

Test 5 Reading and Use of English (1 hour 30 minutes) Part 1

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

Mark your answers on the separate answer sheet.

Example:

0 A thoughts B ideas C wits D emotions

0	A	B	C	D
☐	☐	☐	☒	☐

Why do we love horror films?

Why will some people pay good money to be scared out of their (0) ? As someone who has seen just one horror film in their life, this never ceases to (1) me. You can keep your horror; to be (2) , I would rather have surgery without anaesthetic. But according to psychologists, the fear we (3) is safe: we know that when the film ends, we'll be unharmed.

Horror films make our hearts (4) , and that's part of what (5) to us: if our lives are uneventful, we seek excitement – in fact, it's good for our nervous system.

A study carried out in 1995 showed that the higher people (6) on a scale that measures sensation-seeking, the more likely they are to be fans of horror films. People in their teens and twenties tend to seek out (7) experiences, and this makes them the biggest audience for horror films. That usually (8) with age: maybe we start to realise that real life is scary enough.

- | | | | |
|--------------|-------------|-----------------|-----------|
| 1 A daze | B baffle | C elude | D defy |
| 2 A direct | B clear | C distinct | D honest |
| 3 A crave | B wish | C yearn | D long |
| 4 A shake | B batter | C pound | D knock |
| 5 A attracts | B engages | C entices | D appeals |
| 6 A score | B mark | C grade | D point |
| 7 A severe | B burning | C intense | D fierce |
| 8 A fades | B dissolves | C disintegrates | D pales |

Test 5 Reading and Use of English 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 ONE

Attention all teachers!

Donna-May Photography is (0) of the leading digital photography services in the region. Whatever the event may be – concert, sports day, prize-giving, etc. – your school needs photographs of the pupils, (9) is where we come in. We pride (10) on offering top-quality service and memorable photos.

But (11) of just listening to us (and of course we're biased!), (12) not read this letter from a happy headteacher?

"A huge thank you for the photos you took of our school concert. We're sure our pupils will regard them (13) perfect mementos of a very special occasion. (14) several complications arose before the concert began, Jane, your photographer, stayed calm and unperturbed.

Numerous parents were present, and many have commented to me on (15) well Jane interacted with the children. In the end, everything went very smoothly, and the children had a wonderful afternoon. Next time we arrange an event like this, we'll (16) in touch!"

To find out more, please visit our website, www.donna-mayphotography.com.

Test 5 Reading and Use of English 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 PERSONAL

A history of science and scientists

Science can be a very (0) activity. Throughout history, scientists, with few (17), have carried out their investigations, motivated not by a desire for glory or wealth, but by a need to satisfy their own (18) about the world around them. Some have gained lasting fame, while others have kept their (19) to themselves, not caring about the (20) of others.

Scientists build on the research of their predecessors, but they usually make their own contributions individually. I therefore decided to take a (21) approach to the history of science, in the hope of learning, to some degree, what makes scientists tick. There are even, I think, one or two somewhat surprising (22) contained in this book.

This approach is out of favour with today's (23), who may well dismiss me as being old-fashioned. But I trust that even if they consider my approach (24), they will still give my comments a fair hearing.

- PERSON
- EXCEPT
- CURIOUS
- DISCOVER
- RECOGNISE
- BIOGRAPHY
- REVEAL
- HISTORY
- ACCEPT

Test 5 Reading and Use of English Part 4

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

Example:

0 I'm sure the college will offer financial assistance to students who can't afford the fees.

BOUND

Students who can't afford the college fees financial assistance.

The gap can be filled with the words 'are bound to be offered', so you write:

Example: 0 ARE BOUND TO BE OFFERED

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

25 We'll have to cancel the meeting if we can't find a suitable venue.

CALL

We'll have to we find a suitable venue.

26 Henry never misses a party if he can help it.

UP

Henry opportunity.

27 Many people wrongly believe that all Australians spend their free time on the beach.

POPULAR

Contrary all Australians spend their free time on the beach.

28 Karen hasn't got any money, which is why her clothes are quite shabby.

DUE

The shabbiness of Karen's clothes of money.

29 Only when Sarah left did it become clear how much she had contributed to the company's success.

EXTENT

It was not of her contribution to the company's success became clear.

30 Jeremy struggled to fully understand the sheer scale of the challenge he faced.

HARD

Jeremy found grips with the sheer scale of the challenge he faced.

Test 5 Reading and Use of English Part 5

You are going to read the introduction to a book about *déjà vu*. 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.

'I've been here before': the *déjà vu* feeling

Most people – two out of three, according to surveys – have experienced *déjà vu* (French for 'already seen'). It is that weird sensation of having 'been here before' or having 'lived this moment already'. You may be visiting some entirely unfamiliar town, for instance, and 'realise' that you have already been in that precise spot, even though you know it is impossible. The feeling goes way beyond any vague sense of having seen or done something similar before – it feels identical to a past experience. Yet trying to pin down the memory is like trying to catch a dream – just as you think you are homing in on it, it turns to vapour. The eeriness of this has led to all sorts of spooky theories. A popular one is that it is the memory of a dream in which the person has lived through the current moment in advance. In recent years, however, neuroscientists have discovered enough about perception and memory to piece together a more plausible explanation.

Every conscious experience we have is 'constructed' by our brain out of lots of different components, rather as a car might be made in a factory. We tend to think of an event as a bundle of sensations: sight, sound, etc., but there is actually much more to it. If you (literally) bump into someone in the street, for example, you will be aware of the sight of them, the touch of them as you bump, the sound each of you makes, and so on. But you will also be aware of the meaning, tone and intention of the sound, the pain from the bump, a sense of irritation or embarrassment; a thought, perhaps, that you, or the other person, is clumsy, and so on. There is much more to experience than simple sensations.

One very important 'component' that often gets added is a sense of familiarity. This is generated in the deep part of the brain that creates emotions. The sense of 'Ah yes! I recognise this!' usually only gets attached to experiences which 'match' stored memories. Sometimes, though, the part of the brain which generates the feeling of familiarity attaches it to an experience that is actually quite novel. This is what seems to happen in *déjà vu*. The brain then tries to dig out matching memories, but of course they aren't there – hence the maddening feeling of chasing shadows.

For most people, *déjà vu* is a rare and fleeting phenomenon, intriguing rather than disturbing. And it doesn't seem to be unhealthy – indeed, *déjà vu* is most commonly reported by people who are young, intelligent and well-educated. Given that it is actually a minor brain malfunction, this may seem strange. The explanation may be that young brains are more 'recognition sensitive', so they are more easily triggered into familiarity mode. Similar sensitivity may also be a factor in intelligence – bright people 'see things' more readily than others, and intelligent people tend to go on to higher education. So *déjà vu* may be a side effect of having a brain that is quick to recognise things.

For an unfortunate few, though, *déjà vu* is a constant companion, and a serious blight on their lives. Dr Chris Moulin is a psychologist who is studying this strange disorder. He first came across it when he was working in a memory clinic: 'We had a peculiar referral from a man who said there was no point visiting the clinic because he'd already been there, although this would have been impossible. *Déjà vu* had developed to such an extent that he had stopped watching TV because it seemed to be a repeat. He even believed he could hear the same bird singing the same song in the same tree every time he went out.'

Apart from the sheer tedium of chronic *déjà vu*, the condition can also get people into social difficulties. 'Some patients feel that everyone they meet is familiar, and this makes them dangerously trusting of strangers,' says Moulin. 'If they don't constantly remind themselves that the sensation is false, they are at risk of being exploited.' So next time you find yourself 're-living' an experience, don't struggle to recall the previous time. Just sit back and relax. And make sure that you don't sign on the dotted line until the moment has passed.

- 31 What point does the writer make about *déjà vu* in the first paragraph?
- A Scientists tend to disbelieve people who claim to have had the experience.
 - B The experience is more common than scientists are prepared to admit.
 - C Many previous attempts to explain it were based on unscientific beliefs.
 - D Some evidence of a non-scientific cause cannot be disproved.
- 32 Why does the writer mention manufacturing a car?
- A to indicate that our experiences are more complex than we realise
 - B to suggest that many of the experiences people have are similar
 - C to show that different experiences tend to consist of the same components
 - D to emphasise the role of other people in the experiences we have
- 33 According to the third paragraph, *déjà vu* seems to be caused by
- A emotions that are normally linked with different experiences becoming confused.
 - B an experience arousing an emotion which is linked with similar previous experiences.
 - C the brain failing to distinguish between different emotional responses.
 - D a feeling of recognition mistakenly being linked with a new experience.
- 34 According to the fourth paragraph, *déjà vu* is probably caused by
- A a person's lack of patience.
 - B the level of education that a person achieves.
 - C a useful attribute of some people's brains.
 - D the environment in which some people are brought up.
- 35 Chris Moulin gives the example of a man
- A whose experience of *déjà vu* could not be treated.
 - B who thought that actual and potential experiences duplicated previous ones.
 - C who blamed television for making his condition worse.
 - D who found the familiarity of his experiences somewhat comforting.
- 36 What advice does the writer give to people who frequently experience *déjà vu*?
- A to avoid situations where there is a risk of experiencing *déjà vu*
 - B not to trust others until they have evidence that they will not be exploited
 - C to check with people they meet whether or not they have met previously
 - D not to commit themselves to something on the basis of its apparent familiarity

Test 5 Reading and Use of English Part 6

You are going to read four reviews of a production of Shakespeare's play *Hamlet*. For questions 37–40, choose from the reviews A–D. The reviews may be chosen more than once.

Mark your answers on the separate answer sheet.

Hamlet, by William Shakespeare, at the Granary Theatre

Directed by Carol Barlow, starring Paul Mason as Hamlet

A

Carol Barlow has come up with a great number of ingenious devices to distinguish her production of *Hamlet* from the thousands that have gone before. I just wasn't sure how they fitted together to make a coherent whole, and would have been happier with fewer notions, better thought through. Perhaps Barlow's intention was to hold up a mirror to the fragmentary nature of today's world, and if so, she could be said to have succeeded. Paul Mason, playing the role of Hamlet for the first time, certainly delivers his lines thrillingly, the range and resonance of his voice contributing in no small measure. Yet it remained a performance: his gestures and mannerisms kept reminding us that we were watching an actor. As the final curtain fell, I realised I knew the character of Hamlet no better than I did at the beginning.

B

Hamlet is a complex character, which gives scope for many different interpretations. However, there needs to be internal consistency: arbitrarily hugging another character one minute and ignoring them the next tells us nothing about Hamlet himself. Paul Mason seems to want to impress us with all the vocal tricks in his repertoire – and there are many – but long before the final curtain, I wished the character had been killed off in Act 1. As director, Carol Barlow seems to have brainstormed ideas for the production, thrown them up in the air, and let them fall at random. The result is a mishmash that for some unfathomable reason is set in the 1920s. Productions of *Hamlet* often reflect the spirit of the age, so a number of modern versions focus on notions of mental disorder, but Barlow's production tells us nothing about Shakespeare's own time, or about today's world.

C

Paul Mason isn't an obvious choice to play Hamlet – he's too old, and his acting is idiosyncratic; yet somehow he pulls it off. His quirks and eccentricities convey the depth of Hamlet's despair, and his need to present a mask to the world. Initially I found his delivery mannered, but it soon drew me in, and immersed me in the character's predicament and his fractured personality. By the end, I could have gone on listening to him for hours. However, Mason was the redeeming feature of the evening. Barlow continually gives the audience new and highly distracting things to think about. For instance, she sets *Hamlet* in the 1920s, and the costumes, gorgeous though they are, hardly lend themselves to carrying a sword, as many of the characters do. It just made the setting neither modern nor of Shakespeare's own time, or even of the time of the historical Hamlet.

D

How can an audience be made to see a play as well-known as *Hamlet* with fresh eyes? Director Carol Barlow has met the challenge with astonishing bravura. By moving it into the 1920s, she shows the universality of the play's themes, despite the distraction provided by the stunning costumes. Similarly, Barlow's sheer inventiveness teeters on the brink of confusing us and overwhelming the play, but just stops short. My jaw dropped as one mind-boggling and exhilarating idea succeeded another. But Paul Mason's Hamlet! Why on earth did Barlow choose him for the part? As a comic character, he might get away with his over-the-top facial expressions, but as Hamlet he made it impossible for the audience to sympathise, let alone identify, with him. His delivery was a parody, with neither intonation nor stress bearing any relation to the meaning of Shakespeare's lines.

Which reviewer

shares reviewer B's opinion regarding the production's relevance to the present day?

37

holds a different opinion from the other reviewers as to whether Mason gives insight into the character of Hamlet?

38

has the same view as reviewer C on the way Mason speaks?

39

has a different view from reviewer A about the director's ideas for the production?

40

Test 5 Reading and Use of English Part 7

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

Mark your answers on the separate answer sheet.

The forgotten story of a phenomenal Australian cyclist

With his glasses taped to his head and a heavy, bone-shaking push bike for a ride, the lanky 18-year-old seemed an unlikely prospect when he turned up for his first club cycling race one day in 1946. Yet, when he died 12 years later, there was a feeling that Russell Mockridge had not yet reached his full potential.

41

Someone who achieved this degree of success throughout his cycling career was likely to be self-confident, and might even be forgiven for arrogance. Yet, with his two feet on the pavement, Mockridge was a retiring and painfully shy man. He couldn't handle the 'roughness' of most other cyclists, who referred to him in his young days as 'The China Doll'. For his part, Mockridge preferred to spend time with English literature.

42

Officials looked at the skinny Mockridge, at his do-it-yourself bike shoes and at his battered roadster with its handlebars turned down, and wondered what they were seeing. The disbelief grew when Mockridge innocently asked if it would be all right if he stayed out in front all the way – he was concerned that his poor eyesight might cause an accident and endanger other cyclists.

43

The official was amazed. 'Well, you certainly won the race and probably have the fastest time, but we don't actually know what your time for the distance is, so we can't give

you that one,' he told Mockridge. However impressed he might have been, he could hardly have foreseen that this was just the start of Mockridge's run of victories.

44

At the Australian 200km road championship, Mockridge was the sole member of his team left riding when it came down to the last few hundred metres. The pack was well ahead and beginning their final sprint while Mockridge, whose appetite was astounding, lagged behind finishing off a snack from his food bag.

45

Another of Mockridge's mad final dashes, on the last day of the 1957 Sun Tour, was one of the most memorable rides of his career. Neck and neck with George Goodwin, Mockridge threw himself into the wending steep hillsides. Goodwin then found himself desperately hanging onto Mockridge's back wheel as the champion unleashed a ride that simply destroyed 28 of Australia's best riders.

46

Goodwin crossed the finish line in a final sprint just ahead of Mockridge – a very rare defeat that Mocka suffered in what can only be considered a brilliant and inspirational career. He deserves to be remembered as one of the greatest cyclists of all time.

- A How fast were the pair pedalling? About 100km/h or more. In fact, they were travelling so quickly that the two police motorcycle escorts had sparks shooting up from their footrests hitting the bitumen as they negotiated the treacherous curves.
- B This impression of weakness that Mockridge gave was reinforced by his weak vision – he couldn't see the other side of the road without glasses. It was a defect that barred him from most sports, particularly his beloved Australian Rules Football. He was 18 when he entered the weekly Geelong Amateur Cycling Club 40km road race because he was suffering from lack of exercise.
- C The next week, and the next, Mockridge again won, and a cycling legend was born. In the following few months, he won eight of his 11 starts. Mockridge was hailed as an emerging champion and his rise from club rider to Olympic champion was meteoric.
- D Despite his disappointment, it was during this tour that Mockridge set his sights on making the Australian team for the next Olympic Games. In the lead-up to selection, he won all ten Olympic qualifying races in Australia, then left for Europe.

- E Any laughter died when Mockridge settled down to his machine-like rhythm and burned off other competitors. Alex McPherson, who was timing the cyclists for the club, waved them past the halfway mark, and hopped into his car to greet the finishers. When he arrived, he found Mockridge waiting and puzzled.
- F His coaches and teammates had given up on him, as Mockridge still trailed well in the rear, but once he was ready to get back to the matter in hand, he settled into some serious pedalling. Ken Graves was being acclaimed the winner by announcers just as Mockridge burst through the pack and cut him down, snatching victory out of almost certain defeat.
- G By then 'Mocka', a freakish and courageous talent, had won two Olympic and two Empire gold medals and countless world records. In his day, his feats were as acclaimed as those of other Australian sporting icons, such as cricketer Don Bradman.

Test 5 Reading and Use of English Part 8

You are going to read four descriptions of research being carried out by staff of a music college. For questions 47–56, choose from the extracts (A–D). The extracts may be chosen more than once.

Mark your answers on the separate answer sheet.

Which section mentions the following?

some unexpected information concerning a particular musician

47

a description of the methodology used to generate data

48

the researcher's hope that future research will be carried out into the same materials

49

how some of the material in a planned book will be structured

50

a wish to assist performers

51

the use of source material not previously known

52

exploration of the business context in which performances were given in a particular period

53

the influence that artists had on one another

54

how discoveries in the field of music relate to ones in an academic discipline other than music

55

the use of materials that have previously been studied from a different perspective

56

Some current research by staff of the Department of Music

A

Bernice Mitchell is engaged in researching law-court records from London in the first half of the 18th century, for the light they throw on the city's professional music world of the time. While the materials are familiar to legal researchers, this is thought to be the first time that their relevance to the history of music has been recognised. One objective of the research is to provide guidance on access to the materials and on their interpretation, in the expectation that more scholars will be encouraged to investigate this fascinating resource. To date, Mitchell's research has concentrated on the opera houses, and the documents have yielded considerable new insights into numerous issues, including their management, contracts with singers, musicians and composers, their working conditions, and performance fees. Mitchell is about to broaden her research, to include a detailed comparison between the 18th- and 21st-century conditions in which opera houses flourished – or not, as the case may be.

B

James Rowe's project is being carried out in collaboration with London's Science Museum. Visitors are asked to participate in a series of experiments designed to yield information about the effect of music on the perception of time passing, and so far, more than 800 people have taken part. Participants listen to a piece of music, and are then asked about its duration and their responses to it, including enjoyment and familiarity. They are also asked about personal details, including their musical preferences and level of musical training, if any. Preliminary findings indicate that people who enjoy the music think it lasted longer than those who dislike it. In a follow-up experiment, visitors are asked to memorise a list of random words while listening: this appears to have the effect of shortening the perceived duration of the music. Some of the findings are in line with current theories in psychology about the perception of time, while others appear to contradict them. The results of the research will be published next year.

C

The topic that Colin Saunderson has chosen for his current research is the creative milieu of Paris in the early 20th century, when musicians, painters, sculptors, intellectuals and many others contributed to a ferment of creativity that left its mark on all concerned. Although the topic has already been well researched, a recently discovered archive of unpublished letters is proving a mine of information on the response of the common man and woman – the concert audiences – to the immense creativity they observed. It is also adding some surprising detail on the mannerisms of several famous musicians. The research takes into account amateur music-making at that time, and the use of music in plays. Saunderson hopes the volume he is engaged in writing will provide a more nuanced view of that world than many of the existing studies. One section will quote extensively from the letters, with the extracts presented on a month-by-month basis. The intention is that this will give the reader a sense of history unfolding in front of their eyes.

D

Ray Hutchinson has published numerous books and articles on the physical and psychological demands of music-making, and in his latest research, he is focusing on how musicians manage the daily challenge of making ends meet, and the influence of career insecurity on their way of life. Many of those who are not on the payroll of a permanent orchestra or music college live a hand-to-mouth existence, all too often forced to supplement their meagre and sporadic income by working in ways that will allow them to take time off when the musical engagements come in; for example, Hutchinson interviewed a professional flautist whose bread-and-butter job, rather incongruously, is as a butler who can be hired by the day! Hutchinson's aim is not only to discover the survival strategies that musicians employ, but also to share tips and resources, in order to help them to maximise their professional opportunities.

Test 5 Writing (1 hour 30 minutes) Part 1

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

- 1 Your class has listened to a radio discussion about the advantages of being self-employed rather than working for someone else. You have made the notes below:

Advantages of being self-employed

- time
- decision making
- money

Some opinions expressed in the discussion:

"You don't have to work from nine to five every day."

"You're in charge of the decisions that affect what you do."

"If you work hard, you make money for yourself, not someone else."

Write an essay discussing **two** of the advantages of being self-employed in your notes. You should **explain which advantage you think is most significant, giving reasons** in support of your answer.

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

Test 5 Writing Part 2

Write an answer to **one** of the questions **2–4** in this part. Write your answer in **220–260** words in an appropriate style on the separate answer sheet. Put the question number in the box at the top of the page.

- 2 An international organisation is offering travel grants to students to carry out a research project in another country. Applicants should write a proposal in which they describe what type of research project they would like to do abroad. The proposal should also explain how the proposed activity would benefit others as well as the applicant.

Write your **proposal**.

- 3 You have read a magazine article which argues that big national celebrations are a waste of time and money. Write a letter to the magazine in which you describe a national celebration in your country. You should explain how this celebration is not only enjoyable for citizens but also has a useful social purpose.

Write your **letter**.

- 4 A travel website has asked readers to submit a review of a tourist destination that they have visited.

The review should discuss both positive and negative aspects of the destination and should also suggest ways in which it could be made more attractive to tourists.

Write your **review**.

Test 5 Key

Reading and Use of English Part 1

- 1 **B** This is the only option that means 'I can't understand why people pay to be scared'. A: 'Daze' means to stun or disorientate someone, physically or psychologically. C: 'Elude' means to avoid being caught or achieved. D: 'Defy' means to refuse to obey someone.
- 2 **D** The adverbial phrase 'to be honest' is used to draw attention to the truth of what is said or written. A: 'Direct' has a similar meaning but isn't normally used in that structure. B: 'Clear' is more often used in the phrase 'let me make it clear'. C: 'Distinct' can refer to speaking in a way that can easily be heard.
- 3 **A** It means 'to want something very much', and takes a direct object; the other three options are followed by 'for'.
- 4 **C** Used of the heart, it means to beat strongly and fast. The other options are rarely used of the heart.
- 5 **D** This is the only option that is followed by the preposition 'to'; the others are followed by the direct object.
- 6 **A** Here, 'to score' means 'to achieve a mark'. B and C: 'Mark' and 'grade' both mean 'to give points to a piece of work'. D: As a verb, 'point' has meanings such as 'to draw someone's attention to something', while somebody can win points (the noun) in a game.
- 7 **C** This is the only option that collocates with 'experiences'. A: 'Severe' is often used to describe something that causes hardship or pain, e.g. 'a severe difficulty'. B: Meaning 'strong', 'burning' collocates with 'desire', 'ambition' and some other nouns. D: 'Fierce' collocates with 'competition', 'opposition', etc.
- 8 **A** Memories and strong feelings are often said to 'fade with age'; the other options are not used in this context.

Reading and Use of English Part 2

- 9 **which**: This is a relative pronoun referring to the clause 'your school needs photographs of the pupils'.
- 10 **ourselves**: 'To pride oneself on (something)' is a reflexive phrasal verb.
- 11 **instead**: 'Instead of', like 'rather than', introduces something that is to be replaced by what is in the main clause ('read this letter').
- 12 **why**: 'Why not' is a common way of making a suggestion.
- 13 **as**: 'To regard the photos as perfect mementos' means the children will consider the photos to be perfect mementos. Note that both plural forms 'mementos' and 'mementoes' are standard.
- 14 **Although/Though/While/Whilst**: Any of these words can introduce a contrast between the expectation that is created by the clause, and what actually happened; here, the writer expected that the complications that arose would make the photographer feel anxious or upset, but that didn't happen.
- 15 **how**: 'How well' can mean 'very well', as it does here, i.e. Jane interacted very well with the children. It can also mean the degree to which something is the case, e.g. 'I wonder how well she is getting on with the children' leaves it open as to whether she is getting on well or badly, or to any degree in between.
- 16 **be/get**: 'To be/get in touch (with someone)' means to contact them.

Reading and Use of English Part 3

- 17 **exceptions**: 'Few' shows that a plural noun is required.
- 18 **curiosity**: '[T]heir own' needs a noun to follow it. Note that the 'u' of 'curious' is omitted in 'curiosity'. Similarly, the adjective from 'humour' is 'humorous', without the second 'u'.

- 19 **discoveries**: '[T]heir' is followed by a noun; it is plural, as the discoveries relate to more than one scientist ('others') – even if each one has only made one discovery, there is more than one in total.
- 20 **recognition**: A noun is needed to follow 'the'.
- 21 **biographical**: An adjective is required to fit 'a ... approach'; 'biographical' classifies the type of approach, meaning it focuses on people's lives.
- 22 **revelations**: '[O]ne or two' and the adjective 'surprising' need to be followed by a noun, and 'one or two' requires the noun to be plural. Note that the 'a' of 'reveal' is omitted in 'revelation'.
- 23 **historians**: '[T]oday's' requires a noun, and 'who' shows that it refers to a person or people; 'they' in the following sentence makes it clear that the noun must be plural.
- 24 **unacceptable**: This is an adjective to describe 'approach'; 'even if' shows that there is going to be a contrast, so the negative 'unacceptable' is necessary, to contrast with the positive idea of 'give my comments a fair hearing'.

Reading and Use of English Part 4

The vertical line | shows where the answer is split into two parts for marking purposes.

- 25 **CALL off the meeting / CALL the meeting off | unless** When the second word in a transitive phrasal verb is an adverb (like 'off') rather than a preposition, it can go before or after a noun or noun phrase; however, if the object is a pronoun, the adverb must go after it ('call it off'). 'If' plus a negative ('if we can't') is equivalent to 'unless' plus a positive ('unless we can'), and vice versa ('if we can' = 'unless we can't').
- 26 **turns/shows UP at parties | at every** The phrasal verbs 'to turn/show up' can both mean 'to arrive or attend', usually to join a group of people. They are often applied to something unexpected. 'At every opportunity' is a fixed phrase meaning 'whenever it is possible'.
- 27 **to POPULAR belief/opinion (,) | not** 'Contrary' is followed by the preposition 'to'. 'Popular' refers to people in general, as opposed to the sense of being liked by many people. So 'popular belief' and 'popular opinion' mean something that most people believe.
- 28 **is DUE to | (her/a) lack** 'To be due to' introduces the cause (lack of money) of a state of affairs ('the shabbiness of Karen's clothes'); 'which is why' introduces the result. The noun 'lack' can be used with or without an article, possessive pronoun, etc.
- 29 **until Sarah left | that the EXTENT** 'Not until', like 'only when', implies surprise that the action didn't happen earlier. 'The extent of' expresses degree, and is equivalent to 'how much'.
- 30 **it HARD | to get to** 'It' is a dummy object, used to avoid the alternative structure, 'Jeremy found getting to grips with the sheer scale of the challenge he faced hard.'

Reading and Use of English Part 5

- 31 **C** The writer refers to several 'spooky theories', and contrasts them with the 'more plausible explanation' given by neuroscientists. A: Neuroscientists have pieced together an explanation, which shows they believe that people really have the experience. B: The writer claims that '[m]ost people' have had the experience, but there is no suggestion that scientists believe it is less common. D: The writer mentions all sorts of theories about 'non-scientific cause[s]', but does not comment on whether or not they can be disproved.

- 32 **A** The writer compares constructing a conscious experience out of components with manufacturing a car, and goes on to explain the complexity of an experience, pointing out that 'there is actually much more to it' than we are aware of. B and C: The writer argues that experiences are made up of many components, with no suggestion that B or C is the case. D: Other people play a part in bumping into someone, which is an example of an experience – there is no suggestion that other people always have a role.
- 33 **D** According to the writer, a feeling of recognition (familiarity) is usually attached to experiences that match memories, but is sometimes mistakenly attached to a new experience. A, B and C: These focus on emotions, but although the explanation involves the part of the brain that creates emotions, *déjà vu* is explained in terms of recognition, not emotion.
- 34 **C** The attribute is being quick to recognise things, which is useful because it may be a factor in intelligence. A: Although the brain being quick to recognise things is mentioned, there is no suggestion that this is related to a lack of patience. B: Level of education and *déjà vu* may both be caused to some extent by intelligence – the former doesn't cause the latter. D: *Déjà vu* is linked with the brain, not a person's environment.
- 35 **B** Moulin mentions a man as someone to whom *déjà vu* is a constant companion – a number of actual and potential experiences are mentioned that seem to him to repeat earlier ones. A: There is no indication of whether or not *déjà vu* can be treated. C: Watching TV is given as an example of the man's experience of *déjà vu*, but there is no suggestion that TV affects his condition. D: The man's attitude towards the condition is not specified, but the implication is that he found it disturbing, not comforting: he is mentioned as an example of 'an unfortunate few', with *déjà vu* as 'a serious blight', and in the next paragraph it is described as 'tedious'.
- 36 **D** 'And make sure that you don't sign on the dotted line until the moment has passed.' A: Both the writer and Moulin focus on dealing with situations of *déjà vu*, but don't suggest the experience is more likely to occur in specific situations which can be avoided. B: Moulin warns about the risk of trusting strangers and being exploited, but neither he nor the writer mentions evidence that they will not be exploited. C: Moulin advises sufferers to 'constantly remind themselves that the sensation is false', but doesn't mention checking with other people.

Reading and Use of English Part 6

- 37 **C** Reviewer B says the production tells us nothing about today's world, and according to reviewer C, it didn't make the setting modern. Reviewer A has a different opinion – 'Perhaps Barlow's intention was to hold up a mirror to the fragmentary nature of today's world, and if so, she could be said to have succeeded', and reviewer D believes the production shows 'the universality of the play's themes'.
- 38 **C** Reviewer C believes Mason gives insight into the character: 'His quirks and eccentricities convey the depth of Hamlet's despair, and his need to present a mask to the world.' The other three reviewers don't agree: reviewer A ends by saying 'As the final curtain fell, I realised I knew the character of Hamlet no better than I did at the beginning'; reviewer B says Mason's performance 'tells us nothing about Hamlet himself', and reviewer D implies something similar: 'he made it impossible for the audience to sympathise, let alone identify, with him.'
- 39 **A** Reviewer C ended up feeling positively towards Mason's delivery – 'By the end, I could have gone on listening to him for hours' and reviewer A believes Mason 'delivers his lines thrillingly'; in contrast, reviewer B doesn't warm to Mason's 'vocal tricks', and reviewer D calls his delivery 'a parody'.

- 40 **D** Reviewer A believes Barlow's 'great number of ingenious devices' don't fit together to make a coherent whole, but reviewer D has a positive view – Barlow comes close to confusing us 'but just stops short', and the reviewer describes the director's ideas as 'mind-boggling and exhilarating'. The other two reviewers agree with reviewer A: reviewer B calls the ideas 'a mishmash', and reviewer C finds her ideas 'highly distracting'.

Reading and Use of English Part 7

- 41 **G** 'By then' refers to when Mockridge died, and summarises his achievements, which are referred to in the following paragraph – 'this degree of success'.
- 42 **B** 'This impression of weakness' refers to Mockridge's shyness and difficulty with handling 'roughness'.
- 43 **E** 'Any laughter' is part of the officials' wonder and disbelief when they met Mockridge. 'Alex McPherson, who was timing the cyclists for the club' is mentioned again in the following paragraph ('The official').
- 44 **C** 'The next week, and the next, Mockridge again won' gives more detail about 'this was just the start of Mockridge's run of victories' in the previous paragraph.
- 45 **F** The phrase 'trailed well in the rear' means the same as 'lagged behind' in the previous paragraph, and 'get back to the matter in hand' refers to him starting to pedal again.
- 46 **A** '[T]he pair' refers to Mockridge and Goodwin.

Reading and Use of English Part 8

- 47 **D** The 'unexpected information' is about the flautist working 'rather incongruously' as a butler; although C refers to 'some surprising detail', it relates to 'several famous musicians', not just one.
- 48 **B** This section describes the procedure of Rowe's initial experiment, in which participants listen to a piece of music and then answer some questions, and of his follow-up experiment; 'data' refers to the findings of the experiments.
- 49 **A** '[T]he expectation that more scholars will be encouraged to investigate this fascinating resource.'
- 50 **C** One section of Saunderson's book will be devoted to extracts from the letters, 'presented on a month-by-month basis'.
- 51 **D** One of Hutchinson's aims is 'to share tips and resources, in order to help [musicians] to maximise their professional opportunities'.
- 52 **C** Saunderson is drawing on 'a recently discovered archive of unpublished letters'.
- 53 **A** The business context of opera houses in the first half of the 18th century includes 'their management, contracts with singers, musicians and composers, their working conditions and performance fees'.
- 54 **C** This section mentions the fact that 'musicians, painters, sculptors, intellectuals and many others contributed to a ferment of creativity that left its mark on all concerned'.
- 55 **B** Rowe's findings are related to 'current theories in psychology about the perception of time'.
- 56 **A** '[T]he materials are familiar to legal researchers.'

Writing Part 1

1 Essay

Model answer

This model has been prepared as an example of a very good answer. However, please note that this is just one example out of several possible approaches.

It seems that increasing numbers of people are choosing these days to leave their regular salaried job in order to become self-employed. But why do people choose to do so? What are the advantages of this way of life?

Firstly, perhaps the main attraction of being self-employed is that it leaves you in control of your own schedule. If you prefer to work late at night so that you can take the following day off to go to a concert at your child's school, then you can do so. You don't have to ask anyone's permission to leave the office whenever you wish.

A second major advantage of working for yourself is that you are in charge of all decisions connected with your business. When you're employed by someone else, you have to do what they wish, regardless of whether you feel it is the best course of action or not. To be in control of how you work is something that makes the self-employed lifestyle very attractive for many people.

Of the two advantages of being self-employed discussed above, the more significant one is the fact that you are in charge of your own timetable. To be able to spend time with friends and family when you wish to is worth sacrificing the regular monthly pay cheque for. As long as you can earn enough for your requirements, then you can enjoy the extra flexibility that self-employment allows far more than you would a bit of extra money in the bank.

Notes

- Opening paragraph introduces the topic
- Two of the points are addressed and developed
- One of the advantages is chosen as more significant and an explanation is provided as to why this one was chosen
- The essay has a clear structure
- Appropriate register – not too informal
- Good use of collocation, e.g. 'major advantage', 'course of action', 'be worth sacrificing'
- Variety of sentence length and structure
- No language errors
- Correct length (252 words)

Writing Part 2

2 Proposal

Model answer

This model has been prepared as an example of a very good answer. However, please note that this is just one example out of several possible approaches.

Research Proposal

This proposal is for a research project to be funded by one of the travel grants that you are currently offering students.

Nature of research

I am a doctoral student at the University of London and am preparing a thesis on the otter. My work is focusing on the extent to which humans have encroached on their habitat, and the impact that this has had on their population.

The project I should like to propose is for a study into the otter population in Sweden. It would involve travelling to Sweden in

order to speak with the zoologists who specialise in working on otters there.

Sweden is a particularly interesting example in that the country has managed to halt the decline in its otter populations. Finding out exactly how this was brought about would have important implications for otter conservation in other areas too.

Benefits of the project

Carrying out the project outlined above would clearly be of benefit to my own personal research. However, that is not the reason why I am requesting a travel grant from you. I believe that if we can learn from the Swedish experience, then we will be more successful in conserving otters in this country, and so future generations will also have the opportunity to see this lovely creature.

I also believe that my contact with Swedish ecologists may turn out to be useful in terms of gaining knowledge about preserving other animals as well as the otter, and the more plants and animals we can prevent from becoming extinct the better.

Notes

- Use of an appropriate title
- Opening paragraph sets the context
- All the points from the question are dealt with in the answer and are developed appropriately
- Clearly organised into paragraphs
- Demonstrates an ability to use more complex vocabulary, e.g. 'encroach', 'habitat', 'preserve', 'extinct'
- Variety of sentence length
- Appropriate register – no colloquialisms or other inappropriately informal language
- No language errors
- Correct length (259 words)

3 Letter

Style

Neutral to formal

Your letter should use language that is appropriate for a letter to a magazine.

Content

Your letter should describe a national celebration held in your country. Your letter should explain why the celebration is enjoyable for the public and also why it has a socially useful purpose. You should try to make your points in a clear but persuasive way.

Organisation

Write in clearly defined paragraphs.

Include appropriate opening and closing formulae.

4 Review

Style

Neutral

Content

Your review should focus on a tourist destination that is familiar to you. This could be either a resort or a specific attraction such as a castle or a theme park. Your review must mention both positive and negative aspects of the destination and must suggest at least one way in which it could be made more appealing to tourists.

Organisation

Write in clearly defined paragraphs.

Listening Part 1

- 1 C The woman is worried that the choir's normal audience may not want to hear the music they've chosen to perform. She is not concerned about the choir or rehearsals.
- 2 B He should be designing the poster, but is finding it difficult, so he suggests that he does the programme instead.
- 3 B The man says northerners are friendlier than southerners in terms of starting a conversation with strangers, for example at a bus stop. However, he distinguishes this from long-term friendships.
- 4 A The woman thought going to a dance class would be a good way of making friends, but at first she was disappointed.
- 5 B The man thought he knew about the subject, but the programme included some information he wasn't aware of.
- 6 C The man thought the presenter spoke too slowly, but the woman thought he spoke at the right speed.

Listening Part 2

- 7 **pollution:** Caroline says rivers were turned into drains to carry away pollution caused by industry. Sewage had always been discharged into rivers, without the rivers being put in pipes.
- 8 **diseases:** This was a side effect, because it wasn't known at the time that putting rivers in pipes limited the spread of certain diseases.
- 9 **habitats:** Habitats for plants and fish require sunlight, which doesn't reach rivers in pipes.
- 10 **level:** Sections of pipes that don't meet accurately could cause problems for fish.
- 11 **blockage:** A blockage in a pipe could cause the water to collect behind it, potentially increasing the risk of flooding.
- 12 **block of flats:** A river underneath a block of flats washed away its foundations.
- 13 **documents:** Caroline says she is consulting old maps and documents that mention rivers.
- 14 **valleys:** Caroline says that by using software to show the contours of the land, along with old maps, she can find valleys that might contain a river.

Listening Part 3

- 15 D Giles originally intended to spend a year abroad, but realised while he was in Belgium that he needed to stay longer, in order to learn more about the people and what it's like to live in the country. He found work so as to support himself – it wasn't his purpose in going abroad.
- 16 A Penny discovered during the trip that she knows much less about the world than she thought, and Giles says he learnt more than he expected. Although they mention food, languages and talking to other people, there is nothing about them that they both found unexpected.
- 17 A Penny thinks it's sad when tourists aren't interested in the place where they're staying. On the whole, she believes that the effects of tourism on traditional crafts, infrastructure and a region's economy are positive.
- 18 C Giles turned down an invitation to go to Indonesia because of his sense of responsibility towards the owner of the café where he was working.
- 19 C He is applying to do a Master's degree in politics, which will help him to work in political journalism. He mentions working abroad as a possibility, not as something he has decided to do.

- 20 B Penny says that travelling gave her a new perspective, so she experienced culture shock when she returned home. She mentions being disappointed with other countries and having nothing left to look forward to as possible experiences which she didn't have. She mentions seeing old friends and doing what she used to do without saying whether or not it was a relief.

Listening Part 4

TASK ONE

- 21 E The man hardly listened to what the manager instructed him to do, because she didn't ask him politely. As a result, he did the wrong thing.
- 22 H She agreed to a customer's unreasonable demand, and left it to her line manager to deal with the problem.
- 23 B He says he once got it wrong when updating records.
- 24 F She didn't tell her boss that a colleague was using the internet for her own purposes, which was against company rules.
- 25 A He didn't realise who 'Jack' was when the latter called him.

TASK TWO

- 26 H The man enjoys going to customers to repair equipment, because in some cases he gets on well with their staff.
- 27 E The company uses the in-house newsletter to praise staff for particularly good work.
- 28 B The staff suffer from the same problems, so they cooperate and often get together in their free time.
- 29 G The office closes at lunchtime on Fridays. It is possible to work in the afternoon, although without being paid overtime.
- 30 D The man is satisfied when his clients value his advice.

Test 5

Transcript

Listening



This is Advanced Trainer Test 5, Listening Part 1.

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

Now open your question paper and look at Part 1.

PART 1

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

Extract 1

You hear two members of an amateur choir discussing a forthcoming concert.

Now look at questions 1 and 2.