

PAPER 1 READING AND USE OF ENGLISH (1 hour 30 minutes)

Part 1

For questions 1–8, read the text below and decide which answer (A, B, C or D) best fits each gap.

There is an example at the beginning (0).

0 A related B coupled C associated D accompanied

0	A	B	C	D
	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

THE RAVEN

A very large fierce black bird, the raven has always been (0) with evil omen. But the myths and stories that surround ravens also take account of their unusual intelligence, their ability to (1) sounds and voices and the way they seem to (2) up a situation. The fact is, people have never known quite how to (3) the raven. In many northern myths he was creator of the world, bringer of daylight, but also an aggressive trickster. Many traditional stories turn on the unpleasant ways in which Raven gets the (4) of a human adversary.

Legend (5) it that when there are no more ravens in the Tower of London, the monarchy will fall. In the seventeenth century King Charles II (6) that at least six ravens should always be kept in the Tower. Today there are seven; six to preserve the monarchy, and a seventh in (7) To the amusement of tourists, the ravens are officially enlisted as defenders of the kingdom, and, as is the (8) with soldiers, can be dismissed for unsatisfactory conduct.

- | | | | | |
|---|----------------|-------------|----------------|------------|
| 1 | A fake | B mimic | C mirror | D simulate |
| 2 | A size | B match | C eye | D catch |
| 3 | A put | B work | C pick | D take |
| 4 | A best | B most | C better | D good |
| 5 | A holds | B states | C has | D keeps |
| 6 | A decreed | B compelled | C required | D enacted |
| 7 | A substitution | B reserve | C continuity | D standby |
| 8 | A truth | B issue | C circumstance | D case |

Part 2

For questions **9–16**, read the text below and think of the word which best fits each gap. Use only **one** word in each gap. There is an example at the beginning **(0)**. Write your answers **IN CAPITAL LETTERS** on the **separate answer sheet**.

Example:

0	O	N	E																
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THE GREATEST ICE-SKATING COMEDIAN EVER

Werner Groebli was undoubtedly **(0)** ONE of the most famous ice-skating comedians of all time. But even to his many fans the name will mean nothing. They knew him as Frick – from the ice-skating partnership Frick and Frack – a skater with an outstanding ability to combine complex skills with zany and contorted body positions that often had audiences **(9)** stitches. Good **(10)** to be Swiss junior skating champion, Groebli nevertheless got more **(11)** of fooling around, ridiculing, as he put **(12)** , ‘the pomposity of professional skaters’.

Frick and Frack were praised for their grace, comic timing and daring acrobatics. **(13)** than depending on falls or costumes to get laughs, the duo were celebrated for taking the traditional elements of figure skating and distorting them into amazing feats that left audiences enthralled. One crowd favourite involved Frack throwing Frick an invisible rope, **(14)** which point he would slowly glide forward as though **(15)** pulled. **(16)** was ‘the farmer’, in which the duo would skate as if sitting on a bouncing tractor seat.

Part 3

For questions **17–24**, read the text below. Use the word given in capitals at the end of some of the lines to form a word that fits in the gap in the same line. There is an example at the beginning **(0)**. Write your answers **IN CAPITAL LETTERS on the separate answer sheet**.

Example: 0 | A | S | S | U | R | E | D | | | | | | | | | | | | | |

Extract from a book about meetings

We are **(0)** ASSURED by the experts that we are, as a species, designed for face-to-face communication. But does that really mean having every meeting in person? Ask the bleary-eyed sales team this question as they struggle **(17)** through their weekly teambuilding session and that answer is unlikely to be in the **(18)** Unless you work for a very small business or have an **(19)** high boredom threshold, you doubtless spend more time sitting in meetings than you want to. Of course, you could always follow business guru Archie Norman’s example. He liked to express **(20)** with customers queuing at the checkout by holding management meetings standing up.

SURE

Is email a realistic **(21)** ? It’s certainly a powerful tool for disseminating information, but as a meeting substitute it’s seriously flawed. Words alone can cause trouble. We’re all full of **(22)** that can be unintentionally triggered by others and people are capable of reading anything they like into an email. There is also a **(23)** for email to be used by people who wish to avoid ‘real’ encounters because they don’t want to be **(24)** with any awkwardness.

LABOUR

AFFIRM

EXCEPT

SOLID

ALTERNATE

SECURE

TEND

FRONT

Part 4

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

Example:

0 'Sometimes I think that moving away from Tokyo is what's made my life so hard,' said Saeko.

stayed

'Sometimes I think that my life in Tokyo,'
said Saeko.

0	<i>would have been easier if I'd stayed</i>
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Write **only** the missing words **on the separate answer sheet**.

25 We still had a slim chance of reaching the summit before midday, but then Jean hurt her ankle.

paid

Jean's injured ankle remaining hope we had of
reaching the summit.

26 They tiptoed up the stairs because they didn't want to wake the baby up.

so

They tiptoed up the stairs the baby.

27 Twenty push-ups is my limit, then my arms give out.

before

I can't do my arms give out.

28 It never occurred to me that there'd be a cashpoint machine in the supermarket.

crossed

It never have a cashpoint machine.

29 We had to go home early from our holiday because of a strike threat from airport workers.

short

We had to threatening to strike.

30 I made friends immediately with Nicola but I didn't like her husband.

take

Nicola and I hit to her husband.

You are going to read an article about history. 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.

New ways of looking at history

Though few modern readers are familiar with LP Hartley's novel *The Go-Between*, many will know the novel's often quoted opening line: 'The past is a foreign country: they do things differently there.' In Hartley's novel, published in 1953, the remark indicates the distance that separates an elderly narrator from the dramatic events of his youth. But the phrase has since been gleefully adopted by historians hoping to dramatise the gulf between present and bygone ages. This remoteness makes the past both alluring and incomprehensible. It is the natural hurdle all historians must overcome to shed lights on earlier times. Since the days of Herodotus, the father of history who lived 2500 years ago, it has had them scrambling for new ways to acquaint today's audiences with yesterday's events.

Amid the current mass of works of popular historical non-fiction, the question of how to bring history to life seems more pressing than ever. The historian Ian Mortimer takes a literal approach: if the past is a foreign country, then a foreigner's guidebook might help. His book *The Time Traveller's Guide to Medieval England* is exactly that, offering 'an investigation into the sensations of being alive in different times'. The resulting portrait of the era is as lively and entertaining as it is informative. Yet it is worth considering his claims about his own approach. 'In traditional history, what we can say about the past is dictated by the selection and interpretation of evidence.' It would be foolish, however, to suppose that Mortimer's own text has not relied on precisely this kind of selection. Mortimer presents events as if they were unfolding, putting the facts in the present tense. Yet the illusion of first-hand historical experience is shattered the moment we are thrown 50 years backwards or forwards in order to provide context. Mortimer's refusal to commit to a temporal point of view undermines the immediacy he attempts to convey.

line 17

Unlike Mortimer, Philip Matyszak, author of *Ancient Rome on Five Denarii a Day*, does not claim to tread new historiographical ground. His aim is to inform and amuse, and in this he succeeds. The light-hearted approach pays off, though it occasionally descends into juvenile and anachronistic humour: Oedipus is referred to as 'he of the complex'. This raises the question of what readership the book is really aimed at. Also, the problem with time-travellers' guides is that they often say more about the people who wrote them than about the people they describe. Mortimer's avowal that 'climate change is another factor affecting the landscape' in 14th-century England reflects concerns more modern than medieval. While Matyszak's assertion that 'it is a common misconception among visitors that the Acropolis is the Parthenon' sounds more like a complaint about the ignorance of today's tourists.

'Understanding the past is a matter of experience as well as knowledge,' Mortimer declares. This may well be the manifesto for those who, not satisfied with virtual tours of history, take history into their own hands. Historical re-enactors – yes, those individuals whose idea of fun is to dress up and stage mock battles – provide the most literal interpretation of history as experience. Humorist Tim Moore set out to explore this world in his book *I Believe in Yesterday*. In Berne, Switzerland, he suffers in the name of 'utter authenticity' during the restaged siege of Grandson, circa 1474. In the US he endures a stint of 'relentless and uncompromising immersion with re-enactment's seasoned elite,' revisiting 1864's battle of Red River during the American Civil War.

Moore's quest for 'my inner ancient' is fuelled by his anxieties about our modern inability to deploy the skills that came naturally to our ancestors. More often, he finds, it is a 'refreshingly simple impulse to get away from it all' that gets people into period attire. Many civil war re-enactors seek redress: 'History is written by the winners but re-enactment gives the losers a belated chance to scribble in the margins.' For others it's 'a simple and truly heart-warming quest for gregarious community'.

Perhaps re-enactment is the closest we can get to Mortimer's ideal of what history should be: 'A striving to make spiritual, emotional poetic, dramatic and inspirational connections with our forebears'. Interestingly, Mortimer quotes the poet WH Auden, who remarked that to understand your own country it helps to have lived in at least two others. Perhaps the same applies to historical eras. The central question, for popular historians and historical re-enactors alike, is not how to animate the past but how to make it cast light on us today.

- 31 For the writer, a well-known quote from a novel
- A explains the strange attitude of some historians.
 - B has been somewhat misinterpreted by historians.
 - C epitomises what historians have always tried to do.
 - D indicates the problems in trying to popularise history.
- 32 The writer refers to being 'thrown 50 years backwards or forwards' (lines 17–18) as an example of Mortimer
- A doing what he claims he is not doing.
 - B choosing to ignore certain evidence.
 - C sticking closely to historical fact.
 - D succeeding in doing something different.
- 33 In the fourth paragraph, the writer implies that
- A Matyszak's defence of his book is rather overstating the case.
 - B Matyszak and Mortimer have more in common than they acknowledge.
 - C Matyszak's own opinions could have been more to the fore in the book.
 - D Matyszak's book may actually have little appeal for those interested in history.
- 34 With regard to historical re-enactors, the writer shares with author Tim Moore
- A a desire to see at first hand what motivates them.
 - B a sense of scepticism about what they are doing.
 - C doubts about the historical authenticity of their actions.
 - D concerns that the battles they choose are given undue prominence.
- 35 What does Tim Moore say is the appeal of historical re-enactment for some?
- A imagining that they are famous historical figures
 - B the possibility of proving something to themselves
 - C investigating what life would be like if history could be changed
 - D the chance to pretend that they're influencing historical outcomes
- 36 The writer concludes that history as Mortimer, Matyszak and the historical re-enactors see it
- A has more in common with literary writing.
 - B is a new development that will have a limited life.
 - C can help us learn things about modern society.
 - D may well be the way forward for historians in general.

Part 6

You are going to read a newspaper article about maths. Seven paragraphs have been removed from the article. 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 man who proved that everyone is good at Maths

The French academic Marc Chemillier has shown that humans have remarkable innate skills with numbers. Reporter Alex Duval Smith accompanies him to Madagascar to see this at first hand.

Maths is simple. But to discover this requires travelling to the ends of the earth where an illiterate, tobacco-chewing teller lives in a room with a double bed and a beehive. As the sun rises over the hut belonging to Raoke, a 70-year-old witch doctor, a highly pitched din heralds bee rush hour. The insects he keeps shuttle madly in and out through the window. This bizarre setting, near nowhere in the harsh cactus savannah of southern Madagascar, is where a leading French academic, Marc Chemillier, has achieved an extraordinary pairing of modern mathematics and illiterate intuition.

37

Mr Chemillier argues in this ground-breaking work that children should be encouraged to do maths before they learn to read and write. 'There is a strong link between counting and the number of fingers on our hands. Maths becomes complicated only when you abandon basic measures in nature, like the foot or the inch, or even the acre, which is the area that two bulls can plough in a day.'

38

With a low table covered in pieces of wood – each of which has a particular medicinal virtue – Raoke sits on his straw mat and chants as he runs his fingers through a bag of shiny, dark brown tree seeds. 'There were about 600 seeds in the bag to begin with but I have lost a few,' he says. 'They come from the fane tree and were selected for me many years ago. The fane from the valley of Tsivoanino produces some seeds that lie and others that tell the truth so it is very important to test each seed. I paid a specialist to do that,' says the father of six.

39

From this selection of wood pieces before him, Raoke can mix concoctions to cure ailments, banish evil spirits and restore friendships. A basic session with the seeds costs 10,000 *ariary* (£3), then a price is discussed for the cure.

It seems there is nothing Raoke cannot achieve for the top price of one or two *zebus* – Malagasy beef cattle that cost about £300 each – though some remedies are available for the price of a sheep.

40

Given the thousands of plant species in Madagascar that are still undiscovered by mainstream medicine, it is entirely possible that Raoke holds the key to several miracle cures. But Mr Chemillier is not interested in the pharmacopaeic aspect of the fortune teller's work.

41

The startling reality of the situation is explained to me. Raoke can produce 65,536 grids with his seeds – Mr Chemillier has them all in his computer now. 'But we still need to do more work to understand his mental capacity for obtaining the combinations of single seeds and pairs,' he says.

42

Over the years, Mr Chemillier has earned respect from Raoke and other Malagasy fortune tellers. 'Initially they thought France had sent me to steal their work in an attempt to become the world's most powerful fortune teller. But once I was able to share grids with them that had been through my computer program, we established a relationship of trust,' says Mr Chemillier.

43

When not consulting clients, the diminutive fortune teller spends hours with his seeds, laying them in different formations and copying the dots down in pencil. Those grids have value and Raoke sells them to other fortune tellers. He is indeed a most remarkable man, and the full value of his work is, one suspects, something that even Chemillier may take years to fathom.

- A** This is indeed impressive. The way in which Raoke poses questions over the seeds requires the same faculties for mental speculation as might be displayed by a winner of the Fields Medal, which is the top award any mathematician can aspire to, according to Mr Chemillier.
- B** Indeed, I can see it is the lack of memory and computer aids that helps keep Raoke's mind sharp. In the developed world people are over-reliant on calculators, dictionaries, documents. And also the developed world is wrong to ignore the basic human connection with numbers that goes back to using the fingers on your hands and relating them to the environment around you.
- C** In his book, *Les Mathématiques Naturelles*, the director of studies at EHESS (School for Advanced Studies in Social Sciences) argues that mathematics is not only simple, it is 'rooted in human, sensorial intuition'. And he believes that Madagascar's population, which remains relatively untouched by outside influences, can help him to prove this.
- D** 'A white man came from Réunion with a stomach ailment that the hospitals in France could not cure. I gave him a powder to drink in a liquid. He vomited and then he was cured,' says Raoke.
- E** Raoke duly felt able to reveal that a divine power shows him how to position the seeds. He does not understand why 'Monsieur Marc', and now this other visiting white person, keeps asking him why he lays the seeds in a certain way. Yet it is clear from a stack of grimy copybooks he keeps under his bed that he is kept very busy indeed as a receiver of divine messages.
- F** To make his point, Mr Chemillier chose to charge up his laptop computer, leave Paris and do the rounds of fortune tellers on the Indian Ocean island because its uninfluenced natural biodiversity also extends to its human population. Divinatory geomancy – reading random patterns, or *sikidy* to use the local word – is what Raoke does, when not attending to his insects.
- G** He is, after all, a mathematician, not a scientist. 'Raoke is an expert in a reflexive view of maths of which we have lost sight in the West,' he says. 'Even armed with my computer program, I do not fully comprehend Raoke's capacities for mental arithmetic.'
- H** Raoke proceeds from explanation to demonstration, pouring a random number on to his mat, then picking them up singly or in twos and laying them in a grid from right to left. Each horizontal gridline has a name – son, livestock, woman or enemy – and each vertical one has a name, too: chief, *zebu* (cattle), brother and earth. Whether one or two seeds lie at the intersection of two gridlines determines the subject's fortune and informs Raoke as to the cure required, and its price.

Part 7

You are going to read a newspaper which reviews some graphic novels, books in which the story is conveyed to the reader through drawings. 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**.

Which section

mentions individual bits of a work being better than the overall effect it has on the reader?

44	
----	--

mentions an author improving on an earlier weakness?

45	
----	--

suggests that an author's newest work is as good as their previous one?

46	
----	--

mentions the confusion of a main character in a world which lacks stability and permanence?

47	
----	--

mentions the possibility that graphic novel authors are influenced by a desire to give readers what they expect?

48	
----	--

suggests that the hurried, imperfect look of an author's drawings is a deliberate effect?

49	
----	--

contains a suggestion that a work is more complex than its author claims?

50	
----	--

mentions those familiar with the genre experiencing a mixed reaction?

51	
----	--

contains a suggestion that the unoriginal nature of a work's central theme may be a problem?

52	
----	--

mentions images from a character's past serving as a visual symbol for what is happening in the present?

53	
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Where the novel meets the comic magazine

- A** The recent blockbuster film *Inception*, written and directed by Christopher Nolan, concludes with a 45-minute setpiece in which Leonardo DiCaprio's team of brain-hopping idea thieves descends through nested dreams, in each of which time runs more slowly than in any previous layer. Any graphic novel fans in the audience would have watched this complex sequence with nods of recognition. But perhaps with sighs of exasperation too: the film's showpiece effect – creating the illusion of relative time, of events happening simultaneously but being experienced at different paces – is much easier to achieve in the world of graphic novels. Years of experimentation, combined with certain defining features of the form, have resulted in a complex medium that excels at portraying multiple time schemes and shifting conceptions of reality. Three new works bear testimony to this.
- B** *Air* by G Willow Wilson is a love story in a breathless narrative of industrial espionage. Its protagonist, Blythe, is plunged into a world of dizzy reversals, in which the only constant is the philosophical notion that by redrawing our impressions of the world we can remake it for ourselves. Character and motivation are almost absent as Wilson's hapless heroine is dragged from pillar to post by an arbitrary narrative fuelled by fitful quips. More seriously, the layout and structure show a distinct lack of invention. Just as hope is flagging, however, Wilson pulls out of the dive, and *Air* becomes both stranger and more interesting in concept and execution. One extended chapter consists of a sequence of flashbacks in a plane diving towards the ground, as Blythe finds herself simultaneously inhabiting the memories of her lover. Drawings of a falling, entwined couple are interleaved with the panels, a kind of metaphor for the movements of the plane.
- C** Matt Kindt's graphic novel *Revolver* is an interesting addition to the genre in that it works around a single, but effective, manipulation of narrative time. Each morning its protagonist Sam finds himself waking up either in his everyday life, in which he edits pictures for a newspaper, or in an America under siege, where he is forced to fight for his life. Drawn by its author in a scrappy, offhand style that belies a deft grasp of form and scenic arrangement, Kindt's novel still ultimately feels like less than the sum of its parts. Although attractively realised, the basic set-up, in which the audience is encouraged to wonder whether a troubled man is hallucinating or not, is becoming something of a familiar trope after *Fight Club*, *Memento* and others. Where *Revolver* succeeds is in the quiet suggestiveness with which his arrangement of panels blurs our perspective on the action.
- D** Last, and strangest, is Charles Burns's *X'ed Out*, the first of a projected series of graphic novels by this idiosyncratic writer-illustrator. Burns is revered in comic circles for *Black Hole*, a surrealist saga. Grotesque but compelling, Burns's drawings told the story of a group of teens who contract a disease that turns them into mutants and social outcasts. The author's subsequent contention that the book was a metaphor for adolescence came nowhere near to explaining the work's dark and haunting depths. *X'ed Out* is designed in full colour but its seamless and troubling transitions between its teenage protagonist's dreams and waking moments show that Burns has lost none of his touch. He withholds many of the traditional devices used within the genre to shape a reader's idea of time and causality, such as sound effects, motion blurs, panel comments and the like. The effect is highly unsettling.
- E** Graphic novels are good at representing complicated sequences in time, and contemporary creators seem particularly interested in constructing stories that place this at the centre. We can posit reasons – pandering to popular clichés of 'comic-book' entertainment, generalised discontent with Hollywood five-act stories, or simple celebration of a medium so suited to non-straightforward entertainment. Whatever its origin, a complex interest in time extends throughout the medium. Even the latest addition to the new Batman series, written by Grant Morrison, skips wildly across the epochs of human history, following a Caped Crusader who has come adrift in time. As the medium continues to evolve, this abiding formal interest in a largely unconscious process of perception may come to seem its most defining feature.

PAPER 2 WRITING (1 hour 30 minutes)

Part 1

Read the two texts below.

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**.

A world without risk

Compared to what it used to be, the world has become a relatively safe place; life is no longer a dangerous adventure. Instead it is dull, dull, dull. Now that many of us no longer face real danger, we pretend it's there. We get our thrills from imagining the world is more dangerous than it is. Newspapers and news bulletins contribute to this, giving people the impression that even as they huddle in their armchairs, they are really up against raw and frightful threats.

Taking risks

We hear stories over and over again about the people who reach the end of their lives and regret the fact that they never took any risks, that they never challenged life and stepped out and tried something that was beyond their current existence. If people take care of every possible outcome of risk before they're willing even to take it, they turn the risk into a calculated venture, and try to control it, losing most of the potential benefit of taking the risk. Risk can make us more mature, wiser and stronger.

Write your **essay**.

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.

- 2** A cultural magazine is running a series on the educational value of historical films. It has invited readers to send in reviews of films which taught them about a period of history. You decide to send in a review. Your review should briefly describe the film and explain in what ways it interested you in the historical period concerned.

Write your **review**.

- 3** A college magazine has asked you to contribute to a series of articles in which people talk about sports and leisure-time activities for new students. The article should say briefly which clubs/activities you considered and opted for and describe whether you think it is easy enough for new students to find clubs and activities which interest them.

Write your **article**.

- 4** You recently attended a training course which was exceptionally good. Now you have decided to write a letter directly to the course leader. Say why the course was exceptional, why it was particularly suitable for you and how you are benefiting from it now.

Write your **letter**.

- 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.

Note: In the exam, the question on set texts will have two options – one on each of the set texts. You will be asked to choose one of these options.

PAPER 3 LISTENING (approximately 40 minutes)

Part 1

You will hear three different extracts.

For questions 1–6, choose the answer (A, B or C) which fits best according to what you hear.

There are two questions for each extract.

Extract One

You hear a woman called Nina Silverton being interviewed about her clothes company.

- 1 Nina says the image her company tries to project is of
- A being a trendsetter in fashion.
 - B making the highly conventional fashionable.
 - C being indifferent to fashion.
- 2 Nina reveals herself to be
- A capable of self-criticism.
 - B realistic about the future.
 - C aware of her own shortcomings.

Extract Two

You hear two students talking about physiotherapy.

- 3 In her presentation the woman intends to
- A point out that certain myths have no basis in fact.
 - B make a particular distinction clear.
 - C use particular examples her audience will relate to.
- 4 The woman suggests that some top doctors
- A encounter mistrust about physiotherapy.
 - B seem to undervalue physiotherapy.
 - C prescribe physiotherapy too readily.

Extract Three

You hear a football expert talking about the manager of a team called AJP.

- 5** What view does the expert express about AJP's manager?
- A** He is a victim of his own success.
 - B** He doesn't excel when under pressure.
 - C** He shouldn't be held responsible for his team's failure.
- 6** The expert thinks the manager will consider leaving if
- A** the supporters don't want him to stay.
 - B** his best players are no longer behind him.
 - C** the team's performances do not improve.

Part 2

You will hear a talk by a woman called Jean who visited some traditional North American events, a cowboy rodeo and a Native American powwow.

For questions **7–15**, complete the sentences with a word or short phrase.

At the starting ceremony for the rodeo the organisers expressed their gratitude to the
(7)

During a break midway through the event, a **(8)** entertained the
spectators.

The spectators near Jean used the term **(9)** to refer to the helper riders.

Jean learnt that the ‘roping’ technique was originally used when cattle
needed **(10)** or had to be marked for identification purposes.

Jean noticed that as the powwow was more of a social event,
the **(11)** available was much less than at the rodeo.

Jean heard the host group provide the music for the **(12)** song which
marked the end of the powwow.

The type of building used for the powwow which Jean visited was a
(13)

Jean enjoyed the sound made by the metallic **(14)** on the Jingle
dancers’ dresses.

Jean concluded that some **(15)** made from an artificial material must
have been added to one competitor’s costume.

Part 3

You will hear part of a programme in which two racing drivers, Eddie Kiwitz and Jenny Pelaw, are discussing their profession.

For questions **16–20**, choose the answer (**A, B, C** or **D**) which fits best according to what you hear.

- 16** What does Eddie say to Jenny about being the number one driver in the world?
- A** She will have to adjust quickly to her new status.
 - B** She needs to recognise that nobody is unbeatable.
 - C** She must convince herself that she is worthy of the title.
 - D** She must keep reminding herself that she can still improve.
- 17** What do we learn about a leading journalist's criticism of Jenny?
- A** It led Eddie to leap to Jenny's defence.
 - B** It was widely seen as unnecessarily harsh.
 - C** It didn't upset Jenny as much as people thought.
 - D** It provided Jenny with the motivation she needed.
- 18** When talking about differences between their respective eras, Eddie and Jenny agree that
- A** there is now less comradeship among drivers.
 - B** drivers are now more prone to self-doubt.
 - C** racing has become substantially safer.
 - D** nowadays drivers tend to go faster.
- 19** What view do Eddie and Jenny share about simulators?
- A** Their influence is likely to increase as time goes on.
 - B** They are useful for drivers working on technique.
 - C** They are no substitute for natural ability.
 - D** Their attempt to provide fitness is ill-conceived.
- 20** In the programme as a whole Eddie gives the impression of
- A** rather regretting some of the things he did.
 - B** being rather indifferent to Jenny's enthusiasm.
 - C** wanting to avoid the public eye wherever possible.
 - D** preferring the racing world from when he was a driver.

Part 4

You will hear five short extracts in which different people are talking about very rich people known as 'millionaires'.

TASK ONE

For questions 21–25, choose from the list (A–H) why each speaker thinks millionaires are successful.

- A they don't get sidetracked
- B they have a persuasive manner
- C they resent wasting money
- D they are non-conformists
- E they are good at spotting opportunities
- F they have a positive attitude towards failure
- G they are not academically clever
- H they love their work

Speaker 1

21

Speaker 2

22

Speaker 3

23

Speaker 4

24

Speaker 5

25

TASK TWO

For questions 26–30, choose from the list (A–H) what real or potential problems with millionaires each speaker mentions.

While you listen, you must complete both tasks.

- A intolerant of others' limitations
- B overreact to little things
- C hard to get to know
- D set impossibly high goals
- E arrogant
- F mistrustful
- G self-absorbed
- H tyrannical

Speaker 1

26

Speaker 2

27

Speaker 3

28

Speaker 4

29

Speaker 5

30

PAPER 4 SPEAKING (16 minutes)

There are two examiners. One (the interlocutor) conducts the test, providing you with the necessary materials and explaining what you have to do. The other examiner (the assessor) will be introduced to you, but then takes no further part in the interaction.

Part 1 (2 minutes)

The interlocutor first asks you and your partner a few questions which focus on information about yourselves and personal opinions.

Part 2 (4 minutes)

In this part of the test you and your partner are asked to talk together. The interlocutor places a set of pictures on the table in front of you. There may be only one picture in the set or as many as seven pictures. This stimulus provides the basis for a discussion. The interlocutor first asks an introductory question which focuses on two of the pictures (or in the case of a single picture, on aspects of the picture). After about a minute, the interlocutor gives you both a decision-making task based on the same set of pictures.

The pictures for Part 2 are on page 39.

Part 3 (10 minutes)

You are each given the opportunity to talk for two minutes, to comment after your partner has spoken and to take part in a more general discussion.

The interlocutor gives you a card with a question written on it and asks you to talk about it for two minutes. After you have spoken, your partner is first asked to comment and then the interlocutor asks you both another question related to the topic on the card. This procedure is repeated, so that your partner receives a card and speaks for two minutes, you are given an opportunity to comment and a follow-up question is asked.

Finally, the interlocutor asks some further questions, which leads to a discussion on a general theme related to the subjects already covered in Part 3.

The cards for Part 3 are on page 40.

Recording scripts

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:

[tone]

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]

Now open your question paper and look at Part 1.

[pause]

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]

Interviewer:

Nina, your company has certainly made people sit up and think. What's the secret?

Nina:

When you pick up one of our products, at no point should you have a sharp intake of breath. We don't want to be edgy or weird, just up to date without seeming odd. It's no coincidence that our media coverage has been in business magazines rather than fashion ones. Hopefully we're bang in tune with the average guy and his girlfriend, rather

than the in-crowd with their rarefied, fast-changing tastes. We're completely out of that loop. Being provincial has helped us to define our brand, I suppose – if we were in Milan, or Tokyo or Paris, we could easily get led into the trend side of things.

Interviewer:

Are there times when you just think 'I could do without all this pressure'?

Nina:

If you can't take the heat, you shouldn't be in the kitchen, that's my philosophy. But I'm being tongue in cheek when I say that. So yeah, you're right, I suppose, the pressure's been manic for some time, and there's only so much an individual can take. All I can say is I'm still hanging in there and very much alive and kicking.

[pause]

[tone]

[The recording is repeated.]

[pause]

Extract Two.

Man:

Is this your presentation? 'The value of physiotherapy in treating injuries and other ailments.'

Woman:

Yes, it's all about things like 'computer neck' in the workplace, for example, and how everyone's suffering from that now.

Man:

Is that what you mean by 'other ailments'?

Woman:

Yes, so ... not someone falling over in the street, but someone with, say, a chronic neck problem caused by poor posture over a number of years. Yes, that difference is something I'm going to highlight, as people tend to bracket physiotherapy with late-stage injury treatment.

Man:

So it's all about stretching, is it?

Woman:

Not necessarily. That's what people think but it's a bit of an oversimplification. Where a nerve is involved it's more often a case of movement, simple and repetitive, to bring the pain down rather than stretching. And the treatment might also involve massage or laser use.

Man:

There's more to it than meets the eye.

Woman:

That, broadly speaking, is the point of my presentation, in layman's terms, but that message is also one that the profession is keen to impart – there's quite a ding-dong going on now in medical circles, with exasperated physios claiming that they could save surgeons the trouble of doing some hip replacements.

Man:

Interesting stuff.

[pause]

[tone]

[The recording is repeated.]

[pause]

Extract Three.

AJP have had their worst start to a season within living memory. Is it time to part

company with the manager? Many are calling for his head. Obviously the buck stops with the manager and he knows that. AJP were a class act last season and so expectations are high. And he did so well this isn't helping him now. They've had a terrible run of injuries to key players but to his credit he's never put that forward as an excuse. But the fact is AJP don't have the big squad of players to choose from that the really big teams have. And also, in my opinion, the manager got them punching above their weight last season – you look at their line-up on paper and you're thinking, 'That's not a great team individually,' but he has this knack of getting the very best out of what he's got. So, what's the situation? Has he lost the fans? Only those with a very short memory. Has he lost the dressing room? If there's discontent there and the big names have turned against him, then that's more serious and he may well feel there's little point in carrying on. Do I personally think he should go? No, I don't.

[pause]

[tone]

[The recording is repeated.]

[pause]

That is the end of Part 1.

Now turn to Part 2.

[pause]

You will hear a talk by a woman called Jean who visited some traditional North American events, a cowboy rodeo and a Native American powwow.

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]

Interviewer:

Thank you everyone. Now I'm going to hand over to Jean Masters, who is going to talk about her trip to a cowboy rodeo and a Native American powwow.

Jean:

Thanks. Yes, these were undoubtedly the highlights of my North American tour, really enabling me to sample the old Wild West. The rodeo was in Wyoming state, where it's actually the official sport. Basically a rodeo is a public exhibition of the cowboy skills originally involved in the job of herding cattle. It's actually a competitive sport, and the animals I saw were well taken care of and their welfare strictly regulated.

The event kicked off with the grand entry, involving a parade of riders carrying flags and the competitors, officials and sponsors were introduced, and the latter thanked for making the event possible. A hearty rendition of the national anthem followed, then, after a bit of obligatory cheerleading, we were ready for the big off. Oh, and by the way, there were also some side attractions away from the action such as a reconstruction gunfight and later on a performance by a magician during the halfway intermission.

But I'm jumping the gun, if you'll pardon the pun ... the best came first, the famous bronco riding, where riders mount a wild young horse which tries to throw them off. They hold on using the saddle and a rope attached to the horse. Then came some bull wrestling, where the competitor jumped off his horse onto a young bull and wrestled it to the ground by grabbing its horns. This was less dangerous than it sounds because riders who are thrown off can be helped by what are known as pick-up riders. That's the generic term for them, although they get called different things, and I noticed the group of people standing next to me were calling them rodeo clowns. They took

great delight in explaining the details of the event to me.

Next up was roping, and here the competitor had to secure a calf, by throwing a lasso over its head. I learnt from my new-found friends that roping was originally done by working cowboys who had to capture cattle for branding, or for medical treatment. They also told me that the word rodeo originated in Spanish America and means 'rounding up'.

Well, so much for the cowboys, but to find evidence of the Native American's side of society I joined the Standing Arrow gathering, or 'powwow' as it's called, in neighbouring Montana state. This wasn't actually a spectator event, although visitors were entirely welcome. Almost everyone there seemed to be a dancer or musician, although the attendance was down on the rodeo event and the prize money paled by comparison. But then again the purpose was really to socialise and to honour Native American culture, so that's understandable.

The most important group were the host performers or 'drums', who were responsible for the songs at the beginning, including the grand entry song, the flag song, and the victory song, and also the retreat song to signify the official closing of the event. I gathered this was standard practice at powwows in general.

Powwows can take place anywhere, from fields alongside rivers to sports stadia, but the arena here was a small, dusty open-sided pavilion with a dirt and AstroTurf floor. The dancers in all their brilliantly colourful regalia are a sight to behold and each dance has its own meaning, dress and rules. The Jingle Dress dancers wore a skirt with hundreds of small cones made out of tin that made a lovely sound like little bells in the mountains, while the Grass Dancers swung their tassels to imitate prairie grass in the wind.

The outfits are just incredible and can cost thousands of dollars. One competitor in the Golden Age category had a traditional Mohawk hairstyle and was wearing eagle feathers and a porcupine's quill, but what pushed his costume's cost up was the thousands of minute hand-stitched beads. This costume has great sacred significance and is passed down from generation to generation. But the dances and outfits are continually being updated and blended, and I did notice he had some ribbons made out of nylon, a man-made textile which suggests a later modern addition. All of which tells us that ...

[pause]

Now you will hear Part 2 again.

[The recording is repeated.]

[pause]

That is the end of Part 2.

Now turn to Part 3.

[pause]

You will hear part of a programme in which two racing drivers, Eddie Kiwitz and Jenny Pelaw, are discussing their profession.

For questions 16–20, choose the answer A, B, C or D which fits best according to what you hear.

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

[pause]

Eddie:

Well Jenny, I understand you've had a meteoric career rise in the world of Formula Seven, and you're now the top-ranked driver around.

Jenny:

Thanks Eddie. And I hope to be banging on the doors of Formula One fairly soon. Actually the privilege is all mine, to be talking to you, one of the all-time greats of Formula One ...

Eddie:

... of 30 years ago! It's all very different now!

Jenny:

I wanted to ask you about being number one. I suspect next season is going to be my hardest ever – sustaining the mental effort when everyone is out to beat you. I'm now the target, instead of the chaser.

Eddie:

For me it was an asset, not a burden, and I wore it as such.

Jenny:

But at the end of last season I was 14 points clear. This time the slate is wiped clean and we all start with the same points tally.

Eddie:

But you have to think that the magic number one gives you a clear psychological advantage. Somehow you must end up perceiving this number as a symbol.

Jenny:

OK, that's useful advice.

Eddie:

But I gather it wasn't easy for you. With three races to go, you were having a bit of a wobble, weren't you?

Jenny:

Yes, Tokyo and Brussels were disastrous races. The press were sure I'd blown it, and Brian Norton, the leading race-driving journalist, wrote me off completely.

Eddie:

I wouldn't worry. Brian's well known for being opinionated and outspoken, and I think a lot of people appreciate that. He calls it as he sees it, and I'm sure it was nothing personal.

Jenny:

The important thing is I never gave up on myself. Brian Norton has every right to have another opinion, but it left a bad taste in my mouth. Anyway, he had to eat humble pie when I ran away with the title. So I think he spurred me on – perhaps I should thank him.

Eddie:

There's a thought!

Jenny:

Eddie, you were winning Grand Prix's when I was a baby! One thing I've always wanted to ask you is what differences you see between Formula One then and now.

Eddie:

Well, we were driving cars that were not actually much slower than those of today, but we had no safety fences or anything. Look, motorsport's always going to be risky, but obviously Formula One has improved so much in that respect. I will say, though, that the mutual understanding of danger made an impact on us, and the drivers formed stronger bonds than they do today.

Jenny:

Today, it feels that you're just, like, flat out. There's no time – not even for yourself. Everyone concentrates on themselves in the team and you're not aware of much else. So I'm sure you're right on that score.

Eddie:

Interesting.

Jenny:

Another thing that's moved on of course, is the technology.

Eddie:

Yes. Do you find those simulator things helpful? We never had them.

Jenny:

I think so. It's just like sitting in a real car, with a huge screen in front of you, and it jerks to imitate every movement you might make. So we can use it to improve our racing skills. We tend to use it a lot before the season kicks off, because real testing is so limited.

Eddie:

In my day, we received no data from the car, so, when we wanted to try out something new, any results came from just interpreting our gut feelings at the time.

Jenny:

Right, but I can really familiarise myself with a new track, so that by the time I go out on the real circuit, I just have to iron out the creases, as it were.

Eddie:

I can see that a simulator can help you iron out your faults. But it's certainly not a fitness trainer ...

Jenny:

Sure, that's definitely one significant difference to real life. But maybe that's a good thing, otherwise drivers might as well just compete against each other in a simulator!

[both laugh]

Eddie:

Quite so.

Jenny:

Eddie, I wanted to ask you something personal, and that is why you seemed to finish all involvement with racing, as soon as you retired from driving.

Eddie:

Well, sometimes you just want a clean break. I didn't have anything left to achieve, and things like coaching or commentating held no appeal. As you know I've got my own chain of Eddie Kiwitz restaurants, and perhaps I just wanted a new challenge. But you know, your supposition isn't strictly true, because I do do a sideline as an after-dinner speaker talking about my life in motor racing. Mind you, it's more an irreverent, nostalgic look backwards rather than engaging with today's racing world, so I wouldn't claim to be in the know any more.

[pause]

Now you will hear Part 3 again.

[The recording is repeated.]

[pause]

That is the end of Part 3.

Now turn to Part 4.

[pause]

Part 4 consists of two tasks. You will hear five short extracts in which different people are talking about millionaires. Look at Task 1. For questions 21–25, choose from the list A–H why each speaker thinks millionaires are successful. Now look at Task 2. For questions 26–30, choose from the list A–H what real or potential problems with millionaires 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]

Speaker One

I would say millionaires view success in financial terms ... not surprisingly. So while they enjoy spending money, paradoxically they're also extremely careful about their spending. So they'll shop around on the gas bill and they regard being ripped off as the ultimate humiliation. And no doubt that's all part of their success. Also, I think they leave no stone unturned and follow up every little detail. But the flip side of that is they can be rather suspicious individuals who think everybody's got it in for them. And they can become rather neurotic about this. Another characteristic is their restless energy – sleep isn't high on their agenda.

Speaker Two

I've crossed paths with two millionaires in my life, and with both of them I'd say that they were quite stand-offish, distant people, and that even those who worked very closely with them would've said that. The impression I get is that most millionaires are obviously not short of a dollar or two and could, strictly speaking, spend the next 30 years doing nothing more strenuous than the odd round of golf – but the point is they don't want to – the office has that fatal attraction for them. I guess that's why they're millionaires! And another thing ... millionaires are very strong on meeting targets, and expect others to do likewise.

Speaker Three

Whenever someone mentions millionaires, all I can think of is that awful guy on television. I wouldn't say he's conceited exactly – it's more that he's power mad. I'm sure he'd give orders to his own furniture! I'd tell him to get lost if he was my boss! He's obviously got a great business brain, but he's not intellectual

in the least. But I think that's just him. The secret of his success is hard to pin down, but I'd say he has the gift of the gab, and can talk anyone into anything. And I'm sure it would be possible to generalise from that – it's not just him among millionaires.

Speaker Four

Well, I don't think I've ever actually known a millionaire, but I'd say as a tendency, that what they have that others don't have is an eye for an opening, and then an ability to exploit that niche, whatever it may be, to the full. I'm not speaking from experience, but I'd imagine they're also the kinds of people who don't suffer fools gladly. They're not exactly models of understanding patience with underlings who can't do something. How would they cope with an employee with a rebellious streak? I'm not sure whether they'd clamp down on it or encourage it.

Speaker Five

Well, I'm thinking of the self-made man sort of millionaire entrepreneur, and we see these people on TV. And what sets them apart, it seems to me, is they believe each setback or rejection brings them nearer the success they know they'll have. So they have self-belief in abundance, and they know exactly where they're going. And this can go too far, so that it becomes something rather unappealing. I mean they can come across as rather cocksure and convinced of their own superiority – at least there's a danger of that. Another thing is, they can, I think, concentrate on a lot of things at once – they have that kind of brain.

[pause]

Now you will hear Part 4 again.

[The recording is repeated.]

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]

You have one more minute left.

[pause]

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

PAPER 4 SPEAKING FRAMES

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:

- **What do you enjoy about learning English?**
- **What kind of work are you doing now?**
- **What do you like best about the area where you're living now?**
- **Do you have any travel or holiday plans?**
- **How important is your mobile phone to you?**

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.

First I'd like you to look at pictures * and * and talk together about what emotions the people are feeling.

You have about a minute for this, so don't worry if I interrupt you.

Candidates

.....

Thank you. Now look at all the pictures.

I'd like you to imagine that a magazine is planning an article on the theme of responsibility. Talk together about the aspects of responsibility that these pictures show. Then suggest one other aspect of responsibility that might be included in the article.

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

Candidates

.....

Interlocutor

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

Interlocutor

A

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.

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?**]

Candidate A

.....

Interlocutor

Ask one of the following questions to *Candidate B*.

- Generally speaking, do you adapt well to change?
- Do you think older people react less well to change?
- Do you like to vary your own routine?

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

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

Candidates

.....

Interlocutor

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

Task a

Is change a good thing or a bad thing?

- in work
- in education
- at different ages

Interlocutor

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

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?**]

Candidate B

.....

Interlocutor

Thank you.

Interlocutor

Ask one of the following questions to *Candidate A*.

- Which tradition best reflects your country's national character?
- In what ways can older people's attitudes be frustrating?
- Should a city retain its links with the past?

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

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

Candidates

.....

Interlocutor

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

Task b

How respectful are people of tradition?

- public ceremonies
- old buildings
- festivals

Interlocutor **Now, to finish the test, we're going to talk about 'change' in general.**

Address a selection of the following questions to both candidates:

- **Is technology changing too quickly?**
- **Has the Internet changed the way we read?**
- **What invention do you think has changed people's lives the most?**
- **The change from childhood to adulthood is the biggest change in a person's life. To what extent do you agree?**
- **The one thing you can never change is your own memories. Would you agree?**
- **Is sport an area in which people are resistant to change?**

PAPER 4 VISUAL MATERIALS

Magazine – article on responsibility



Task a

Is change a good thing or a bad thing?

- at work
- in education
- at different ages

Task b

How respectful are people of tradition?

- public ceremonies
- old buildings
- festivals