give me the same thrill.'

11

'I never thought writing was a realistic option, especially my sort of writing, because so many people fail at it. Maybe it's my upbringing, but I really felt it was important, leaving university, to earn money, and I didn't see how I could ever do that by writing. I think that was the real explanation, and I wanted to be independent. I also thought that whatever I did, I'd put my head down and come to enjoy it; I didn't realise I'd find the law quite so dry!'

12

But that's all in the past. Thoughts for the future centre on a fourth novel. There's no title as yet, but there are many thoughts swirling and settling in Susannah's mind.

- A** 'I was incredibly naive to think that initial feeling would change, and I took a while to realise I was hitting my head against a brick wall. Maybe it was because there's a part of me that likes ticking boxes and jumping through hoops and getting approval, and there's a lot of that in the law.'
- B** It featured a successful high-flying young lawyer who has everything except a life outside the office – until she meets her beau. Susannah was a lawyer who gave up the law in order to write, and who then met hers. They got engaged as spring turned into summer, and before the end of the year, were married.
- C** 'It's as if I suddenly saw the light,' she says. 'I've got a friend from that time and I hate to think what he's earning compared to what I'm earning! But I don't really regret giving it up. I don't regret having done it, either; I think it's a really great grounding, knowing what it is to be a professional, and I've used aspects of that in my writing.'
- D** 'My mother's quite realistic about decisions and I remember her saying when I was wondering whether to go through with it: "Write a short story, send it to a magazine, see how it gets on."'
- E** To an outsider, therefore, it seems a bit surprising that Susannah joined the profession in the first place. As an English student at university, she co-wrote a couple of plays performed at a national festival; one was nominated for an award. So why didn't she follow a literary star?
- F** That department appealed because she liked the amusing people there. 'You could have fun flicking elastic bands at everyone or sending a fake email from someone else's computer, but at the end of the day you had to go back to your desk and look at those rows of figures,' she smiles.
- G** 'When I'm working on a novel, I need to shut myself away. It's quite a sad, lonely activity,' she laughs. 'But when life's looking up and you're busy and have someone around, you're very easily distracted. It took a long time to find my rhythm again.'

You are going to read a newspaper article. For questions 13–19, choose the answer (A, B, C or D) which you think fits best according to the text.

All the world's her stage

The concept of the Renaissance man or woman, someone who has acquired success or proficiency in several fields, holds a deep appeal in our multitasking present. This, after all, is the age of the juggler. Given the limitless opportunities available in our complex society, the notion of pursuing just one career seems a bit pedestrian. Antonia Campbell Hughes, currently starring on the Dublin stage in the play *Roberto Zucco*, appears to be the consummate Renaissance woman. Into her short career she has crammed stints as a fashion designer (flogging frocks both under her own name and as part of a diffusion line for the retail chain *Topshop*), a Paris catwalk model and a star of the big and small screens.

The industries in which Campbell Hughes chooses to work may seem disparate, but they have one trait in common: glamour. She may, perhaps, be a member of the slasher brigade: an actress-slash-model-slash-designer who is eager for fame and happy to pursue any route to its attainment. The key distinction between the Renaissance woman and the slasher is devotion to one's pursuits. So is Antonia dilettante or devotee?

The woman herself insists that her careers have flowed organically from each other. 'People never really see the connection between fashion and drama, but I think there's a huge connection. I saw fashion as creating a scene and a setting and characters, building the entire cast

effectively. All my collections were always about creating a mood and an atmosphere and a character. Fashion seemed the most direct avenue. I never understood how people who are creative are satisfied with one outlet, one medium. I always did all kinds of things. In Paris, we didn't have enough money to do catwalk shows, so we'd take gallery spaces and set up a soiree-type thing. You put the various pieces on mannequins and have installation videos and all that kind of vibe. I'd do favours for friends as well and act in their videos.'

Antonia was born in Derry, in the west of Ireland, but her parents left the country when she was two, and she grew up in Switzerland and the US. She moved to Dublin in her mid-teens but didn't find the school syllabus particularly absorbing. 'I didn't go much. I was very much a rebellious teen, and I wanted to sing in bands and travel the world and be away from my normal environment. I thought art school was the best avenue, so I went to New York for a bit and got into fashion.'

Her move into acting was almost accidental. 'A man called John McGuire stopped me on the street and asked me to do a music video, some little kind of ambient trip-hop thing,' she says. 'That made me quite uncertain as to which avenue I was going down. From there I very much fell into television, into comedy. I just went for an audition and got a part in Jack Dee's sitcom *Lead Balloon*; I never had a hankering to do British TV and didn't know much about the show. But I think the comedy field in British television is quite strong, and I really respect Jack's work and it's such a lovely programme to work

on. It's very scripted, but the writers are open to suggestion. If things crop up on the day, they're very much incorporated, which is a lovely way to work.'

In person, Antonia comes across as charmingly childlike, continually fidgeting and changing conversational tack mid-sentence. This impression is compounded by her elfin appearance – few might guess she has been on the planet for a quarter-century. She's happy to play up this image, and has been known to spend parties sitting under tables, affecting a girlish blitheness. This insouciance, contrived or otherwise, does not prevent her from worrying about being type-cast as a comic artist. 'I wanted to do this play because it's a completely different approach from comedy.'

Everyone has a friend who can't decide what to do with their life. While many twenty-somethings trek through Southeast Asia in search of meaning, Antonia, following her nomadic childhood, is seemingly keen to travel in other ways. Even when describing her current passion, her mind is never far from her next move. 'I'm very much obsessed with what I'm doing at the moment,' she says. 'That's the beauty of acting: you're working on a different, completely diverse project every given month. I'm quite interested in writing also, but I'd like to do more theatre before I start writing plays.' Antonia Campbell Hughes' career has been flamboyant and convoluted, and she has a taste for the bizarre and grotesque. Her future career, we can only assume, will follow paths as engagingly meandering as those that have brought her to the Dublin stage.

line 30

line 117

- 13 In the first paragraph, the writer suggests that
- A it may be unwise to try out too many different careers.
 - B people who are very focussed on one career may appear dull.
 - C to succeed in life you need to learn a range of complex skills.
 - D a wide range of work experience is good training for an actress.
- 14 The writer uses the term 'slasher brigade' (line 30)
- A to suggest how acting and fashion have a lot in common.
 - B to emphasise how versatile people like Antonia have to be.
 - C to show where he thinks Antonia's true motivation comes from.
 - D to describe people who may lack Antonia's level of commitment.
- 15 When talking about her work as a fashion designer, Antonia is explaining
- A how financial necessity led her to seek acting work.
 - B why it was impossible to get her designs noticed.
 - C how she approached the creation of a collection.
 - D why she found the profession unsatisfying.
- 16 How did Antonia feel whilst at school in Dublin?
- A unsure about the type of education she needed
 - B unstimulated by what she was expected to study
 - C unsettled by her educational experiences elsewhere
 - D disappointed by the way creative subjects were taught
- 17 What does Antonia say about her decision to do television work in Britain?
- A She was attracted to it by the opportunities to improvise.
 - B She liked the fact that the actors also write the scripts.
 - C It was the kind of thing she had always wanted to try.
 - D It was something that she got into almost by chance.
- 18 What does the phrase 'This insouciance' (line 117) refer to?
- A Antonia's apparently carefree attitude
 - B Antonia's professional reputation
 - C Antonia's physical appearance
 - D Antonia's way of speaking
- 19 In the final paragraph, we learn that Antonia
- A plans to travel before taking on more work.
 - B has finally settled into a career that suits her.
 - C feels ready to move on to a completely new creative activity.
 - D gets pleasure from the variety offered by her current occupation.

You are going to read an article about the adventure sport known as canyoning. For questions 20–34, choose from the sections (A–E). The sections may be chosen more than once.

Which section mentions ...

- | | | |
|--|-----------|----------------------|
| a variant of the sport that is less challenging? | 20 | <input type="text"/> |
| a way of mastering the basic skills required by the sport? | 21 | <input type="text"/> |
| an example of why the sport demands both courage and determination? | 22 | <input type="text"/> |
| artificial aids that have been introduced for the benefit of participants? | 23 | <input type="text"/> |
| climatic conditions affecting the availability of venues for the sport? | 24 | <input type="text"/> |
| growing awareness of the sport in certain places? | 25 | <input type="text"/> |
| how some of the best locations for the sport were discovered? | 26 | <input type="text"/> |
| a specially adapted piece of gear that is available for participants? | 27 | <input type="text"/> |
| the type of people who pioneered the sport? | 28 | <input type="text"/> |
| the reasons why certain types of people are attracted to the sport? | 29 | <input type="text"/> |
| | 30 | <input type="text"/> |
| the type of people for whom the sport would be unsuitable? | 31 | <input type="text"/> |
| | 32 | <input type="text"/> |
| the aim of each canyoning expedition? | 33 | <input type="text"/> |
| professional guidance in obtaining the most appropriate equipment? | 34 | <input type="text"/> |

GORGE YOURSELF

A

After a long, hard week crunching numbers, writing up reports, doing assignments or whatever it is you do, don't you sometimes feel like chucking yourself off a cliff? Well, you're not alone. There's even a name for people with such impulses: they're called canyoneers. Canyoning, which was established as a sport around 15 years ago by a few fearless thrill-seekers in France and Spain, is being adopted as the latest way for stressed-out high achievers to purge themselves of the pressures of work or study – for the simple reason that nothing clears the mind better than the prospect of leaping off the side of a gorge into a pool of limpid, mountain-fresh water which can be as much as 20 metres beneath your feet. There is, however, more to canyoning than that: it's a true adventure sport that regularly embraces the disciplines of hiking, climbing, abseiling and swimming, and it's certainly not for the faint of heart or weak of limb.

B

A typical canyoneers outfit costs around £1,250 and comprises a high-quality wet suit, neoprene socks and gloves, a safety helmet fitted with a waterproof headlight and a perforated canyoning backpack designed to let out all the weighty water that accumulates on the way down. You'll also need a decent first aid kit (just in case) and top-notch climbing equipment including ropes and a harness, and last but not least, a few equally adventurous friends. Because if there's one thing canyoning isn't, it's a sport for the lone wolf. Although it's difficult to define precisely, canyoning basically involves making your way to the top of an extremely long and high gorge and then traversing your way down to the bottom by the best means possible – which usually involves a combination of abseiling, climbing, jumping, sliding and swimming. One thing it always requires, however, is commitment – because once you're halfway down a creek it's often far more difficult to turn back and try to reach the safety of flat terrain than it is to keep on going. Even though going on might involve an abseil down a sheer rock face or a seemingly interminable creep around a ledge barely 15 centimetres wide.

C

In the early days it was very much a voyage of discovery, with pioneering canyoneers seeking out interesting looking gorges and simply going for it to see if there was a navigable route from top to bottom. Since then, however, many of those gorges have been opened up by professional guides who have established safer, but still exciting, routes and have also equipped the rocks with climbing bolts, hooks and rings to which visiting canyoneers can rope up. Typical of the type of people who are becoming hooked on the sport is Christine Pasquier, who works in the luxury goods industry. 'When I started about fifteen years ago it didn't have a name and it wasn't regarded as a sport,' she says. 'It just involved people walking through fairly shallow canyons, usually without any protective clothing. About eight years ago, however, it really began to develop, particularly in France and Spain, where everyone now recognises the word "canyoning".'

D

Pierre-Yves Commanay, the UK operations director for a leading IT consultancy, agrees that it's a thrilling thing for people weighed down by responsibilities to do: 'Having something to do at weekends and during vacations that requires total focus is a great way of clearing your head,' he says. 'In Europe, canyoning is largely a spring and early summer activity because many of the canyons in southern France and Spain have dried out later on. However, there are established canyoning centres as far afield as Madagascar and Guadeloupe, so it can be quite wide-ranging, depending on what you enjoy. You can use canyoning as a reason to have a weekend away or as a way of seeing the world.'

E

If the thought of spending an entire day getting exhausted and soaking wet and frightening yourself silly appeals, the first step into canyoning is to get some expert training. Firms such as *Espace Evasion* will not only guide you through some of Europe's most breathtakingly beautiful canyons, they'll also provide you with all the gear, and teach you all the essential roping, abseiling and descent techniques to get you started. If you're UK-based, however, there are various organisations that offer the opportunity to have a go at canyoning and a similar activity called gorge walking, which is a drier version of canyoning. In neither case will the experience be as dramatic or thrilling as you will find at a location such as Sierra de Guara in Spain, but at least you'll have a chance to discover that canyoning is not for you – or, more likely, that you think it's simply gorgeous.

You **must** answer this question. Write your answer in **180–220** words in an appropriate style.

- 1 It is a tradition at the college where you study English to hold an end of year activity for all the students. The principal of the college has sent round an email asking students to write a proposal for this year's activity, in which they should explain why last year's activities were less successful, suggest new activities for this year and provide reasons for their recommendations.

Using the extract from the principal's email and the advertisements for different activities on which you have made some notes, write your proposal.

Last year's activity was less successful than usual because it was held in the afternoon, did not include food and there was only one activity provided which not everyone enjoyed. Although the budget cannot be increased, I want this year's activity to be much more successful, and hope for some original proposals!

Outdoor park!

- ✓ **Barbecue**
- ✓ **Evening disco**
- ✓ **Swimming pool**
- ✓ **Bowling lanes**
- Group discounts!**

excellent variety

hate jazz!

discounts?

better than disco

River cruise

Jazz and good food on board!
Eat with friends and enjoy thrilling music.

Dance the night away at Astra's nightclub.

Snacks provided, open until 3.
Live music.

Write your **proposal** for the principal.

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 In class, you have been discussing ways in which tourism can have positive and negative effects on a town or country. Your teacher has asked you to write an essay based on your discussions, called 'Tourism – it's always a good thing'. Your essay should include the economy, environment and transport.

Write your **essay**.

- 3 You see this advertisement in an international travel magazine.

**TRAVEL
BROADENS
THE
MIND!**

We are running a competition for people to win a trip to a country of their choice. Tell us what country you would like to visit, explaining what you would do there and how you think you would benefit from the experience.

Write your **competition entry**.

- 4 A friend of yours has applied for a job as a sports organiser at a hotel in a busy resort which attracts large numbers of English-speaking guests. The manager of the hotel has asked you to write a reference for your friend, and has asked you to mention your friend's personal qualities, skills and experience, and any other information that would support their application.

Write your **reference**.

For questions 1–12, 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).

In the exam you mark your answers on a separate answer sheet.

Example:

0 A amount B quantity C volume D extent

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

A question of safety

Life involves a certain (0) of risk, or at least it did. These days, however, governments seem to have become (1) with the idea of protecting us from it. As a result, what we actually risk most is not being allowed to live at all.

(2) , take a recent edict which emerged from the British government's health and safety department. It would be amusing if it wasn't so serious. Circus artistes performing on tightropes or the flying trapeze are being (3) to wear the type of hard hats more usually (4) with the construction industry. Under a relatively new law (5) as the 'temporary work at heights directive', such a hat must be worn for any working activity taking (6) above the height of an 'average stepladder'. Now you might think that sounds (7) reasonable, but the absurd thing is that the rule is being (8) to circus performers as well.

The first to be hit by this rule were baffled members of the Moscow State Circus, who were touring England at the time. Used to flying through the air without even the (9) of a safety net, they (10) that trapeze artistes often break arms and legs, but (11) heads. This simple fact was apparently (12)..... on the bureaucrats at the government department, however, who insisted that the rule be followed.

- | | | | | |
|----|------------------|----------------|---------------|---------------|
| 0 | A amount | B quantity | C volume | D extent |
| 1 | A prone | B obsessed | C addicted | D devoted |
| 2 | A In other words | B Such as | C What's more | D For example |
| 3 | A proposed | B challenged | C required | D demanded |
| 4 | A regarded | B associated | C recognised | D concerned |
| 5 | A referred | B called | C entitled | D known |
| 6 | A place | B forth | C part | D ahead |
| 7 | A fairly | B duly | C widely | D closely |
| 8 | A presided | B enforced | C directed | D applied |
| 9 | A profit | B benefit | C remedy | D welfare |
| 10 | A pointed out | B came forward | C put across | D cleared up |
| 11 | A barely | B merely | C rarely | D unusually |
| 12 | A passed | B lost | C missed | D left |

Part 2

For questions 13–27, 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).

In the exam you write your answers IN CAPITAL LETTERS on a separate answer sheet.

Example:

0

N

O

The hamster's body clock

Hamsters have (0) need for alarm clocks. In the strange world of circadian rhythms – the twenty-four-hour cycle (13) governs almost every biological process in every living thing, (14) body temperature to digestion to sleeping and waking – the hamster is (15) equivalent of the Swiss watch. (16) to Professor Michael Antle from the University of Calgary's Department of Psychology, you can predict to within a minute (17) a hamster is going to wake up. Humans, however, are more (18) a cheap supermarket wall-clock, since their sleeping patterns are less reliable.

Professor Antle is studying the group of 20,000 cells in the brain that (19) up the circadian clock. He's hoping to explain something astonishing that's happening to his hamsters. (20) turning on their light for fifteen minutes in the middle of the night, he can make them wake up an hour earlier the next day. But if instead he gives them a new drug that he's experimenting (21), they're (22) and about eight hours early. They will still need their usual fourteen hours' sleep, but their biological clocks appear to (23) been set back. When he saw the effect initially in his laboratory, Antle was shocked at (24) big it was. An eight-hour adjustment is something useful – it means that a hamster could be transported from its home in Canada (25) the way to London without suffering from jetlag. If it could do (26) for people, Antle really would be (27) to something.

Part 3

For questions 28–37, 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).

In the exam you write your answers IN CAPITAL LETTERS on a separate answer sheet.

Example:

0

P

R

O

U

D

Intrepid Travel

- Intrepid Travel has recently been the (0) winner of two major awards in the travel industry. Both awards relate to the company's (28) to what is known as 'responsible tourism', and have the support of, amongst others, *Geographical Magazine*, the periodical produced by Britain's Royal Geographical Society. Intrepid Travel is (29) a tour operator which aims to provide its clients with holidays that take them off the (30) track in small groups, whilst at the same time allowing them the (31) and freedom to really gain first-hand experience of local cultures. The company divides trips into two categories. The Active Range aims to combine physical challenge with cultural (32) , whereas the Comfort Range puts the emphasis more on a combination of travel to unusual destinations and some of life's small (33)
- In other words, you have a (34) of Intrepid adventure to suit both your budget and your preferred level of comfort. For example, you might find a trek in Peru more to your taste than, say, a feast in Morocco; or maybe an African safari is more likely to meet your (35) Intrepid clients get the chance to see some of the world's most (36) places, engage with real cultures and have some (37) real-life experiences along the way.
- PRIDE**
COMMIT
ESSENCE
BEAT
FLEXIBLE
INTERACT
PLEASE
CHOOSE
REQUIRE
AMAZE
FORGET

Part 4

For questions 38–42, think of **one** word only which can be used appropriately in all three sentences. Here is an example (0).

Example:

- 0 I was on the of booking my flight when my boss said that I might have to change my holiday dates.

As the meeting drew to a close, the chairperson moved on to the final on the agenda.

Theo couldn't see the of getting to the airport too early, as the check-in desk only opened one hour before the flight departed.

The three gaps can each be filled with the word 'point', so you write:

Example:

0	P	O	I	N	T						
---	---	---	---	---	---	--	--	--	--	--	--

In the exam you write only the missing word IN CAPITAL LETTERS on a separate answer sheet.

- 38 Scientists are close to proving that there is definitely a between diet and certain medical conditions.

Tom's local flight was delayed, so he missed his at the international airport.

The lights in the old car sometimes go out because there is a loose in the electrical circuit.

- 39 Shops originally had sales so that they could their shelves of old stock and make room for new things.

After the barbecue party, Sammy was told to up the mess his friends had left in the garden.

Petra was told to everything out of her bedroom so that it could be used for guests in future.

40 Sue has developed a range of cosmetics designed for people with skin.

The missing laptop is thought to contain highly information about the company's business dealings.

Fred's got a large bandage on his little finger and feels very about it because he thinks it looks silly.

41 Ray promised to back to the student committee on the details of his meeting with the college principal.

Patients should to the Reception Desk immediately on arrival at the hospital.

Most trainee journalists are asked to on local events when they first join the newspaper.

42 Rachel makes friends as she enjoys meeting people and has a very outgoing personality.

The carnival is the most important event in the local calendar.

You can get to the beach by going out the back door of the hotel and following the cliff path.

Part 5

For questions **43–50**, 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 Chloe would only eat a pizza if she could have a mushroom topping.

ON

Chloe a mushroom topping when she ate a pizza.

The gap can be filled with the words 'insisted on having', so you write:

0

INSISTED ON HAVING

In the exam you write only the missing words IN CAPITAL LETTERS on a separate answer sheet.

- 43 I was disappointed to hear that Leo had decided not to play basketball any more.

UP

Leo's decision to as a disappointment to me.

- 44 Brian couldn't explain how the stolen computer got into the boot of his car.

LOSS

Brian how the stolen computer got into the boot of his car.

- 45 The footballer injured his knee, so that was the end of his hopes of a first team place.

PAID

The footballer's knee his hopes of a first team place.

- 46 This film stands a very good chance of winning an award.

HIGHLY

It is win an award.

47 Davina can't even boil an egg and so she certainly couldn't cook a whole meal.

ALONE

Davina can't even boil an egg a whole meal.

48 Kelvin should call in a builder to repair those broken roof tiles.

GET

Kelvin should by a builder.

49 You must never let anyone else use your Identity Card.

SHOULD

Under let anyone else use your Identity Card.

50 I can't deny that I was embarrassed to be given the award.

NO

There's embarrassment at being given the award.

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 radio presenters talking about a new music album.

- 1 They agree that the music on the album
- A is very atmospheric.
 - B is occasionally over-sentimental.
 - C is very sophisticated given the age of the band.

	1
--	---

- 2 The man feels that this type of music
- A is better heard live.
 - B is reminiscent of a film soundtrack.
 - C is best listened to at a certain time of day.

	2
--	---

Extract Two

You hear the beginning of a radio programme about interior design.

- 3 According to the male presenter, a home office should
- A take up as little space as possible.
 - B be both practical and stylish in appearance.
 - C not be located in an area used for relaxation.
- 4 What is Debbie Brewer doing?
- A recommending a useful piece of furniture
 - B reviewing the latest technological innovations
 - C advising on the most effective storage systems

	3
--	---

	4
--	---

Extract Three

You hear part of a travel programme about a destination for a weekend city break.

5 In the woman's opinion, the main advantage of visiting the city is

- A its proximity to an airport.
- B the simplicity of the facilities.
- C the quality of local produce.

	5
--	---

6 What possible disadvantage does the man warn us about?

- A the inadequate nature of the public transport
- B the high incidence of petty crime
- C the complicated street plan

	6
--	---

Part 2

You will hear part of a lecture given by the geographer Wendy Mason, who is talking about Antarctica. For questions 7–14, complete the sentences.

Antarctica

Wendy says that as many as

7 countries have research bases in Antarctica.

Wendy says that some people regard polar research as both overrated and too

8

Antarctica's largest settlement is the US base which most people call 9

Only scientists and their 10 may use flights landing at the US base.

Near the US base, there are some

11 built by twentieth-century explorers.

Most tourists visiting Antarctica go to an area of and 12

A private company built the 13 as well as a camp in the Patriot Hills.

Wendy uses the word

14 to describe the type of tourism that would not pollute Antarctica.

You will hear an interview with a young artist called Lynda Buckland, who is talking about her life and work. For questions 15–20, choose the answer (A, B, C or D) which fits best according to what you hear.

- 15 Lynda says that she chooses to draw river scenes because
- A you find interesting characters there.
 - B the surrounding landscape inspires her.
 - C it's a theme that's instantly recognisable.
 - D she likes their feeling of dynamic activity.
- 16 What is Lynda's attitude towards abstract art?
- A She doesn't want her work to go in that direction.
 - B She regrets not having moved into it earlier.
 - C She wishes she'd had more training in it.
 - D She's looking forward to trying it out.
- 17 Lynda says that she produces her final drawings
- A whilst she's sitting on the waterfront itself.
 - B immediately after seeing the scenes which inspire her.
 - C after combining ideas from different sketches she's done.
 - D on days when she's able to rent space in a studio near the river.
- 18 What was the disadvantage of Lynda's previous workspace?
- A It lacked atmosphere.
 - B It was affected by traffic noise.
 - C It was in an inconvenient location.
 - D It was larger than she actually needed.
- 19 How did Lynda find her new workspace?
- A She met somebody by chance who had a studio to let.
 - B She saw evidence of artistic activity in a nearby building.
 - C She went to see it on the recommendation of a neighbour.
 - D She was invited to join a group of artists working in her area.
- 20 Lynda says that the drawings on show in her forthcoming exhibition
- A took longer to produce than some of her earlier work.
 - B represent a mix of her latest work and older material.
 - C include features that reflect recent changes in her life.
 - D contain signs of how her work will change in the future.

You will hear five short extracts in which people are talking about training courses they have done recently.

TASK ONE

For questions 21–25, choose from the list (A–H) the reason each speaker gives for choosing their particular course.

- A a colleague's recommendation
 B an advertisement
 C a trainer's advice
 D a chance meeting
 E a management suggestion
 F a review on a website
 G a newspaper article
 H a friend's experience

Speaker 1

Speaker 2

Speaker 3

Speaker 4

Speaker 5

TASK TWO

For questions 26–30, choose from the list (A–H) the main thing each person says they have gained from their course.

While you listen you must complete both tasks.

- A greater confidence at work
 B better promotion prospects
 C greater respect in the office
 D a more varied workload
 E more opportunities for travel
 F an improved salary package
 G the chance to work on new projects
 H contacts with useful people

Speaker 1

Speaker 2

Speaker 3

Speaker 4

Speaker 5

CAE 5 – Speaking (15 minutes)**PART 1 (3 minutes)**

The interlocutor will ask you a few questions about yourself and what you think about different things. For example, the interlocutor may ask you about your

- area of work or study
- general interests
- plans and ambitions for the future
- experiences of travel
- daily life and routines

PART 2 (3–4 minutes)**People studying**

Turn to pictures 1–3 on page 164. They show people studying.

Candidate A, compare two of the pictures, and say why you think studying might be important to these people and how easy it is to study in these situations.

Candidate B, who do you think feels that studying is the most important?

People entertaining the public

Turn to pictures 1–3 on page 165. They show people entertaining the public.

Candidate B, compare two of the pictures and say what skills the people might need to be successful in these forms of entertainment and how easy it might be to develop these skills.

Candidate A, which person do you think has the most difficult task in entertaining the public?

PART 3 (4 minutes)**The media**

Turn to the pictures on page 166 which show some ways in which the media plays a part in our lives nowadays. Talk together about the benefits and drawbacks of the different ways in which the media affects our lives. Then decide which one is the least beneficial.

PART 4 (4 minutes)

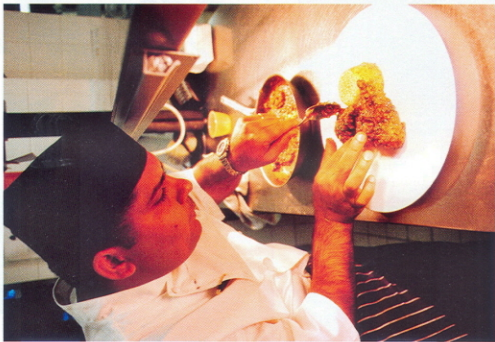
Answer these questions.

- 1 Which is the best way to find out about the news – television, newspapers or the Internet? Why?
- 2 Do advertisements always tell the whole truth about a product? Why/Why not?
- 3 How important is it for families with young children to spend time together?
- 4 Do celebrities take advantage of the media, or does the media take advantage of celebrities?
- 5 Do you think that newspapers concentrate on bad news? Why do they do this?
- 6 What changes do you think might be beneficial in the media we have today?

- Why might the people need the short break from work?
- Is the short break really important to all the people?



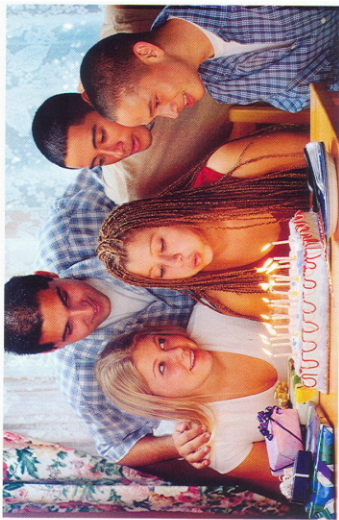
- Why might it be important to do these things carefully?
- What might happen if great care is not taken?



- What impression of college life does each picture give?
- Which aspect of college life is most important for students to know about?



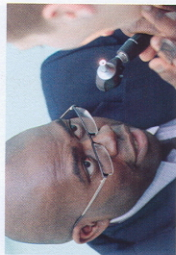
- Why is their celebration so special to them?
- Will they remember the celebration for a long time?



- How easy is it to play music in these situations?
- How important is it for the musicians to practise regularly?



- What special skills do people need to do these different jobs?
- Which job should be the most well-paid?



- Why might the people be taking the photograph at the time?
- How important might it be for them to keep the photograph later on?



- Why might the people have chosen to do this particular sport?
- Might doing the sport regularly be important to them?



- How have these things become so important to people of all ages?
- Which one is really worth spending time and money on?



- What might the people find hard about having to work in these situations?
- What skills might they need to deal with problems that arise?



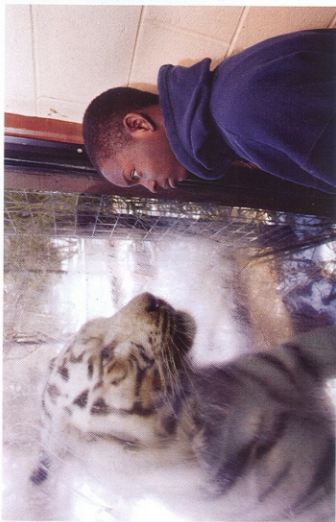
- What might people enjoy about taking part in adventure activities like these?
- How much skill is involved in doing them?



- What are the advantages and disadvantages of these different ideas?
- Which one would solve the greatest number of problems in a city?



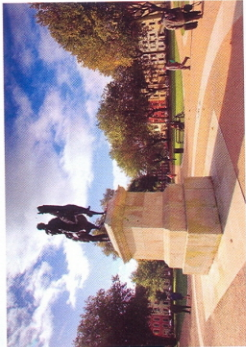
- In what way might the animals be important for the people?
- How might the people be feeling?



- Why might the people have chosen to travel in this way?
- Why might their journey be important to them?



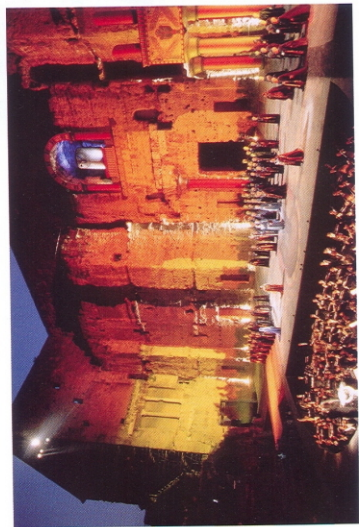
- Why is it important for governments to spend money in these different ways?
- In which way is it most important for governments to spend money?



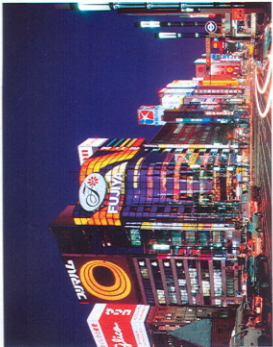
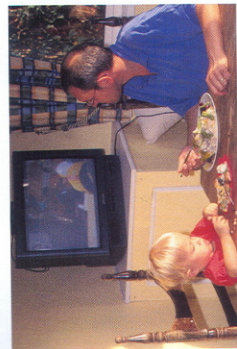
- Why might studying be important to these people?
- How easy is it to study in these situations?



- What skills might the people need to be successful in these forms of entertainment?
- How easy might it be to develop these skills?



- What are the benefits and drawbacks of the different ways in which the media affects our lives?
- Which one is the least beneficial?





Candidate Name

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

Candidate Signature

Examination Title

Centre

Supervisor:

If the candidate is ABSENT or has WITHDRAWN shade here

Centre No.

Candidate No.

Examination
Details

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

SAMPLE

Candidate Answer Sheet

Instructions

Use a PENCIL (B or HB).

Mark ONE letter for each
question.

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



Rub out any answer you
wish to change using an
eraser.

1	A	B	C	D	E	F	G	H
2	A	B	C	D	E	F	G	H
3	A	B	C	D	E	F	G	H
4	A	B	C	D	E	F	G	H
5	A	B	C	D	E	F	G	H
6	A	B	C	D	E	F	G	H
7	A	B	C	D	E	F	G	H
8	A	B	C	D	E	F	G	H
9	A	B	C	D	E	F	G	H
10	A	B	C	D	E	F	G	H
11	A	B	C	D	E	F	G	H
12	A	B	C	D	E	F	G	H
13	A	B	C	D	E	F	G	H
14	A	B	C	D	E	F	G	H
15	A	B	C	D	E	F	G	H
16	A	B	C	D	E	F	G	H
17	A	B	C	D	E	F	G	H
18	A	B	C	D	E	F	G	H
19	A	B	C	D	E	F	G	H
20	A	B	C	D	E	F	G	H

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
31	A	B	C	D	E	F	G	H
32	A	B	C	D	E	F	G	H
33	A	B	C	D	E	F	G	H
34	A	B	C	D	E	F	G	H
35	A	B	C	D	E	F	G	H
36	A	B	C	D	E	F	G	H
37	A	B	C	D	E	F	G	H
38	A	B	C	D	E	F	G	H
39	A	B	C	D	E	F	G	H
40	A	B	C	D	E	F	G	H

Answer Key

Test 1, Paper 1: Reading (page 6)

Part 1

- 1 B: 'who had written a story of commendable detail and balance'
- 2 C: the writer is just giving some examples of responses
- 3 D: 'But consequences hatch slowly, and not always sweetly'
- 4 C: 'luring' means tempting someone to do something with a promise of something
- 5 A: 'If you're under thirty, you probably take it in your stride and, with uttermost cool, give a barely perceptible nod of recognition'
- 6 B: 'it's been an illuminating conversation'

Part 2: On a wing and a woof

- 7 F: link between 'the pair' and the pilot and his dog
- 8 D: link between 'by contrast' and the comments about microlight flying
- 9 B: link between 'paragliding schools' and 'a tandem course'
- 10 A: link between 'jagged ridge' and 'the rocks are vertical'
- 11 E: link between 'one group' and 'they were not all strong ...'
- 12 G: link between 'experience' and 'one nasty moment'

Part 3: The voice of Bart Simpson

- 13 B: 'It's hard to believe, but this forty-six-year-old mother of two, dressed in a sensible green top and blue trousers ...'
- 14 C: 'gawping' is standing with your mouth open in surprise
- 15 B: 'People are like, "So what?"'
- 16 C: 'They're kind of, you know, at the whim of the public, and that must be unerving.'
- 17 D: 'The one-woman show takes the audience through Cartwright's real life as a ten-year-old ... and yogi bear'
- 18 D: 'My purpose was to hook up with this pioneer of the voiceover industry'
- 19 A: 'But the audition piece for Bart was right there, and I'm like, "Whoa, ten years old, underachiever and proud of it!", and I'm going, "Yeah, man – that's the one I wanna do!"'

Part 4: Wildlife encounters

- 20 D: 'We made a small donation and asked to help'
- 21 A: 'I've always been a person who was structured and organized ... I lost my list in Alaska'
- 22 C: 'Costa Rica's popularity as a wildlife venue could be about to take off, and deservedly so'
- 23 B: 'if you've never been on safari before, then travel is straightforward in South Africa'
- 24 A: 'when you realise that it's just you, the guide and that bear, your mouth definitely goes dry'
- 25 B: 'The work's extremely hands-on'
- 26 D: 'you need to enjoy it for the sheer magnificence of the scenery and not feel let down if you don't spot your ultimate prey'
- 27 A: 'And there's no shortage of them; Hallo Bay has one of the world's healthiest populations of coastal browns'
- 28 B: 'There's also an impressive selection of volunteer projects ... I spent four weeks helping'
- 29 C: 'It does require patience; we waited two nights, napping on hard benches'
- 30 D: 'One of the best ways to view both is from the back of an elephant – something that is rather fabulous in itself.'
- 31 A: 'Unlike in other more frequently visited areas, the bears at Hallo Bay don't associate humans with food as nobody's ever fed them, so they pose no risk to people.'
- 32 B: 'parks ... that are malaria-free'
- 33 D: 'All the more special as it was impromptu.'
- 34 B: 'it's perfectly possible to ... and head off on your own.'

Test 1, Paper 2: Writing (page 14)

Part 1

Question 1

Style: Letter, informal language as Carlo is a friend. You should still use clear paragraphs, and use an appropriate greeting and ending.

Content: Include the following points referring to the notes in the diary:

What Carlo wants from the job, including:

- adventure sports – whether he will be able to do them
- improving his English – whether he will be able to
- work experience for his CV – good or not

You should describe some aspects of the job and say whether you would recommend it and give your reasons.

Remember to give final advice on whether the job would be good for him overall. You may also include ideas of your own, but don't write too many words.

Part 2

Question 2

Style: Semi-formal, but with colourful language to interest the reader and persuade them that you should win the competition. Use clear paragraphs, and include a conclusion giving reasons why your entry should win.

Content: You must include:

- who your nominated actor is
- what they have achieved
- reasons why they should be included in the programme

Question 3

Style: Formal or semi-formal, and objective as you are presenting a point of view, with reasons and/or evidence for your teacher. Use clear paragraphs, one for each issue, and include an introduction that leads in to the topic and a conclusion that rounds off the argument and states your point of view.

Content: You should include at least three environmental issues, and suggest ways in which individuals can help with these.

Question 4

Style: Semi-formal moving towards informal as this is a review in a column written by readers of the magazine. The purpose of the review is to tell people about the book, and give your opinion of it. You will need the language of description or narration, and evaluation. Use clear paragraphs – introduction, description, evaluation and conclusion with recommendations.

Content: Remember to:

- describe the book or narrate the story
- give reasons why you did or did not enjoy it
- explain why you would or would not recommend it to others.

Test 1, Paper 3: Use of English (page 17)

Part 1: Whose wave power is it?

- 1 C: The other words can't be used as part of the phrase.
- 2 D: The other words can't be followed by 'as'.
- 3 B: The other words don't complete the fixed expression.
- 4 A: The other words are not followed by an infinitive.
- 5 D: This is a fixed phrase, so the other words do not fit.
- 6 A: Although the meaning of the other words is similar, they do not make a phrasal verb.
- 7 B: Only this can be used in the context to mean 'different areas'.
- 8 C: Only the answer collocates with 'concerns'.
- 9 A: Only the answer is followed by 'of'.
- 10 B: Only the answer is followed by 'in'.
- 11 C: Only 'reach' has the meaning of movement, and does not need a preposition.
- 12 D: Although all the words have a similar meaning, only 'feared' fits the gap.

Part 2: Spacemen's autographs

- 13 become (verb) present perfect with 'since'
 14 who (relative pronoun) introduces a clause
 15 though/if (part of linking expression) used to emphasise that something is true in spite of something else also being true
 16 same (adjective) part of a fixed expression
 17 such (fixed expression) giving an example of something
 18 with (preposition) part of a fixed expression
 19 when (time expression) introduces a clause
 20 whose (possessive pronoun) introduces a clause
 21 on (preposition) completes a fixed expression
 22 over (preposition) part of a phrasal verb
 23 getting (verb) part of a phrasal verb
 24 all (part of a fixed expression)
 25 had (verb) past perfect
 26 managed (verb) past tense
 27 however/though (linker) adding contrasting information

Part 3: The world's oldest perfume

- 28 selection (verb to noun)
 29 unearthed (noun to verb)
 30 reputation (verb to noun)
 31 analysis (verb to noun)
 32 locally (adjective to adverb)
 33 identified (noun to verb)
 34 traditional (noun to adjective)
 35 ground (present to past form of verb)
 36 admittedly (verb to adverb)
 37 creators (verb to noun)

Part 4

- 38 fair: collocation, adjective + noun, collocation
 39 took: phrasal verb, collocation, phrasal verb
 40 follow: fixed expression, collocation, collocation
 41 show: phrasal verb, fixed expression, phrasal verb
 42 rise: collocation, fixed expression, collocation

Part 5

- 43 to be taken into (passive + preposition)
 44 was wondering if/whether you would/might be (parallel expression)
 45 not have lost my temper (negative + collocation)
 46 (please) do not hesitate to give (fixed expression)
 47 been slightly less snow (comparative)
 48 better if/they may be forced to (parallel expression)
 49 make any/much difference to me (collocation)
 50 have gained access/entry to the building (parallel expression)

Test 1, Paper 4: Listening (page 24)**Part 1**

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

Part 2: Trekking in the Himalayas

- 7 adventurous 8 October/November (in either order) 9 race
 10 pudding 11 sleeping(-)bag 12 rewarding 13 translator
 14 guest(-)house

Part 3

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

Part 4

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

Test 2, Paper 1: Reading (page 30)**Part 1**

- 1 B: But for years, the strings have been marginalised in the world of pop – sidelined to the slushy world of ballads, lazily used to suggest drama or sophistication.
 2 C: And in a way, the sound of violins is revolutionary ... It's far more innovative to use a classical instrument in a way it's never been played before
 3 D: 'they' refers back to Global Cool
 4 D: 'The video itself echoed the CD's environmental credentials.'
 5 C: 'demonstrated his flair for writing about music and popular culture ... that fine novel'
 6 B: 'the reader may labour to summon up much sympathy for Lethem's cast of precious, nerdy poseurs'

Part 2: The long way home

- 7 D: 'There it was' picks up on the idea that he is taking a photograph.
 8 G: 'quay' is another way of saying 'harbour'
 9 A: 'yet' contrasts their successful arrival with people's predictions that they would fail.
 10 C: 'because' picks up on Charley's questions.
 11 F: 'Then we got back on our bikes' after the gap picks up on the fact that they sat down to look around before continuing their journey.
 12 E: 'the hold-up' picks up on the collapsed bridge that didn't allow them to continue. Also, 'We'd get across it when we got across it'.

Part 3: Model citizen

- 13 D: 'At first, when you arrive in the room, you could be forgiven for taking her for an assistant if a second look didn't reveal her pretentious'
 14 A: 'and, blow me, if the woman who's launched a thousand shows doesn't blush'
 15 D: 'and was breathtakingly level-headed and amusing in it'
 16 C: 'through the BFC, helps allocate sponsorship to new designers'
 17 A: 'but years of ballet classes meant she was a natural on the catwalk'
 18 B: 'You get into character, you fulfil a role ... It's about how I use my body to interpret what I'm wearing'
 19 B: 'I wipe the facade off quite literally when I come home'

Part 4: Charity begins at the dinner table

- 20 B: 'We simply put a surcharge on every customer's bill, ... but anyone who feels strongly can ask to have the donation removed ...'
 21 B: 'it makes me uneasy at times to think that while people here are spending lavishly on slap-up meals, people elsewhere are going hungry'
 22 D: 'Although relatively few people came in during the week, which was a bit of a setback for us'
 23 C: 'a very relevant choice for a restaurant business'
 24 C: 'We've been targeted by a whole raft of charities in recent years'
 25 A: 'it's also about helping to enable people in over forty countries to feed themselves and their families in the future'
 26 D: 'an existing client base out there, who had been generous in the past'
 27 C: 'we've found that actually engaging their interest leads to enhanced donations'
 28 C: 'I would hope that customers will feel well disposed to establishments that show they have a conscience'
 29 A: 'The aim at the moment is to bring as many restaurants on board as possible'
 30 B: 'openly, of course, because they need to appreciate what they are a part of'
 31 C: 'local TV celebrities serving at table'
 32 A: 'a high percentage of the funds collected actually find their way to the people who need it most'
 33 D: 'we were looking for a way of raising our profile'
 34 C: 'creates a festive atmosphere'

Test 2, Paper 2: Writing (page 38)

Part 1

Question 1

Style: Report format, and formal language as the report is for your manager. Your paragraphs must be very clearly divided. You can use headings, numbering or bullet points, but remember to use a range of structures and formal language in the report.

Content: Include the following points from the notes, but add details of your own:

- groups too large
- useful activities but tiring
- good handouts
- useful new approach.

You should describe the course, and explain whether or not you would recommend it and give your reasons. You must also make recommendations for your manager in the final paragraph.

Part 2

Question 2

Style: Either semi-formal or informal, but remember you are trying to interest the magazine readers so use colourful language and try to use features such as rhetorical questions to draw the reader in. Use clear paragraphs, and give your article a title.

Content: You should:

- describe the holiday
- explain what you did and why you enjoyed it
- give an interesting conclusion.

Question 3

Style: Semi-formal as this is an information sheet for students. You should present facts as clearly as possible. You can either use paragraphs (one for each point) with or without headings, or bullet points. If you use bullet points, remember that you still have to show a range of language, so don't make them too simple and don't use them in every paragraph.

Content: Include information about:

- suitable accommodation
- methods of study
- ways of meeting people.

Remember to include details to support your ideas.

Question 4

Style: Formal, avoiding colloquial expressions. You can use the letter format, but remember to use a formal style. You must use clear paragraphs, which could be one paragraph for each of the content points below.

Content: You should think about the skills that might be needed for the job, especially dealing with people and using social skills. You must include information about the person's:

- personal qualities
- relevant skills
- relevant work experience.

Remember to include details to back up your reference, and to conclude by saying whether you recommend the person for the job.

Test 2, Paper 3: Use of English (page 40)

Part 1: The texting pigeons

- 1 C: The other words are not followed by 'on'.
- 2 C: The other words do not form part of a fixed expression.
- 3 B: The other words are not followed by a comma.
- 4 D: The other words are not followed by 'to' in a fixed expression.
- 5 A: The right answer is a strong collocation.
- 6 B: The right answer collocates with 'sensors'.
- 7 B: The other words are not followed by 'into'.
- 8 D: The other words are not followed by 'on'.
- 9 A: Although all the words have a similar meaning, only the right answer is the word for items like cameras.
- 10 C: Only the right answer collocates with 'from' in a fixed expression.
- 11 C: Only the right answer makes a strong collocation.
- 12 D: Only the right answer is used with 'with' in this meaning.

Part 2: A computer bag with style

- 13 up (preposition) part of a phrasal verb
- 14 his (pronoun) part of a fixed expression
- 15 in (preposition) part of a fixed expression
- 16 who (relative pronoun) introduces a clause
- 17 when (time word) introduces a clause
- 18 help (verb) part of a fixed expression
- 19 out (preposition) part of a phrasal verb
- 20 if/though (part of linking expression) emphasises that something is true although something else is also true
- 21 set (verb) part of a phrasal verb
- 22 how (determiner) means 'in which way'
- 23 of (preposition) part of fixed expression
- 24 the (definite article) defining 'bag'
- 25 nothing (pronoun) part of fixed expression with 'lacked'
- 26 a (indefinite article)
- 27 for (preposition) following 'catered'

Part 3: What makes a great waterfall?

- 28 astonishing (verb to adjective)
- 29 overrated (verb to adjective)
- 30 height (adjective to noun)
- 31 enthusiasts (verb to noun)
- 32 indisputably (adjective to verb)
- 33 breathtaking (noun to adjective)
- 34 spectacular (noun to adjective)
- 35 tropical (noun to adjective)
- 36 awesome (noun to adjective)
- 37 surrounding (adjective to adjective)

Part 4

- 38 working: collocation, phrasal verb, phrasal verb
- 39 lead: collocation, fixed expression, specific word
- 40 steady: fixed expression, collocation, collocation
- 41 charge: fixed expression, collocation, specific word
- 42 issue: specific word, collocation with 'resolve', collocation with 'decide'

Part 5

- 43 just as much fun: comparative with 'as'
- 44 do not appeal to me: parallel structure
- 45 chances are (that) Phil will get: fixed expression
- 46 supposed to have been: reporting phrase
- 47 us took any notice of: collocation with keyword
- 48 be taken into account: fixed expression
- 49 (had) never occurred to us: parallel structure
- 50 has not been/got in touch with: collocation with keyword

Test 2, Paper 4: Listening (page 47)

Part 1

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

Part 2: The office of the future

- 7 paperless 8 architect 9 routine 10 concentration 11 lawyers
12 teamwork 13 advertising 14 creative

Part 3

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

Part 4

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

Test 3, Paper 1: Reading (page 53)

Part 1

- 1 D: 'And she never rang me at nine on a Monday, suggesting we meet and have lunch, unless she had a reason'

- 2 C: 'And I, who had survived two years, and one week's holiday in France with Bridget, had risen to the status of a martyr'
- 3 C: 'Thinking improves when parts of the mind are given other tasks'
- 4 A: 'the train is perhaps the very best ... they move fast enough for us not to get exasperated but slowly enough to identify objects'
- 5 B: 'today's tourist can no longer ignore a whole raft of ethical concerns that must be considered before any booking is made'
- 6 C: 'there is something in the essence of tourism itself that highlights inequality'

Part 2: Call of the wild

- 7 G: 'What can wild animals tell us about the way life should be lived ... 'because what the whitethroat shows us'
- 8 C: 'You need to read the first part of the next paragraph - 'before gliding gently back down to safety'/'Or not, of course'
- 9 F: This part refers to the reason for the bird's behaviour. It is picked up in 'That's the evolutionary reason for it, anyway'
- 10 D: 'it' refers to 'this deliberate annual courting of danger'
- 11 B: 'this feeling' refers to 'We thrill to danger'
- 12 E: 'when we have risked and survived and returned safe and sound' leads in to the rhetorical questions in the last paragraph of the text.

Part 3: What price privacy?

- 13 D: 'Throughout the day, the stream continues, each message in my inbox warning of yet another nail in the coffin of personal privacy'
- 14 C: 'Even the strongest advocate of privacy recognises that technology can offer enormous benefits to individuals and to society'
- 15 A: 'They know the location of my mobile and the numbers from which I received calls, and the emails I send are routinely stored by all providers, whether I like it or not'
- 16 A: 'CCTV also gives me no free choice. Its purpose may be to keep me secure, but I have no alternative but to accept it'
- 17 B: 'many technologies have brought benefits to the consumer with little or no cost to privacy. Encryption is one that springs to mind'
- 18 C: 'This argument is sound in principle, but there seems little intellectual or analytical basis for its universal and unquestioned application'
- 19 C: 'At no time did anyone produce much evidence for this crime wave'

Part 4: The critical moment

- 20 C: 'you have to alter your approach accordingly'
- 21 B: 'So it's a subconscious process'
- 22 C: 'I use the technique of being cheeky and rude or asking my subjects to do ridiculous things'
- 23 E: 'The cynicism that exists in certain kinds of photography'
- 24 A: 'It's something that's inside you'
- 25 A: 'they come up with ideas'
- 26 B: 'darkrooms get annihilated from photography schools'
- 27 D: 'I've always tried to push the boundaries of fashion photography'
- 28 E: 'We're a gregarious species made to live together. That's the point of view of my photography'
- 29 A: 'I prefer doing portraiture on location'
- 30 B: 'My shoots don't vary: an hour to set up, an hour to take the shots'
- 31 C: 'You don't have to know anything about the people in advance of the session, you just tap into them'
- 32 A: 'To do that, you have to be patient - it can't be rushed'
- 33 D/E: 'you have to have a unique point of view that the viewer can recognise as yours' (D)
- 34 D/E: 'A great picture is one that transmits a lot of emotion and where you can see who took it; who that person is' (E)

Test 3, Paper 2: Writing (page 62)

Part 1

Question 1

Style: Proposal format, and formal language. Your paragraphs must be very clearly divided, and should include an outline of the day, how it should be organised and recommendations. You can use headings,

numbering or bullet points, but remember to use a range of structures and formal language.

Content: Include the following points from the notes, but don't lift the words directly from the input text as they are in the wrong style. You should include information:

- outlining the day
- suggesting how it should be organised
- making recommendations for the day, giving reasons

Base your ideas and information on the notes and the email from Peter, but don't 'lift' actual words or expressions.

Part 2

Question 2

Style: Formal or semi-formal, and objective as you are presenting a point of view to your teacher, with reasons and/or evidence. Use clear paragraphs, one for each aspect of the way technology affects our lives, and include an introduction that leads in to the topic and a conclusion that rounds off the argument and states your point of view.

Content: You should expand the three topic areas with ideas of your own, and write a conclusion saying whether you think technology is a good or a bad thing in each case.

Question 3

Style: Semi-formal, as this is a contribution to a book. Use clear paragraphs, and try to present your points clearly.

Content: You must include information about:

- what your town has done to save energy
- how successful they have been
- ways in which people can be encouraged to save energy.

You should still include a conclusion rounding off your work.

Question 4

Style: A letter of application is usually formal, but in this case you are applying for a television programme and so you want to make a good impression and show your personality. Follow the usual formal format of a letter of application - background information, qualifications, and reasons why you are suitable for the project - but you can use more interesting language when saying why you are a suitable candidate.

Content: Remember the context for the job you are applying for.

- Include:
- skills necessary for that context, e.g. endurance, physical strength, etc
 - your qualities as a team player
 - reasons why you think you should be part of the project.

Test 3, Paper 3: Use of English (page 64)

Part 1: What makes a good souvenir?

- 1 B: The other words cannot be used about wood.
- 2 C: Only the right answer has the meaning of 'coming out of'.
- 3 D: The phrasal verb 'picked up' is the only one that fits the context.
- 4 C: Only the right answer does not need a preposition.
- 5 B: Only the right answer is appropriate to the context.
- 6 D: The other linking words do not have the right meaning for the context.
- 7 A: Only the right answer completes this fixed expression.
- 8 B: Only the right answer completes this fixed expression.
- 9 C: Only the right answer has the right meaning to complete the expression.
- 10 A: Only the right answer has the meaning of 'shopping'.
- 11 D: Only the right answer collocates with 'test' in the meaning of 'succeed'.
- 12 A: Only the right answer completes this fixed expression.

Part 2: Sushi chef

- 13 make (verb) collocation with 'clear'
- 14 very (adverb) used for emphasis
- 15 despite (linking word)
- 16 not/never (negative)
- 17 in (preposition) after 'follow'
- 18 do (verb) part of fixed expression
- 19 what (determiner) used to introduce a clause
- 20 way (noun)

- 21 at (preposition) part of fixed expression
 22 keep (verb) part of fixed expression
 23 few (comparative)
 24 like (preposition) part of fixed expression with 'look'
 25 able (verb)
 26 with (preposition) after verb
 27 needs/has (modal verb)

Part 3: Creating the perfect CV

- 28 considerably (verb to adverb)
 29 persuasive (verb to adjective)
 30 attachments (verb to noun)
 31 nationality (adjective to noun)
 32 prospective (noun to adjective)
 33 achievements (verb to noun)
 34 qualifications (verb to noun)
 35 packages (verb to noun)
 36 Applicants (verb to noun)
 37 unlikely (verb to adjective)

Part 4

- 38 fit: collocation with preposition, collocation, collocation
 39 deal: collocation, fixed expression, collocation
 40 scene: collocation, fixed expression, collocation with 'create'
 41 pick: specific word, specific word, collocation with 'fight'
 42 slow: specific word, collocation, collocation

Part 5

- 43 run out of petrol: fixed expression
 44 provided me with the: verb + dependent preposition
 45 no saying what the: parallel phrase
 46 has now taken over/charge/control of the: present perfect
 47 of the celebrities is (widely) expected: passive
 48 likely to result in: parallel structure
 49 matter how fast we drive: fixed expression
 50 as accurate an answer: comparative

Test 3, Paper 4: Listening (page 71)

Part 1

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

Part 2: Boredom

- 7 17/seventeen months 8 group dynamics 9 food 10 lecture
 11 repetitive 12 personal meaning 13 excitement 14 picnic

Part 3

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

Part 4

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

Test 4, Paper 1: Reading (page 77)

Part 1

- 1 D: 'In fact, she appeared twice in the set, once with her pupils retouched to be highly dilated, another time with her pupils normal size'
 2 A: 'mutual gaze' means looking intently at each other
 3 D: 'Then, after a while, and without really meaning to, you slip into a peaceful, meditative, quasi-hypnotic state'
 4 A: 'when the average person has access to vastly more genuinely fascinating information than at any point in history, the sites that have achieved cult status are consistently the boring ones'
 5 B: 'Fortunately for art, and art lovers, today's scene is more democratic'
 6 C: 'Once demeaned as a mere sales outlet, the best galleries have now found a balance between commerce and culture that makes them required attendance among art aficionados'

Part 2: Stiff breeze, no cocktails

- 7 F: 'though' picks up on 'one of the best' and 'the initial thirty-six hours' links with 'From the outset'. 'Apart from the unaccustomed speed' after the gap picks up on 'we sped southwards ... making amazing time'
 8 B: 'however stylish' picks up on 'such luxury' and 'minor inconveniences' after the gap with 'drawbacks'
 9 E: 'any kind of a drink' links to 'cocktail blender' and 'bring the boat under control' to 'the steering had just failed completely'
 10 G: 'him' links to Peter and 'what he was on about' links to 'Once the penny had dropped' after the gap.
 11 A: 'This had become apparent' links to 'anything can go wrong'
 12 D: 'It could have been worse' links to 'took us straight on to a mudbank'

Part 3

- 13 B: 'parents have little or no influence on the characters of their children'
 14 C: 'let you off the hook' means that you will not be blamed
 15 D: 'as unlike his sister Daisy as randomness will allow'
 16 C: 'How have he and Rosalind, such dutiful, conventional types'
 17 A: 'whose passion is for mastery in all the nuances of the blues guitar tradition'
 18 B: 'When player and listener together know the route so well'
 19 A: 'Naturally, his father agrees' (beginning of paragraph 4), and the absence of any sign of a negative attitude in the rest of the piece.

Part 4

- 20 D: 'Doctorow was delighted and let the line stand in future editions'
 21 C: 'The Crick family lacks ambition and drive, driven to "unquiet and sleep-defeating thoughts" by the insistently flat, monotonous land; while the Atkinsons, who live on the only hill, get "ideas", spot gaps in the market, and make a fortune brewing beer'
 22 A: 'who had just won an award for his debut novel'
 23 E: 'He gives us *bidis* and *rikkas*, *crores* and *lakhs*, plates of *jalebi* and the performances of *yagnas* while resisting the urge to explain'
 24 B: 'it's essentially a whodunit'
 25 C: 'A novel often cited as exemplary in depicting place'
 26 E: 'Yet Whitaker runs the risk of making his characters too Indian, too perfect'
 27 D: 'she could tell he'd never been out west because of the character who "made himself a dinner of the roasted haunch of a prairie dog"; a prairie dog's haunch, she said, "wouldn't fill a teaspoon"
 28 C: 'made just a few fleeting visits'
 29 A: 'the novel received critical acclaim for its evocation of peasant life'
 30 A/B: 'Although set in the past' (A)
 31 A/B: 'setting the novel in 1867 – a place no author can get to' (B)
 32 A/B: 'told through an Englishman' (A)
 33 A/B: 'Mrs Ross, and most of the inhabitants of the frontier settlement, are Scottish immigrants' (B)
 34 E: 'he couldn't afford the trip'

Test 4, Paper 2: Writing (page 86)

Part 1

Question 1

Style: Semi-formal; remember that you are writing to the editor of a newspaper and your letter might be published. Remember that you are expressing the opposite point of view from the original letter, and that you will need the language of contradiction and explanation.

Content: Use information from your notes and the letter. You should include information about:

- accommodation
- food
- the teachers and the course
- the adventure activities.

You should explain your reaction to the letter, outline your point of view and give reasons for your opinion.

Part 2**Question 2**

Style: Semi-formal, but with colourful language to interest the reader and persuade them that you should win the competition. Use clear paragraphs, and include a conclusion giving reasons why your entry should win.

Content: You should include information about:

- your language studies and how you have used technology
- your predictions for technological developments in education in the future.

Question 3

Style: Proposal format, and formal language. Your paragraphs must be very clearly divided, and should follow the suggested areas of accommodation, transport and events. You can use headings, numbering or bullet points, but remember to show a range of language.

Content: You should work on the three areas suggested, give information about what is already there and make suggestions for events and facilities.

Question 4

Style: Semi-formal moving towards informal. The purpose of the review is to nominate the best or worst film, and give your opinion of it with reasons. You need the language of description or narration, and evaluation. Use clear paragraphs – introduction, description/narrative, evaluation and conclusion with recommendations. If you choose the worst film, you may like to use humour in your evaluation to make it more interesting and memorable.

Content: You need to include:

- description of the film
- evaluation/reasons why you like or don't like it
- reasons why it should be included in the list.

Test 4, Paper 3: Use of English (page 88)**Part 1: Football as an art form**

- C: 'at the time' is a fixed phrase.
- B: Only the right answer can be followed by 'of'.
- B: 'single' is used here for emphasis.
- D: 'in great detail' is a fixed phrase.
- B: Only the right answer makes sense in the context.
- C: 'how rarely' is a phrase referring to frequency.
- B: 'actively involved' is a fixed phrase.
- A: The right answer is a phrasal verb meaning 'start moving'.
- A: The right answer is a phrasal verb meaning 'pointing at'.
- D: The right answer is the only phrasal verb that fits the context.
- C: 'stand a chance' is a fixed expression.
- B: 'left them all behind' is a collocation.

Part 2: Introduction to a novel

- one (determiner)
- by (preposition)
- turn (phrasal verb)
- who (relative pronoun) introduces a clause
- Neither (determiner) structure with 'nor'
- of/with (preposition)
- was (verb)
- no/little (adjective) fixed expression
- if/whether (conjunction)
- as (comparative)
- what (relative pronoun) introduces a clause
- a (indefinite article)
- in (preposition) part of a fixed phrase with 'itself'
- That (determiner) part of a fixed phrase to explain something more precisely
- make (verb) fixed phrase

Part 3: Time management

- completely (noun to adverb)
- identified (noun to verb)
- objectives (noun to noun)
- specific (verb to adjective)
- underestimate (verb to verb)
- apologise (noun to verb)

- comparison (verb to noun)
- originally (noun to adverb)
- judg(e)ment (noun to noun)
- realistic (adjective to adjective)

Part 4

- fall: phrasal verb, collocation, phrasal verb
- handling verb collocation, expression, specific word
- due: adjective collocations
- gather: phrasal verb, phrasal verb, specific word
- pattern: collocation, specific word, specific word

Part 5

- be turned on by whichever member: passive
- will be the/our only alternative: parallel phrase
- to nothing but: parallel phrase
- dawn before the students got/came/arrived: phrasal verb
- longer we stayed, the more we: reported speech, comparative
- to our horror, we could see: fixed expression
- approve of the fact that: parallel structure
- have been out of order/action for: parallel phrase

Test 4, Paper 4: Listening (page 95)**Part 1**

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

Part 2: Cranes

- peace/happiness (in either order) 8 21,000/twenty-one thousand
- wetlands 10 (fallen) grain 11 power(-)lines
- Endangered Wildlife Trust 13 behave/dress (up) (in either order)
- transmitters

Part 3

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

Part 4

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

Test 5, Paper 1: Reading (page 101)**Part 1**

- C: 'was all but ruined by the director's insistence on interrupting the geometry of the performance every five seconds with a cut-in of the presenter ...'
- D: 'John Clare made this leap in nature poetry 150 years ago. It's about time we had a go with film'
- A: 'responsible tourism is not to be confused with worthy or dull tourism'
- B: 'and the thing that sets it apart from others is that the end consumer gets to observe its impact at first hand'
- C: 'To help clarify the debate ...'
- D: 'what difference each of us can make to help mitigate global warming'

Part 2: Breaking the mould

- G: 'one' refers to 'a piece of him' and 'Alternatively', after the gap refers back to the example of the rubbish bin.
- B: 'To this end' refers to Rashid seeing himself as a 'philosopher-designer' and 'This' after the gap refers to his home.
- E: 'the couple' refers back to Rashid and Megan and 'Indeed' after the gap picks up on his 'live their lives forwards, not backwards'
- C: 'The list he comes up with' picks up on his 'recalling' his various designs.
- A: 'this ambition' after the gap picks up on Rashid's desire 'to shape the future of the world'

- 12 F: 'this vast range of professional and recreational interests' after the gap picks up on Rashid's interest in music as well as all his design projects.

Part 3: The codfather

- 13 A: 'Lifestyle entrepreneurs will have to wait though, because the main target market for Karol's carefully reared cod is clearly a consumer armed with knife and fork rather than a digital music player'
 14 B: 'struck up a friendship whilst on a diving trip'
 15 D: 'Somewhere he can walk out of the door at nine in the morning and we don't need to worry if he's not back until nine at night'
 16 C: 'a spate of public health scares over the chemicals used to farm salmon'
 17 B: 'But everyone was rather taken aback at the idea. After convincing sceptical colleagues ...'
 18 D: 'zealous' means very keen and thorough
 19 B: 'the company has won enthusiastic accolades from animal charities ...'

Part 4

- 20 A: 'They need the right advice, because the law protects bats'
 21 D: 'I really get a lot out of the work ... no two calls are ever the same'
 22 B: 'But you very quickly get used to working with the computer, it makes you feel safe'
 23 B: 'It was a bit difficult not having the physical clues I'd have been able to pick up on the wards'
 24 C: 'we call them again within ten days with a response, which we promise to do in some cases'
 25 A: 'arrange a service whereby anybody with bats on their property can have a specialist volunteer come out and give information and advice'
 26 D: 'we tend to get lots of calls about cleaning products on a Monday, presumably because people buy them over the weekend, then, towards Friday we'll get haircare and beauty because they're planning a night out'
 27 A: 'In the summer, we get calls when bats have flown uninvited into people's houses after dark'
 28 B: 'I found I missed the patient contact I'd enjoyed doing nursing itself'
 29 C: 'People have a sense that we're a general repository of knowledge and wisdom – which we're not!'
 30 B: 'we do have to reassure them that if they do have to go in, people aren't going to laugh at them'
 31 A: 'One of the most common myths we have to explode is that bats always turn left when they leave roofs'
 32 C: 'We have regular callers, some very nice and some not so nice, and you get to know them'
 33 B: 'I remember the dread of what the calls might be about on my first day'
 34 D: 'I also long for one-off problems I can really get my teeth into – the ones that come out of blue'

Test 5, Paper 2: Writing (page 110)

Part 1

Question 1

Style: Report format, and formal language. Paragraphs must be clearly divided; you can use headings, numbering or bullet points, but with a range of structures and language.

Content: Include the following points from the questionnaires and notes, but don't 'lift' the actual words and add details of your own:

- times centre is open/should be open
- what can be borrowed/facilities
- organisation/staffing.

You should outline the results of the survey and make recommendations, explaining your reasons.

Part 2

Question 2

Style: Informal, but not too colloquial. Use letter layout with clear paragraphs.

Content: You should include information about:

- current trends in family life in your community
- what factors affect them.

This information should be the main part of the letter but don't forget to include a friendly beginning and ending following the usual conventions of informal letters: 'Dear ... All the best/Best wishes ...'

Question 3

Style: Formal or semi-formal as this is for a club. You should present facts clearly. You can either use paragraphs (one for each point) with or without headings, or bullet points. Don't make bullet points too simple and don't use them in every paragraph because you need to show a range of language. Remember you also need to make your information sheet interesting and attractive so that people will read it.

Content: You should include information about:

- the aims of the club and benefits of membership
- what activities members can do
- promotions and special discounts.

Question 4

Style: This article can be quite informal as it is for a college magazine, but it should still be well organised using clear paragraphs. Try to involve the readers by using devices such as rhetorical questions, and use humour if you can. As it is an article, you should include a title.

Content: You should include information about:

- different ways students can prepare for job interviews, recommending the best
- how to succeed in getting a good job.

Remember to finish with a 'punchline' if you can – something memorable or amusing.

Test 5, Paper 3: Use of English (page 112)

Part 1: A shirt of two sports

- 1 A: Only the right answer makes sense in the context.
 2 A: The phrasal verb 'took up' is the only one that fits the context.
 3 C: The other words would be followed by a preposition.
 4 D: Only the right answer makes a fixed expression.
 5 D: The phrasal verb 'base something on' is the only one that fits the context.
 6 B: Only the right answer makes a fixed expression.
 7 C: Only the right answer is followed by 'with'.
 8 B: The other linking words do not fit the context.
 9 A: Only the right answer is followed by 'to'.
 10 D: Only the right answer is followed by 'to'.
 11 A: 'despite' is the only word that fits the context.
 12 C: Only the right answer means the same as 'connected' and goes with the preposition 'with'.

Part 2: The blood moon

- 13 What (determiner) introduces a cleft sentence.
 14 being (verb)
 15 at (preposition) fixed phrase
 16 during (preposition)
 17 by (preposition) following 'surrounded'
 18 that/which (relative pronoun) introduces a clause
 19 before (preposition)
 20 as (adverbial) part of the phrase 'known as'
 21 up (preposition) phrasal verb
 22 (A)though (linker)
 23 able/likely (adjective)
 24 in (preposition) part of a fixed phrase 'in dire need'
 25 would (modal verb)
 26 unless (conjunction)
 27 so (adverb)

Part 3: A real test of manhood

- 28 investment (verb to noun)
- 29 findings (verb to noun)
- 30 attractive (verb to adjective)
- 31 statement (verb to noun)
- 32 surgeon (noun to noun)
- 33 particularly (adjective to adverb)
- 34 satisfaction (verb to noun)
- 35 practical (noun to adjective)
- 36 incompetence (adjective to noun)
- 37 essential (noun to adjective)

Part 4

- 38 taken: phrasal verb, collocation, phrasal verb
- 39 rest: collocations
- 40 sharp: collocations
- 41 save: collocation with 'till last', collocation, phrasal verb
- 42 run: collocation with 'buses', phrasal verb, phrasal verb

Part 5

- 43 see no point in: fixed expression
- 44 in the interests of the company: fixed expression/parallel phrase
- 45 said (that) he was suffering from: change of verb plus preposition
- 46 is likely that the parking: fixed expression to replace 'probably'
- 47 action on the part of: fixed expression
- 48 had left/gone/departed by the time: past perfect with 'by the time'
- 49 may have escaped your notice/attention: modal verb + collocation
- 50 had not been missing, I might/may/could/would: modal conditional

Test 5, Paper 4: Listening (page 119)

Part 1

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

Part 2: Clumsiness

- 7 intelligence 8 biography 9 rivers/lakes (in either order)
10 speed/agility (in either order) 11 frustrated 12 little accidents
13 (shoe/trainer) lace 14 motor skills

Part 3

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

Part 4

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

Test 6, Paper 1: Reading (page 125)

Part 1

- 1 A: Yet despite there being a grain of truth in it, the stereotype belongs to a bygone age.
- 2 C: It's this realisation that has the veteran video-game firm rethinking both its hardware and software offerings.
- 3 C: The real challenge always comes about six months down the line when you have to design all the minutiae of the game.
- 4 A: creative people tend not to have a little voice in their head saying, 'That's not going to work, that's a stupid idea'
- 5 A: Each episode has perhaps 2-3 hours' worth of playing time in it, and feels like a quick gaming fix rather than something more substantial (much like comparing TV episodes to a film, in fact).
- 6 C: This unfortunately makes the puzzles feel less intricate and less challenging than veterans will have come to expect.

Part 2: Life choices

- 7 B: 'It' refers back to 'Her first book'
- 8 G: 'it didn't come as easily as the others' refers to 'you're very easily distracted. It took a long time to find my rhythm again'

- 9 C: 'Wisdom is about realising what works for you, and she hasn't looked back'. 'It's as if I suddenly saw the light'
- 10 F: 'came to specialise in banking law'. 'That department appealed because she liked the amusing people there ... at the end of the day you had to go back to your desk and look at those rows of figures'
- 11 E: The rhetorical question leads in to the next paragraph.
- 12 A: 'I didn't realise I'd find the law so dry!' 'I was incredibly naive to think that initial feeling would change'

Part 3: All the world's her stage

- 13 B: Given the limitless opportunities available in our complex society, the notion of pursuing just one career seems a bit pedestrian
- 14 D: Antonia is the consummate Renaissance woman ... The key distinction between the Renaissance woman and the slasher is devotion to one's pursuits
- 15 C: All my collections were always about creating a mood and an atmosphere and a character
- 16 B: She moved to Dublin in her mid-teens but didn't find the school syllabus particularly absorbing
- 17 D: I very much fell into television, into comedy
- 18 A: charmingly childlike ... She's happy to play up this image ... affecting a girlish blitheness
- 19 D: That's the beauty of acting: you're working on a different, completely diverse project every given month

Part 4: Gorge yourself

- 20 E: In neither case will the experience be as dramatic or thrilling
- 21 E: and teach you all the essential roping, abseiling and descent techniques to get you started
- 22 B: Even though going on might involve an abseil down a sheer rock face or a seemingly interminable creep around a ledge barely 15 centimetres wide
- 23 C: and have also equipped the rocks with climbing bolts, hooks and rings to which visiting canyoneers can rope up
- 24 D: early summer activity because many of the canyons in southern France and Spain have dried out later on
- 25 C: particularly in France and Spain, where everyone now recognises the word 'canyoning'
- 26 C: pioneering canyoneers seeking out interesting-looking gorges and simply going for it to see if there was a navigable route from top to bottom
- 27 B: a perforated canyoning backpack designed to let out all the weighty water that accumulates on the way down
- 28 A: a few fearless thrill-seekers in France and Spain
- 29 A/D: the latest way for stressed-out high achievers to purge themselves of the pressures of work
- 30 D/A: it's a thrilling thing for people weighed down by responsibilities to do
- 31 A/B: it's certainly not for the faint of heart or weak of limb
- 32 B/A: if there's one thing canyoning isn't, it's a sport for the lone wolf
- 33 B: canyoning basically involves making your way to the top of an extremely long and high gorge and then traversing your way down to the bottom by the best means possible
- 34 E: they'll also provide you with all the gear

Test 6, Paper 2: Writing (page 134)

Part 1

Question 1

Style: Proposal format, and formal language avoiding colloquial expressions. Paragraphs must be clearly divided, and should include reasons for the failure of the previous year's activity. You can use headings, numbering or bullet points.

Content: Include the following points from the notes, but don't lift the words directly from the input text as they are in the wrong style. You should include information:

- giving reasons for the failure of the previous activity
- suggesting new activities with good reasons for each one
- making strong recommendations for the day.

Base your ideas and information on the notes and the email from the principal.

Part 2

Question 2

Style: Formal or semi-formal, and objective as you are presenting a point of view, with reasons and/or evidence. Use clear paragraphs, one for each issue, and include an introduction that leads in to the topic and a conclusion that rounds off the argument and states your point of view.

Content: You should include all three issues about tourism suggested in the task, and discuss whether each one is a good thing. Remember to state your opinion in the conclusion. You can agree or disagree with the statement.

Question 3

Style: Semi-formal to informal, with colourful language to interest the reader and persuade them that you should win the competition. Use clear paragraphs, and include a conclusion giving reasons why your entry should win. You should use language of description, and explanation.

Content: you must include:

- the country you want to visit, and why
- a description of what you would do there
- ways in which you would benefit.

Question 4

Style: Formal, avoiding colloquial expressions. You can use the letter format, but remember to use a formal style. You must use clear paragraphs, which could be one for each of the content points below.

Content: You should think about the skills that might be needed for the job, especially as it is organising sports in a hotel where the guests speak English. You must include information about the person's:

- personal qualities
- relevant skills
- relevant work experience
- other information that would be useful, e.g. their sporting ability, language skills, etc.

Remember to include details to back up your reference, and to conclude by saying whether you recommend the person for the job.

Test 6, Paper 3: Use of English (page 136)

Part 1: A question of safety

- 1 B: Only the right answer can be followed by 'with'.
- 2 D: Only the right answer can introduce an example and be followed by a comma.
- 3 C: Only the right answer makes full sense in the context.
- 4 B: Only the right answer can be followed by 'with'.
- 5 D: A fixed expression and only the right answer can be followed by 'as'.
- 6 A: A fixed expression with 'place'.
- 7 A: The other words do not collocate with 'reasonable'.
- 8 D: The other words cannot be followed by 'to'.
- 9 B: Only the right answer completes the fixed phrase.
- 10 A: The phrasal verb 'pointed out' is the only one that fits the context.
- 11 C: Only the right answer makes sense in the context.
- 12 B: Only the right answer makes a fixed expression that means 'they didn't realise'.

Part 2: The hamster's body clock

- 13 which/that (relative pronoun) introduces a clause
- 14 from (preposition) 'from ... to'
- 15 the (definite article) fixed expression
- 16 According (linker)
- 17 when (time word) introduces a clause
- 18 like (preposition) means 'similar to'
- 19 make (verb) phrasal verb
- 20 By (preposition)
- 21 with (preposition) follows 'experiment'
- 22 up (preposition) part of a fixed phrase
- 23 have (present perfect passive)
- 24 how (determiner) gives the idea of degree
- 25 all (determiner)

- 26 this/that (referent)
- 27 on (preposition) fixed expression

Part 3: Intrepid Travel

- 28 commitment (verb to noun)
- 29 essentially (noun to adverb)
- 30 beaten (verb to adjective)
- 31 flexibility (adjective to noun)
- 32 interaction (verb to noun)
- 33 pleasures (verb to noun)
- 34 choice (verb to noun)
- 35 requirements (verb to noun)
- 36 amazing (verb to adjective)
- 37 unforgettable (verb to adjective)

Part 4

- 38 connection: collocation, specific word, specific word
- 39 clear: specific word, phrasal verb, phrasal verb
- 40 sensitive: collocations
- 41 report: phrasal verb, specific word, phrasal verb
- 42 easily: adverbs showing degree

Part 5

- 43 give up (playing) came: phrasal verb
- 44 was at a loss to explain: fixed expression meaning 'couldn't'
- 45 injury put paid to: phrasal verb
- 46 highly likely that the/this film will: fixed expression 'highly likely' replacing 'stands a good chance'
- 47 let alone cook
- 48 get those broken roof tiles repaired: passive
- 49 no circumstances should you ever: inversion
- 50 no denying my: parallel structure

Test 6, Paper 4: Listening (page 143)

Part 1

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

Part 2: Antarctica

7 fifty 8 expensive 9 Mac City 10 support staff 11 huts
12 glaciers/islands 13 airstrip 14 (properly) regulated

Part 3

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

Part 4

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

Tapescripts

Test 1, Paper 4: Listening, Part 1 (page 24)

Extract One

You hear two guests on a radio programme discussing travel and holidays.

M: For me a holiday is that inevitable mix of having privacy and quietness, and yet not feeling completely cut off from what's going on in the world. I don't like that feeling of being cocooned that seems to appeal to some people, you know, that kind of pretending that the rest of the world doesn't exist. So, access to the main satellite channels is a must as far as I'm concerned – though I limit myself to the main bulletins and only stay tuned if there's a story that I'd like to hear more about.

F: Well, as a musician, I travel on tour as well as for recreation, so the actual travel part is hardly the main attraction. But I have to admit that I also like to keep in touch with what's going on wherever I am – though I can live without the TV actually. Perhaps that's why I could never stand a holiday that went on beyond, say, ten days. I start going a little bit crazy then, you know, you get beyond feeling rested and start feeling restless. At least on tour, you've got work to occupy you as you travel from place to place.

Extract Two

You hear part of an interview with a Formula One racing driver.

Interviewer: How fit do you have to be to drive a Formula One car?

M: As fit as any other world-class athlete.

Interviewer: So do you train on the move?

M: Yes, wherever I happen to be. I don't particularly like the monotony of a gym routine. I prefer to do sports that I enjoy, such as jet-ski-ing, cycling and swimming, that give you a similar sort of workout.

Interviewer: Is there a part of your body that you have to work on more than any other?

M: My neck muscles have to be very strong to deal with the incredibly high G-forces that you experience when braking and cornering. There are no really effective gym exercises for this. The best thing to do is to drive the car a lot in testing.

Interviewer: So are you a natural behind the wheel?

M: I think everyone who reaches the level of F1 has basic driving talent. But on its own, it's not enough. You have to fine tune your driving to suit any car, that's the key, and you also need a good mechanical understanding of how each particular car works in order to get the best out of it.

Extract Three

You hear two people on a radio programme talking about a short story competition.

M: Do you have a story to tell or do you just love writing? Our short-story competition has great prizes and could set you on the path to greater things. You could win a first prize of £1500 and see your story in print in a top weekly newspaper. The nine finalists will all get the chance to attend the glittering National Book Awards dinner in London – where they'll rub shoulders with the big names who'll also be up for awards, as well as

hearing whether they've impressed the judges with their own efforts. Moira Blake, who heads the panel, is with me now. Any advice, Moira, for anyone thinking of having a go?

F: Well I'd say first read lots of different short stories to get into the shape and rhythm of them – any good ones will do – and you'll see they don't always have a twist at the end. Then, once you start writing, be yourself – don't imitate others, it's your story, your spark, just keep it very tight. The real secret is to keep your timeframe nice and simple. You'll get into hot water if you try to construct a sweeping family saga within the word limit!

Test 1, Paper 4: Listening, Part 2 (page 26)

You will hear an outdoor activities trainer called Eric Duncan giving a talk about trekking in the Himalayas. For questions 7–14, complete the sentences.

When it comes to trekking destinations, Nepal has to be one of the best. With eight of the world's ten peaks over eight thousand metres, the landscape in itself is enough to leave you awestruck, even before you catch sight of Mount Everest.

It might seem unthinkable, but you don't need to be particularly adventurous, nor experienced, to tackle the Himalayas. You just need the right gear, a modicum of physical fitness and the right attitude. Having said that, it's not something to be taken lightly, either. So here are some points worth considering.

Firstly, when to go: certain times of year are better than others. The winter months are cold, yet settled, but snow will make some routes impassable, whilst the monsoon rains from May to September make trekking uncomfortable and sometimes downright dangerous. October and November, when the air's clear and fresh and it's reasonably warm, are probably your best bet. Failing that, March and April are next best, but views can be hazy at that time.

There are a number of popular routes, but allow more time than you think you'll need. One of your party's bound to get sick or need a rest, so just keep in mind that it's not a race. Choose your travelling companions carefully; you don't want to find out too late that you're stuck with someone who can't keep up or who sets too fast a pace.

Trekking in Nepal isn't always easy. In fact people say it can feel like you're walking in pudding, such is the effect of walking at altitude. You can't predict whether this feeling will hit you, but if you take it slow and drink plenty of fluids, the majority of people cope well enough.

But you do need to get the right equipment. Appropriate footwear and a good first-aid kit are always essential – and people know this – but if you're going above 3000 metres, it can get cold at night, and the commonest problem's an inadequate sleeping bag. So get a good quality one – by which I mean a full-price known brand from an authenticated supplier. Cheap imitations – and this applies to backpacks, socks and gloves too – locally made products with famous labels sewn on, may be a false saving in the long run.

Of course, you can join organised treks where everything is organised – all you need to do is walk, which can be quite comforting. But going it alone can be very rewarding – not to mention cheaper, if you're up to it. But you'll need to carry your own supplies and tent, which can be very demanding, so hiring a porter's a good idea. And remember that a guide is simply that, and while they'll generally act as a translator, they won't carry your gear; you'll need a porter for that.

What's more, it's important to ascertain the credentials of guides before you put your life in their hands. Although there are agencies locally, finding one through a guesthouse is usually the safest option.

Also don't forget that many local people try to make money as porters and guides, but have inadequate clothing and equipment. Take responsibility for their welfare and kit them out properly before you agree to go with them.

So before I go on to ...

Test 1, Paper 4: Listening, Part 3 (page 27)

You will hear part of an interview with the comedian Kevin Burke. For questions 15–20, choose the answer (A, B, C or D) which fits best according to what you hear.

Interviewer: My guest today is the Irish comedian Kevin Burke, now a familiar face on our TV screens. Kevin welcome.

Kevin Burke: Hi

Interviewer: And it's generally a smiling face we see too, isn't it Kevin? But are you really like that, or is there another you 'behind the painted smile', as it were?

Kevin Burke: Well, I'm always being asked that. The cliché that every comedian carries within a black heart is fundamentally untrue. I'm afraid my childhood unfolded without major incident and to date there's been very little trauma in my life. So I'm sorry to disappoint everyone, but I'm a fairly well-adjusted human being. People wrongly tend to assume that comedians will be prone to depression. It's probably because the comedian is always finding humour in everyday misery, that's how comedy works. It's what makes it funny. I know these things. I've read about them in books.

Interviewer: Yes tell me about the books – because you really mean that, don't you?

Kevin Burke: Indeed I do. There's one particular book I admire. It's called *laughter*, and it's by a neuroscientist called Robert Provine; he's the world's leading expert on laughter. It wasn't his intention, but it reads like a kind of 'How To' book for comedians. Did you know, for example, that in the comfort of your own home, you rarely laugh out loud, no matter how funny a joke or situation might be? But in a café, chatting amongst friends, you'll laugh at almost anything without fail. Most of the time, laughter's simply a nervous mechanism, a breaking of tension. Audiences laugh at comedians because those around them are laughing too. It's a social thing, according to Provine. And so, as a stand-up comedian, all I do is break their collective tension. I lift the audience up and then drop them.

Interviewer: It's probably safe to assume that not all comedians approach comedy quite so theoretically, isn't it? I mean, you're university educated, aren't you?

Kevin Burke: You're probably right, but then, that's me, I'm afraid. I'm not particularly proud of the fact but, there you are. Yes, I did mathematical science as my degree subject. I've always loved words, adored English at school, but was drawn inexorably towards numbers and I loved every minute of it. But the trouble with maths at university level is it attracts some incredibly clever, focussed people, which doesn't exactly make for a fun social life. That's how I came to join the debating society, and that kind of got me noticed because I have a way with words as well as with numbers. And before I knew it, I was writing for the university newspaper as well, doing orientation meetings for new students – I loved anything with an audience, you see. I couldn't help myself.

Interviewer: So that was the beginning of your career as an entertainer really.

Kevin Burke: Well, sort of. After graduation, I began working for a local newspaper, writing a weekly column that was seven hundred words of whimsical nonsense. It was fun, but I wasn't set on journalism, so I started dabbling in stand-up comedy – just testing the water in various clubs at first. I hustled and gigged wherever possible,

gradually building up my act, and always on the look-out for the next opening. Then, one day I landed a TV spot in Ireland, hosting a children's programme. From there, I kind of hopped over to comedy.

Interviewer: Is that the way to do it, then?

Kevin Burke: Yes, once your name's known, you get asked to do a few different kinds of programmes, which I did. After that, doors start opening up, in all directions, you learn what to accept and what to avoid. I once did a quiz show and it was disastrous, I won't be doing that again, but it was useful experience at the time. But TV feels comfortable for me and I'm happy to go along with most of whatever comes along. But I'm definitely happiest when I am on stage. It's certainly where I think I'm best, and TV can't capture that somehow, although the TV work is just as challenging in its own way.

Interviewer: How do you account for your success on stage, then?

Kevin Burke: The game of comedy's all about owning the stage, and from a physical point of view, it's beneficial that I'm a larger man. From my lumbering presence alone, I can't really help but dominate the stage. People think I'm older than I am actually, which also helps – people feel uncomfortable if comedians look too young or vulnerable. I've always looked like everybody's dad. When I was nine, I looked eleven, and so on. Once, I based an entire show on me looking older than I was. I asked the audience to guess my age: the average turned out to be 37 ... I was 29 at the time. Sad, eh? But as someone who applies scientific logic to much in my life, I've come to see the positive side of that too!

Interviewer: Kevin, there we must leave it. Thanks for being with us today.

Test 1, Paper 4: Listening, Part 4 (page 28)

You will hear five employees talking about what they do for lunch each day. For questions 21–25, choose from the list (A–H) each person's occupation. For questions 26–30, choose from the list (A–H) what each person says about lunch.

Speaker One

I really look forward to my lunch, and after being on my feet all morning, I'm ready for it – especially if I've been on cosmetics or on the till which is quite tiring. I mean, we have to take it in turns, because of course we're still open at lunchtime, but there's a staff canteen where we can go and it's a chance to get to know people working in other departments which I really like. We get the same food as in the public restaurant which the customers use, and there's always a choice of soup, salad or a cooked meal, but we have our own room to eat in, so it's quite sociable really.

Speaker Two

I really like to spend lunchtime on my own. After you've spent all morning talking to customers, trying to sort out problems with their gas bills, a bit of peace and quiet is really welcome. Not all of my colleagues agree, though, and most go to the staff canteen. But they only do pizzas and pies and stuff like that there, and when you're basically sitting down all day looking at a screen, you don't want too much stodge in the middle of the day. I prefer to grab a sandwich, I couldn't even tell you what's in it most of the time because I'm not really interested as long as I have something. I cook myself a nice meal in the evening.

Speaker Three

You're lucky if you get the full hour here, because lunchtime appointments are really popular and you've got to be flexible. Clients sometimes turn up late, you get behind, but you've still got to be ready for whoever's coming after your break. Some of the girls bring in stuff they've made at home, but I've got a friend who works in the

travel agency opposite and I usually go to a café with her. I hate being rushed at meal times, so that suits me and I enjoy the chat. She's really useful for getting cheap flights when I need them too. Because let's face it, although you do get tips, the only person making any money at the salon is the owner.

Speaker Four

Basically, when I'm on an assignment, the last thing I think about is lunch. I generally have something when I get back to the studio, but it's never at a regular time. But I've got a little fridge there, so I can knock myself up something at any time, which is what I like to do. My receptionist laughs at me – but at least I do have something – which is more than can be said for her! Sometimes, if I'm doing a wedding or a function in a hotel, I might be offered lunch, but you have to eat whatever's provided and I'm a bit of a fussy eater, so I usually say no.

Speaker Five

In theory, lunch is provided for us – you know we can have ours once we've served everybody else if it's long-haul, or once we've reached our destination if it's short-haul. To be honest, I rarely bother because you soon get fed up with the food and I like to have something different each day – and that's just not an offer. You usually get a decent stopover, however, and so I get to try some of the local food as well as going shopping or even getting my hair done. I mean, I chose this job because I wanted to travel, so I like to make the most of it. Though I must say not all my colleagues do that, actually.

Test 2, Paper 4: Listening, Part 1 (page 47)

Extract One

You hear two people on a music programme talking about a new album by a band called Sharpie.

- M:** The long-awaited new release from the band Sharpie is out this week, eighteen months after their last album. Does it live up to your expectations Sally?
- F:** Well to be honest, I was probably one of the few people not to have any particular expectations, because I thought their last album was over-rated really. So, although I'm sure it's going to sell by the bucket-load, it doesn't do much for me really. There are one or two reasonable songs, and there's nothing to object to, but for me it's just more of the same.
- M:** Well, I think that's a bit harsh. I mean the songs are strong, and that's always been the band's strong point – though it's not clear from the sleeve notes which of them wrote each one actually, which always annoys me.
- F:** I know what you mean, I couldn't read the handwritten scrawl on the cover, but actually all that info's on the website, to which there's a reference, so the marketing people have obviously picked up on the fact that some of us may actually want to know these things.
- M:** Oh right. I'd missed that little detail.

Extract Two

You overhear two students talking about a design course they are following.

- F:** So what did you think of this morning's lecture? I reckon he must have said the word 'sophisticated' or 'sophistication' at least fifty times.
- M:** Well it's not only him, is it? That word's so much part of the lexicon of the design industry that it's become imprecise and more or less meaningless as a result, don't you think?

- F:** There could be something in that, you know. Do you think that's why every now and again designers turn away from all that and go for that sort of naive look instead. You know, rejecting what seems complex and refined and going back to what's childlike and simple.
- M:** You mean like that Italian furniture that looks as if it's been made out of Lego? I mean it's brilliantly versatile – you can fit the bits together in different ways like kids do with Lego.
- F:** Yeah I think it's great. But, you know, at the end of the day, the effect that furniture creates is still quite chic, isn't it? I bet the lecturers would still go on about how 'sophisticated' it is.
- M:** Yeah. I guess they would.

Extract Three

You hear part of an interview with a man who believes in living the country life.

Interviewer: But you're no stranger to country life, are you John?

John: No, when we first married, Jo and I felt that we could do life better. We went to live in a house in the middle of a field with no running water or electricity – in fact nothing much apart from our absolute determination to live self-sufficiently. We were idealists, trying to create a new world. I mean, with the benefit of hindsight, it was a hopeless endeavour. We kept goats and chickens, planted vegetables, built a wind turbine, all that – but after ten years we were forced by financial pressures to move out. But we'd tried and, given the chance, I must say I'd do it all over again.

Interviewer: Which you're about to do really.

John: Not exactly. The wind turbine and vegetables, yes, the animals eventually too I hope, but I think we're now more realistic about what's achievable, especially in retirement. Because these days it's easier to live in a 'green' way – for want of a better word – without feeling the need to be purist about it. We've got our savings, earned out in the big wide world, to fall back on, so the stakes aren't so high.

Test 2, Paper 4: Listening, Part 2 (page 49)

You will hear part of a radio programme about how offices may be designed to suit different types of workers in the future. For questions 7–14, complete the sentences.

Hello. In today's programme, we're talking about the office of the future. The technological revolution has led to many changes in office work. Offices now look very different to how they did fifty, thirty, even twenty years ago, because the kind of work that people do in them has changed along with all the hardware that office life now calls for.

A few years back, people were looking forward to what became known as the paperless office: something that seemed to be just around the corner. But today demand for paper seems to be as strong as ever, despite so much work being done on screen. So it's hard to plan for the office of the future – who knows what the future will bring, and which of today's wild predictions will become reality.

One person who has given some thought to office design, however, is the architect Francis Duffy, who has suggested that workplaces could be divided into four distinct categories, each with a different kind of design which would reflect the kind of work done in them, be it accountancy, general administration or design work, and the kind of people who work there.

The first type of office design he describes he calls 'The Hive'. The reason for the name lies in a comparison with a beehive occupied by busy worker bees. This type of office is suitable for individuals doing work which is characterised by routine. Typical hive organisations include telesales, data-entry, banking and basic information services.

The second type of office he calls 'The Cell'. This is because it reminds him of the tiny room allotted to each monk in a monastery. Cell offices are ideal for people doing individual work where concentration is needed; people who have relatively little need to interact with colleagues. These are often highly autonomous people who occupy their workspace only occasionally because they often work elsewhere, at home for example, or in a client's office or perhaps on the road. According to Duffy, typical occupiers of cells include lawyers and computer scientists.

The third type of office is 'The Den'. These are busy, interactive places, where it's easy to work informally with colleagues. Dens are associated with highly interactive, but not necessarily highly autonomous jobs. Den spaces are specifically designed with teamwork in mind and usually have an open-plan layout to facilitate this. Typical occupations requiring dens include a range of jobs in the media and in advertising.

The final category Duffy refers to as 'Clubs', because they suit a rather small group to which membership may be restricted. These offices are for what Duffy defines as creative work, as opposed to the simple handling of data. Individuals occupy a space on an 'as needed' basis, moving around to take advantage of a wide range of facilities. If Duffy is right, this kind of office would be suitable for people working in information technology for example or perhaps in management consultancies.

So what kind of office would you like to work in? Do Duffy's ideas make any sense to you? We'd love to hear ...

Test 2, Paper 4: Listening, Part 3 (page 50)

You will hear an interview with Alex Mustard, an underwater photographer who has just published a successful book featuring his work. For questions 15–20, choose the answer (A, B, C or D) which fits best according to what you hear.

Interviewer: My guest today is the photographer Alex Mustard, who specialises in underwater shots. His cooperation with the expert diver and writer Nick Hanna resulted in the book entitled *The Art of Diving*. Alex, welcome, there are some great shots in the book, but how much is luck and how much judgement?

Alex Mustard: With wildlife shots, it's not always the case that you can get the animals to behave in the way you want. When you spend a lot of time in the ocean though, you get to predict behaviours and you get used to knowing when and where you're going to get particular shots. I was able to plan a great deal, but often there's only a split second to capture the shot you have in mind. With the photographs of divers it's different. You've got more control because the dive is a coordinated effort that's well planned. Even the smallest things are so hard to communicate underwater that absolutely everything has to be organised before.

Interviewer: And did you get any surprises doing the book?

Alex Mustard: One of the areas I've always thought we were going to struggle with was free-diving, you know going down to great depths without oxygen or equipment. I didn't really 'get' free-diving until I saw it for myself. But when you watch it in the ocean, when you're sitting there at fifteen or so metres in very clear water and you see the divers come down those lines past you, disappearing into the blue ... it's incredible. They'd disappear for several minutes while you watch, realising how much breathing you're doing, until they come back up again – on a single breath! I wanted to get across in the shots just how fragile the free-divers looked, framed by the vastness of the ocean.

Interviewer: What are your favourite shots?

Alex Mustard: There's a whole genre of shots – the ones of divers having a good time underwater. For some unknown reason, the most sensible, important people, from nurses to managing directors, can't resist mucking about once they're underwater. I'd never really seen this

in photos before and it soon became a main theme of the book – to get across the playful, graceful and fun nature of being underwater. When someone sees a turtle while scuba diving, they do an impression of a turtle! The amount of times you end up bursting into laughing into your regulator – it happens every single dive.

Interviewer: Did you have any scary moments?

Alex Mustard: There's a golden rule underwater – you always need to know what's behind you. Some wildlife is potentially dangerous, but there are very few things in the ocean that are actively aggressive. We're not their natural prey. They'll be curious, but their first response is rarely to attack us. I think the secret is to respect the fact that we're intruders in their environment – if you go looking for trouble, I'm sure you can find it – with sharks or whatever – and some people do just that, maybe thinking they'll get good shots – but that's not the sort of underwater photography I want to get into.

Interviewer: What advice would you give to budding underwater photographers?

Alex Mustard: Underwater photography is becoming incredibly accessible. Most digital compact cameras are relatively cheap and most can now be used with very good plastic housings. The most important thing is to choose your subject very carefully; find something colourful, that you can get close to, that's not going to swim away, and that's a medium size – if it's not too big or too small, you'll be more likely to get it in the shot. More professional shots require wide-angled lenses to get the best results, and you might want to consider using different colour filters. But with most of the compacts you'll produce great quality snaps.

Interviewer: So what's next for you Alex?

Alex Mustard: Well, in July I'm planning a trip to Sardinia. It's where some of the nicest diving in the Mediterranean is to be found – all clustered within easy reach of the airport at Olbia. There're a few wrecks, but that's not really the draw for me, it's more the underwater landscapes – like the soft corals and the fish life they support – and of course the water's lovely and warm. Should get some shots!

Interviewer: Well all the best for that Alex, and thanks for joining me today.

Alex Mustard: Thank you.

Test 2, Paper 4: Listening, Part 4 (page 51)

You will hear five creative people talking about the experience of receiving an award in recognition of their work. For questions 21–25, choose from the list (A–H) the creative activity each person is involved in. For questions 26–30, choose from list (A–H) how each person felt on hearing that they had won the award.

Speaker One

I was surprised even to be nominated for this award, I mean there are much better people out there than me. I went along, thinking: enjoy the ceremony, don't worry too much about whether you win or not. The piece of mine that was singled out for praise was about an expert in landscape gardening who'd never given an interview before, which made a bit of a splash in one of the weeklies, but my regular column was mentioned too. The actual evening was a bit of a let down, actually, not as glamorous as I'd imagined, no television, but when my name was called, all I could say was 'Thank you', I hadn't even prepared a speech!

Speaker Two

Getting this award was really important for me because my work has come in for a fair bit of criticism over the last year, especially from one particular newspaper reviewer. So I felt vindicated in a way. I got it for a full-length feature I shot about computer games and how

they're meant to actually stimulate the brain. They showed a bit of it at the ceremony, which was a glittering affair, with all the soap stars in their designer outfits. I mean they were all sitting on the edge of their seats as the envelopes were opened, because that side of the business is really competitive. But I stayed cool – for me it's not about the publicity.

Speaker Three

It was a big moment for me when the chair of the judges opened that envelope. I mean, I did really feel my book had the edge over the other nominees, though their writing is good of course. We all three needed the cash prize – and exposure in the media's always welcome – but hopefully the others will get increased sales out of it too. The ceremony itself was fun. I'm not very good at being in the spotlight, but I rose to the occasion and we got a good write-up in the local newspaper. I even met somebody who's going to help me design my own website which is really exciting.

Speaker Four

I think they gave me this award because of my work on television, though it's actually my website that one of the judges went on about at the ceremony. I didn't actually design it, of course, just provided the content, but it does encourage people to have a go themselves; plan their own planting and ground levels and things, even if they haven't got a big plot. I had to laugh at all the fuss they made at the ceremony. Both my daughters ended up shedding a few tears, but they know I love being the centre of attention, so all in all it was a lovely evening. It's really fashionable now, my line of work, which is amazing really.

Speaker Five

I got the award for my spring collection, which was rather dark – no floral prints or pastel shades this year. The people on the panel went on about it so much that they began to get on my nerves actually, but I suppose I shouldn't be ungrateful. It's known as a bit of a media circus actually, the ceremony, and it certainly lived up to its reputation this year. All the other winners over-reacting like mad, making big speeches, runners-up biting back the tears, trying not to sound disappointed. All for the TV cameras, needless to say. But the catwalk's always great fun if you like people-watching, and actually there were some great outfits on show.

Test 3, Paper 4: Listening, Part 1 (page 71)

Extract One

You hear part of a radio programme in which an art expert is talking about a picture.

Presenter: So now over to Mark Amos, who's going to tell us about this week's painting, which you'll remember can be seen on our webpage. Mark?

Mark: Thanks Sandra. Yes today's picture is by John Audubon, who by coincidence was born this very day in 1785, who's the most celebrated American ornithological artist. And as this is also the season when swallows make their annual migration from south to north, I've selected an illustration of that particular bird from Audubon's monumental work *The Birds of America* as this week's picture. The birds are shown with two chicks peeping from a hole in a sandbank. And in a moment I'll tell you about his technique. But first, the man himself.

Audubon was an impulsive, larger-than-life character with a propensity for self-mythologising. Born in what is now Haiti in the Caribbean, the son of a French merchant, he was educated in France. At the age of eighteen, he was sent to America to oversee his father's estate near Philadelphia, where he spread the completely unfounded rumour that he was of royal descent. Having little interest in estate management, he gradually squandered his family's money while exploring the wilds

of America, indulging his two principal passions: hunting and drawing birds.

Extract Two

You hear part of a radio programme talking about redesigning your living space.

Amy: If you're planning to redesign your living space, maybe take down internal walls, move door openings, or even build an extension, getting a clear mental image of your different options can be a difficult process. It's all very well sketching out a few ideas on paper, but getting a grasp of how your new home will feel to walk through is something that many of us leave to chance – which, considering the expense of these kinds of projects, is really quite a significant risk, isn't it Luis?

Luis: Well Amy, it needn't be. The good news is that if you're willing to invest a little bit of money and, more importantly, time in formulating your ideas, it can be greatly minimised. One of the most rewarding ways is to invest in one of the many home design software packages currently available for home computers. In essence, these mean you can automatically translate a simple 2D drawing into a 3D model of your home which can be viewed from any angle, in theory enabling you to get a great feel for the new spaces you're intending to create, or to spot any potential problems at the design stage.

Extract Three

You hear part of a discussion about how the wildlife films broadcast on television are reviewed by journalists.

- F:** Last Autumn, a newspaper TV critic praised one wildlife programme in fulsome terms saying: 'It ticks all the usual boxes for the sort of thing it is: hushed narration, pounding orchestral soundtrack, and beautiful photography, of course.' A few weeks later, another journalist previewing an episode of another wrote 'Maybe it's because we're jaded by the brilliance of this series, but tonight's programme is a shade disappointing. For the most part, the animals we witness are not winners, either. Wolverines may be vicious, but they won't win any prizes at the natural history beauty pageant.'
- M:** I know what you mean, the standards are pretty high and so any reviewer uses that as their starting point – it's hard for the filmmaker to impress us any more with this kind of programme.

- F:** I don't deny that, but what alarms me is this sort of tacit agreement between critics about the criteria by which nature films should be judged – dramatic music, plenty of violence, big, charismatic animals and 'breath-taking' photography. No prizes for the wolverines of this world – nor, sadly, for thought-provoking sensitivity, quiet reflection, intelligence – all of which I think count for a lot more.

Test 3, Paper 4: Listening, Part 2 (page 73)

You will hear part of a radio programme in which the psychologist Simon Strang is talking about the subject of boredom. For questions 7–14, complete the sentences.

Today we're talking about boredom. What is it and how can we cope with it? Now if I said: 'How would you like to go on a space mission to find out more about the planet Mars?' you'd probably find the prospect quite thrilling, and I think it's unlikely that you'd say: 'Oh no. How boring!'

But in actual fact, boredom is likely to be one of the biggest challenges for people going on such a mission. Mars, after all, is a long way away and the round-trip will take around seventeen months: rather a long time to spend in a small spaceship, where there's little in the way of entertainment. What's more, add on the training and preparation

stages, and you'd probably be giving up two to three years of your life to such a project, so you'd need to be pretty committed to it.

But it's coping with the boredom of the actual trip that interests the European Space Agency, so they've set up a simulation. They're locking twelve volunteers up in just such a small space for exactly that length of time in order to study how they'll cope with the boredom. The aim is to gain insight into both individual human behaviour and group dynamics under the kinds of conditions astronauts would experience on a mission to Mars.

On the real trip, lack of space, lack of privacy, a high workload and the stress associated with mechanical breakdowns, etc. will all lead to all sorts of tensions. But it is thought that these tensions will actually come to the surface when the astronauts have less to do. In moments of boredom, therefore, dissatisfaction concerning the limited variety of available food, or the infrequent nature of contacts with family and friends may well become the focus of the astronauts' feelings.

So what is boredom? Well there is actually more than one type. There are, for example, activities such as listening to a boring lecture, or waiting for a delayed plane in an airport, which tend to be of a temporary nature. This 'situational' boredom contrasts with the boredom of a routine job, for example, where something that in itself may be interesting the first time you do it, becomes boring when you have to do it over and over again. This we can define as 'repetitive' boredom.

But it's hard to grasp the concept of boredom itself, because it doesn't really have any qualities of its own. Dr Svendsen, author of the book *The Philosophy of Boredom*, talks about a lack of personal meaning, as perhaps summing up what boredom is.

Other researchers have looked at how boredom affects people, to determine whether some personality types cope better than others. What they have found is that people often assume that the opposite of boredom is excitement. That's why parents take their bored children to a theme park. But often boredom is more to do with lack of social interactivity than it has to do with lack of physical activity or thrill – so parents might be better off taking their children on a picnic where they would meet new people and make their own entertainment.

So, clearly boredom is something that we have to take ...

Test 3, Paper 4: Listening, Part 3 (page 74)

You will hear an interview with a woman called Emma Stoneham, who works as a manager in the horse racing industry. For questions 15–20, choose the answer (A, B, C or D) which fits best according to what you hear.

Interviewer: My guest today is Emma Stoneham, who's Managing Director of the local racecourse, a business with a turnover of over £2 million a year. The surprising thing about Emma is that, at the age of twenty-four, she's the youngest racecourse MD in the country. How do you come to know so much about racing, Emma?

Emma Stoneham: The industry's in my blood – it's as simple as that. I get a fantastic buzz out of every aspect of it, and I always have. I went to school not far from a racecourse where my dad worked, so it was a fair bet I'd get hooked on an early age. I started helping him out in his work at the racecourse from about the age of fourteen. Sometimes I used to go racing with my friends. We'd sneak in for free and watch the horses, it was great fun.

Interviewer: But you're well qualified for the job too, aren't you?

Emma Stoneham: Oh yes, I mean I did a general business studies degree at university and could've gone into any one of a number of industries. But even then, the racing bug kept on nibbling away. I eventually realised I really wanted to have a go at it. I didn't want my dad to be accused of nepotism, however, so I decided to make my own way. After graduating, I got a place on a two-week intensive

course run by the British Horseracing Board. I was lucky, there aren't many places going and there's no shortage of competition for them. The course focuses on all aspects of racing, so there was lots to learn, but I absolutely loved it.

Interviewer: And two jobs down the line, you're an MD. Tell us about race days.

Emma Stoneham: Race meetings take place every two to three weeks with seventy to a hundred horses at each meeting, and crowds of up to 6,000. We get all the big names – owners and jockeys – and we try to look after them well, because their efforts underpin the entire sport. The way it works is that we release the dates of our meetings, and then they decide which ones they want to fit into their schedule; it involves a lot of intricate planning. And there are so many different characters in the racing industry and you have to try to cater for them all. They're great people and there's a real sense of camaraderie – everybody knows everybody.

Interviewer: But you enjoy those days?

Emma Stoneham: Whenever racing is going on, I get such a buzz from it – there's just so many different reasons you can enjoy it. You can go as a family, take part in a company event, have a great day out with colleagues from work, or get all dressed up and have a picnic – it's for everyone. For me, running the racecourse, it's living on the edge a lot of the time because whatever comes up has to be dealt with, but that's what makes it fun. When things get hectic, I just keep thinking, it'll be fine, it'll be fine, and never get bored with it. I also see my job as all about passing on the enthusiasm I have to everyone around me, that's important.

Interviewer: But things can go wrong, I imagine?

Emma Stoneham: Oh they do, yes. Our two-day midwinter event usually brings in an excellent crowd, it can be the busiest of the year, but the weather can be a problem. We knew several weeks ahead that the day was likely to be hit by frost, and we'd taken all the precautions we could, including laying sheets on the course, such as on the take-off and landing points near the hurdles. On the day, however, the ground was still incredibly hard, and the welfare of the horses and jockeys had to take precedence – we had no choice but to call it off. Of course, if we lose a meeting like this, it still means we have to pay staff, and other costs too, but any other decision would have been irresponsible.

Interviewer: So you made big losses?

Emma Stoneham: It was a blow. It means we will have to work harder than ever to make this year's meetings a success, but we'll do it. We simply have to put what has happened behind us, concentrate on the months ahead. Fortunately, we'd already drawn up a master plan to update facilities at the racecourse, and we'd sold off some land so that a hotel can be built. It'll improve our events business if we're able to offer accommodation on site. So by making adjustments to the budgets for that, we can absorb any losses – but it's all still going ahead regardless.

Interviewer: Emma, best of luck with that and thank you for joining us today.

Test 3, Paper 4: Listening, Part 4 (page 75)

You will hear five short extracts in which five people who have recently changed their accommodation are talking about their experiences. For questions 21–25, choose from the list (A–H) the reason each speaker gives for deciding to change their accommodation. For questions 26–30, choose from the list (A–H) the unexpected disadvantage of their accommodation each speaker mentions. While you listen you must complete both tasks.

Speaker One

I mean it was a nice house on the whole. I was sharing with five other girls, and had a big room – quite comfortable by student standards actually. It was the commuting by bus to college that got me down. I was wasting hours a week on it. My new place isn't in such a nice area, but it's just round the corner from college, and the gym's nearby too. I knew the rent would be higher because I'm on my own here, but I hadn't realised I'd end up paying more for gas and electricity – it's the price you pay for independence apparently. Anyway, I've signed a six-month contract with the landlord, so I'll be staying.

Speaker Two

At first I was glad of it being a small place – you know cheap to furnish, easy to clean and all that – but then later it got to feel a bit cramped. That's when I started looking round. The new place is definitely roomier, but it's a long way out of town. There's a reasonable bus service, but I miss being able to pop out to the shops any time I want – there's none worth going to round here, but I only found that out too late. I'm yet to see what the bills will be like, but the landlord seems nice enough and it's a quiet neighbourhood, so I'll put up with it for the moment.

Speaker Three

I think people at work were rather shocked when I said I was moving to the country. But I'd had enough of nine-to-five in the crowded city and so took advantage of a chance to work from home – working for the same employer, but doing it all online. I thought I'd miss the convenience of city life, but the village shop is surprisingly well stocked and there's even a daily bus service into the local town. I've always lived on my own, so I was surprised at how cut off I felt at first. Fortunately, I've now met some of the neighbours, so things aren't quite as bad and I'm beginning to get involved in local activities a bit more.

Speaker Four

I've settled in a bit better now, but I knew the cost of living would be higher here and that I wouldn't be able to afford such a big place. I've found a small flat though, over a shop, which isn't too expensive. At least I don't have to share! But when I complained about the inadequate heating, the landlord said basically 'take it or leave it'. It was a shock really, but the neighbours told me that he always says that and he'll probably do something in the end. Basically, the firm wanted to move down south and my job came too – so I didn't have much choice. I was living in a scruffy area before, polluted and lacking in basic facilities, but it was cheap.

Speaker Five

I mean it's much better here. In my last place I had to put up with miserable flatmates always finding fault with the cleaning, which was untidy. We had a very big bust-up and I walked out – at least on my own I can live how I like, though I didn't really want to live alone. I decided to join a gym or a sports club of some kind to make some new friends, and was surprised to find that there's nothing closer than a half-hour's bus ride away. Still, my new neighbour's got an old car he wants to sell, so I might see if I can buy that, because I don't want to feel I'm dependent on public transport.

Test 4, Paper 4: Listening, Part 1 (page 95)

You'll 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 an interview with the editor of a book about pop music.

Interviewer: For serious pop-music fans, my next guest, Dave Roberts, is something of a hero. Dave's the editor of the *Guinness Book of British Hit Singles*, a book that catalogues the singers, bands and songs that made it into the charts over the decades. Dave, it must be a huge undertaking.

Dave Roberts: The public perception seems to be of an aircraft hangar full of researchers beavering away compiling the book, but that's quite a long way from the truth. It's actually a small editorial team which has a body of experts that can be called on when needed. At the drop of a hat, they can tell you all sorts of detailed information – it's all in their heads.

Interviewer: And do you get many complaints?

Dave Roberts: Tons of emails actually, usually in the few weeks after a new edition's come out. For the most part they're of the: 'The catalogue number for Roy Orbison's 'Pretty Woman' has two numbers transposed in it' type. Fortunately they aren't usually major errors on our part – just typos – and we take the emails as a compliment because they show how much people care about the book.

Extract Two

You hear part of a radio programme about a photographic competition.

Presenter: So next to our photo competition. Don't forget this month's brief is fashion – which means anything from icons of street style to wannabe catwalk models – send us your photos now of you and your friends on the theme of fashion, for the chance to win a camera and have your shot showcased on our website along with the judges' comments. And you can see last week's winning shot on that very theme there now. It was taken by Gavin Warren of Glasgow, who talked us through it.

Gavin Warren: The shot was taken outside the old Stirling library. It's a major hangout for punks and skateboarders. You see a kid with his board standing next to this goth girl sucking a lollipop. I just happened to be passing with my camera and thought it'd be a great place for a shot. The goths and punks all turn up in their gear and pretend to be tough and annoy everybody. In fact the library's started to play classical music to try and discourage them, but they keep coming. I just got this single shot before these two realised what I was up to, and it just appealed to me.

Presenter: And Gavin wins a fully automatic zoom ...

Extract Three

You hear part of a discussion about playing games.

- F:** So playing games is big in your family then?
- M:** Yes, my children have an evening playing board or card games at least once a week, more often if they wish, and the choice of actual activity is left up to them. But then again, because people need to interact, we've agreed to ration the amount of free time which gets spent looking at television or computer screens.
- F:** Right.
- M:** And then we have regular music and poetry evenings, as well as games sessions and nobody in the family gets away without taking centre stage. We let visitors do karaoke or tell jokes if they're not too keen on performing and, although some of our relations say they find the thought of doing that excruciating, afterwards they're always thrilled to have taken part.

F: And they still come to visit you?

M: Most of them.

Test 4, Paper 4: Listening, Part 2 (page 97)

You will hear part of a talk about a type of bird called a crane. For questions 7–14, complete the sentences.

Cranes are huge, spectacular birds, tall and elegant on the ground with a large impressive wingspan in the sky. By their very presence, cranes demand attention. Perhaps that's why they have featured heavily in Asian art, literature and legend for thousands of years and why they are seen as a symbol of peace and happiness in India. In Africa, they are an emblem of the Zulu royal family and the crane is South Africa's national bird. There are a total of fifteen species of crane worldwide, seven of which are under threat, and three of these are found in southern Africa. It is these three species that I want to update you on this evening.

In terms of total populations, the Wattled Crane is down to about 280 individuals, the Blue Crane about 21,000 and the Crowned Crane about 3,500, so none of them has what we might call healthy numbers. So what are the main reasons for the decline in crane numbers in southern Africa? Habitat destruction comes top of the list. Cranes are generally found in wetlands and these areas are very much under siege in southern Africa, where water is a very scarce resource. Another major problem for cranes is poisoning by agricultural pesticides. These birds will eat anything from small mammals and reptiles to fallen grain, so are vulnerable in areas that have been sprayed, for example. The growing use of electricity is evidence of development in southern Africa and cranes are the frequent victims of collisions with the power lines that now criss-cross the landscape. Small wonder, then, the cranes have been in decline. But things are changing.

In South Africa, crane conservation has become one of the major thrusts in endangered species conservation. With the Endangered Wildlife Trust, one of southern Africa's most effective environmental conservation organisations, acting as an umbrella body for a number of hands-on conservation units.

For the Wattled Crane, a unique population-boosting programme has been introduced, called 'isolation, rear and release'. Chicks are either bred in captivity or one of the two eggs normally laid in a wild clutch is removed. After artificial incubation, the chicks are reared by 'crane mums'. These are local women who dress up as cranes and are trained to behave like cranes. When fully reared, the chicks are released into the wild in pre-selected, safe areas.

Modern technology is also being used with the Blue Crane. Some adult birds are now being fitted with miniature transmitters, and through satellite tracking. The earth station is in France and South Africa's network of airports is also involved. They are being followed around the country to determine their movements.

So, from a situation at the beginning of this decade when southern Africa's cranes looked as though they might not even make it into the next century, it now seems that the cranes will be flying into the future with confidence.

Test 4, Paper 4: Listening, Part 3 (page 98)

You'll hear part of a radio programme with two people involved in the running of a circus. For questions 15–20, choose the answer (A, B, C or D) which fits best according to what you hear.

Interviewer: Today in the studio, as part of our series of interviews with famous duos, we have two people who've worked together for more than fifteen years. Tony Morland is the boss and Anita Meadows is his personal assistant. Nothing unusual in that you might think, but what makes this duo a little different is the fact that the business which they both help run is in fact a travelling circus. Welcome to you both.

Anita: Hello.

Tony: Hi.

Interviewer: Now, Tony first, you own the circus. So do you come from one of those traditional circus families, was it in the blood?

Tony: Hardly. I had an unremarkable childhood up to the age of fifteen. But I'd seen my first circus at the age of about eight, and from that moment on I'd set my heart on being part of that world one day. I didn't exactly run away to join the circus, but it was very much against my parents' wishes when I went. They really thought I should be getting some qualifications, I don't think they saw much of a future in it.

Interviewer: But what qualified you then for the circus ring? Did you have an act?

Tony: No, it wasn't like that really. The curious thing is that I've never longed to be a performer. I didn't fancy leaping about on the back of a horse or juggling. No, right from the start, the thing that was uppermost in my mind was the idea of stepping out into that ring, wearing the big hat, and welcoming people to my circus. So at first, as far as I was concerned, it was just a matter of getting practical experience of how the circus worked. I was happy doing any job that was going actually.

Interviewer: And before long you did set up on your own, didn't you? How did you manage that?

Tony: Well, I suppose I was about twenty-two and my dad, who'd come round to the idea in the meantime, helped me by lending me some capital, which I added to my own savings to invest in my first tent. From then on, I was the boss. I only had a few acts, but later I teamed up with a friend and the circus has been a partnership ever since. I'd been in business for about five years, when I realised I really needed more administrative support, and that's where Anita came in.

Interviewer: And what made you join the circus, Anita?

Anita: Well, unlike Tony, I never harboured any dreams of going off with the circus. In fact the idea had never crossed my mind. But when Tony's tent arrived in Manchester where I was living, I'd just been going through various family difficulties and I was ready for a change of scene. The idea of just travelling around as the booking office clerk, which is the post that I saw advertised, appealed to me. I thought it would offer a means of escape for a while.

Tony: She stepped into the role of personal assistant about five years later. She was a qualified secretary so it was a natural progression.

Anita: I can't ever remember being asked to become your PA actually, it just sort of happened. But having been with the circus for a while, I'd picked up a lot about what was involved in the running of the show, and I gradually just took more on. You know, I just did what needed doing. And I've since been on both word-processing and accountancy courses to help me cope with it all.

Tony: Now, I don't know what I'd do without her. I love the circus, but the paperwork would drive me crazy and its getting worse.

Anita: You can say that again, and it also includes a fair amount of diplomacy, which, let's say, isn't really Tony's style.

Tony: She also arranges things like work permits for foreign artists. That can be a real hassle. We have a lot of laughs sometimes though. My handwriting always comes in for a lot of stick, and Anita's the only one who can decipher it. And she is very willing to work long into the night if necessary. So as long as everything gets done, I don't mind if she takes the odd afternoon off to do her own things. There's no clockwatching or standing on ceremony here.

Anita: I guess that's where we really see eye to eye, in that laid back approach. Without that it wouldn't work and I'd have moved on years ago.

Interviewer: Anita, Tony, thanks very much for joining me this morning.

Tony: Thank you.

Anita: Thanks.

Test 4, Paper 4: Listening, Part 4 (page 99)

You will hear five short extracts in which various people are talking about holidays where they studied as a group. For questions 21–25, choose from the list (A–H) what each person studied on their course. For questions 26–30, choose from the list (A–H) what each person says about their course. While you listen you must complete both tasks.

Speaker One

I have an old-fashioned belief in life-long self improvement. I also have that need for tutorial guidance which is so typical of musicians. So, the idea of a holiday where you lock yourself up in the country with a group of like-minded people to learn a new skill, it really appealed to me. There were about a dozen of us. All ages and backgrounds seemed to be represented, which was brilliant, and we sat learning our lines all day. Then after dinner, what we'd prepared would be performed and discussed. It was hilarious and afterwards we all kept in touch and swapped photos, so I've got lots of memories to look back on.

Speaker Two

It's amazing how quickly people tune into a situation and organise themselves. Although we'd all opted for a self-catering package, the group soon set up a rota for providing the evening meal, which left us free most days to concentrate on the task in hand. I'm not sure that what we learned couldn't have been gleaned from one of those paperbacks entitled How to pen a best-seller, but we had a lot more fun doing it. The group psychology was fascinating to watch as it unfolded. As characters began to emerge, it became clear that the least prepossessing members of the group were going to turn out to be the most gifted.

Speaker Three

One unexpected aspect of the course was that we all became experts on the physical characteristics of lop-eared goats, so often did they feature in our representations of the various landscapes. There were also many outings, including a lovely meal in a local farmhouse. It was all very well organised. But it was the clear air and the sparkling perspectives that really encouraged me to try something new at home. Some people were rather shy, but that suited me, and everyone tended to get on with their own work. The tutor would give a demonstration in the morning, and then wander round from easel to easel, giving advice about brushwork, etc. She was scrupulously fair with her time.

Speaker Four

As a single person, I'd had one or two lonely holidays abroad on my own, so I loved the friendly meals with everyone eating together. Most evenings ended in a sing-song, it was lovely. You can do all sorts of other activities, like throwing pots or trying your hand at wildlife photography. But as I hadn't so much as looked at a book since my schooldays, I was keen to get back some of my old fluency. The tutors are great, they realise you're on holiday and so no-one's going to rap your knuckles if you don't turn up for a class. Anyway, I could make just as much progress chatting to the locals, and they certainly had plenty of time for me.

Speaker Five

I was quite nervous at first, though there was no need to be. The group included a lot of people who, like me, were just looking for inspiration. One couple had won the holiday in a competition, some had been before, but they didn't seem to be much the wiser for it. My

only criticism is that it could have been more hands-on. We spent a lot of time watching demonstrations when we could have been chopping or peeling ourselves. Because we had the afternoons free, we didn't get on top of one another, and as our efforts literally provided a topic of conversation at mealtimes, it was all very relaxed, and it was difficult not to get on with each other.

Test 5, Paper 4: Listening, Part 1 (page 119)

You'll 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 an interview with a young actor.

Interviewer: Now Sean, as a teenager you did various bits of TV work before being signed up to a major soap at sixteen. What was that like?

Sean: Weird. I was sixteen, in London for the first time and earning money – but I was still growing up. I'd intended to go to drama school, but they kept extending my contract because my character was so popular, so that didn't happen. I was even offered a recording contract at one point, though I can't sing!

Interviewer: So it wasn't so great?

Sean: I feel much more relaxed about it now, looking back, but at the time I was just thinking that this wasn't the way my career was meant to be going. So I quit. I was eighteen and it wasn't what I wanted in life. People said I was making a big mistake; that I'd sink without a trace.

Interviewer: But you didn't.

Sean: No, though I still get a bit pigeonholed as the pretty soap star, and nine times out of ten when I get sent scripts I can guess which part they want me to play – so I go for that tenth one every time! But actually I've been pretty lucky – getting quite a bit of film and theatre work, so I can't complain.

Extract Two

You hear two radio editors talking about their work.

M: When I first began editing tape, years ago, I was fascinated by how much you can tell from a voice, you know: tension, passion, uncertainty. Sitting late at night cutting and tidying up recordings, hearing the 'ums' and 'ers' and breaths and laughs and moments of emotional hesitation through my headphones, I'd feel quite intimate with the person I was working on. Did you find that, Jane?

F: Absolutely. And that means you have a responsibility to ensure, first of all that the edited version makes sense, but also that it sounds like the person. So sometimes you put back a few of the 'ums' and 'ers' and pauses.

M: That's right. Because let's face it, on the radio voices really matter.

F: When I started out, people had really fixed ideas about what made a good radio voice – and I didn't have one – or so I was told – and that I'd never make a radio performer. That's why I went into editing.

M: Just goes to show how things have moved on, doesn't it?

F: I suppose it does.

Extract Three

You hear part of a discussion about Africa.

- F:** I mean, you were brought up in Africa, so going back did you find it had changed?
- M:** In many ways, not at all. There's still plenty of empty space that it's possible to get lost in, areas where mobile phones don't work and there's no Internet access. We live in a world where you can find you anytime and say: 'I need your five-hundred words by the 30th.' In Africa you can be inaccessible in an invasive world.
- F:** Sounds like the sort of thing kids do on their gap year.
- M:** It's a bit tougher than that actually, especially going alone as I did. It's not something to be taken on lightly, and it certainly wasn't a holiday.
- F:** Right. We hear a lot about 'development' and there's all the charity work going on, so I thought you might have noticed some results of all that.
- M:** I think a lot of that hype is actually counter-productive. Unless Africans themselves are involved in the projects, they don't do any good. Small-scale projects seem to work, things with local involvement rather than a big international profile – but I didn't go looking for development or projects – that wasn't my brief.

Test 5, Paper 4: Listening, Part 2 (page 121)

You will hear part of a radio programme in which the presenter, Stella Faulds, is talking about why some people seem to be naturally clumsy. For questions 7–14, complete the sentences.

Hello. My name's Stella Faulds and in this evening's edition of 'What Makes us Tick' we're looking at the issue of clumsiness. Have you ever wondered why it is that some people are very precise and graceful in their physical movements, while others are always bumping into things and falling over? It seems to have very little to do with intelligence, because some of my cleverest friends are clumsy, but they're very good at other things in life. Does any of this sound familiar to you? What started me on this train of thought was reading a description in a biography of a distant relative of mine called John, who lived in the last century. It said: 'John's smart appearance belied a lack of physical coordination that could lead to drama – he regularly fell into rivers and lakes, and household objects such as vases and table lamps, in other people's homes were not safe when he was around.' Well, in a nutshell, that's me too!

Even as a child, I was always good at drawing, and people still comment on my speed and agility at anything requiring careful work with the hands. I can cook, make my own clothes and have neat handwriting. Why is it then that I was always walking into doors and tripping over the edges of carpets? Why was I never able to do gymnastics? And why have I always been so hopeless at any sports which use a ball?

Nor does this sort of thing entirely seem to run in families. Adam, my younger brother, is, by contrast, quite good at the sporty kind of things. I've watched him playing tennis with his friends and feel not so much jealous as rather frustrated at seeing the ease with which he plays. He'll never be a champion, but at least he doesn't make a fool of himself like me!

But there again, Adam is well-known in the family for having what have become known amongst us as 'little accidents'. The latest one happened in a smart department store in London. As I stepped off the escalator on the fourth floor, I heard Adam fall over with a thud behind me. Somehow his shoelace had got caught in the moving staircase and he'd tripped up. He was alright, but we couldn't get his trainer free and in the end he had to take it off and call for help.

Why do things like this always happen to him, and why do I always manage to drop anything of value that I pick up? Is it just a way of attracting attention? Or is it because I'm rather short on the things called 'motor skills' – you know the ones the brain is meant to pick up in infancy. If any listeners have any thoughts on the matter, I'd love to hear from you – the number to ring is ...

Test 5, Paper 4: Listening, Part 3 (page 122)

You will hear part of an interview with a woman called Barbara Darby, who works as a casting director in the film industry. For questions 15–20, choose the answer (A, B, C or D) which fits best according to what you hear.

Interviewer: My guest today is Barbara Darby. Her name has appeared on the credits of many well-known films. Although her role in making those films successful was crucial, you've probably never heard of her because she works as a casting director. Barbara, welcome.

Barbara: Hello.

Interviewer: So it's quite a big responsibility, is it, Barbara, finding the actors for a film?

Barbara: The job of casting director is a highly-skilled one actually, because without the right cast, there's no movie. Although experience counts of course, intuition is the essential quality for the job, and that's not something you can learn. You signal things to the audience through the kind of actors you cast and those signals have got to reflect the central message of the script and the director's vision.

Interviewer: So how do you go about it?

Barbara: It's an odd process, because it's not just about casting a certain number of actors in role. The dynamic is incredibly important: if you have a comedian, you have to cast a particular type of person against them. And it's also about energy: if one person has quite a low-energy style, then you need someone opposite them to get them up a bit. When I meet an actor, I'm trying to find a quality in that person that reflects into the part in an interesting way, although actors don't really like people saying that, as they believe they can act every part. But that's how I do it.

Interviewer: And do you do the whole range of films, do you get to choose?

Barbara: I do say no to quite a lot of scripts. I only do films that I feel have something important to say, or that see life in an interesting way, or are being made by people that I know I like. After I've read the script, I start to have ideas and talk to people.

Interviewer: And the director leaves it all to you?

Barbara: Well, I do all the preparatory work. The first stage is that agents send in photos, and videotapes and resumés of actors that I've requested or that they think are good. I watch loads of tapes. If I like an actor, I'll meet them, or go to see them in a play. Then they go to meet the director who makes the final selection from my shortlist. On average they see about eight or nine actors per part, but I see many more. When I take on a film, I'll cast the whole thing, even if a person doesn't speak in a role.

Interviewer: So how did you get into this in the first place?

Barbara: I didn't so much choose my career as fall into it actually. I was hanging around London, working as a stagehand at the National Theatre and I met someone there who thought I'd be good at it. He was an agent and he got me a job as an assistant. I've always been drawn to the bright lights, and this was a step up from what I'd been doing.

Interviewer: And you were ambitious?

Barbara: Yes. I don't believe anyone who does well isn't. I was initially attracted by the glamour of it all, but I'm definitely not driven by money, because I still don't have any. What absolutely drives me now in all parts of my life is that I don't want to be old and have regrets. We are all able to do something successfully, and I think it's a shame if you don't achieve that.

Interviewer: But you took a break from your career at one time, didn't you?

Barbara: That's right. I was working on a film which was set in the rainforests of South America. I loved the place, but I had such a horrible time on the film that as soon as I came back, I put my whole office into nine bins and threw them out of the window. I said: 'If that's what the film industry is about, I'm giving up.' I stayed away for nine months.

Interviewer: But what went wrong, why did you give up?

Barbara: The worst aspect of the job is that the casting stage is a stressful time in the making of a film. It takes a lot longer than people think – a big film can take six months. An awful lot of other people's frustrations can land on you, and I've never really learnt how not to take it personally. I guess it goes with commitment.

Interviewer: But in the end they tempted you back, didn't they?

Barbara: The only reason I came back was because one of my favourite directors handed me a lovely script. It wasn't even that I wanted it, I'd got plenty of theatre work which I was enjoying ...

Test 5, Paper 4: Listening, Part 4 (page 123)

You'll hear five short extracts in which various people are talking about vehicles they own. For questions 21–25, choose from the list (A–H) each speaker's occupation. For questions 26–30, choose from the list (A–H) what each speaker says about their vehicle. While you listen you must complete both tasks.

Speaker One

It was during a public transport strike, I was stuck in a cab, running late for an appointment with a patient, a leading politician. As we passed a showroom window, I saw this moped and so I jumped out of the cab, rushed in, and fifteen minutes later, the sale was complete. I'd had one as a teenager, so I knew how to operate it. I made the appointment on time and I haven't looked back since. It's not made for speed, but you can still glide past cars in jams, so it doesn't seem slow. It's increased my productivity, critical in these days of financial stringency in the health service, as I couldn't fit in as many consultations without it.

Speaker Two

My father drove for a living and was also a keen amateur racer and so for me, the cars came before the drumkit actually. But thanks to my success with the band, I've been able to indulge my passion. I started with a 1927 Austin which I only paid £20 for. I was 17 and learnt the rudiments of mechanics on that; my father's view was that part of the fun of running old cars was getting them working. I've got more than 30 at the moment, including the Austin, and some of them were his. Speed in itself has never been the big thing. It's more about getting the maximum from the car and beating the competition.

Speaker Three

I cycle to the office every day. I started after I got fed up with being squashed like a sardine in the tram. My bike's a cross between a mountain bike and a racer which I put together myself from various old bikes. Cycling's very invigorating. It's healthy and really sets me up for dealing with difficult situations. You get plenty of those working with the homeless. Although I view cycling as doing my bit towards conserving resources, it's hardly a political statement. I love going out

in the car at weekends. Just because you don't kind of work doesn't mean you can't enjoy pleasures like that. Fortunately, my husband's got his own business, so we can afford it.

Speaker Four

Modern cars are technically better, they go faster, but they don't have character. They're part of the faceless homogeneity of life today. I wish I'd lived in the first half of the twentieth century, when my present car was built by hand. Life then had more style and individualism, and not only for the ruling classes. I used to have a wonderful collection of about fifty individually designed vintage cars which I opened to the public at weekends. But when the recession hit my firm, I had to sell them all, just to keep afloat. So, I've lost fortunes as well as made them, but that's what being an entrepreneur is about, so I have no regrets.

Speaker Five

I've got quite a large bike actually, but I'm not a passionate enthusiast. I got into it when I was a stanning law student and a car was beyond my means. Twenty years later, I still ride one every day when visiting clients. It's a very cost-effective way of getting about. The more weight and power you have, the easier it is to get free of the traffic, but I don't go in for speed much. I believe in wearing all the gear, though, which puzzles people. Sometimes I'll turn up for a lunch with a company chairman that I'm going to represent in court and get directed to the mail room because they take me for a dispatch rider!

Test 6, Paper 4: Listening, Part 1 (page 143)

You'll 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 radio presenters talking about a new music album.

- M:** So what did you think of the album now that you've had a chance to listen to it properly – do you still feel it verges on the sentimental – that's what you said last week when I played you a bit.
- F:** No, I agree that was a bit of a hasty comment on my part. It's atmospheric music, kind of nostalgic in places, which is odd given that they're really young this band – it reminds me of sort of 1970s film noir – if you know what I mean.
- M:** I do know what you mean, but whilst I agree that it creates a certain atmosphere, I couldn't see it as a film soundtrack somehow.
- F:** No, I didn't mean that. But it is mood music.
- M:** Yes, I'd really like to hear them live – to see if they can create that sort of sultry late-night sound on stage – it's the sort of thing that might not sound the same in broad daylight. I mean, they are young, but they've been playing together for a good few years actually and I think they've developed a really interesting style.
- F:** Yes I quite agree. I take back everything I said last week.

Extract Two

You hear the beginning of a radio programme about interior design.

- M:** In these hectic days when it's hard to know where the home ends and the office begins, it's almost essential to turn part of your home into dedicated office space. Whether it's used to work from home and cut out the commuting or pound your credit card with Internet shopping, the humble 'table in the

corner' that once served as a workstation is now a thing of the past. Ergonomics, lights, electrical sockets, privacy and even a bit of style are the order of the day. But striking the balance between functionality and domesticity is still the key to creating the perfect home office space. I asked design consultant Debbie Brewer to bring me up to speed on what it's cool to have.

- F: I've seen a clear trend for high-speed Internet access and wireless systems which allow homes to become a bit more web and work friendly. The functional trestle, whether in wood or steel, is therefore a must. It provides simple support and allows you to move freely around – though some people insist on putting either drawers or filing cabinets underneath to create something not a million miles away from the old knee-hole desk of days gone by.

Extract Three

You hear part of a travel programme about a destination for a weekend city break.

- F: Getting there is painless. The flight is only one hour from London, so you have all the fun of take-off and landing without too much of the sitting-in-a-cramped-space bit that we've all come to love so much with the budget airlines. An excellent feature of the city, though, is that it's not that good for shopping. So once you've bought the obligatory souvenir from the market, you're not likely to be tempted to spend any more money. And because it's not much of a culinary capital either, you don't have to traipse round trying to locate the best place to get the absolutely authentic fondue or pancake.
- M: That's right. You just eat anywhere in order to keep yourself going for the sightseeing, most of which is done on foot and which is certainly worth the effort. Pleasant though wandering around the medieval centre can be, you have to be careful, the streets are a maze, so there's plenty of room for map-reading nightmares. And although this is statistically regarded as a safe city by international standards, lost tourists clutching maps are a bit of a sitting target for petty criminals here as everywhere.

Test 6, Paper 4: Listening, Part 2 (page 145)

You will hear part of a lecture by the geographer Wendy Mason, who is talking about Antarctica. For questions 7–14, complete the sentences.

Antarctica is the wildest continent on Earth, and the least visited. Others can be traversed, tamed, occupied, but Antarctica was uninhabitable until the twentieth century, and remained so until technology conquered the cold. Now there's no reason why people shouldn't enjoy this sensational landscape of mountains, glaciers and islands. Here's the whitest snow, the brightest sun, the bluest sea and the clearest sky anywhere.

Unfortunately, though, Antarctica is also the Earth's most politicised continent. In 1959 the Antarctic Treaty established it as a neutral, non-militarised region to save it from international rivalry and preserve it for scientific research. An entire continent was, in effect, donated to one profession for its exclusive use and enjoyment. The outcome is controversial. Antarctica is now dotted with some fifty national research bases, many of them blots on an otherwise pristine landscape. Access to these bases is highly prized by scientists. Demand is overwhelming, since national taxpayers foot bills that can run to \$5,000 a week.

Polar research is the most expensive, some might say overrated, on Earth. The American base at the South Pole is expanding so fast that a supply road is being driven to it across the ice from the coastal base. McMurdo Station, or 'Mac City', as it is more commonly known, is the biggest settlement on the continent, with a summer population of some 2,000 supplied by regular flights from New Zealand.

Access to these flights is confined to scientists and support staff. This is a shame because McMurdo Sound, beneath the smoking volcano of Mount Erebus on Ross Island, might have been the most scenic and romantic spot in Antarctica, and it was from here that various early twentieth-century explorers set off on their missions to the South Pole. Their frozen huts still survive along the shore, and are Antarctica's only historic buildings. Yet today the sound is polluted by construction sites and jet emissions. For ten years in the 1960s it was even used as a dump for waste from a nuclear plant.

Yet the chief inducement to the cleaning up of the continent has come from possible exposure to tourism, which explains the continued hostility of polar scientists towards the idea. At present tourists must arrive by cruise ship, but cannot stay overnight on land. Access is thus mostly to the islands and glaciers of the peninsula nearest to South America, which has the advantage of being scenically the most appealing part of the continent. In time I assume the ban on non-science bases will crumble through sheer weight of visitor numbers. Already a defiant private company, Adventure Network International, has built both an airstrip and a camp in the Patriot Hills. Others will surely follow.

There is not the remotest risk of these vast and glorious spaces becoming overcrowded and no reason why properly regulated tourism should pollute them. Antarctica may have been the wilderness reserve of a privileged elite, but I think those days are over. A new generation of visitors will have no interest in polluting or developing this corner of the globe. They will love it only for what it is. Antarctica is for seeing.

Test 6, Paper 4: Listening, Part 3 (page 146)

You will hear part of an interview with a young artist called Lynda Buckland, who is talking about her life and work. For questions 15–20, choose the answer (A, B, C or D) which fits best according to what you hear.

Interviewer: Now many of you will have seen and admired Lynda Buckland's striking drawings of the River Thames in London which were featured in a recent edition of a leading monthly magazine. Lynda joins me today to talk about her work. Lynda, hello.

Lynda: Hi.

Interviewer: Why the river, where did it all start?

Lynda: I feel energised by drawing a living, breathing thing. When I'm drawing down by the river, I much prefer it when there's something going on, a ship's docking or the cranes are moving. It's easier to feel involved, part of the action. My paintings are all about life and movement, as far as themes are concerned. I'm not interested in landscapes as such.

Interviewer: And they have a wide appeal, don't they, because we can all place them, we know where we are with them.

Lynda: Well, maybe that's because I'm actually quite resistant to the idea of moving into abstract art, because that's what everyone, kind of, expects you to do. The resistance stems, I think, from where I did my training. I was at a college where there was a very strong emphasis on figure drawing and traditional drawing skills generally. It'd be hard to shake that off, even if I wanted to.

Interviewer: So do you actually do the drawings down by the waterfront?

Lynda: Not much of the work is done in situ, actually, just the preliminary sketches. Those then act as my source of inspiration. I then take them home and work on them and play about with them until I get an idea of how a finished drawing might look. The drawings often take the form of composite images actually.

Interviewer: So your workspace is pretty important to you?

Lynda: It's funny you should mention that because when I did those particular drawings, I was working in a rented studio in South London. It was a great space, with a nice atmosphere. It was big enough to have six or seven pieces of work on the go at the same time. But it was beginning to get me down because although it wasn't that far away in terms of miles, it was a stressful journey to get over there. I often found that ideas that were fresh in my mind as I left the house in the morning were draining away by the time I'd fought my way through the traffic.

Interviewer: So where do you work now?

Lynda: Well, as I say, I'd had it in mind for some time to find a workspace closer to home, and then one day earlier this year, I noticed an easel in an upstairs window in one of the houses on the other side of the road where I live. I knew the girl across the road was an artist, but for some reason I thought she was a designer working in a potter's studio or something. I'd never met her to talk to. So it was a pleasant surprise to realise not only did I have a painter living nearby, but she also did her work there, too.

Interviewer: A real coincidence.

Lynda: Amazing. Seeing the easel standing there was one of thoseureka moments, you know. I phoned her later on and said that I had a show coming up, and could I rent a room on a short-term basis. As it turned out, she was happy for me to take over a room as a temporary studio.

Interviewer: So it's really worked out well for you.

Lynda: I've only been in this studio for a couple of months, but it's already proved to be a revelation. There's the obvious benefit of just having to cross the road to get here, and at first I was concerned about whether I'd be able to completely detach myself mentally from the normal day-to-day routine, which is vital. I know I would be terribly distracted if I actually tried to work at home.

Interviewer: So tell us about the exhibition.

Lynda: The work I'll be showing at the exhibition in September is all new work, a lot of it produced in my present studio. Working there has had a real impact on my work. I think it's got a lot to do with the fact that I can come in and work in short bursts – one of the effects of that has been that the work has been developing more quickly and I think the images are sharper as a result. But it's not only that, the colours have changed, become softer, though I couldn't tell you why. Overall I think the effect is a much stronger image.

Interviewer: And what does the future hold?

Lynda: Although I have started to experiment with ...

Test 6, Paper 4: Listening, Part 4 (page 147)

You will hear five short extracts in which people are talking about training courses they have done recently. For questions 21–25, choose from the list (A–H) the reason each speaker gives for choosing their particular course. For questions 26–30, choose from the list (A–H) the main thing each person says they have gained from their course. While you listen you must complete both tasks.

Speaker One

I knew I'd have to do a course – everyone in my office has – it's part of our staff development programme. The management let you choose it as long as it's relevant to your work. I'd read about mine in an online magazine – a proper write-up by someone who'd done it, not an advertisement – and it sounded OK. By chance, I booked the same dates as a friend in the finance office, so we had a good laugh. I don't think I gained much from the course though – I'm still earning the same – but I've noticed that I am being given a few different things to do in the office now, so maybe it was worth it.

Speaker Two

You see lots of courses advertised in trade journals and on the web, but it's hard to know which one to pick. In the end, I took the advice of my boss who seems to know what she's talking about, and did one on problem solving. The course was great, really focussed with excellent trainers, and I came away feeling much better equipped to face the demands of my job, more self-assured. It remains to be seen whether it leads to an increment on my salary or promotion, but it was a good choice for me. I even met some interesting people working from rival firms, but we didn't swap contact details or anything; perhaps we should have done?

Speaker Three

Basically we go on these courses every year, and they're usually a waste of time. My colleague had warned me that this one was hopeless, but you never know who you're going to meet, so I went anyway. The tutor on last year's course had recommended it and I couldn't be bothered looking through the advertisements to find an alternative. As it happened, I got quite a lot out of the course. I found out about some new marketing techniques that sounded just right for a project I was working on. I think the people I work with were really impressed actually when I suggested using them, so who knows perhaps I'll be given a bit more space to do things my way in future.

Speaker Four

Basically, I wanted to spend more time in the office and less time on the road, but I needed better IT skills to do the deskwork. I'd read about these IT courses in the newspapers, but I knew my boss wouldn't pay for me to go on one, because there's no training budget in our department. Then one evening I got talking to a chap on the train who'd just done one. He made it sound so good that I decided to pay my own way – thinking it might be an investment in the long run. And I was right. Thanks to that certificate, I've got an interview for a job at a higher grade next week!

Speaker Five

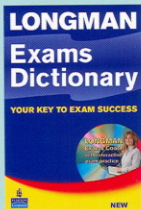
People laughed when I said I was going to do a course on time management. I mean there are courses you can do that give you points on the salary scale, but that wasn't one of them. Anyway, my ex-flat-mate who's a travel agent had done it and it had certainly helped her. Deadlines had always been a problem for me, that's why I was never put on new projects, and that annoyed me. Anyway, I did the course and not only did I find out how to organise my workload better, but I was also put into a group with some really high-powered recruitment consultants. It was through them I found the new job I'm starting next Monday!

Certificate in Advanced English: Top 20 Questions

- 1 How many marks are needed to pass the exam?**
 - To pass the exam with a grade C, you need around 60% of the total marks.
- 2 Do I have to pass each paper in order to pass the exam?**
 - No. Each paper doesn't have a pass or fail mark. The final grade, A, B, C, D or E is arrived at by adding the weighted marks from all the papers together.
- 3 Are marks deducted for wrong answers?**
 - No. If you're not sure, make a guess, you may be right.
- 4 Am I allowed to use a dictionary?**
 - No.
- 5 In Paper 1 (Reading), Part 4 has more questions, so is it more important?**
 - No. The four parts are equally weighted. In Parts 1, 2 and 3, each question = 2 marks, whereas in Part 4, each question = 1 mark.
- 6 In Paper 1 (Reading), how long should I take on each question?**
 - This is up to you. You can do the tasks in any order and knowing how to use your time well is part of the test.
- 7 In Paper 2 (Writing), what happens if I don't use all the information given in Part 1?**
 - You will lose marks. The examiners are looking for both correct information and good language. So read the question, the input text and the handwritten notes very carefully.
- 8 In Paper 2 (Writing), how should I lay out the addresses?**
 - Don't include the addresses. If you do include them, the examiners will ignore them, as this is not part of the task.
- 9 In Paper 2 (Writing), what happens if I write too many or too few words?**
 - The word count is given as a guide only. Don't waste time counting; the examiners don't, they are more interested in your English! It is unlikely that answers under the lower limits will contain enough information/ideas to fulfil the task. Overlong answers are more likely to contain mistakes. Plan your time so that you write about the right amount and have time to check what you have written.
- 10 In Paper 3 (Use of English), what happens if I get the right answer, but make a small mistake in a key word transformation?**
 - There are 2 marks for each answer, so you could still get 1 mark even if there was a small error.
- 11 In Paper 3 (Use of English), Parts 2, 3 and 4, if I am not sure, can I give two alternative answers?**
 - If there are two answers, and one of them is wrong, no marks are given. So, it's better to decide which of your answers is best!
- 12 In Paper 3 (Use of English), Parts 2 and 3, do contractions count as one word or two?**
 - Two, e.g. *don't* = two words, *do + not*.
- 13 What happens if I misspell a word in Paper 3 (Use of English), Parts 2 and 5?**
 - All spelling must be correct in Paper 3.
- 14 What happens if I misspell a word in Paper 4 (Listening)?**
 - All answers need to be correctly spelt at this level, although both US and British variants are accepted.
- 15 How many times will I hear each recording in Paper 4 (Listening)?**
 - Each text is played twice.
- 16 In Paper 4 (Listening), Part 2, do I have to use the words in the recording or other words?**
 - The word(s) you need to write are heard in the recording but you won't hear them in the exact sentences you see on the page.
- 17 In Paper 4 (Listening), Part 2, what happens if my answer is too long to fit on the answer sheet?**
 - Most answers are single words, numbers or groups of 2-3 words. If you think the answer is longer, then it is probably the wrong answer. If you write information which is not the answer in addition to the answer, you will not get the mark, as you have not shown that you know exactly what the answer is.
- 18 In Paper 5 (Speaking), do I have to go with another student? Can I choose my partner?**
 - You cannot be examined alone as the ability to discuss with another student is being tested in Part 3. In some centres you can choose your partner, in others not. You should ask the local organiser. Don't forget that in Parts 1, 2 and 4 of the test, you talk to the examiner, not to your partner.
- 19 Is it a good idea to prepare what you are going to say in Part 1?**
 - It's a good idea to practise, but don't forget that the examiners give marks for natural communication in English. If you give a prepared speech which doesn't answer the examiner's question, you will lose marks.
- 20 What if my partner makes lots of mistakes, or doesn't talk in Part 3?**
 - Don't worry. The examiners will help if necessary. Don't forget, you are not in competition with your partner. If you can help them, this will impress the examiners. Remember that Part 3 is about interaction, so you have to ask and answer questions as well as say what you think.

CAE

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