

SAMPLE PAPER **READING AND USE OF ENGLISH**

PART 1: Questions 1–8

2	3										
<p>For questions 1 – 8, read the text below and decide which answer (A, B, C or D) best fits each gap. Mark your answers on the separate answer sheet.</p> <p>There is an example at the beginning (0).</p> <p>0 A descriptive B imaginary C fabled D legendary</p> <table border="1" style="width: 100%; text-align: center;"> <tr> <td>0</td> <td>A</td> <td>B</td> <td>C</td> <td>D</td> </tr> <tr> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input checked="" type="checkbox"/></td> </tr> </table>	0	A	B	C	D	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<p>1 A droop B slump C sag D plunge</p> <p>2 A captivated B gripped C engrossed D riveted</p> <p>3 A corner B edge C angle D pocket</p> <p>4 A path B road C track D course</p> <p>5 A turning out B taking off C making out D dropping off</p> <p>6 A wide B diverse C mixed D different</p> <p>7 A trend B direction C custom D inclination</p> <p>8 A fits B belongs C counts D holds</p>
0	A	B	C	D							
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>							

Turn over ▶

**ADVENTURE TRAVEL**

Wilfred Thesinger, the (0) ..... explorer once said, 'We live our lives second-hand'. Sadly, his words are true for far too many of us, as we (1) ..... in front of the television, (2) ..... in 'reality' television, living our adventures through the words and pictures of others. But it does not have to be that way – there are more opportunities than ever for taking a break from our increasingly sanitised lives and exploring not only some exotic (3) ..... of the globe, but also our own abilities and ambitions. The kind of first-hand experience whose loss Thesinger laments is still available for anyone willing to forsake the beaten (4) ..... , and put their mind to (5) ..... into the less explored regions of this (6) ..... planet.

The (7) ..... in travel in recent years has been towards what is known as adventure travel. But adventure doesn't have to involve physical exertion; be it haggling over a souvenir in Peru, or getting lost in the labyrinthine passages of a Moroccan souk, it all (8) .....

5

Part 3

For questions 17 – 24, read the text below. Use the word given in capitals at the end of some of the lines to form a word that fits in the 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 E F F E C T I V E

**POWER NAPS**

Power napping is an (0) **EFFECTIVE** strategy. It involves taking an intense **EFFECT** sleep which dramatically improves (17) ..... , making it especially useful for those with a demanding schedule such as mothers of babies or travelling business (18) ..... . However, the conditions must be tight and practice is required to (19) ..... the effects. **MAXIMUM**

To prevent (20) ..... on awakening, power naps should last about 25 minutes. Falling asleep so quickly takes practice, but is in fact a habit which is (21) ..... easy to acquire. Initially, it is more important to relax for a while than actually fall asleep, and power-napping is not a good idea if you find it difficult to wake up at the (22) ..... time. **DESIGN**

Finally, power-napping should not be confused with the kind of dozing that can (23) ..... a sensation of overwhelming sleepiness during the day, which simply represents the (24) ..... experienced in the attempt to compensate for a poor sleep routine. **COMPANY**  
**DESPAIR**

Turn over ▶

4

Part 2

For questions 9 – 16, 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 I F

**MOBILE COMMUNICATION**

For many people, mobile email is a habit they couldn't give up even (0) ..... if they wanted to. And (9) ..... should they want to? (10) ..... all, the ability to send and receive emails from a mobile device means they can stay in touch with colleagues, friends and family, whether they're standing in a queue at the supermarket, downing a quick cup of coffee in (11) ..... meetings or killing (12) ..... before a flight.

It's fair to say that access to email while (13) ..... the move has done much to whet appetites for other kinds of collaborative tools. What's (14) ..... , there's a whole new way of working that has opened up in recent years and, (15) ..... a result, there's a general expectation that efficiency and productivity don't necessarily take (16) ..... within the four walls of an organisation's physical offices.

SAMPLE PAPER READING AND USE OF ENGLISH

PART 4: Questions 25–30

6

Part 4

7

For questions 25 – 30, complete the second sentence so that it has a similar meaning to the first sentence, using the word given. **Do not change the word given.** You must use between **three and 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.**

---

25 It's impossible to predict how long it will take to do this job.  
**telling**  
 There is ..... will take.

26 Not many people buy that particular product these days.  
**demand**  
 There ..... that particular product these days.

27 For me, his skill as a negotiator was most impressive.  
**how**  
 I was most ..... negotiator he was.

28 Nobody expected Natalia to resign.  
**came**  
 Natalia's ..... everyone.

6

Part 4

7

For questions 25 – 30, complete the second sentence so that it has a similar meaning to the first sentence, using the word given. **Do not change the word given.** You must use between **three and eight** words, including the word given. Here is an example (0).

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**how**  
 I was most ..... negotiator he was.

28 Nobody expected Natalia to resign.  
**came**  
 Natalia's ..... everyone.

Turn over ▶

9

31 After losing her job, how did Lucy feel about the salary she used to earn?

- A She had been foolish to give it up.
- B It had given her a sense of security.
- C She should have appreciated it more.
- D It represented a fair return for her work.

32 Lucy thinks the secret of success as a freelance journalist is to

- A keep yourself informed about current affairs.
- B adopt a controversial style of writing.
- C identify future newsworthy situations.
- D make as many contacts as possible.

33 What made Lucy decide to apply for a job on the national daily?

- A She had a friend who worked there.
- B She had impressed the features editor.
- C She had gained a reputation for effective reporting.
- D She had discovered some information about a vacancy.

34 It is suggested that Lucy's mother Maureen

- A is forgetful and absent-minded.
- B understands little about Lucy's job.
- C has good critical judgement about writing.
- D expects Lucy will have trouble with the editor.

35 On reflection, how did Lucy account for the fact that she got the job?

- A She hoped it was because she deserved it.
- B She was unable to understand how it happened.
- C She thought her age had given her an advantage.
- D She knew she was better than the many applicants.

36 The impression given of the editor is that he is

- A anxious to please his colleagues.
- B unable to make up his mind.
- C prone to act on impulse.
- D quick to take offence.

8

## Part 5

You are going to read an extract from a novel. For questions 31 – 36, choose the answer (A, B, C or D) which you think fits best according to the text. Mark your answers on the separate answer sheet.

### Lucy gets a new job on a newspaper

It was a precarious period for her where her own fortunes were concerned. She had to rely on freelance work for six months after the quality weekly magazine folded. The regular salary cheque had always seemed derisively small, but now it was like lost riches. Doggedly, she wrote letters and telephoned and peppered editors with unsolicited articles and suggestions. Sometimes she struck lucky and got a commission. She wrote a profile of a woman politician who appreciated her fair-minded approach and tipped her off about a local government row in a complacent cathedral town. Lucy went there, investigated, talked to people and wrote a piece exposing a rich cauldron of corruption which was snapped up by a national daily newspaper. This in turn led to a commission to investigate the controversial sitting of a theme park in the north of England. Her article was noticed by the features editor in search of something sharp and bracing on the heritage industry in general. She was getting a name for abrasive comment, for spotting an issue and homing in upon it. Anxiously, she scoured the press for hints of impending issues. In this trade, she saw, you needed not so much to be abreast of things as ahead of them, lying in wait for circumstance, ready to pounce.

But an article sold every week or two did not pay the bills. She began to contemplate, bleakly, a return to the treadmill of proofreading and copy-editing. And then one day she walked into the offices of the national daily which had taken her cauldron of corruption piece and whose features editor had since looked kindly upon her. Having handed over a speculative piece on the latest educational theories she'd written, she fell into conversation with an acquaintance and learned that one of the paper's regular columnists had fallen foul of the editor and departed in a cloud of dust. The column, traditionally addressed to matters of the moment and written so as to provoke attention and controversy, was untethered, so to speak. Lucy made the necessary phone call before her nerve went.

She was asked to submit a piece as a trial run which they published. 'Great,' they said. 'We'll let you know,' they said. 'Soon,' they assured her, 'really very soon.' She chewed her nails for a fortnight, a seasoned hack was given a trial run after her; she read his contribution which, she saw with absolute clarity, was succinct, incisive and original. Or just possibly anodyne, banal and plodding.

And then, the phone call came. She'd have a weekly column with her own by-line and her photograph, postage-stamp size, next to it. There'd be a salary cheque, and perhaps fame and success to follow that. Thinking more pragmatically, she realised that the job presented her with not only a wonderful opportunity but also the inevitable pressure of keeping up with the twists and turns of events to which she must supply a perceptive commentary.

'A start,' she said to her mother, Maureen, and Bruce, her step-father. 'It's a start anyway, but they could fire me at any moment.'

'Just let them try,' said Maureen belligerently. 'I think you're better with your hair a bit shorter. Or maybe that's not a very flattering picture. I think you're very clever. You did some lovely essays at school. I wonder if I've still got any of them somewhere.'

Later, when she was alone, Lucy thought that her appointment had probably been a piece of good fortune. She refused to allow the word luck. She was young yet, and this was something of a plum. She must have got the job on her merits, she told herself, along with whatever assistance there may have been from the inadequacies of others considered for the appointment, or the failure of further rivals to apply. What she was never to know was that in fact the editor had been on the verge of offering the column to the seasoned hack – had been about to pick up the phone – when the colleague he most disliked had walked into his office and spoken with satisfaction of the prospect of closer association with this old crony of his. The editor listened with some indignation, first at the assumption that this would be his decision, and then at the notion of these two gangling up under his nose. As soon as the colleague was out of the room he reached for the phone. And rang Lucy.

And so it began, that time during which she was so feverishly hitched to the affairs of public life that in retrospect it was to seem as though she hurtled from day to day with the onward rush of the news, denied any of the lethargy of individual existence.

## PART 6: Questions 37–43

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**E** Marciano Acuna, the local town councillor in charge of the environment, says he hopes the trees will trigger a more widespread greening of northern Lanzarote and have an impact on the whole ecology of the region. Once the trees are back, the quality of the soil will improve, and a long-lost forest ecosystem will have a chance to return, providing habitat for species long since confined to other islands in the Canaries.

**F** Even in the hottest months, clouds form over the mountains of northern Lanzarote. As the trade winds blow over the island the mountains force moisture-rich vapour into droplets. The surface of the mountain is too hot for this to happen at ground level, so the fog rarely touches the ground. 'That's why the saplings died,' says Riebold. 'They never got tall enough to touch the fog and capture the moisture on their leaves.'

**G** Farmers would certainly benefit, as water in Lanzarote has become very expensive, and there are tight restrictions on the irrigation of farmland. This has made agriculture increasingly difficult and, combined with the rise of tourism as a source of revenue, has turned it into a weekend occupation at best for many residents.

**H** The bare hills in this region have been of increasing concern to the island's authorities. Despite numerous attempts in the past decade, all replanting schemes have so far been unsuccessful. With limited water supplies on the island, the newly planted trees dried out and died, leaving the hillsides littered with hundreds of dead saplings.

Turn over ►

**A** This more ambitious scheme could be managed in one of two ways, he says. Either the hillsides could be covered with nets to grow new forests all at the same time, or this could be done in stages with a smaller number of nets being moved around to reforest each area in turn. After perhaps two years of water from the fog collectors, saplings would be tall enough to collect the fog water themselves.

**B** The results look promising. A litre a day should be enough to support one seedling, and Riebold has found that on some sites, a square metre of net catches an average of two litres of water each day. One site averaged five litres a day even at the hottest time of year.

**C** Centuries ago, the island's inhabitants carved tunnels up the mountainside and into underground aquifers. These drained into collecting areas lower down. Once the island's main source of water, they could be brought back to life by reinstating the cloud forest.

**D** In times gone by, all seven of the islands had rich cloud forests that trapped moisture from the trade winds and quenched an otherwise dry region. More recently, though, much of the islands' forest has been lost – removed for firewood, construction and to make way for farmland. Most of the islands still have some degree of forest cover, but one, Lanzarote, is all but bare.

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## Part 6

You are going to read an extract from an article. Seven paragraphs have been removed from the extract. Choose from the paragraphs **A – H** the one which fits each gap (37 – 43). There is one extra paragraph which you do not need to use. Mark your answers on the separate answer sheet.

## The fog catcher's forest

*A bare, dusty island where the rain never falls could soon be covered with trees. Fred Pearce reports.*

When Spanish sailors landed in the Canary Islands in the 15<sup>th</sup> century, they were amazed to discover an aboriginal population with extensive agriculture which they had somehow managed to sustain with virtually no rainfall. Legend has it that the Guanche people derived all their water from a single large tree, which stripped moisture out of passing fogs and dripped enough water from its leaves to support a thousand people. However true the story may be, there is no doubt that the only thing stopping the Canaries from resembling the Sahara desert, just 70 kilometres to the east, is the moisture-rich fog that drifts in from the Atlantic Ocean.

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Sometime in the last century, the last of the trees on high ground were cut down and the land began to dry out. This meant that across much of the north of the island, agriculture went into decline. Now David Riebold, a forestry scientist-turned-schoolteacher who owns a home on the island, has a plan to reverse the trend. He wants to use artificial fog harvesting to bring back the cloud forest, in what promises to be the largest reforestation project ever attempted using the technology.

38

For years Riebold watched these failed efforts by local foresters. Then he read about a successful research project in Chile which harvested the fogs that regularly rolled in from the Atacama desert. Nets erected on a ridge facing the ocean provided enough water for a small town. Realising that Lanzarote's climate was very similar to Chile's, Riebold began to wonder whether fog harvesting could be used to keep the saplings alive.

39

On paper, fog harvesting looked like a solution to the island's reforestation problems, but convincing the authorities to give it a try wasn't easy. For many years Riebold tried and failed to convince anyone to back his idea. It took the arrival of a new mayor to finally get his scheme approved. 'Proyecto David', as the locals call it, got under way, and the town

authorities erected eight modest fog-collecting devices on three of Lanzarote's mountains.

40

This summer, having declared the initial experiment a success, the island council plans to install eight much larger devices which will discharge water into a pumped drip irrigation network designed to keep the saplings watered. Riebold hopes that this will form the pilot phase of a full-scale reforestation of the mountains of northern Lanzarote.

41

If the initial results scale up, a new cloud forest could restore the island to its former glory. The Lanzarote government has targeted an area of about 20 square kilometres in the north of the island, though Riebold believes that the potential area for reforestation using fog collectors could stretch to 50 square kilometres.

42

But the knock-on effects of reviving the forests go beyond restoring the wildlife. Eventually, the forests should capture enough moisture to help recharge the area's underground aquifers, many of which have remained empty since the forests disappeared. If this happens, wells down in the valleys could also refill, reducing the island's growing dependence on desalination, especially during the summer tourist season.

43

Whether or not fog harvesting will prompt a large-scale return to agriculture on the island remains to be seen, but the lessons learned from harvesting fog on the island's hillsides may be adapted for people living not far away, and with a greater need to see their landscape green and watered. If Lanzarote can catch moisture from the air and convert it to forests and farmland, then perhaps its famine-prone neighbours in West Africa could do the same.

13

### Photography A historical background

regarded as a machine that could provide a fixed image. And this image was considered to be a very close approximation to that which we actually see. Because of the camera's perceived realism in its ability to replicate visual perception, it was assumed that all peoples would 'naturally' be able to understand photographs. This gave rise to the question of whether photography constituted a 'universal language'. For example, a photograph of the heavens, whether it showed the sun and moon or the constellations, would immediately be understood in any part of the world. In the face of the rapid increase in global communications, we do need at least to ask to what extent the photographic image can penetrate through cultural differences in understanding.

**D** There are other questions that arise concerning the role of photography in society that have aimed to determine whether the camera operates as a mute, passive recorder of what is happening or whether it possesses the voice and power to instigate social change. We may further speculate whether the camera provides images that have a truly educational function or if it operates primarily as a source of amusement. In provoking such issues, the photographic debate reflects polarised arguments that traditionally have characterised much intellectual thought.

**E** The last 170 years have witnessed an ever-increasing influence of the visual image, culminating in the global primacy of television. For photography, the new prospects and uncertainties posed by digital storage and manipulation, and the transmission of images via the internet present new challenges. It has even been suggested that we now inhabit the 'post-photographic era' – where technological and cultural change have devalued photography to such an extent that events have taken us beyond the photograph's use and value as a medium of communication. Furthermore, perhaps we should be asking if the advent of digital imagery means that photography, initially born from painting, has turned full circle and has now returned to emulating painting – its progenitor.

**A** Over the past one and a half centuries, photography has been used to record all aspects of human life and activity. During this relatively short history, the medium has expanded its capabilities in the recording of time and space, thus allowing human vision to be able to view the fleeting moment or to visualise both the vast and the minuscule. It has brought us images from remote areas of the world, distant parts of the solar system, as well as the social complexities and crises of modern life. Indeed, the photographic medium has provided one of the most important and influential means of capturing the essence of our being alive. Nonetheless, the recording of events by means of the visual image has a much longer history. The earliest creations of pictorial recording go as far back as the Upper Palaeolithic period of about 35,000 years ago and, although we cannot be sure of the exact purposes of the early cave paintings, pictorial images seem to be inextricably linked to human culture as we understand it.

**B** Throughout the history of visual representation, questions have been raised concerning the supposed accuracy (or otherwise) of visual images, as well as their status in society. Ideas and debates concerning how we see the world and the status of its pictorial representations have been central political, philosophical and psychological issues from the time of Ancient Greece to the present-day technical revolution of the new media communications. Vision and representation have pursued interdependent trajectories, counter-influencing each other throughout history. The popular notion that 'seeing is believing' had always afforded special status to the visual image. So when the technology was invented, in the form of photography, the social and cultural impact was immense. Not only did it hold out the promise of providing a record of vision, but it had the capacity to make such representation enduring.

**C** In the mid-nineteenth century, the invention of photography appeared to offer the promise of 'automatically' providing an accurate visual record. It was seen not only as the culmination of visual representation but, quite simply, the camera was

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### Part 7

You are going to read an extract from a book on photography. For questions 44 – 53, choose from the sections (A – E). The sections may be chosen more than once.

Mark your answers on the separate answer sheet.

In which section are the following mentioned?

- |  |    |       |
|--|----|-------|
| the possibility that photography can directly influence events in the world                                      | 44 | ..... |
| the possibility that the photographic image has become redundant   | 45 | ..... |
| images being interpreted in a similar way by different societies   | 46 | ..... |
| a commonly held view about the relationship between what is visible and how it is interpreted                    | 47 | ..... |
| the contrasts of scale that can be represented in photography  | 48 | ..... |
| the possibility that the techniques employed in photography today have taken the medium back to where it started | 49 | ..... |
| the ability of photography to provide images that will exist for a long time                                     | 50 | ..... |
| uncertainty as to whether the main purpose of photography is to inform or to entertain                           | 51 | ..... |
| the potential of photography to epitomise the human condition  | 52 | ..... |
| the view that photography was the greatest achievement in the history of visual images                           | 53 | ..... |

# Writing

## General description

<b>FORMAT</b>	The paper contains two parts.
<b>TIMING</b>	1 hour 30 minutes
<b>NO. OF PARTS</b>	2
<b>NO. OF QUESTIONS</b>	Candidates are required to complete two tasks: a compulsory task in Part 1 and one task from a choice of five in Part 2.
<b>TASK TYPES</b>	A range from the following: essay; article; report; letter; review.
<b>MARKS</b>	Each question on this paper carries equal marks.

## Structure and tasks

### PART 1

**TASK TYPE AND FOCUS** Writing an essay with a discursive focus.

**FORMAT** Candidates are required to write an essay summarising and evaluating the key ideas contained in two texts of approximately 100 words each. The texts may contain complementary or contrasting opinions, and may be extracts from newspapers, books, magazines, online source material, or could be based on quotations made by speakers during a discussion.

**LENGTH** 240–280 words

### PART 2

**TASK TYPE AND FOCUS** Writing one from a number of possible text types based on:

- a contextualised writing task
- a question related to one of two set texts.

**FORMAT** Candidates have a choice of task. In questions 2–4, the tasks provide candidates with a clear context, topic, purpose and target reader for their writing. Question 5 consists of a choice between two tasks based on the set reading texts. The output text types are:

- essay
- article
- letter
- report
- review

**LENGTH** 280–320 words

PART 1: Question 1

3

Please write within the grey lines

Question 1

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Turn over ▲

2

Part 1

Read the two texts below.

1 Write an essay summarising and evaluating the key points from both texts. Use your own words throughout as far as possible, and include your own ideas in your answers.  
Write your answer in **240 – 280 words**.

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**The Excitement of Advertising**

Outdoor advertising has to attract, engage and persuade potential customers; it is the most important way of grabbing customers' attention and outdoor media continue to undergo a transformation. At the core of this transformation is the digital screen media, which encompass everything from giant screens to digital billboards. The technology is cheap and advertising agencies rave about the creative possibilities for advertisements which entertain, amuse, inform, make the environment brighter and enliven the world we live in.

**Advertising: an undesirable business**

Once upon a time outdoor advertising was straightforward. Posters were stuck up on anything from a bus shelter to a motorway hoarding. Many people considered this kind of advertising to be fairly dull, a harmless blot on the landscape and chose to ignore it. These people now regard digital advertising as a form of unwanted, creeping commercialisation: it attracts a buzz simply because it is new. They feel that any advertising which targets children or vulnerable adults is a dubious practice at the best of times, and digital advertising is, moreover, wasteful, damaging to the environment and completely unnecessary.

Write your **essay**.



7

Question

Please write within the grey lines

6

Part 2

Write an answer to **one** of the questions **2 – 5** in this part. Write your answer in **280 – 320** words in an appropriate style on pages **7** and **8**. Put the question number in the box at the top of page **7**.

**2** A travel magazine has asked readers to send in articles on their favourite public building, a town hall or a museum, for example. You decide to write an article in which you describe your favourite public building, explain why it is your favourite building and assess its significance for the wider community.

Write your **article**.

**3** You belong to an English-language reading group which recently read a book in cartoon format. You have agreed to write a review of the book for the group's website. In your review you should give your opinion of the cartoon format used for the book and say whether you think cartoons are a good way of telling a story, in general.

Write your **review**.

**4** A popular English-language magazine has invited readers to send in letters sharing their recent experience of making an important decision. You decide to send in a letter in which you briefly describe the situation and explain the reasons why you took an important decision, and assess what the consequences of that decision might be in the future.

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

**5** Write an answer to **one** of the following two questions based on **one** of the titles below. Write **5(a)** or **5(b)** at the beginning of your answer.

**(a)** Tracy Chevalier: *Girl With A Pearl Earring*

A literary magazine has asked readers to send in articles on 'Creating Atmosphere in Novels'. You decide to write an article on *Girl With A Pearl Earring* in which you describe the atmosphere of secrecy and fear which Griet experienced in the Vermeer household. You should also explain how Griet's relationships with two or three of the following characters added to her feelings of anxiety: Cornelia, Catharina, Maria Thins and van Ruyven.

Write your **article**.

**(b)** Tobias Hill: *The Cryptographer*

You belong to a book club which has asked its members to write reports on the theme of trust in a novel of their choice. You decide to write a report recommending *The Cryptographer*, describing the part trust plays in the development of the story and assessing how important trust is to at least two characters in the novel.

Write your **report**.

Turn over ▲

# Listening

## General description

**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** 30

**TASK TYPES** Multiple choice, sentence completion, multiple matching.

**TEXT TYPES** *Monologues:* lectures, talks, speeches, anecdotes, radio broadcasts, etc.  
*Interacting speakers:* interviews, discussions, conversations, etc.

**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 a separate answer sheet.

Candidates indicate their answers by shading the correct lozenges or writing the required word or words 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 and, for some items, predict some of the things they are likely to hear.

A variety of voices, styles of delivery and accents will be heard in each Listening test 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** Multiple choice

**FOCUS** The focus is on identifying speaker feeling, attitude, opinion, purpose; agreement between speakers; course of action; gist; and detail.

**FORMAT** Three short, unrelated texts lasting approximately 1 minute each, consisting of either monologues or exchanges between interacting speakers. There are two multiple-choice questions on each extract.

**NO. OF QS** 6

### PART 2

**TASK TYPE** Sentence completion

**FOCUS** The focus is on identifying specific information and stated opinion.

**FORMAT** A monologue (which may be introduced by a presenter) lasting 3–4 minutes. Candidates are required to complete the sentence with information heard on the recording.

**NO. OF QS** 9

### PART 3

**TASK TYPE** Multiple choice

**FOCUS** The focus is on identifying attitude and opinion; gist, detail and inference.

**FORMAT** An interview or a conversation between two or more speakers of approximately 4 minutes. There are five 4-option multiple-choice questions.

**NO. OF QS** 5

### PART 4

**TASK TYPE** Multiple matching

**FOCUS** The focus is on identifying gist; attitude; main points; and interpreting context.

**FORMAT** Five short, themed monologues of approximately 30 seconds each. There are two tasks. Each task contains five questions and requires selection of the correct option from a list of eight.

**NO. OF QS** 10

## LISTENING

SAMPLE PAPER

PART 1: Questions 1–6

2

**Extract Three**

You hear a woman talking on the radio about her favourite piece of music.

- 5 How does the speaker say she feels when listening to her favourite piece of music?
- A engrossed  
B nostalgic  
C inspired
- 6 The speaker believes that critics of her favourite music are wrong to
- A doubt the level of its popularity.  
B disregard the composer's skills.  
C underrate it for its wide appeal.

1

**Part 1**

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

**Extract One**

You hear a man talking about a new project being launched in a group of small Atlantic islands.

- 1 What is the main objective of the project?
- A to raise environmental awareness  
B to encourage tourism in the islands  
C to follow the movements of tides
- 2 What is the speaker's opinion of the new project?
- A The idea is over-ambitious.  
B The approach is innovative.  
C The experiment is unscientific.

**Extract Two**

You hear part of an interview with an art critic, in which an exhibition featuring the latest work of photographer Tim Fitzgerald is discussed.

- 3 What is the art critic's opinion of Fitzgerald's latest work?
- A It demonstrates his lack of artistic range.  
B It compares favourably with his previous work.  
C It shows his poor understanding of relationships.
- 4 The art critic says that Fitzgerald's pictures in the current show
- A are unsuitable for rounding off the exhibition.  
B do not manage to engage the visitor's interest.  
C lack artistic originality.

Turn over ►

**SAMPLE PAPER** **LISTENING**

PARTS 2-3: Questions 7-20

4

**Part 3**

You will hear a discussion in which two marine biologists, Gina Kelso and Thomas Lundman, talk about an award-winning television film they made about wildlife in Antarctica. For questions 16 – 20, choose the answer (A, B, C or D) which fits best according to what you hear.

- 16** Gina's interest in marine biology dates from
- A her earliest recollections of life in Africa.
  - B one memorable experience in childhood.
  - C the years she spent studying in England.
  - D a postgraduate research project she led.
- 17** The first wildlife TV series they both worked on
- A made use of a previously untried format.
  - B was not filmed in a natural environment.
  - C was not intended to be taken too seriously.
  - D required them to do background research.
- 18** How did Thomas feel when he was asked to produce the programmes about Antarctica?
- A disappointed not to be presenting the series
  - B surprised that people thought he was suitable
  - C uncertain how well he would get on with the team
  - D worried about having to spend the winter there
- 19** When they were in Antarctica, they would have appreciated
- A a less demanding work schedule.
  - B more time to study certain animals.
  - C a close friend to share their feelings with.
  - D a chance to share their work with colleagues.
- 20** What was most impressive about the whales they filmed?
- A the unusual sounds the whales made
  - B the number of whales feeding in a small bay
  - C how long the whales stayed feeding in one area
  - D how well the whales co-operated with each other

**Turn over** ▶

3

**Part 2**

You will hear a nutritionist talking about the production and uses of mastic, a spice that is found in the Mediterranean area. For questions 7 – 15, complete the sentences with a word or short phrase.

- Mastic is collected from a tree which looks like a smaller form of the  **7** tree.
- Mastic resin will  **8** only in the region around the Mediterranean.
- Basic tools like  **9** are employed to remove impurities from the mastic.
- Crystals of mastic have been referred to as  **10** in literature.
- The sale of mastic crystals is handled by a  **11** to ensure that the growers get a fair deal.
- It is thought that mastic was first used as  **12** by ancient peoples.
- When mastic is added to  **13** it slows down the melting process.
- Flavoured drinks are made in  **14** which have had mastic burned under them.
- Some people believe that mastic can help in the treatment of health problems, especially some  **15** conditions.

## LISTENING

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## PART 4: Questions 21–30

## Part 4

You will hear five short extracts in which different people are talking about taking a gap year – the time which some young people take off from their studies to gain other experience.

## TASK ONE

For questions 21 – 25, choose from the list (A – H) what each speaker did during their gap year.

## TASK TWO

For questions 26 – 30, choose from the list (A – H) which benefit of having a gap year each speaker mentions.

You will hear the recording twice. While you listen, you must complete both tasks.

A taught a language

B travelled widely

C worked in an office

D did voluntary work

E taught a sport

F worked in a hotel

G worked as a tour guide

H went on an organised expedition

Speaker 1  21

Speaker 2  22

Speaker 3  23

Speaker 4  24

Speaker 5  25

A making long-lasting friendships

B overcoming financial problems

C increased independence

D improved linguistic skills

E dealing with disappointment

F a renewed sense of adventure

G a more mature approach to studying

H a chance to consider future plans

Speaker 1  26

Speaker 2  27

Speaker 3  28

Speaker 4  29

Speaker 5  30

5

# Script

Cambridge Certificate of Proficiency in English Listening test.

## SAMPLE TEST.

I am going to give you the instructions for this test.

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

At the start of each piece you will hear this sound:

— \*\*\* —

You will hear each piece twice.

Remember, while you are listening, write your answers on the question paper. You will have **five** minutes at the end of the test to copy your answers onto the separate answer sheet.

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

Extract One.

PAUSE 15 SECONDS

— \*\*\* —

Strolling along a deserted beach, I saw a bottle dusted with sand and found a message curled inside. An exciting moment! But messages in bottles are not new here. The earliest dates back to eighteen sixty when ships used them to keep those on land informed of their progress. None too reliable when your ship is sinking!

But the local museum is launching a project using bottled messages, not just to promote the whereabouts of the islands and attract tourism. Islanders are being invited to include maps and information about the islands themselves. Bottles have been collected from local beaches and are, though not in the traditional sense, being recycled. Primarily and more ambitiously, the project is set to identify tidal movements. Not by science or satellite systems, but by hurling these bottles back into the sea!

The hope is that people will reply to these messages through the more traditional postal system. Islanders will gain pen pals and new visitors, and the final whereabouts of the bottles will enable scientists to track their paths.

And all this from bottles discarded on a beach!

PAUSE 5 SECONDS

— \*\*\* —

REPEAT EXTRACT ONE

PAUSE 2 SECONDS

Extract Two.

PAUSE 15 SECONDS

### Presenter:

Last year, Tim Fitzgerald exhibited photographs of his family, but in the current exhibition, which he shares with two other visual artists, he focuses solely on landscapes. What's your impression of them?

### Critic:

I'm not sure he has what it takes to move beyond his family. Last year's images of his nearest and dearest were very moving, weren't they – there was a wonderful close-up of his sister's face, almost like an abstract. But these landscapes . . . they're not impressive or particularly articulate.

### Presenter:

I know he invokes the influence of several famous painters. You didn't find any of that in his landscapes?

### Critic:

No. I think he **has** produced a couple of strong images, but there's no sign of them in the current show and I'm at a loss to know why. It's a very random choice. And also, four small photos in a large gallery feel very sparse. You can see it was an attempt to draw you in, but for me it backfired. You need more impact to raise the curtain on the exhibition – it's not as if it's the last room, it's the first, and you move on to other artists' works . . .

PAUSE 5 SECONDS

— \*\*\* —

REPEAT EXTRACT TWO

PAUSE 2 SECONDS

Extract Three.

PAUSE 15 SECONDS

— \*\*\* —

One of my own thoughts about this piece is the idea that you're letting yourself go, abandoning yourself. For me, that's certainly what happens to me. When you're really immersed in it, you're no longer self-conscious, you're absolutely the recipient of the sound. For me it's not even as if it conjures up a specific event. At one point, I was playing it all the time – in supermarket queues, walking into work – having that sound in my ears gave me a world and a space that was very different. My family got pretty fed up. Certainly my husband winces at my corny tastes. I don't know if corny's the right word, but a colleague once said to me she would have expected something less banal. I find that rather sad. OK, so it's a piece that obviously works for many other people too, but that doesn't mean to say it should be denigrated, just because you don't have to have great sophistication in music to appreciate it.

PAUSE 5 SECONDS

— \*\*\* —

REPEAT EXTRACT THREE

## LISTENING

SAMPLE PAPER

PAUSE 2 SECONDS

*That is the end of Part 1.**Now turn to Part 2.*

PAUSE 5 SECONDS

*You will hear a nutritionist talking about the production and uses of mastic, a spice that is found in the Mediterranean area. For Questions 7–15, complete the sentences with a word or short phrase.**You now have forty-five seconds in which to look at Part 2.*

PAUSE 45 SECONDS

— \*\*\* —

I want to talk to you today about a spice which is not very well known outside its home territory, and that is mastic. Mastic is a resinous substance which comes from a tree of the pistachio nut family and it is one of Europe's oldest spices. In fact, in its heyday it was considered so precious that armies quite literally fought over the islands where it was grown so that their masters would have the right to control its cultivation and sale.

Let's take a look first at how mastic is produced. The mastic tree itself resembles an olive to the untrained eye but is not quite as large. In a process which is rather similar to the collection of rubber, growers cut the bark of the tree so that the tree then has to exude a sticky sap or resin to heal the wound, and this sap is mastic. The sap needs to harden in order to be of any use and strangely this only happens in the Mediterranean area. Efforts have been made in the past to transplant and cultivate the tree in other parts of the world, but so far without success.

The resin is then removed from the tree and, because it's so precious, people even pick up the dirt under the tree and ensure that every last tiny bit of mastic is harvested. The growers try to pick out any grit which might have become embedded in the mastic gum. They just use simple pins to do this; unusually for nowadays, there are no mechanical aids or gadgets to speed up the process. Everything is still done in the traditional, labour-intensive way, by hand. If you examine a small piece of mastic it will look like a white crystal, similar to sea salt. Poets have even mentioned mastic in their work, alluding to it rather romantically as 'silver tears', suggesting again how much it's valued.

Having harvested and cleaned the crystals, the growers often take the mastic from their trees, except for a small amount which they keep for their personal use, to a local co-operative, which contacts various commercial buyers and negotiates a decent price for the growers.

Now, what is mastic actually used for? In fact, its use can be traced back thousands of years. Archaeologists have found small lumps of mastic with the imprint of juvenile human teeth, suggesting that the earliest use of mastic was as a chewing gum for young people, something which still occurs today.

Nowadays it's also used as a flavouring in sweet things like biscuits and to great effect in ice cream. Its value here is that it also provides a stickier texture, which means that it takes longer to soften, a useful quality in the hot Mediterranean summers. Mastic can also be used to flavour liquids. For example, in some rural areas, small fires are lit and a few grains of mastic dropped on the hot charcoal. Then pots are inverted on top so the clay

picks up the flavour of the smoke and the mastic. Chilled water is then poured in, and when this is drunk it tastes very subtly of mastic.

Apart from its culinary uses, some mastic is also sold for other purposes. It can be used in shampoo, toothpaste and, indeed, for certain stomach ailments. In fact, it's this area that mastic producers are now looking towards to provide a wider use for their produce, now that natural herbs and spices are being investigated to provide the medical products of the future.

PAUSE 10 SECONDS

*Now you will hear Part 2 again.*

— \*\*\* —

REPEAT PART 2

PAUSE 5 SECONDS

*That is the end of Part 2.**Now turn to Part 3.*

PAUSE 5 SECONDS

*You will hear a discussion in which two marine biologists, Gina Kelso and Thomas Lundman, talk about an award-winning television film they made about wildlife in Antarctica. For Questions 16–20, 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.:**

Today, we're talking to marine biologists Gina Kelso and Thomas Lundman, who you will recently have seen in their award-winning TV series about Antarctica. So, Thomas, what's it like to suddenly become a household name?

**Thomas:**

Well, we're being interviewed for all sorts of publications and programmes since our television series about the wildlife in Antarctica won a major award. I'm often asked if I've always been interested in marine wildlife, and I find that hard to answer. What about you, Gina?

**Gina:**

That's an easy one for me, Thomas. I grew up on African shores, where my father worked for an international company. I could swim by the age of four, snorkel at five. I guess I was destined for marine biology because I've always been as happy in the water as on land. I remember a particular evening when I was about eleven. It was dusk and I was snorkelling, and I came across hundreds of stingrays entwined together. It was extraordinary; another world, and that was the moment that decided me. Although I later went to school in the middle of England, I'd lie awake at night dreaming of the ocean. Fortunately, I got into university to do zoology and went on to do research in marine biology.

**Thomas:**

And, like me, you've been in wildlife filmmaking for how long . . . about eight years now?

**Gina:**

Yeah, I knew it was what I wanted to do, but instead of following the normal route of joining a TV company as a researcher, I was lucky enough to be chosen to take part in that first wildlife programme we did together. Do you remember?

**Thomas:**

Yeah, where we made the first ever live broadcast under the sea. The practice run was very funny. I had to dive into a swimming pool and give a running commentary on some plastic plants that had been borrowed from a studio to make it look more realistic. Fortunately, the programme itself was a success and so one thing led to another after that, and we both moved more into the production side.

**Gina:**

And it was tough making this latest series in Antarctica, wasn't it?

**Thomas:**

Well, the series is introduced by a well-known naturalist, dressed in a thermal anorak with the hood drawn so tightly that you can only see his nose.

**Gina:**

And you get an idea of what conditions were like, but he was only the presenter – flown in to do his bit and flown back out again. We spent eight months there filming with a team of cameramen and researchers, living on a specially adapted boat.

**Thomas:**

I didn't think I'd stand a chance of working on the programme, because I imagined they'd be looking for rugged types and I'm more the quiet academic. So I was quite taken aback when they asked me. We went for the spring and then returned the following spring, because the winter would've been too cold. Even then, on the Antarctic peninsula it can drop to minus fifteen degrees.

**Gina:**

We were involved mostly with the underwater scenes. It's a lot warmer in the sea, but we still had to wear extra-thick wetsuits and thermal underwear. The thing about living in that remote research community was I missed hanging out with my friends.

**Thomas:**

But the Antarctic's a place of incredible beauty and even after working sixteen-hour days, there were still moments of peacefulness.

**Gina:**

But being with the animals for so long, we got to see things the other scientists hadn't. One guy's been studying fur seals for years – knows everything about them – but he's never seen them eat. He was thrilled when we were able to tell him about it. And if we'd had his input at the time, we would have realised the significance of what we'd seen and focused more on it.

**Thomas:**

Absolutely. And the highlight of the trip was the day we entered a bay carved into huge glaciers to find around forty humpback whales feeding. It was very quiet, and then we heard a soft explosion. It was the noise of the whales' blowholes. What they do is dive down, and as they start to come up again they

release air bubbles from their blowholes. Then they swim round each other, trapping the krill they eat in a curtain of bubbles. So it's an extraordinarily effective piece of teamwork that really increases their feeding efficiency. We filmed them for ten days because we wanted a shot of them as they finished eating. We waited and waited and then one day they just suddenly stopped.

**Int.:**

And that's . . .

PAUSE 10 SECONDS

*Now you will hear Part 3 again.*

— \*\*\* —

REPEAT PART 3

PAUSE 5 SECONDS

*That is the end of Part 3.*

*Now turn to Part 4.*

PAUSE 5 SECONDS

*Part 4 consists of two tasks. You will hear five short extracts in which different people are talking about taking a gap year – the time which some young people take off from their studies to gain other experience. Look at Task 1. For Questions 21–25, choose from the list (A–H) what each speaker did during their gap year. Now look at Task 2. For Questions 26–30, choose from the list (A–H) which benefit of having a gap year each speaker mentions. While you listen you must complete both tasks.*

*You now have forty-five seconds in which to look at Part 4.*

PAUSE 45 SECONDS

— \*\*\* —

*Speaker One*

PAUSE 2 SECONDS

I knew I'd be short of money if I didn't work before going to university, so I decided not to jet around the globe, and found a job in the nearest town instead. I had to live in because of early shifts, and only realised on about day two it meant I couldn't keep up my tennis – which was a blow, because I was a very keen player. But I got over it in the end, which just goes to show nothing's that important. Anyway, I was having too much fun with the rest of the staff to fret about it – I wonder if they're all still there? The worst part of the job was when guests complained, which they frequently did!

PAUSE 3 SECONDS

*Speaker Two*

PAUSE 2 SECONDS

Well, I took a gap year because I thought I hadn't seen enough of the world. I considered doing an overland trek across the Sahara, or helping out somewhere as a volunteer. Then I found a remote village in Kenya where they needed my skills – they're all football-mad there – and a Nairobi businessman agreed to pay me a living wage. I settled in OK, although I never got the hang of the language, and that year gave me some serious thinking time. I realised I didn't want to complete my course back home,



## LISTENING

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even though I'd already spent quite a lot of money and time on it. It's all good experience anyway.

PAUSE 3 SECONDS

*Speaker Three*

PAUSE 2 SECONDS

The whole thing was a disaster from start to finish. I'd had a sort of feeling it might turn out badly. We didn't have the right training or equipment, and because there was no office back-up, we couldn't get news forwarded to our families. And the leader – well, I wonder how experienced he really was. He couldn't speak the porters' language at all. You could say our pioneering spirit was crushed by the time we got back to base camp! On the other hand, we did bond as a group, and I see a couple of them regularly and have done ever since that time. So perhaps it wasn't *all* bad.

PAUSE 3 SECONDS

*Speaker Four*

PAUSE 2 SECONDS

I know some agencies will organise your gap year and sort out, say, working for a charity, but I'd much rather do what I did – just go off on the spur of the moment and see where you end up. It was absolutely brilliant, even though it took all the money I'd saved up for it – the fare and the hotels and eating in restaurants were to blame for that. At least I know I can cope on my own now and that's a new thing for me. Sadly, I haven't managed to keep up with the people I met in all those different cultures – I'm not surprised though – that's life.

PAUSE 3 SECONDS

*Speaker Five*

PAUSE 2 SECONDS

I was told to stick to the script whether it was in French, German or Spanish. People don't even ask many questions – it got quite boring after a while, because I felt there wasn't any real communication between me and them. And if it's raining, you get wet just hopping on and off the coach. I didn't have high hopes before I started, although it certainly was a good way of earning some much-needed cash, and there were some nice people at head office, but in the end I did wonder if I couldn't have found something a bit more inspiring. How often do people get a year off in their lifetime?

PAUSE 10 SECONDS

*Now you will hear Part 4 again.*

— \*\*\* —

REPEAT PART 4

PAUSE 5 SECONDS

*That is the end of Part 4.*

*There will now be a pause of five minutes for you to copy your answers onto the separate answer sheet. Be sure to follow the numbering of all the questions. I shall remind you when there is one minute left, so that you are sure to finish in time.*

PAUSE 4 MINUTES

*You have one more minute left.*

PAUSE 1 MINUTE

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

— \*\*\* —

# Speaking

## General description

<b>FORMAT</b>	The Speaking test contains three parts.
<b>TIMING</b>	16 minutes
<b>NO. OF PARTS</b>	3
<b>INTERACTION PATTERN</b>	Two candidates and two examiners. One examiner acts as both interlocutor and assessor and manages the interaction either by asking questions or providing cues for candidates. The other acts as assessor and does not join in the conversation.
<b>TASK TYPES</b>	Short exchanges with the interlocutor and with the other candidate; a collaborative task involving both candidates; a 2-minute individual long turn and follow-up 3-way discussion.
<b>MARKS</b>	Candidates are assessed on their performance throughout.

## Structure and tasks

### PART 1

<b>TASK TYPE AND FORMAT</b>	A short conversation between the interlocutor and each candidate.
<b>FOCUS</b>	Candidates show ability to use general interactional and social language.
<b>TIMING</b>	2 minutes

### PART 2

<b>TASK TYPE AND FORMAT</b>	A 2-way conversation between the candidates. The candidates are given instructions with written and visual stimuli, which are used in a decision-making task.
<b>FOCUS</b>	The focus is on sustaining an interaction, exchanging ideas, expressing and justifying opinions, agreeing and/or disagreeing, suggesting, speculating, evaluating, reaching a decision through negotiation, etc.
<b>TIMING</b>	4 minutes

### PART 3

<b>TASK TYPE AND FORMAT</b>	An individual long turn by 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 covered in the individual long turns.
<b>FOCUS</b>	The focus is on organising a larger unit of discourse, expressing and justifying opinions, developing topics.
<b>TIMING</b>	10 minutes

SAMPLE PAPER SPEAKING

PART 1

**Certificate of Proficiency in English  
Speaking Test**

**Part 1** (2 minutes / 3 minutes for groups of three)

**Interlocutor** Good morning / afternoon / evening. My name is ..... and this is my colleague ..... And your names are ..... ? Could I have your mark sheets, please?  
Thank you.  
First of all, we'd like to know something about you.  
**Where are you from** (Candidate A)? **And you** (Candidate B)?  
[address Candidate B] **Are you working or studying at the moment?**  
[address Candidate A] **And you?**  
*Select a further question for each candidate:*

- You said you're from (candidate's home town/area). Is that an interesting place to live?
- How much free time do you have at the moment?
- How good are you at organising your time?
- What would your dream job be?
- Do you have much opportunity to travel?
- How important is the internet to you?

**Candidates** .....

**Interlocutor** Thank you.

**SPEAKING**

SAMPLE PAPER

PART 2

1

**TV documentary – Working in the food industry**



**Certificate of Proficiency in English Speaking Test**

**1 TV documentary – Working in the food industry**

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

**Interlocutor** Now, in this part of the test you're going to do something together. Here are some pictures of people in different situations.

*Place Part 2 booklet, open at Task 1, in front of the candidates. Select two of the pictures for the candidates to look at\*.*

First, I'd like you to look at pictures \* and \* and talk together about how common these situations are in your country.

You have about a minute for this, so don't worry if I interrupt you. (2 minutes for groups of three)

**Candidates** .....  
 ⌚ 1 minute (2 minutes for groups of three)

**Interlocutor** Thank you. Now look at all the pictures.

I'd like you to imagine that a television documentary is being produced on working in the food industry. These pictures show some of the issues that are being considered.

Talk together about the different issues related to working in the food industry that these pictures show. Then decide which issue might stimulate most interest.

You have about three minutes to talk about this. (4 minutes for groups of three)

**Candidates** .....  
 ⌚ 3 minutes (4 minutes for groups of three)

**Interlocutor** Thank you. (Can I have the booklet, please?) Retrieve Part 2 booklet.

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PART 3

**Certificate of Proficiency in English  
Speaking Test**

**Part 3** (approximately 10 minutes)

**1 Decisions**

**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.

**A**  
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 1(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.

Ask one of the following questions to Candidate B:

- Generally speaking, do you think you are a decisive person?
- Who gives the best advice – friends, family or strangers? ..... (Why?)
- Are you a good person to go to for advice? ..... (Why? / Why not?)

Invite Candidate A to join in by selecting one of the following prompts:

- What do you think?
- Do you agree?
- How about you?

**Candidates**  
⌚ 1 minute

**Interlocutor**

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

**Task 1(a)**

Which is preferable, making your own decisions or asking others for advice?

- in education
- at work
- at different ages

**1 Decisions (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 1(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.

Ask one of the following questions to Candidate A:

- If you had to depend on only one of the media for information, which would you choose? ..... (Why?)
- To what extent do you believe what you read or hear?
- What kind of decisions need to be made before TV programmes are broadcast to children?

Invite Candidate B to join in by selecting one of the following prompts:

- What do you think?
- Do you agree?
- How about you?

**Candidates**  
⌚ 2 minutes

**Interlocutor**

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

**Task 1(b)**

How much are people's decisions influenced by the media?

- spending habits
- current affairs
- entertainment

**Interlocutor**

Now, to finish the test, we're going to talk about 'decisions' in general.

Address a selection of the following questions to both candidates:

- Nowadays, there are so many products to choose from that it's impossible to choose. To what extent do you agree?
- Who should decide how taxes are spent, government ministers or local people? ..... (Why?)
- Why do jobs that involve taking difficult decisions appeal to some people?
- What difficult decisions do you think scientists will face in the future?
- What is the best way of deciding how a criminal is punished?
- How easy is it to repair a wrong decision?

Thank you. That is the end of the test.

**Interlocutor**