

PAPER 1

READING

GENERAL DESCRIPTION

Paper format	The paper contains nine texts with accompanying vocabulary and comprehension tasks.
Timing	1 hour 30 minutes.
No. of parts	4.
No. of questions	40.
Task types	Lexical cloze, gapped text, multiple choice.
Text types	From the following: books (fiction and non-fiction); non-specialist articles from journals, magazines and newspapers; promotional and informational materials (e.g. advertisements, guide books, manuals).
Length of texts	Approximately 3,000 words in total.
Answer format	For all parts of this paper, candidates indicate their answers by shading the correct lozenges on an answer sheet.
Marks	Part 1 – each correct answer receives 1 mark. Parts 2, 3 and 4 – each correct answer receives 2 marks. The total score is then weighted to a maximum of 40 marks for the whole paper.

STRUCTURE AND TASKS

PART 1

Task type and focus	Multiple-choice lexical cloze. Idioms, collocations, fixed phrases, complementation, phrasal verbs, semantic precision.
Format	Three unrelated texts from a range of sources, each with six gaps. Candidates must choose one word or phrase from a set of four to fill each gap.
No. of Qs	18.

PART 2

Task type and focus	Multiple choice. Detail, opinion, attitude, tone, purpose, main idea, implication, text organisation features (exemplification, comparison, reference).
Format	Four texts on one theme from a range of sources, each followed by two four-option multiple-choice questions.
No. of Qs	8.

PART 3

Task type and focus	Gapped text. Cohesion, coherence, text structure, global meaning.
Format	A text from which paragraphs have been removed and placed in jumbled order after the text. Candidates must decide from where in the text the paragraphs have been removed.
No. of Qs	7.

PART 4

Task type and focus	Multiple choice. Detail, opinion, attitude, tone, purpose, main idea, implication, text organisation features (exemplification, comparison, reference).
Format	A text followed by four-option multiple-choice questions.
No. of Qs	7.

PAPER 1: READING

Part 1 (Questions 1–18)

Part 1

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

Classical music and the young

Classical music in Britain leaves young people (1), researchers have warned. An entire generation of young fans are being (2) by the formality, stuffiness and affluent atmosphere of concert settings. The study found that concert attendances by young British people had plummeted since 1990. Younger audiences distrusted cultural institutions, including orchestras, which they (3) as authoritarian. The researchers found that only 12% of British people went to a classical concert last year. This was a sharper fall than in festivals, the visual arts or the theatre, suggesting people who went into a concert hall did not like what they found and did not (4) a second visit.

(5), younger generations were not picking up the live classical music habit as they grew older, despite the fact that nearly 40% of 18-24 year-olds (6) in to classical music radio stations.

- | | | | | | | | | |
|---|---|-----------|---|------------|---|--------------|---|--------------|
| 1 | A | dry | B | still | C | sick | D | cold |
| 2 | A | held back | B | put off | C | set aside | D | pulled up |
| 3 | A | perceived | B | observed | C | countenanced | D | envisaged |
| 4 | A | take | B | pay | C | offer | D | afford |
| 5 | A | Even so | B | Given this | C | Worse still | D | Nevertheless |
| 6 | A | dialled | B | clicked | C | switched | D | tuned |

Coaching

Coaching, it's a word that brings to mind boxers going on early morning runs trailed by a man on a bike. But, despite the clichés, coaching has probably never enjoyed a better (7) in the UK, with sports coaches being brought over from abroad and hailed for their messianic ability to transform their team's fortunes. In addition, some more forward-thinking businesses are beginning to see the (8) of coaching, both for themselves as corporate (9), and for individual employees or departments.

Nowadays, coaching in a personal or business (10) is concerned with change and development. Coaches can help identify (11) of behaviour, or obstacles that are preventing people from achieving their (12) But coaches don't necessarily provide definitive answers – being more concerned with establishing a dialogue and encouraging clients to provide their own solutions.

- | | | | | | | | | |
|----|---|-------------|---|-----------|---|--------------|---|------------|
| 7 | A | publication | B | broadcast | C | press | D | report |
| 8 | A | profits | B | benefits | C | improvements | D | returns |
| 9 | A | entities | B | objects | C | units | D | items |
| 10 | A | condition | B | reference | C | context | D | background |
| 11 | A | orders | B | plans | C | designs | D | patterns |
| 12 | A | potential | B | capacity | C | competence | D | prospect |

Leonardo da Vinci

Born in Italy in 1452, Leonardo da Vinci began his career as a painter, but his ambitions led him far beyond the decorative arts. Leonardo was an individual whose genius (13) the whole range of human creative endeavour. The fields to which his inventions (14) include anatomy, nautical engineering and linguistics. His handwritten notebooks resemble nothing less than a modern encyclopaedia of technology, yet they were put together before printing had come of (15)

By the same token, a (16) number of Leonardo's inventions anticipate advances in modern technology by several centuries: his flying machine, rolling mill and pendulum clock, to (17) but a few. Acute observation and the precision of his anatomical drawings enabled him to arrive at insights concerning the working of the human body not matched by medicine for another century and a half. His extraordinary vision takes us in a single (18) from the mindset of the 16th Century into modernity.

- | | | | | | | | | |
|----|---|------------|---|-----------|---|-------------|---|-----------|
| 13 | A | engulfed | B | spanned | C | engrossed | D | swamped |
| 14 | A | furnished | B | offered | C | contributed | D | dedicated |
| 15 | A | time | B | age | C | being | D | life |
| 16 | A | remarkable | B | prominent | C | profound | D | serious |
| 17 | A | name | B | state | C | pick | D | label |
| 18 | A | spring | B | leap | C | dive | D | sprint |

Turn over ▶

PAPER 1: READING

Part 2 (Questions 19–22)

Part 2

You are going to read four extracts which are all concerned in some way with popular culture. For questions 19 – 26, choose the answer (A, B, C or D) which you think fits best according to the text. Mark your answers on the separate answer sheet.

Popular fiction

There is always a tension between those attempts by the individual writer to explain him or herself, to retain the integrity or the purity of what is to be communicated, and the endeavour to create a mass appeal. Those who remain too arcane, or too self-enclosed, or even self-indulgent have no audience. Those who seek solely to please the audience have nothing original to say. The idea that the great work of literature will always find an audience is the result of wishful thinking or a romantic dream that even a quick history of publishing would dispel. However intensely thought out or felt, a book will not convey its message until, by fortunate circumstances, it finds an audience willing to listen.

Popular fiction, however, is based on the assumption that the audience is understood. Whilst it takes certain kinds of people to produce it, and whilst many try and fail, the appeal rests on having designs on the response of the reader. Given the recognition of what the readers seek, the idea is to gratify them as simply and unselfconsciously as possible. This suggests that there is nothing sacrosanct about the text. If it succeeds in its own terms, this is enough. Its own terms are only that, by its very lack of uniqueness, it fulfils a certain formula of popularity.

19 According to the text, which belief would past events show to be a misconception?

- A A book's merit will guarantee a readership.
- B Books are written with a particular audience in mind.
- C There are very few books that communicate new ideas.
- D Highly specialised books have limited interest for most people.

20 According to the text, a popular novel is one that

- A appeals to people with a range of different outlooks.
- B avoids any issue that generates controversy.
- C is written in a style that is easily acquired.
- D conforms to the reader's expectations.

Clint Eastwood

In purely movie terms, the actor and director Clint Eastwood has taken the presentation of the heroic male into country he had not previously ridden. Since director Howard Hawks placed it at the centre of his adventure films, male bonding has been a great recurring motif in American movies, but it is a rarity in Eastwood's. His great theme has been the opposite: the difficulty men have in making connections with any sort of community. Nor is an Eastwood hero usually granted the kind of relationship with a woman that Hawks permitted his protagonists. In most of Eastwood's movies the male-female relationship is, at best, romantically perfunctory and without much in the way of even an implied future.

Almost without exception, his characters are much more deeply disaffected than the kind of classic loners Hawks (and those who have followed him) depicted in his films. When we speak of Eastwood's films we are speaking of a loneliness more radical, of a protagonist more rebelliously withdrawn, than anyone has offered us as the hero of movies intended for, and embraced by, a popular audience. We are also speaking of a brutal frankness, a sense, always present in his work, of the role that chance and human unreliability play in anyone's destiny, a sense that the distance between heroism and victimisation is paper thin.

21 What are we told about male bonding in Eastwood's films?

- A It has established new territory for actors.
- B It has been particularly well handled.
- C It is occasionally confusing.
- D It is noticeably absent.

22 According to the writer, how do Eastwood's heroes compare with those of Hawks and his followers?

- A They are more isolated.
- B They are more politically motivated.
- C They are intended to be unlikeable.
- D They are always in control.

Turn over ▶

PAPER 1: READING

Part 2, continued (Questions 23–26)

New police drama

A soap opera differs from other forms of drama in the sense that it does not really possess a beginning, middle and end: it merely has a middle. A soap is not about stories; it is about episodes. The frame is far less important than the flow. When, therefore, one brings a soap opera mentality to the sphere of serious drama, one ends up with something like *Mersey Beat*: a new police series (broadcast at 8.30 pm on Mondays) which is so interested in constructing episodes that it forgets to craft a story. *Mersey Beat* – or, as it prefers to style itself, *mersey beat* – stars Haydn Gwynne – or haydn gwynne – as police superintendent Susan Blake, a caring mother and conscientious officer who is struggling to settle back in after her second spell on maternity leave. The programme seems to care more about motion than it does about meaning. After three brief establishing scenes, where we meet the three characters whose stories will converge at some later stage, the action shifts robotically back and forth from place to place and theme to theme. Keeping several discrete plot lines in play is not, of course, an easy feat, but when it becomes an end in itself it makes for very tiresome television.

- 25 According to the writer, a soap opera is unlike other forms of drama because it needs to
- A disguise an ongoing narrative.
 - B maintain a certain momentum.
 - C adhere to certain conventions.
 - D reflect the mentality of its viewers.
- 26 What aspect of *Mersey Beat* does the writer criticise?
- A its tedious structure
 - B its disparate settings
 - C its weak characterisation
 - D its predictable subject matter

Turn over ►

Music Review

Pop music, more than theatre, film, literature or even art, has a chronic reluctance to differentiate the shock of the new from artistic excellence. It's generally accepted that the music business is in a dormant period at the moment – perhaps the most protracted since the emergence of rock'n'roll. 'Don't worry, something will come along to shake things up. It always does', pontificate pundits with expectations primed by the trails blazed by punk and hip hop. But what if every known boundary really has been pushed? And what if, as a result of our determination to keep our ears to the ground for the rumble of revolution, we're dismissing the most significant music of our time?

Arguably, the year's finest album to date is one that tipped into the stores a couple of months ago, unheralded and seemingly unloved by the music business tastemakers. It doesn't strong-arm its listener with technology or exploit the world's rancid future; instead it explores the familiar and massages the heartstrings. In fact, it's the sort of record that makes you wonder what the point of 'groundbreaking' is. After all, it's not often that 'groundbreaking' gets you singing along in the car and feeling positive about the day ahead, is it?

- 23 According to the writer, pop music experts may currently be
- A overestimating the artistic value of new music.
 - B lacking in sensitivity to changes taking place in pop music.
 - C applying the wrong criteria in evaluating new music.
 - D overstating the lack of variety in pop music.
- 24 What impresses the writer about the new album he mentions?
- A its originality
 - B its technical quality
 - C its emotional impact
 - D its deeper message

PAPER 1: READING

Part 3 (Questions 27–33)

Part 3

You are going to read an article about the evolution of music. Seven paragraphs have been removed from the text. Choose from the paragraphs **A – H** the one which fits each gap (27 – 33). There is one extra paragraph which you do not need to use. Mark your answers on the separate answer sheet.

In Search of our Musical Roots

Ever since humans first discovered that blowing into or across a shell makes a sound, we've been evolving musically.

Music is all-pervasive in our world today. Neuroscientists say that melodies fire off brain neurons synchronously and give a sense of well-being to the listener. But we hardly need scientists to tell us that music makes us feel good. For music is the food of love – it fills our hearts, stirs our emotions, arouses our senses and soothes our souls.

27

Trying to pin down archaeological evidence that our extinct human forebears were capable of making music is not so easy. The human voice is the most basic musical instrument but, unfortunately, it doesn't fossilise. Nor do simple instruments, such as drums, which are made of perishable organic materials like wood and skin.

28

The perforated thigh bone of a young bear, found by archaeologists in July 1995 in a cave in Slovenia, is significant in this respect. It is thought to be associated with occupation of the cave more than 35,000 years ago. The bone has two neat round holes reminiscent of finger holes, and the discovery has generated a lot of excitement and speculation that it is a primitive flute or recorder. If this is true, then the Neanderthals, who occupied the cave and are frequently described as nasty and brutish individuals, may have been a lot more civilised than previously thought.

29

The excavators have concluded that there is apparently no convincing technological evidence that the holes on the thigh bone were made by humans, but equally there is no convincing evidence that the holes were made by the teeth of any of the predators from the list of animals on the site. The jury is still out but, whatever the outcome, one broken bone recorder does not make a band.

30

And in fact, such mysterious incisions on bones have been found at a few other Neanderthal sites in France and the Basque country as well. However, as one specialist has pointed out, polished and regularly spaced grooves on bones can be produced by carnivore gnawing.

31

Evidence of their music can be found in wind-based instruments. From the archaeological record on sites across Europe, quite a number of hollow tubes fashioned from bird, swan, reindeer and chamois bones have been found. Blowing across the hollow end of these horizontally held flutes produces a whistling noise similar to that produced by blowing across the mouth of a bottle.

32

Such reservations notwithstanding, good evidence for wind instruments is provided by delicately made bone pipes found on sites in Spain, France, Germany, the Czech Republic and Russia. About three dozen sites are now known, many of which are more than 30,000 years old. The French pipes are made of hollow bird bones, and the Eastern examples of reindeer or bear bones; all have three to seven finger holes. Experiments have shown that they could have been held vertically rather than horizontally.

33

The dating of these early instruments and pieces of evidence indicates that the emergence of musical sound coincided with the first use of colour and ritual by the earliest modern humans, somewhere between 35,000 and 30,000 years ago. In fact, this explosion of artistic ability may even have contributed to the Cro-Magnons ultimately establishing their superiority over the Neanderthals.

A However, there is anatomical evidence, from the shape and position of fossilised hyoid bones (which are situated at the base of the tongue), that these early humans may have been just as capable of singing as we are. But whether they used musical instruments is hotly disputed.

B Several settlement sites in the Czech Republic and Ukraine that are more than 20,000 years old have yielded similar artefacts. At Mezin in the Ukraine, a mammoth-bone hut contained bones with polished and scratched surfaces suggestive of their being held and hit. Interpretation of this new evidence therefore clearly contradicts previously convincing theories.

C So perhaps the Neanderthals were not flautists after all. It should be easier to find indications that our direct ancestors, the Cro-Magnons, were into making music. However, archaeological support for this is equally fraught with controversy.

D So it is significant that there is another similarly contentious find, a 40,000- to 50,000-year-old mammoth bone with at least 12 regularly spaced grooves cut into it. Discovered in the Schulan sand quarry in Belgium, it has been interpreted as an idiophone or skiffle, a simple percussion instrument that is still used today.

E Again, whether these constitute musical instruments is questionable; they may have been used as decoy callers to attract animals. From this use, they may have evolved into music-making devices. However, music archaeologist Graeme Lawson is highly sceptical of such interpretations, and warns against the dangers of jumping to easy conclusions about primitive orchestras.

F However, others are sceptical of this view, because in those times, the instrument's holes would have been made either by drilling or gouging. But close examination of the bone shows that the holes have been punctured. Many experts therefore suspect that they were more likely to have been produced by strong-jawed predators, such as hyenas, rather than to have been made.

G The need to make music seems to be deeply rooted in the human psyche – but when did it all begin? Is musical composition and performance purely a modern human skill, as is generally assumed, or is there evidence that our ancestors could also appreciate the sound of music?

H Unfortunately, as most such pipes are broken, reconstructing their tonal properties is difficult. But one concrete example has been investigated by a modern musicologist, and it was found that once a head was fixed to the tube to direct air flow, a strong, clear note was produced on a five-tone scale.

Turn over ▶

PAPER 1: READING

Part 4 (Questions 34–40)

34 What comment does the writer make about sports journalists in the first paragraph?

- A They are too set in their ways to be able to change.
- B They believe in doing the minimum amount of work.
- C They are limited in their work-related ambitions.
- D The content of their work is of little concern to them.

35 The writer implies that the attitude of sports journalists

- A is calculated to frustrate the efforts of their bosses.
- B leads to work that is not all that it could be.
- C can be explained by the lack of respect for their profession.
- D makes them lose sight of what they have been instructed to do.

36 What point does the writer make about mediocrity in the third and fourth paragraphs?

- A Even the best newspapers are affected by it.
- B Too many sports photographers have settled for it.
- C Even great journalists can occasionally succumb to it.
- D Certain photographers are desperate to avoid being tagged with it.

37 What point does the writer make about Eamonn McCabe in the fifth paragraph?

- A People credit him with photographs he did not take.
- B He is reticent about putting his name on his pictures.
- C He always improves upon similar photographs by other journalists.
- D His name is synonymous with a particular type of sports photograph.

38 The writer uses the example of the player getting tackled to illustrate

- A a practical disadvantage of McCabe's artistic methods.
- B the importance of not showing bias to a particular team or competitor.
- C an unsuccessful attempt by McCabe to photograph a less abstract subject.
- D the desire of some editors to avoid material with a potentially misleading message.

39 What does the writer say about McCabe's 'genuinely innovative photography' (lines 38–39)?

- A It doesn't prevent him from excelling in more basic shots.
- B It no longer challenges him in the way it used to.
- C His ability to achieve it depends on his frame of mind.
- D He derives great personal satisfaction from it.

40 In the final paragraph, what impression do we get of the writer's attitude towards McCabe?

- A He admires McCabe for his relentless attention to detail.
- B He attributes McCabe's success to good fortune.
- C He respects McCabe for his involvement in his work.
- D He values McCabe's independence of spirit.

Part 4

You are going to read an extract from a book about sports journalism. For questions 34 – 40, choose the answer (A, B, C or D) which you think fits best according to the text. Mark your answers on the separate answer sheet.

Sports Photographer

Sports journalists – writers and photographers both – rather pride themselves on their lack of imagination. They boast about a kind of gritty professionalism: an ability to supply the required commodity absolutely on time. From such people you get your eight paragraphs bang on the final whistle, along with your perfectly sharp photograph of the goal-scorer. Who could ask for anything more than that? Few sports editors do.

On the other hand, perhaps the readers themselves, some of whom do actually have a modicum of grey matter, could want a little more. Sports journalists tend to get submerged by their own deadlines, and by their subject: nothing but sport and the recording of sport seems to matter. No unsporting thoughts ever enter the heads of such professionals, you would think from their work. It is more than their jobs are worth, for a start. Back at the editorial office, the men who judge the material produced are equally slaves to the 'news value' of events, to the entire myopic philosophy of gritty professionalism.

Sports journalists are not required to go beyond the recording of the day-to-day trivia of sporting life. If you are a photographer, you must get stuck in with your ultra-long lenses and your motor-drives and come back with a hard, sharp picture of a sporting hero. It is perfectly possible for a photographer to do more: the best can use their craft to convey the pleasure and pains of sport. The great English writer Dr Johnson once said that the point of art was to teach us how better to enjoy life, or how better to endure it. But on the whole, it is better not to use the term 'art' to people in newspapers. They tend to shy away from it like frightened racehorses. The point here is that sports journalism tends not to go beyond the ordinary because of a kind of conspiracy of ordinariness between its practitioners.

Eamonn McCabe is one of the photographers to have cracked this conspiracy. He has worked for many years at *The Observer* newspaper, taking the kind of sports pictures that would have given a fit of the horrors to a man too much a slave to news values: but in an immensely fruitful association much of his finest work has been used bravely, boldly, imaginatively and memorably. That newspaper doesn't insist on a picture of the winner: they will use a picture of the man who came 71st if it is a picture that means something. A touch of art has infiltrated sports journalism: frightening thought.

People in sports journalism talk about 'an Eamonn McCabe shot' even when McCabe did not take the picture. They are talking about a style, a vision, a way of looking at sport. Take his famous picture of a boxer's hands. If you wrote 'Eamonn McCabe' over it in letters of fire, it would not make its provenance more obvious. No one else would have bothered to take the photograph; or even if they had, they would not have got it quite like that.

While decrying the tyranny of news values – McCabe has had people say: 'We can't use this brilliant picture of that footballer getting tackled as he was about to score, because he was on the winning side. We could only have used it if they had lost' – McCabe has known many occasions when the hard news photograph really was the only thing that could be run. There are times when boxers' hands, or bald goalkeepers, or tennis players eyeballing each other – all famous pictures by McCabe – are an irrelevance, and a newspaper photographer must simply record events. If he can use his talents to make the event more real, more understandable, that is a great bonus. But he must, above all, get the picture.

McCabe's record of getting the picture for the major and unexpected event is impressive. Indeed, there are moods in which he will pride himself more on the big story pictures than on his genuinely innovative photography. He takes his own vision, his ability to take 'Eamonn McCabe shots' for granted. After all, it is innate. But the skill of getting a major news shot has also been acquired: a matter of good timing, good luck, and good professional habits. He was, for example, the only working photographer to get a picture of the Cambridge University crew sinking in the Oxford versus Cambridge Boat Race in 1978.

McCabe of course, being the man he is, will tell you that he has been 'lucky' with the number of major news photographs he has got. But as the old adage goes: the more you practise, the luckier you get. There is more than coincidence, and there is more than experience, behind McCabe's 'luck'. It is something to do with McCabe's attitudes towards whatever it is he is photographing. He becomes emotionally bound up in the event, and has an intuitive understanding of what is happening and, crucially, what will happen next. That is why, time and again, pictures happen for him, the timing of the comedy is perfect and the people seem inevitably to form into patterns for him.

line 38
line 39

PAPER 2

WRITING

GENERAL DESCRIPTION

Paper format	The paper contains two parts.
Timing	2 hours.
No. of parts	2.
No. of questions	Candidates are required to complete two tasks – a compulsory one in Part 1, and one from a choice of five in Part 2.
Task types	A range of tasks from the following text types: articles, essays, letters, proposals, reports, reviews. Each task has a given purpose and a target reader.
Answer format	Candidates write their answers, within the grey lines on the appropriate page, in the question paper booklet. Answers should be written in pen. There are blank pages in the question paper booklet; these can be used for making notes or for completing the tasks if necessary.
Marks	Each question on this paper carries equal marks.

STRUCTURE AND TASKS

PART 1

Task type and focus	QUESTION 1 Writing one of the following: <ul style="list-style-type: none">• an article• an essay• a letter• a proposal. The task focus is discursive.
Format	Candidates are required to respond to input material of approximately 100 words. This may include extracts from newspapers, magazines, books, letters or advertisements, or could be based on quotations made by speakers during a discussion. The input text may be supported by visual material.
No. of tasks and length	One compulsory task. 300–350 words

PART 2

Task type and focus	Either: QUESTIONS 2–4 Writing one of the following: <ul style="list-style-type: none">• an article• a letter• a proposal• a report• a review Or: QUESTION 5 Writing one of the following, based on reading one from a prescribed list of two books: <ul style="list-style-type: none">• an article• an essay• a letter• a report• a review.
Format	Contextualised writing tasks, each specified in no more than 70 words.
No. of tasks and length	Five tasks from which candidates choose one. 300–350 words.

Part 1

You must answer this question. Write your answer in **300 – 350** words in an appropriate style on pages **3** and **4**.

1 A new centre, consisting of a computer room, a recreation area and a sports hall, has been built at your college. The Principal wants to have an open day when the centre will be officially opened and has asked students to send in proposals about how this event should be organised to best promote the work of the college. To help students prepare their proposals, they have been asked to consider the following points:

- ◆ which famous person to invite to open the centre
- ◆ what activities to organise to make the event particularly memorable
- ◆ how the college will benefit from this open day in the future.

Write your **proposal**.

Question 1

Please write within the grey lines

Turn over ▶

PAPER 2: WRITING

Part 2

Question

Please write within the grey lines

Write an answer to **one** of the questions **2 – 5** in this part. Write your answer in **300 – 350** words in an appropriate style on pages **7** and **8**. Put the question number in the box at the top of page **7**.

Part 2

2 An English-language magazine is inviting readers to contribute to a series of articles about objects which came into their possession in an interesting or unusual way. You decide to write an article about an object you own. Briefly describe what it is and explain how it came to be in your possession.

Write your article.

3 You have recently read a novel set in an area you know well. Write a review of the novel for your local English-language newspaper. You should comment on how well the writer of the book has captured the atmosphere of the area through the descriptions of the landscape, buildings and characters.

Write your review.

4 A local newspaper for tourists is running a competition to find the *Restaurant of the Year*. Readers are invited to write a letter to the newspaper describing the restaurant they wish to nominate, focusing on the food, the service and atmosphere. Entries should explain clearly how this popular restaurant has attracted a wide range of customers.

Write your letter. Do not write any addresses.

5 Based on your reading of **one** of these books, write on **one** of the following:

(a) J.B. Priestley: *An Inspector Calls*

As part of your media studies course your tutor has asked you to write a report on whether or not *An Inspector Calls* is a suitable play for the radio. You should consider how effective the play would be without the visual dimension.

Write your report.

(b) Ann Patchett: *Bel Canto*

Your local library's recommended reading list is on the theme of 'The Triumph of the Human Spirit'. The librarian has asked the public to write in with suggestions of books which they would recommend for the list. You decide to write a letter recommending *Bel Canto* as a book which deals with how people can find joy and happiness in a desperate situation.

Write your letter. You do not need to write any postal addresses.

PAPER 2: WRITING

Question 1 (sample script)

Sample script with examiner comments

QUESTION 1: CANDIDATE A

■ Content

For a Band 3 or above, the proposal must give information about:

- which famous person should open the centre
- what activities would make the event memorable
- how the college would benefit from the open day in the future.

■ Organisation and cohesion

Clearly organised proposal, possibly with headings.

Suitable introduction and conclusion.

■ Appropriacy of register and format

Register consistently appropriate for proposal for College Principal.

■ Range

Language for:

- discussing
- evaluating
- recommending.

■ Target reader

Would understand what is being proposed and the benefits to the college for the future.

Candidate A

PROPOSAL

To: The Principal of the college

From: <name>, student of the college

Subject: "How the open day of the college's new centre should be organised to best promote the work of the college"

Date: 3 December, 2006

Introduction

As requested by the college, I am submitting the following proposal on how the open day of the college's new centre, consisting of a computer room, a recreation area and a sports hall, should be organised to best promote the work of the college. So, in order to achieve this aim, it would be wise to consider which famous person to invite to open the centre or what activities to organise to make the event particularly memorable and how the college will benefit from this open day in the future.

Famous person to invite

To start with, we should consider seriously the possibility of inviting to open the centre the most renowned persons in their fields: firstly, Bill Gage, who is the owner of Microsoft and the richest person in the whole world, and secondly, the best football player ever, David Beckham! Undoubtedly, it would be a great honour for our college to open officially the computer room such a guest like Bill Gage, who is the first man worldwide to create the patent of Microsoft Windows that all people use in their computers. Also, who else could open our sports hall if not David Beckham who, because of his successful career as a football player, is admired from all people and especially youths.

Activities to make the event memorable

A good idea (so as) to make the event memorable is to organise a lecture in which the two special guests will talk about the world of (the) computers and football and thus stress the idea of how important it is for a college to have a computer room, a sports hall and a recreation area. Another idea would be to show from a videowall various football, basketball or even volleyball matches and of course pictures that have to do with computers, in general. We could, as well take cuttings from newspapers that show pictures pertaining to sports and multimedia. Thus, all the students of our college will remember the importance of this day for ever.

Benefit from this open day in the future

Undisputably, this open day will be of benefit to the college in the future on the grounds that from this day all students can have access in computers and multimedia, in sports and they will have a recreation area, too. In this way, the college will organise sports events or other events that have to do with computers a fact that will allow it to distinguish among other colleges.

Conclusion

Having considered the various options, I believe that in my proposal is the best way of organising the open day of our college's new centre to best promote the work of the college and I therefore trust that you will give it due consideration.

Examiner comments

■ Content

Excellent development of topic.

■ Organisation and cohesion

Well organised and coherent.

■ Range

A wide range.

■ Accuracy

Some non-impeding errors.

■ Appropriacy of register and format

Wholly appropriate.

■ Target reader

Positive effect.

■ Marks awarded

Band 4.

PAPER 2: WRITING

Question 1 (sample script)

Sample script with examiner comments

QUESTION 1: CANDIDATE B

■ Content

For a Band 3 or above, the proposal must give information about:

- which famous person should open the centre
- what activities would make the event memorable
- how the college would benefit from the open day in the future.

■ Organisation and cohesion

Clearly organised proposal, possibly with headings.

Suitable introduction and conclusion.

■ Appropriacy of register and format

Register consistently appropriate for proposal for College Principal.

■ Range

Language for:

- discussing
- evaluating
- recommending.

■ Target reader

Would understand what is being proposed and the benefits to the college for the future.

Candidate B

When new facilities are been building is always a good oportunity to re-establish our view about the targets of education. Education is not only the way to knowledge but also to help the students to develop their own skills and abilities. That it would be the message tha we have to dispatch during the opening day.

For these reasons I will recomment some activities that would help us to reach our target. First of all, it would be great to invite some famous persons that have passed from college as students during the previous years. They can have speech about the differences between their times and now regarding the new infrastructure. Because of being famous they will surely make influence to the youngsters.

A second proposal it would be, to held social activity in every single domain inside the new center. For example, it would be great to organise a web conferance to demonstrate the abilities of the computer room, or to held a LAN party with online games. As for the recreation area it would be nice to organise an exposition of paintings or sculptures that students draw or build. That it would be a message about the new leasure or creative activities that they wold take place from now on at the new recreation facility.

As for the sports hall it would be most reasonable to establish a common game cup such as basketball among other colleges and this cup to be held annually, so to remind every one the days that this new center open its gates.

All the activities that i mention above, of course, would be accompanied with soft drinks, food and music. It is party so that the way it should be.

The college from these new buildings will raise its status, so it will bring higher level students during the years to come. Furthermore, it can be a pole for the locals people and not only for the students.

Every new attempt for the benefit of the students is welcome.

Examiner comments

■ Content

Poor attempt at task.

■ Organisation and cohesion

Attempt at organisation and cohesion but lacks appropriate introduction and conclusion.

■ Range

Limited range.

■ Accuracy

Numerous errors, which distract and often impede.

■ Appropriacy of register and format

Attempt at appropriate register and format.

■ Target reader

Very negative effect.

■ Marks awarded

Band 1.

PAPER 2: WRITING

Question 2 (sample script)

Sample script with examiner comments

QUESTION 2: CANDIDATE C

■ Content

For a Band 3 or above, the article must:

- briefly describe the object
- narrate its interesting/unusual history.

■ Organisation and cohesion

Clear development of ideas.

Appropriate use of paragraphing and linking.

■ Appropriacy of register and format

Consistently appropriate for an article in a magazine.

■ Range

Language for:

- describing
- narrating
- explaining.

■ Target reader

Would be informed about the writer's possession and how they came to own it.

Candidate C

I have to admit that through my life I haven't been an ardent fan of what we call destiny. I always believed that we are the ones who make our destiny, but I guess life at times proves me wrong. That's what happened several years ago, when I was still in high school.

As we all know high-school kids become almost obsessed at the beginning of every school year. They always try to find the best bags and accessories that will make the drudgery of the new school year a little bit more pleasant. Like every kid, I set out with my mother on Saturday morning to discover and buy my new school bag. And just about we were ready to give up, as we had been in every single store and I still hadn't found the one, there it was. A brown leather bag, very simple, but I was sure that this would be the bag I would keep for the rest of my time at school. Of course it was very expensive and we didn't have all the money required so I would have to come back and get it on Monday noon.

To my great disappointment the one and only piece was sold, when I came back on Monday, and to my greater disappointment I noticed during the week that a girl from my new class was holding it. And here it is that fate enters. During the year I ended up spending very much time with that girl and before the school year ended we had become inseparable. Towards the end of the year I confessed to her that I wanted her bag desperately in the beginning. So during the summer, when it was my birthday, she gave it to me as a present, saying that our friendship was more important than the bag.

Today I still have in my life both the bag and my best friend. Of course I don't use that bag anymore, since I'm not at school, but it also became a symbol of our friendship, and not just my favourite bag.

Examiner comments

■ Content

Good development of topic.

■ Organisation and cohesion

Very well organised and coherent.

■ Range

Wide range.

■ Accuracy

Minor and unobtrusive errors.

■ Appropriacy of register and format

Entirely appropriate.

■ Target reader

Positive effect.

■ Marks awarded

Band 4.

PAPER 2: WRITING

Question 3 (sample script)

Sample script with examiner comments

QUESTION 3: CANDIDATE D

■ Content

For a Band 3 or above, the review must:

- identify the novel and describe the use of local landscape, buildings and characters
- comment on the effectiveness of the descriptions.

■ Organisation and cohesion

Clear development of ideas.

Appropriate use of linking and paragraphing.

■ Appropriacy of register and format

Consistently appropriate for a review in a newspaper.

■ Range

Language for:

- describing
- narrating
- evaluating.

■ Target reader

Would be informed about the novel and the writer's view of it.

Candidate D

Everybody who has lived in Athens during the past 30 years could relate to John Armstrong's new novel 'City Days'. By means of a simple storyline, concerning the adventures of six friends growing up together in the city centre, the writer manages to show Athens' evolution during the years 1979-2000.

The fact that John Armstrong is not Greek has no effect on his perception of Athens, since he has lived here for more than 20 years. All of the city centre's areas, including Syntagma, Omonoia and Plaka, are described almost exactly as they are or have been. It is obvious that he was careful not to give misleading information about them and that he has studied the city's history, including its architectural styles during the past three decades, since all of the characteristic buildings in Athens are presented, and all other buildings described do or could exist, and the changes that it has gone through. Even the landscapes look familiar to an Athens' resident like me. I have often had the feeling that I knew where a place described was, even if its name was not mentioned.

The novel's only weak point is the description of its characters. While the main six characters, especially George, the protagonist, are ordinary people, good examples of how Greek youth thought and felt at the time, secondary ones are not given as much attention. The writer tends to follow the clichés that have been established concerning Greeks, describing almost all of them as good-natured but lazy and not serious people. That is partially true, but during the post-dictatory years Greeks were not like that, especially the capital's residents. They used to think a lot and were no longer passive. By making this mistake the writer fails to capture that age's spirit.

Despite its disadvantages, though, the novel is totally worth reading. I was really moved while reading it, perhaps because of personal experiences and my bond to the place. To sum up, this novel accomplishes its main purpose; to show that, despite its chaos, the difficulties it poses and the problems it causes, one can't help loving Athens. I do, and the writer does, too.

Examiner comments

■ Content

Excellent development of topic.

■ Organisation and cohesion

Skilfully organised and coherent.

■ Range

Extensive range.

■ Accuracy

Minimal error.

■ Appropriacy of register and format

Wholly appropriate.

■ Target reader

Impresses the reader and has a very positive effect.

■ Marks awarded

Band 5.

PAPER 2: WRITING

Question 4 (sample script)

Sample script with examiner comments

QUESTION 4: CANDIDATE E

■ Content

For a Band 3 or above, the letter must:

- identify a restaurant
- describe the quality of its food, service and atmosphere
- explain how the restaurant has attracted a wide range of customers.

■ Organisation and cohesion

Early explanation for reason for writing.

Clearly organised ideas.

Appropriate conclusion.

■ Appropriacy of register and format

Consistently appropriate for a letter to a newspaper.

■ Range

Language for:

- describing
- explaining
- recommending.

■ Target reader

Would understand why the writer thinks the restaurant should be nominated.

Candidate E

Sir or Madam

I am writing this letter as an invitation from your newspaper to readers to propose a restaurant for the competition 'Restaurant of the year'.

The restaurant which I would like to proposed, called 'Food Company' and it is in the centre of Athens. This place has been my favourite since I was a university student and I believe then when you will read my letter you will understand the reason.

To being with, I would like to say that my taste in food is quite strange that is why it is difficult for me to find a restaurant which I really like. Food Company is the ideal place. For me, as it cater to all the different tastes of food. You can find traditionall greec recipes but also a great variety of Italian pasta. And the best of all is that although I am a vegeterian, it is not difficult to find interesting dishes without meat and not only boring salads as it happens in other restaurants. Don't forget to mention that the dishes are delicious as if your mother was cooking.

Another factor which also it is important for me in a restaurant is the atmosphere and of course the service. 'Food Company' is a friendly place with a lovely decoration which attract your impression from the first moment. For me and my company is the best choice for cold nights and as we enjoy having a dinner and listening to jazz, as 'Food Company' loves this kind of music. In connection with the service you should know that the stuff is always ready to propose a dish and they are always at your disposal.

Finally, as the prices are extremely low, you can meet university students but also doctors, artists and generally different types of people. This is, I believe, a great advantage of this restaurant as it creates the impression of small society in the centre of the town.

To conclude, I would not hesitate to recommend 'Food Company' as the best choice for your readers to enjoy a delicious dinner. I hope my letter will be of interest to you and I am looking forward to see it in print.

Yours faithfull

Examiner comments

■ Content

Good development of the topic.

■ Organisation and cohesion

Well organised and coherent.

■ Range

Wide range.

■ Accuracy

Some non-impeding errors.

■ Appropriacy of register and format

Appropriate.

■ Target reader

Achieves the desired effect.

■ Marks awarded

Band 3.

PAPER 2: WRITING

Question 5(b) (sample script)

Sample script with examiner comments

QUESTION 5(B): CANDIDATE F

■ Content

For a Band 3 or above, the letter must:

- explain and describe how human nature triumphs in a desperate situation
- recommend *Bel Canto*.

Answer must be supported by reference to the text. The following are possible references:

The desperate situation

- the kidnap attempt fails because the President is not at the party
- a siege situation develops
- the women, except Roxane, have been freed, so husbands/wives separated
- the Generals are intransigent, and refuse to surrender even when told none of their demands will be met.

Finding joy and happiness

- hostages and hostage-takers all enjoy the music
- everyone takes pleasure in being in the garden – running, playing football, gardening
- younger hostage-takers enjoy television
- Cesar is taught to sing by Roxane
- General Benjamin plays chess with Mr Hosokawa
- Ruben enjoys looking after his house and making people as comfortable as possible – he gives antibiotics to General Benjamin
- relationships develop – Mr Hosokawa and Roxane, Gen and Carmen, Ruben and Ishmael whom he plans to adopt.

■ Organisation and cohesion

Appropriate introduction and conclusion.

Well-organised ideas.

Effective use of paragraphs.

■ Appropriacy of register and format

Register consistently appropriate for a letter to the local librarian.

■ Range

Language for:

- describing
- narrating
- explaining
- recommending.

■ Target reader

Would understand how the characters are able to find joy and happiness in a desperate situation, and be able to judge whether the book is suitable for the reading list.

Candidate F

Dear Sir/Madam

I am writing in response to your request for recommendation of books to be added to your reading list on the theme of 'The Triumph of the Human Spirit':

Having recently read *BEL CANTO* by Ann Patchett I would strongly recommend this book be added to the list. *BEL CANTO* is the novel of great passion, where love, music and languages are main themes.

Being captured in the host country (poor Latinoamerican country) the hostages build a close relationship with terrorists and the drama begins.

Roxanne Coss, a soprano diva, holds everyone together with her magnificent singing, her amazing voice, and is admired by terrorists as much as by the hostages.

Gen, Mr Hosokawa's translator, becomes a 'bridge' between hostages and terrorists and the outside world.

He is a great example of how people in desperation become close, form a very strong connection and find happiness in most unexpected way.

Examiner comments

■ Content

Good realisation of the task.

■ Organisation and cohesion

Well organised and coherent.

■ Range

Wide range.

■ Accuracy

Minor and unobtrusive.

■ Appropriacy of register and format

Appropriate.

■ Target reader

Has a positive effect.

■ Marks awarded

Band 4.

PAPER 2: WRITING

Question 5(b) (sample script, continued)

Sample script with examiner comments

QUESTION 5(B): CANDIDATE F (CONTINUED)

His love for Carmen, a terrorist girl, is pure and passionate, something he never experienced in his life before. Ruben Iglesias, the Vice president of the country, now hostage in his own house, finds happiness and joy in spending time with Ishmael, the terrorist boy, and the bond between them is so strong that he is considering of adopting him once they are released. All the terrorist are killed at the end of the novel and such a strong ending breaks up the almost idyllic world of love and happiness where hostages and terrorists live together.

Bel Canto has brought together the most unusual characters under one roof.

I am looking forward to reading most of the books recommended by other readers and do hope that some of them will enjoy BEL CANTO as much as I did.

Yours faithfully

PAPER 3

USE OF ENGLISH

GENERAL DESCRIPTION

Paper format	The paper contains five parts.
Timing	1 hour 30 minutes.
No. of parts	5.
No. of questions	44.
Task types	Open cloze, word formation, gapped sentences, sentence transformations, comprehension questions and summary writing task.
Answer format	Candidates write their answers on two answer sheets. They may write on the question paper, but they must transfer answers to the separate answer sheet within the time limit. For Parts 1, 2 and 3, candidates write their answers in capital letters in the spaces provided on Answer Sheet 1. For Parts 4 and 5, candidates write on Answer Sheet 2 and capital letters are not required.
Marks	Parts 1 and 2 – each correct answer receives 1 mark. Part 3 – each correct answer receives 2 marks. Part 4 – each correct answer receives up to 2 marks. Part 5 – questions 40–43, each correct answer receives 2 marks. For question 44, there are 14 marks available: up to 4 marks may be awarded for content and up to 10 marks for summary writing skills.

STRUCTURE AND TASKS

PART 1

Task type and focus	Open cloze. Emphasis on grammar and vocabulary.
Format	A modified cloze test containing 15 gaps.
No. of Qs	15.

PART 2

Task type and focus	Word formation. Emphasis on vocabulary.
Format	A text containing 10 gaps. Each gap corresponds to a word. The stems of the missing words are given beside the text and must be changed to form the missing word.
No. of Qs	10.

PART 3

Task type and focus	Gapped sentences. Emphasis on vocabulary.
Format	Questions are made up of three discrete sentences. Each sentence contains one gap. The gapped word is common to the three sentences. Candidates must write one word which is appropriate in all three sentences.
No. of Qs	6.

PART 4

Task type and focus	Key word transformations. Emphasis on grammar and vocabulary.
Format	8 discrete items with a lead-in sentence and a gapped response to complete in 3–8 words including a given 'key' word.
No. of Qs	8.

PART 5

Task type and focus	Comprehension questions and summary writing task. The focus of the questions is on awareness of the use of language (recognising and understanding the force of lexical items, rhetorical and stylistic devices and referencing). The focus of the summary is on information selection, linking and sentence construction.
Format	Two texts with two questions on each text. The summary task requires selection of relevant information from both texts.
No. of Qs	4. 1 summary writing task.

PAPER 3: USE OF ENGLISH

Parts 1 and 2 (Questions 1–25)

Part 1

For questions 1 – 15, read the text below and think of the word which best fits each space. Use only one word in each space. There is an example at the beginning (0). Write your answers **IN CAPITAL LETTERS on the separate answer sheet.**

Example: 0 W H A T

Animals of the Future

The idea of trying to imagine (0) **WHAT** sort of animals will be living on our planet in thousands (1) not millions of years' time seems at (2) sight to be futile. Can we possibly imagine what's in store so (3) in the future? The team of scientists (4) work on this question is to be published soon have, all (5) same, applied a great (6) more than guesswork (7) the task.

Each of them, specialising (8) a different scientific discipline, has used understanding of the past to figure (9) all the environments that may be available to future life forms. By studying past ice ages and climates, they have deduced the (10) in which weather patterns will, in all probability, affect different areas of the globe. From their study of past evolution, they claim they can predict (11) life will adapt to fit the new ecological conditions (12) about by these changes. Because there is a series of rules governing evolution in the past, it requires no great leap of faith to look in the other direction. The result is a collection of very weird-looking creatures. (13) the scientists admit they may be wrong, they say it is the (14) they can come up with, based on what they know, with just a little imagination thrown in for really (15) measure.

Part 2

For questions 16 – 25, 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 space in the same line. There is an example at the beginning (0). Write your answers **IN CAPITAL LETTERS on the separate answer sheet.**

Example: 0 V I S U A L

The Attraction of Maps

People often ask why any map is made at all. It's a good question. A highly developed (0) **VISION** sense of expression is by no means a universal attribute, nor does everybody easily translate a mental image or real landscape into a plan. Many people are baffled rather than (16) by a map. Although maps have an (17) history, from the earliest times onwards, their variety and adaptability have always been (18) rather unjustly in my view, as a fairly (19) and minority form of (20) expression.

However, for collectors or map historians, it is the intimacy of each map and the personalities and circumstances behind its (21) that offers both challenge and reward. The challenge of map history derives less from studying the quite (22) level of draughtmanship needed to create a map, than from understanding the human (23) required and the motives of those who created and used maps in the past.

One of the best known maps of the earth's surface was developed by a Flemish (24) in the sixteenth century. His cylindrical projection, known as Mercator's projection, was named after him and is still used today for navigation charts. Maps are drawn on a blank surface, but not with a blank mind; they (25) points of view, not simply a physical viewpoint.

EXAMPLE
Turn over ▶

PAPER 3: USE OF ENGLISH

Part 3 (Questions 26–31)

Part 3

For questions 26 – 31, think of **one** word only which can be used appropriately in all three sentences. Here is an example (0).

Example:

0 Some of the tourists are hoping to get compensation for the poor state of the hotel, and I think they have a very case.

There's no point in trying to wade across the river; the current is far too

If you're asking me which of the candidates should get the job, I'm afraid I don't have any views either way.

Example: 0

S	T	R	O	N	G														
---	---	---	---	---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--

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

26 You are to refer your complaint to the store manager if you wish.

I'm tonight if you want to go to the concert.

With her hand, Nina opened the window to let in some fresh air.

27 The referee decided that he would the match off if the torrential rain didn't stop.

My sister sounded rather unwell when I spoke to her on the phone, so I decided to in on my way home from work.

On Monday, I got stuck in the lift at work, but fortunately I was able to for help using the emergency phone.

28 You will get a daily news bulletin whilst you are travelling which will you in the picture.

This novel will you in suspense until the very last page.

This radio equipment will functioning, even in the worst Arctic weather conditions.

29 The film director eventually decided to the scene completely because it wasn't working in the way he'd hoped.

With this plant, it's a good idea to the leaves back to ground level in the autumn.

After poor quarterly figures, Bisco, the confectionery giant, decided to its staff by five per cent.

30 There were trees only on the northern and western of the island.

The book is full of useful on how to get the best out of your computer.

James enjoyed his stay in the hotel and gave to almost every member of staff.

31 After the floods, the tap water was not considered to drink.

It is important for the driver to keep a distance behind the car in front.

I think it is to say that the project will be finished on time.

Turn over →

PAPER 3: USE OF ENGLISH

Part 4 (Questions 32–39)

Part 4

For questions 32 – 39, 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 eight** words, including the word given. Here is an example (0).

Example:

0 Do you mind if I watch you while you paint?

objection

Do you you while you paint?

0 have any *objection* to my watching

Write **only** the missing words **on the separate answer sheet.**

32 Tanya promised me she would pay the money back the following day.

word

Tanya that she would pay the money back the following day.

33 I've been thinking about it all week, but I still haven't made a decision.

mind

It's all week, but I still haven't made a decision.

34 It was the largest sporting event the city had ever witnessed.

such

Never sporting event.

35 'I'll raise the matter as soon as the opportunity arises,' said Giovanni.

up

Giovanni said he as soon as the opportunity arose.

36 The shop will close down whatever our feelings may be.

like

The shop is or not.

37 In the light of the recent theft of two computers, we will obviously be tightening our security arrangements.

saying

In the light of the recent theft of two computers, it we will be tightening our security arrangements.

38 Raymond has never lost to Joe at chess before today.

time

This is at chess by Joe.

39 There's little chance of the motorway plan being approved.

highly

It's approved.

Turn over ▶

Part 5

For questions 40 – 44, read the following texts on colours. For questions 40 – 43, answer with a word or short phrase. You do not need to write complete sentences. For question 44, write a summary according to the instructions given.

Write your answers to questions 40 – 44 on the separate answer sheet.

One area in which the English language seems surprisingly lacking is colour, and the colour vocabulary we do possess is surprisingly recent: 'pink' and 'orange', for instance, were unknown definitions before the 17th century. Hitherto, such colours had been regarded merely as shades of red, yet so limited was their use that people managed to talk about them quite adequately without needing to be more precise. Today's requirements are more complex, however, and in our attempts to distinguish between the myriad variations of blues and greens, reds and purples that modern chemistry has produced, we often fall back on nature to provide a benchmark. A soft crimson might be described as 'raspberry', for instance, a scarlet as 'geranium'.

line 6

But what if it is the colours of the natural world itself that we are trying to describe? What if we are trying to find a rose in a particular shade of pink to match an interior design or a wedding outfit? And, indeed, what if a plant nursery has grown two new strains of geranium which could both be loosely described as scarlet and needs to differentiate between them for the benefit of a customer on the phone? In other words, how do we identify subtle gradations of colour in a way that's simple, reliable and universal? There is only one answer to this question: the Horticultural Colour Chart, the standard work of reference for plant colour identification. The latest edition, the most comprehensive yet, gives a definitive name to 884 separate colours.

line 10

- 40 In your own words, explain how we 'fall back on nature' in naming colours. (line 6)
- 41 Which word, used later in the text, contrasts with the idea of 'loosely described'? (line 10)

Artists have always been enchanted by the colour blue. Yet fine blues have always been difficult to obtain from natural sources, and painters and textile dyers throughout the ages have often found themselves at the mercy of what contemporary chemical technology could offer. The first blue pigments were simply ground-up coloured minerals dug from the earth. But there aren't many which are suitable, so there are no blues in ancient cave art, for example, and until relatively recently, blue has tended to be curiously under-represented in art.

Indeed, the very concept of 'blue' has an ambiguous past. The word 'blue' in English is said to have derived from a Latin word meaning, of all things, 'yellow', and some languages do not even have a word for blue at all. According to anthropologists, it is the last of the primary colours to be represented in the colour terminology of many languages: even words for 'green' appear before those for 'blue', for example. This seems odd: after all, the sky and the sea can fill our horizon with blue, yet blue wasn't clearly established as a primary colour until the 17th century. One factor in the colour's lowly status may be that our eyes' sensitivity to different colours is weakest in the blue-violet part of the visible spectrum, so that a rich blue does not strike us with the same bright impact as a strong yellow or red. Maybe this is why some ancient civilisations considered blue to be light black and did not include the colour in their palettes at all.

line 11

- 42 Which phrase indicates the writer's surprise at the origin of the word 'blue'?
- 43 In your own words, say what the phrase 'this seems odd' refers to. (line 11)
- 44 In a paragraph of 50 – 70 words, summarise in your own words as far as possible the reasons given in both texts to explain why some colours have long-established names in English and others have only been named more recently. Write your summary on the separate answer sheet.

PAPER 3: USE OF ENGLISH

Sample scripts

Sample script with examiner comments

Candidate A

some colours have not been for a long period in English. But there are some reasons for that. Firstly, they did not need to precise an object's colour as it's use was limited and people could understand each other without identifying the colour. Moreover, people had in their minds a specific shape wanted a specific name. They wanted the correct name. Secondly, the chemical technology helped "painters and textile dyers" to dye with contemporary colours. The last reason is in the "eye's sensitivity". Ancient people could not easily recognise the difference between two colours as it did not "strike" them.

Examiner comments

The summary includes content points 1 and 5. There is some irrelevance and there are a number of errors which impede the reader's understanding. 2.2

Sample script with examiner comments

Candidate B

Before 17th century, because some colours did not be used enough, people did not need to be more accurate when they refered to these colours. Nowadays the situation is more complex. Modern chemistry has produced many colours, which take their names after nature. Moreover, back in those days the chemical technology was not so developed. In addition to all these, human eye is not so sensitive to every kind of colour in the visible spectrum and for that reason some colours do not have the same bright influence like others.

Examiner comments

The summary includes content points 1, 2, 3 and 5. This is a good realisation of the task. It is well organised with good use of linking devices. 4.1

PAPER 3: USE OF ENGLISH

Sample scripts

Sample script with examiner comments

Candidate C

The reasons that explain why some colours have only been named in English more recently are as follows: 1) some colours were considered as shades of the primary ones because of their rarity. 2) the variety of colours depends on the technological process. 3) some colours were in rare raw materials. 4) human vision is less sensitive in some parts of the visible spectrum. So the long-established colour names in English are the names of the primary colours depending on the use of each one of them throughout English history

Examiner comments

The summary covers content points 1, 4 and 5 – point 3 is not adequately made. This fails to make Band 3 due to limited use of appropriate linking and the irrelevance of the final sentence. 2.2

Sample script with examiner comments

Candidate D

In the first text the writer says that, in the past, there were colours that were not often found in people's discussions, so there wasn't a need to name them, and if there was, they were named as shades of other colours. In the second text the writer talks about a biological reason and he says that the eye isn't very sensitive in some colours, so people weren't interested in naming them.

Examiner comments

The summary covers content points 1 and 5. It is generally relevant, well organised and competently re-worded. 3.2

Sample script with examiner comments

Candidate E

In the first place, some colours had no definition as they were primarily described as shades of others. Moreover others remained unknown until lately because they couldn't be found from natural resources. Finally certain colours were not appreciated due to our eye's insensitivity towards some colours, in a way that a striking colour has a stronger impact on our eye.

Examiner comments

The summary covers content points 1, 4 and 5. It is concise and well organised with occasional non-impeding errors. 4.1

PAPER 4

LISTENING

GENERAL DESCRIPTION

Paper format	The paper contains four parts. Each part contains a recorded text or texts and corresponding comprehension tasks. Each part is heard twice.
Timing	Approximately 40 minutes.
No. of parts	4.
No. of questions	28.
Task types	Multiple choice, sentence completion, matching.
Text types	<i>Monologues, prompted monologues or interacting speakers:</i> interviews, discussions, conversations, radio plays, talks, speeches, lectures, commentaries, documentaries, instructions.
Answer format	Candidates are advised to write their answers in the spaces provided on the question paper while listening. There will be 5 minutes at the end of the test to copy the answers onto the separate answer sheet. Candidates indicate their answers by shading the correct lozenges or writing the required letter, word or short phrase in a box on the answer sheet.
Recording information	The instructions for each task are given in the question paper, and are also heard on the recording. These instructions include the announcement of pauses of specified lengths, during which candidates can familiarise themselves with the task. A variety of voices, styles of delivery and accents will be heard in each Listening paper to reflect the various contexts presented in the recordings, as appropriate to the international contexts of the test takers.
Marks	Each correct answer receives 1 mark.

STRUCTURE AND TASKS

PART 1

Task type and focus	Three-option multiple choice. Gist, detail, function, purpose, topic, speaker, addressee, feeling, attitude, opinion, etc.
Format	Four short unrelated texts lasting approximately 1 minute each, consisting of either monologues or exchanges between interacting speakers. There are two multiple-choice questions per text, each with three options.
No. of Qs	8.

PART 2

Task type and focus	Sentence completion. Specific information, stated opinion.
Format	A monologue or prompted monologue lasting 3 to 4 minutes.
No. of Qs	9.

PART 3

Task type and focus	Four-option multiple choice. Opinion, gist, detail, inference.
Format	A text involving interacting speakers lasting 3 to 4 minutes.
No. of Qs	5.

PART 4

Task type and focus	Three-way multiple matching. Candidates match statements on a text to either of two speakers or to both when they express agreement. Stated and non-stated opinion, agreement and disagreement.
Format	A text with interacting speakers lasting 2 to 3 minutes, in which opinions are exchanged and agreement or disagreement expressed.
No. of Qs	6.

PAPER 4: LISTENING

Part 1 (Questions 1–8)

Part 1

You will hear four different extracts.
For questions 1–8, 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 a woman talking during a public debate on transport problems in the city of Oxford.

- The speaker's purpose is
 - to propose alternative solutions.
 - to defend people's rights.
 - to change residents' attitudes.
- The speaker mentions Canterbury in order to emphasise
 - the basic defect in the proposals for Oxford.
 - the value of following an existing model.
 - the need for improved public transport in Oxford.

Extract Two

You hear a woman talking about her first job.

- An incident during the early stages of her employment made the woman realise that her boss
 - was trying to establish authority over her.
 - did not command widespread respect.
 - lacked the most basic office skills.
- How did the woman feel about her status as an employee?
 - disappointed that she did not have a permanent contract
 - unhappy that she was expected to work overtime
 - annoyed that she was not trusted to behave responsibly

Extract Three

You hear a radio programme in which two artists are discussing a plan to restore a famous painting.

- What is the man's central argument against restoring the painting?
 - Trying to make the artist's intentions more visible is undesirable.
 - Everybody will interpret the restored painting in a different way.
 - Recreating an unfinished original involves too much guesswork.
- The woman claims that nowadays much of a restorer's work is taken up with
 - removing signs of previous restoration to reveal the original.
 - cleaning the original rather than repainting any lost details.
 - trying to judge exactly how much of the original to retain.

Extract Four

You hear a man talking on the radio about a type of parachuting called skydiving.

- He says that, on your first skydive it is difficult
 - to remember the trainer's safety rules.
 - to keep calm while waiting in the plane.
 - to overcome the urge for self-preservation.
- In his opinion, what explains skydiving's lasting attraction?
 - the sensation of being suspended
 - the recurring feeling of excitement
 - the hazardous nature of the jumps

Turn over ▶

PAPER 4: LISTENING

Parts 2 and 3 (Questions 9–22)

Part 2

You will hear part of a lecture on soap and its role in society. For questions 9 – 17, complete the sentences with a word or short phrase.

- Until recently, Morrison's soap was produced in rectangular bars of and detergent.
- Manufacturers of soap were among the earliest to make up for their products.
- In the days before mass production, the same kind of device was used by shopkeepers to cut blocks of soap and .
- According to the speaker, any claims linking soap with longer are unfounded.
- In the past, the same piece of soap was used to clean items of and clothing, as well as for personal use.
- Manufacturers of household cleaning products are careful to use the word when talking about the fragrance of their goods.
- The speaker thinks that smells may soon become fashionable.
- Soap marketing campaigns increasingly focus on the benefits of soap for both and .
- Thanks to a new marketing strategy, some kinds of soap are now being sold, as they used to be, without .

Part 3

You will hear an interview with Jerry Davison, the owner of a chain of mobile-phone shops called Mobile Madness. For questions 18 – 22, choose the answer (A, B, C or D) which fits best according to what you hear.

- 18 Jerry believes that the key to his business success at school was
- A being able to afford to buy his initial stock.
 - B selling goods which other students needed.
 - C finding someone whose talents he could use.
 - D increasing the size of his market.
- 19 Jerry left the electrical retailer where he first worked because
- A he saw little prospect of career development.
 - B he anticipated problems with the company's sales strategy.
 - C a friend suggested that they should start a business.
 - D his parents offered to pay for him to start a business.
- 20 According to Jerry, how is Mobile Madness different from its competitors?
- A It has a range of bargain offers.
 - B It only recruits well-qualified staff.
 - C It only stocks products from selected companies.
 - D It gives impartial advice to its customers.
- 21 Why did Jerry ask the company's Public Relations Officer to leave?
- A She gave confidential information to the press.
 - B Her work was unsatisfactory.
 - C They had numerous disagreements.
 - D Her salary demands were too high.
- 22 What does Jerry say is his goal in the near future?
- A to offer up-to-date products
 - B to move into a different retail sector
 - C to attract buyers for the company
 - D to acquire other companies

Turn over ▶

PAPER 4: LISTENING

Part 4 (Questions 23–28)

Part 4

You will hear part of a discussion in which two friends, Tanja and Steve, are discussing a book they have each read recently.
For questions 23 – 28, decide whether the opinions are expressed by only one of the speakers, or whether the speakers agree.

Write **T** for Tanja,
S for Steve,
or **B** for Both, where they agree.

- 23 The storyline is the novel's strength. 23
- 24 A novelist's distance from the subject should not inhibit the writing. 24
- 25 The structure of the novel reinforces the theme. 25
- 26 The end of the book came as an anticlimax. 26
- 27 I preferred the author's first book. 27
- 28 I felt misled by the publicity. 28

PAPER 4: LISTENING

Tapescript for Part 1

This is the Cambridge Certificate of Proficiency in English Listening test.

I'm going to give you the instructions for this test.

I'll introduce each part of the test and give you time to look at the questions.

At the start of each piece you'll hear this sound:

— *** —

You'll hear each piece twice.

Remember, while you're listening, write your answers on the question paper. You'll have 5 minutes at the end of the test to copy your answers onto the separate answer sheet.

There'll now be a pause. Please ask any questions now, because you must not speak during the test.

PAUSE 5 SECONDS

Now open your question paper and look at Part 1.

PAUSE 5 SECONDS

You'll hear four different extracts. For questions 1–8, choose the answer (A, B, or C) which fits best according to what you hear. There are two questions for each extract.

Extract one.

PAUSE 15 SECONDS

— *** —

Thank you. I'd like to say that there are all kinds of reasons why people may need to use their cars to get into the centre of Oxford and there are proposals currently about to be implemented by the city council which are actually going to make it virtually impossible for people in the east of the city, which is the majority of residents, to get into the city centre using their cars. And I know from knocking on countless doors, that many people, cyclists included, whom I've spoken to are desperately opposed to this idea.

Now, I used to live just outside Canterbury, and there the city centre has been successfully pedestrianised – 25 years ago – because the road layout makes it possible to pedestrianise the heart of the city, whilst at the same time allowing people to get very near the city centre in their cars, or on public transport for that matter. And in some cities it's possible, but in a city such as ours, the road layout makes it impossible to do that successfully.

PAUSE 5 SECONDS

— *** —

REPEAT EXTRACT 1

PAUSE 2 SECONDS

Extract two.

PAUSE 15 SECONDS

— *** —

I've been a self-employed journalist for 15 years. Before that, I started my working life in a publishing house. My immediate boss delighted in writing out letters in pencil and summoning me to type them out at the drop of a hat. I'm afraid my response was rather insubordinate and surly – if she had the time to write them out in long hand, why on earth didn't the woman just type them out herself in the first place? I guess it was my first introduction to office politics and hierarchy, and I didn't appreciate being put in my place.

I'd never been one for petty bureaucracy. Having to get the green light to take an hour off work to go to the dentist or use the office phone to call my bank felt like an insult to my integrity and dignity. If I got the work done, chose to stay on late, why should I demean myself with asking another adult permission to go about my basic business? Obviously, this attitude wasn't one that was going to guarantee life-long employment.

PAUSE 5 SECONDS

— *** —

REPEAT EXTRACT 2

PAUSE 2 SECONDS

Extract three.

PAUSE 15 SECONDS

— *** —

Man: I'm more than a little concerned that this museum intends to restore 'The Warring Gods' painting. Can you, number one, restore an unfinished painting? What does it mean to make an unfinished painting intelligible? Because that is apparently the avowed goal of the restorer. How do you make something that was never intelligible, intelligible, as it were? We're dealing here with too many unknowns. And even if you wanted to do that, who's it to be intelligible for?

Woman: Look, the whole ethics thing of being a restorer is that you do not put your personal views on to a painting. Everything is very professional – absolute quantifiable analysis along with academic research, including the participation of art historians. This whole idea that we restorers are the . . . kind of . . . janitors, running around with a bottle of cleaner taking off the original paint is just baloney. Anyway, a lot of what's happened is that in the past there has been vast over-restoration through hundreds of years and often what a painting's restorer does is to try and undo that work, not tamper with the original.

PAUSE 5 SECONDS

— *** —

REPEAT EXTRACT 3

PAUSE 2 SECONDS

PAPER 4: LISTENING

Tapescript for Parts 1 and 2

Extract four.

PAUSE 15 SECONDS

— *** —

The first time you go skydiving you don't jump alone. You're attached to an instructor and he'll deploy the parachute and ensure a safe landing. Time relentlessly ticks away; and it takes a good 20 minutes for the plane to reach jump height, and then you're another 3 minutes falling – and that feels like an eternity.

When the plane door opens, the wind rushes in. You waddle towards the door and it becomes a roar. With your toes over the edge, your head tells you this is absurd, and orders your body to walk back inside the plane. It's unreal; the ground looks like a scale model directly below.

Then you're lying prostrate in the air with nothing around you, floating. Up and above, the plane's disappearing as if someone's pulling it up with a string, and the ground's approaching, slowly then fast.

After a few times, skydiving loses its initial thrill, but the camaraderie with the other jumpers and the marvellous feeling from floating above the earth remain. The view's always intriguing as the perspective you get is so rare.

PAUSE 5 SECONDS

— *** —

REPEAT EXTRACT 4

PAUSE 2 SECONDS

That's the end of Part 1.

Now turn to Part 2.

PAUSE 5 SECONDS

You'll hear part of a lecture on soap and its role in society. For questions 9–17, complete the sentences with a word or short phrase.

You now have 45 seconds in which to look at Part 2.

PAUSE 45 SECONDS

— *** —

Hello and welcome to Liverpool College. Liverpool is a very fitting place for this lecture on the social role of soap, for, as you probably know, the last bar of soap has just dropped off the production line at the nearby Morrison's factory, signalling an end to 114 years of those little oblong blocks of fat mixed up with various kinds of detergent. But fear not, the mass-produced block is merely being discontinued in favour of liquid versions – shower gels, bodywashes and liquid soap in dispensers. The soap bar, you understand, has been deemed unhygienic. Liquid soap costs more, but no matter: soap is something on which we seem happy to spend, spend, spend.

So how did we ever come to fall in love with soap? Over the past 100 years, soap has reflected the development of consumer culture. Some of the earliest brand names were given to soap, and it was one of the first mass-produced goods to be machine cut into standard size and packaged. This was revolutionary stuff, the customer was reassured of quality and quantity, and there was no need for the messy business of the grocer lopping off a slice of soap with a cheese wire. Thus, mass-production set up a direct relationship between manufacturer and consumer, bypassing the grocer. Soap is in some ways the ultimate demonstration of consumer capitalism.

But the supremacy of soap is not as rational as we might believe. Soap has more to do with the imagination than with the health of our bodies. It's a widely held misconception that soap is good for us; in fact, it does little, if anything, for global health. Yes, the rise in the use of soap has coincided with improving life expectancy, a fact that some soap producers have been keen to point out, but that has been due to the availability of clean water and effective sewerage rather than anything to do with soap.

So what is soap all to do with then? Well, we now have a cultural obsession with smelling nice. For something to be clean, it has to smell clean. The concept of cleanliness as a smell started with soap – one bar was once used to wash everything from furniture to clothes and bodies. As soap has multiplied into dozens of specific cleaning products, from shampoo to fabric softener, so have the smells. Some have developed particular associations: after lemon became a staple of household cleaners, lemon soaps went out of fashion. Every corner of the well-kept house offers a symphony of elaborately constructed smells, all purporting to be natural. Producers know this sells and are anxious to claim it in their advertising. In fact, the smells are more often complex synthetic imitations owing everything to the art of industrial chemists.

Tastes in soap have fragmented into different markets. There's been a move from utility to pampering yourself. Basically, soap is a cheap treat. The fragrance has shifted from strong florals to food smells, such as fruits, which are understood in the business as reassuring, reminding the consumer of their childhood. Presently, there's a move towards watery fragrances – smells such as you get at the seaside or in melons or cucumbers. And herbal fragrances are my prediction as the next big thing.

Another very significant development has been prompted by the dramatic expansion of the male cosmetics market. This has entailed a shift from the marketing people who are now refocusing on hygiene in the original sense of the word – a sense of wellbeing of mind and body. The soap is sold around the idea that it is physically and emotionally therapeutic.

PAPER 4: LISTENING

Tapescript for Parts 2 and 3

There is no sign of packaging and it is sold in bars. Manufacturers have targeted new outlets such as sports shops, and I note with interest that soap is now not only once again being sold in health food shops, but is also made on the premises. Truly the wheel has come full circle . . . [fade]

PAUSE 10 SECONDS

Now you'll hear Part 2 again.

— *** —

REPEAT PART 2

PAUSE 5 SECONDS

That's the end of Part 2.

Now turn to Part 3.

PAUSE 5 SECONDS

You'll hear an interview with Jerry Davison, the owner of a chain of mobile phone shops called Mobile Madness. For questions 18–22, choose the answer (A, B, C or D) which fits best according to what you hear.

You now have 1 minute in which to look at Part 3.

PAUSE 60 SECONDS

— *** —

Int: In the 12 years since opening his first shop selling mobile phones, Jerry Davison has turned Mobile Madness into a major retail chain, and he's probably one of the most successful young entrepreneurs in Britain today. Jerry, welcome to the programme.

JD: Thank you.

Int: Is it true that you started your first business venture at school?

JD: That's right. I sold fancy goods, like sunglasses and pens, which I bought in bulk through a small ad. It didn't cost much to get going: I bought a small stock, and sold it for double, so from then on the whole thing was self-financing. School wasn't the ideal marketplace, of course, being restricted in size, and mostly short of the readies, at that. I soon realised that selling wasn't my forte, though, so I hired a schoolmate with the gift of the gab to do it. After that, everything just seemed to fall into place. He could sell sunglasses when it was pouring with rain.

Int: Did you set up Mobile Madness when you left school?

JD: No, first I got a job with an electrical retailer, who put me onto selling mobile phones. Remember this was in the really early days. I soon realised that this was the best thing that had ever happened to me. The market for mobiles was just taking off, demand was outstripping supply.

Int: So more a case of allocating than selling, then.

JD: Exactly. But even though the company was turning more and more floor space over to mobiles, after a while I just knew I wasn't getting anywhere. I had a handful of good contacts in the industry and boundless energy. Plus I could scrape together just enough savings to open a shop. So I asked another old schoolmate to help me set up Mobile Madness, and we never looked back. I'd consulted my parents, who were always supportive and helped me financially after the launch, when money was tight. I'm very conscious of the debt I owe them.

Int: Why do you think Mobile Madness has been so much more successful than its competitors?

JD: The mobile phone market has boggled consumers with its complexity for years: different networks, changing technology. I decided at the outset that we'd differentiate ourselves by providing retailing consultancy. We have quite a lot of staff in every shop, to minimise queueing, but we make sure they're well-briefed, so that they can help customers through the maze of products and prices. And we're independent of the manufacturers. We aim to sell people the cheapest product that will actually meet their requirements. But price alone isn't the decisive factor: every retailer gives special offers these days.

Int: Things haven't always gone smoothly, though. You came in for quite a lot of flak when you sacked your Public Relations Officer after just six months, didn't you?

JD: That left quite a nasty taste. She seemed ideal at first, and couldn't be faulted on her rapport with the media, as I found to my cost. I was very hurt that she went to the press about it after what I thought was an amicable agreement to part, saying that we clashed too often. But the bottom line is that in business you're judged by results, and she just wasn't up to it.

Int: And finally, Jerry, can you see yourself selling the company and getting out?

JD: I wouldn't entirely rule it out, in some hazy future. In the meantime, there's work to be done. We've taken over several firms recently, and now we have to focus on integrating them. The way I see it panning out, developments in the technology will mean that to keep up, we need to keep on our toes with our product range, or we're finished.

Int: Jerry Davison, thank you very much.

JD: Thank you.

PAUSE 10 SECONDS

Now you'll hear Part 3 again.

— *** —

REPEAT PART 3

PAUSE 5 SECONDS

That's the end of Part 3.

PAPER 4: LISTENING

Tapescript for Part 4

Now turn to Part 4.

PAUSE 5 SECONDS

You'll hear part of a discussion in which two friends, Tanja and Steve, are discussing a book they have each read recently. For questions 23–28, decide whether the opinions are expressed by only one of the speakers, or whether the speakers agree. Write T for Tanja, S for Steve, or B for both, where they agree.

You now have 30 seconds in which to look at Part 4.

PAUSE 30 SECONDS

— *** —

Tanja: So, Steve, what did you think of Anna Wilson's latest novel? I was quite struck . . .

Steve: Really? Oh, Tanja! I'm afraid it just struck me as empty – you know, not fleshed out. I can't get to grips with the characters at all.

Tanja: But little snippets of detail about their hair, clothes, or just a gesture were embedded throughout. Then you just had to add a dash of imagination and you were there.

Steve: . . . and if I can't get an inkling of what they look like – they're just blobs on a page. They were very two-dimensional. And she keeps repeating stuff about the characters that she's already told you – you know like Larry was 31, or Larry was married to Donna. It's only reinforcing information which still doesn't help you get to know Larry any better. You're still seeing him through a glass. There's not enough description, but I suppose the book is redeemed by the narrative.

Tanja: A cliff-hanger at the end of every chapter – kept me going, I must admit. But one of the problems I had was I wasn't sure whether I liked Larry or not.

Steve: Well, Larry's an oddball – certainly – and not very convincing. All that stuff about going to flower arranging classes – and Beth is weird too.

Tanja: I wondered whether it would have been different if she'd made the main character a woman. Maybe there is a kind of gulf anyway if you're a woman writing about a man. I know when the book came out she was questioned about why she'd made the main character a man.

Steve: But there are hundreds of writers who can write about the opposite sex without it jarring – or write about things they haven't experienced personally, come to that. I think the fact that we are discussing this is because he seems unreal and distant, not because she's a woman writer.

Tanja: But perhaps that's also a result of how the book is organised, you know with chapter headings and so on. It seemed to match Larry's obsession with mazes and there's something rather pleasing about its symmetry.

Steve: Contrived and self-conscious in my view – people's lives hardly divide up into chapters like that and somehow it meant that the story didn't flow, it just jumped from one rigid section to another. It was like those old silent films with titles introducing each bit.

Tanja: Oh, come on – in fairness, within that, she has a lovely style.

Steve: Mmm . . . I suppose that's why I carried on reading it – and there were bits which were interesting, but then these odd staccato jumps – it may have had something to do with the way she kept writing in the present tense. And I thought the ending was silly. You've waited all this time for the party, and it's not really important. It's as if she had thought of the last chapter first, and then sat down and wrote all the chapters up to that point.

Tanja: And I think that's quite a common failing in novels these days. Overall, I quite enjoyed it – but not as much as I thought I would. That's often a problem – after a writer's brilliant debut, their next attempt can be a let down, can't it?

Steve: There was certainly a lot of hype for that one.

Tanja: And for this one too. But that's what the publisher has to do to get a book talked about.

Steve: Yes, the blurb on the cover made it sound incredible, so I decided to save it for a long train journey and so I was really looking forward to it, but it was like ordering a meal and thinking it will be lovely and then the food arrives and it isn't really what you thought it would be.

Tanja: That reminds me of when I last went . . . [fade]

PAUSE 10 SECONDS

Now you'll hear Part 4 again.

— *** —

REPEAT PART 4

PAUSE 5 SECONDS

That's the end of Part 4.

There'll now be a pause of 5 minutes for you to copy your answers onto the separate answer sheet. Be sure to follow the numbering of all the questions. I'll remind you when there is 1 minute left, so that you're sure to finish in time.

PAUSE 4 MINUTES

You have one more minute left.

PAUSE 1 MINUTE

That's the end of the test. Please stop now. Your supervisor will now collect all the question papers and answer sheets.

PAPER 5

SPEAKING

GENERAL DESCRIPTION

Paper format	The Speaking test contains three parts.
Timing	19 minutes.
No. of parts	3.
Interaction pattern	Two candidates and two examiners. One examiner acts as both interlocutor and assessor and manages the interaction either by asking questions or setting up the tasks for candidates. The other acts as assessor and does not join in the conversation.
Task types	Short exchanges with the examiner and with the other candidate; a collaborative task involving both candidates; a 2 minute long turn and follow-up discussion.
Marks	Candidates are assessed on their performance throughout the test.

STRUCTURE AND TASKS

PART 1

Task type and format	Conversation between the interlocutor and each candidate (spoken questions).
Focus	General interactional and social language.
Timing	3 minutes.

PART 2

Task type and format	A two-way conversation between the candidates. The candidates are given instructions with written and visual stimuli, which are used in a decision-making task.
Focus	Sustaining an interaction; exchanging ideas, expressing and justifying opinions, agreeing and/or disagreeing, suggesting, speculating, evaluating, reaching a decision through negotiation, etc.
Timing	4 minutes.

PART 3

Task type and format	An individual 'long turn' from each candidate followed by a discussion on topics related to the long turns. Each candidate in turn is given a written question to respond to. The interlocutor leads a discussion to explore further the topics of the long turns.
Focus	Organising a larger unit of discourse, expressing and justifying opinions, developing topics.
Timing	12 minutes (2-minute long turn for each candidate and approximately 8 minutes following the long turns).

PAPER 5: SPEAKING

Parts 1 and 2

Certificate of Proficiency in English Speaking Test

Part 1 (3 minutes / 4 minutes for groups of three)

Interlocutor	<p>Good morning / afternoon / evening. My name is and this is my colleague And your names are ? Could I have your mark sheets, please?</p> <p>Thank you.</p> <p>First of all, we'd like to know something about you.</p> <p>Where are you from (Candidate A)? And you (Candidate B)?</p> <p><i>Select a further question for each candidate:</i></p> <ul style="list-style-type: none"> • Is English your main subject of study? • Do you spend more time studying alone or with friends? • (You said you're from) Have you lived there for a long time? • (You said you're from) What is the most interesting place for visitors to see there? • Do many tourists visit your area (in candidate's own country)?
Candidates
Interlocutor	<p><i>Select a further question for each candidate:</i></p> <ul style="list-style-type: none"> • Can you tell us something about housing in your area? • What do you look forward to most when you go home at the end of the day? • How important do you think it is to have a routine when working or studying? • Could you tell us about some of your favourite foods? • What opportunities are there for doing sports in your area? • How important is it to speak a foreign language in your country?
Candidates
Interlocutor	<p>Thank you. Now, we'd like to ask you what you think about one or two things.</p> <p><i>Select one or more questions for each candidate, as appropriate:</i></p> <ul style="list-style-type: none"> • If you could live in any country, apart from your own, which would it be? (Why?) • What do you find is changing most in your country? • Do you think that communications are better now than they used to be? • With more shopping being done over the internet, what future is there for ordinary shops? • Do you think people will still go to the cinema in 10 years' time? (Why? / Why not?) • If you could afford to, would you take a trip in space?
Candidates
Interlocutor	Thank you.

Certificate of Proficiency in English Speaking Test

Part 2 (approximately 4 minutes / 6 minutes for groups of three)

1 Library exhibition – The power of writing

Interlocutor	<p>Now, in this part of the test you're going to do something together. Here are some pictures of different forms of writing.</p> <p>Place <i>Part 2</i> booklet, open at <i>Task 1</i>, in front of the candidates.</p> <p>Select two of the pictures *,* for the candidates to look at*.</p> <p>First, I'd like you to look at pictures * and * and talk together about what the people might be thinking.</p> <p>You have about a minute for this, so don't worry if I interrupt you.</p> <p>(2 minutes for groups of three)</p> <p>.....</p>
Candidates
Interlocutor	<p>Thank you. Now look at all the pictures.</p> <p>I'd like you to imagine that a library is putting on an exhibition entitled 'The Power of Writing'.</p> <p>Talk together about the importance of the written word as represented in these pictures. Then decide which two images convey the power of writing most effectively.</p> <p>You have about three minutes to talk about this. (4 minutes for groups of three)</p> <p>.....</p>
Candidates
Interlocutor	Thank you. (Can I have the booklet, please?) Retrieve <i>Part 2</i> booklet.

PAPER 5: SPEAKING

Part 2

1

Library exhibition – The power of writing



A



C

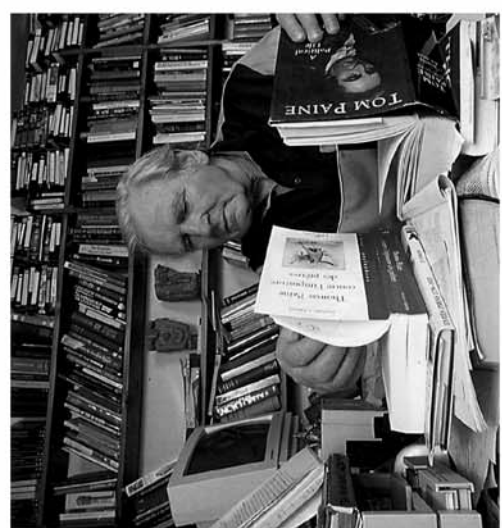
E



E



B



D



F

PAPER 5: SPEAKING

Part 3

16 Buying and selling (cont.)

Interlocutor

Now (Candidate B), it's your turn to be given a question. Here is your card.

Place Part 3 booklet, open at Task 16(b), in front of Candidate B.

Please let (Candidate A) see your card. Remember (Candidate B), you have about two minutes to tell us what you think, and there are some ideas on the card for you to use if you like. All right?

[Allow up to 10 seconds before saying, if necessary: Would you like to begin now?]

.....
Thank you.

Select one appropriate response question for Candidate A:

- What do you think?
- Is there anything you would like to add?
- Is there anything you don't agree with?
- How does this differ from your experience?

.....
Address one of the following follow-up questions to both candidates:

- Why are new products often more successful than older ones?
- How important is it to have a wide range of products to choose from?
- Are you more impressed by good quality service or good quality products?

.....
Thank you. (Can I have the booklet, please?) Retrieve Part 3 booklet.

Candidates

⌚ up to 1 minute

Interlocutor

Task 16(b)

What makes a product a best seller?

- advertising
- peer pressure
- design

Interlocutor

Now, to finish the test, we're going to talk about 'buying and selling' in general.

Address a selection of the following questions to both candidates:

- How interesting do you think a career in sales might be?
- What qualities should a salesperson have?
- What do you think of the consumer world we live in?
- When it comes to newspapers, why do you think bad news sells better than good news?
- Do you think that competition between companies improves standards? (Why? / Why not?)
- What do you consider to be the best investment a person can make?

.....
Thank you. That is the end of the test.

Interlocutor

Certificate of Proficiency in English Speaking Test

Part 3 (approximately 12 minutes)

16 Buying and selling

Interlocutor

Now, in this part of the test you're each going to talk on your own for about two minutes. You need to listen while your partner is speaking because you'll be asked to comment afterwards.

So (Candidate A), I'm going to give you a card with a question written on it and I'd like you to tell us what you think. There are also some ideas on the card for you to use if you like.

All right? Here is your card.

Place Part 3 booklet, open at Task 16(a), in front of Candidate A.

Please let (Candidate B) see your card. Remember (Candidate A), you have about two minutes to talk before we join in.

[Allow up to 10 seconds before saying, if necessary: Would you like to begin now?]

.....
Thank you.

Select one appropriate response question for Candidate B:

- What do you think?
- Is there anything you would like to add?
- Is there anything you don't agree with?
- How does this differ from your experience?

.....
Address one of the following follow-up questions to both candidates:

- Would our lives be better or worse without supermarkets? (Why?)
- Do you think that shopping through the internet has a big future? (Why? / Why not?)
- What can make shopping a joy or a misery?

.....
Thank you. (Can I have the booklet, please?) Retrieve Part 3 booklet.

Candidates

⌚ 1 minute

Interlocutor

Task 16(a)

What are the advantages and disadvantages of 24-hour shopping?

- customers
- sales staff
- profits