

PAPER 1 Reading and
Use of English

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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 situation B business C function D case

0	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
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Essential tips

- ▶ Read the title and the whole text quickly for general meaning.
- ▶ Remember – the gapped word may be part of an idiom, expression or phrasal verb. It may collocate with another word, or be part of a fixed phrase.
- ▶ If you do not know which option to choose, read out the sentence with each of the options in turn. Choose the option that sounds best in context.
- ▶ Check the clauses and phrases on each side of the gap to see whether the presence of a word here dictates the choice of a word for the gap.

Question 1: The words at the start of the sentence (*There's no getting away from it*) indicate the meaning of the word needed for the gap.

Question 3: Look at the whole sentence. In their research, scientists want satellite images to be as clear and accurate as possible. Which word expresses this idea?

Question 5: The options tell you that this is a phrasal verb with *make*. Which one means 'see' or 'detect'?

Question 7: This is a fixed phrase used to describe a way of learning something: you try something new and you learn something if it goes wrong.

Satellite archaeology

Archaeology is a messy (0) There's no getting away from it; digging holes in the ground is an (1) part of archaeological work. But there is a new way to search without a shovel. Satellite images are now used to (2) buried objects in landscapes with astonishing (3) In the same way that medical (4) let doctors examine parts of the body they couldn't otherwise see, satellite images help scientists find and map long-lost rivers, roads and cities, and make (5) archaeological features in places which are very difficult to survey from the ground. 'There's much we miss on the ground,' emphasises archaeologist Sarah Parcak, a (6) in using satellite imagery.

Through 'thousands of hours' of trial and (7), Parcak has developed techniques using satellite imagery which allow her to detect (8) changes in the surface of the land caused by objects like bricks buried underground. In 2011, her team discovered evidence of hundreds of dwellings at the 3,000-year-old city of Tanis near the River Nile delta in Egypt. This might have taken a century using traditional methods.

- | | | | |
|----------------|---------------|-------------|--------------|
| 1 A inflexible | B inevitable | C inclusive | D infallible |
| 2 A disclose | B conceive | C define | D identify |
| 3 A attention | B measurement | C precision | D adjustment |
| 4 A scans | B looks | C regards | D sights |
| 5 A through | B out | C for | D up |
| 6 A creator | B principal | C chief | D pioneer |
| 7 A failure | B mistake | C error | D fault |
| 8 A subtle | B thin | C mild | D soft |

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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 R D E R

Essential tips

- ▶ Remember: the gapped words will probably not be complex or specialised words. Most of them will be structural items like articles, pronouns or prepositions. A few may form a part of common expressions, etc.
- ▶ Look at the whole sentence, or even bigger sections of the text, to see if the word you need is part of a longer or parallel structure. For example, you might need the word *other* in the expression *on the other hand*, which will be clear if you find *on one hand* in the previous sentence.

Question 12: The structure *as ... as* is often used with adjectives to compare two things that are the same. Can you think of an expression with *as ... as* that has the more abstract meaning of 'to the extent that'?

Question 14: This gap follows the word *insight*, which means 'understanding'. The preposition *of* usually follows *understanding*, but *insight* takes a different preposition.

Question 16: Read the whole sentence. The first part of the sentence must mean something like 'it seems that the Pirahã ...'.

Finding the right word

Do people need words in **(0)** to think? A study of a tribe living in the Amazon basin could provide the answer to this age-old question. The Pirahã tribe **(9)** be small – there are only about 200 members all told – **(10)** they exhibit a fascinating cultural peculiarity. These people have no words for numbers, **(11)** from *one*, *two* and *many*. What is more, their words for *one* and *two* are very similar. As **(12)** as anyone can tell, this tribe has never had **(13)** sort of vocabulary for numbers, but they appear to survive quite well without it.

Could these people perhaps supply an insight **(14)** the way our minds work? When asked to count some objects, they could not get beyond two or three before starting to make mistakes. This applies even to adults who appear intelligent in **(15)** other way.

So it looks **(16)** though the Pirahã are not very good at counting simply because they lack a vocabulary for numbers. This would suggest that human beings cannot think if they have no words to do so.

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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 I N T R I G U I N G

Essential tips

Question 19: What part of speech do you need? A verb, noun, or an adjective or adverb? You need to read the whole paragraph in order to be sure of the meaning of this sentence. Does the missing word have a positive or negative meaning? Sometimes it is necessary to make two changes to a word, a prefix and a suffix.

Question 21: *Variable* means 'changeable'. However, the word you need here means 'always'. What part of speech do you need, and what changes do you need to make to *variable* in order to form the missing word?

Question 22: The adjective *new* indicates a noun is needed for the gap. Should it be singular or plural?

Question 23: What word could we use here to mean 'add new information to something'?

The jigsaw history puzzle

Of all the games in the world, the jigsaw puzzle must be among the most widely known. Yet its early history presents an (0) puzzle of its own.

INTRIGUE

Officially, the jigsaw puzzle (17) in England, and its (18) was John Spilsbury, a London engraver and map maker. It is also an apparently (19) fact that in 1767 Spilsbury created a puzzle, (20) known as a 'dissected map', by mounting one of his maps on a piece of hardwood and cutting around the borders of the countries. His puzzles came to be used in schools to help children learn geography.

ORIGIN

INVENT

DISPUTE

INITIAL

However, as is almost (21) the case with inventions, some doubts have been raised about whether Spilsbury's puzzle was the first. This was an age of exploration, and new (22) demanded that maps be constantly (23) There is some evidence that two Dutch map makers have produced map puzzles ten years before Spilsbury. The evidence is (24), however, and advertising for their dissected maps only appears in 1779.

VARIABLE

DISCOVER

DATE

CONCLUDE

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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 Jane regretted speaking so rudely to the old lady.

MORE

Jane politely to the old lady.

Example: 0 WISHED SHE HAD SPOKEN MORE

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

25 'Do your homework first, and then you can go to the cinema,' said Jamie's mother.

LONG

Jamie's mother agreed to let him go to the cinema
..... his homework first.

26 Harry thought of throwing a surprise party for Katie's birthday.

CAME

Harry of throwing a surprise party for
Katie's birthday.

27 They are decorating our living room, so the house is a mess.

DONE

We are, so the house is a mess!

28 I really hate it when people speak to me like that!

BEING

I really object like that!

29 I was just about to call him when he rang me instead.

POINT

I was when he rang me instead.

30 The manager gave her secretary strict instructions that no one should be allowed to disturb her.

CIRCUMSTANCES

'Under to be disturbed!' the manager told
her secretary.

Essential tips

Question 26: You need a phrasal verb here which means 'think of something'. Be careful. Do you need a two-part or three-part phrasal verb?

Question 27: You need to make two changes to the second sentence. First, you need a causative structure because someone else is decorating the room, not us. Secondly, think about the word you have been given. It is part of an expression that means 'decorated'.

Question 30: Think about the word order here. Certain negative structures at the start of a sentence are followed by inversion.

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You are going to read a magazine article. 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**.

The Cinderella story

The basic story is very old indeed and familiar to most of us. The heroine, Cinderella, is treated cruelly by her stepmother and mocked by her two ugly stepsisters. Even though her father loves her, she can't tell him how unhappy she is because her stepmother has bewitched him. One day, Cinderella's stepmother and stepsisters are invited to a ball at the royal palace. Cinderella is told she cannot go and is understandably very unhappy. However, her fairy godmother comes to the rescue and, waving her magic wand, produces some beautiful clothes for Cinderella, as well as a carriage to convey her to the ball. There, she dances with the handsome prince, who falls in love with her, not only because she is beautiful but also because she is good and gracious. Cinderella has been warned that the magic will wear off at midnight, so when the clock strikes 12, she hurries away, leaving behind a glass slipper. Next day, the prince, smitten by her charms, comes looking for the girl whose foot fits the glass slipper. He finds Cinderella and they marry amid general rejoicing.

Just a sweet, pretty tale? Not in the view of Ellen Macintosh, who has written extensively about fairy tales. 'This story features the stock, two-dimensional characters of most fairy tales, and little character development is attempted,' she says. Indeed, although her comment does make one wonder why simplicity of this sort should be out of place in a story for children. Be that as it may, Ellen's main problem is with what the story implies. 'Instead of standing up to her cruel stepmother and absurd stepsisters, Cinderella just waits for a fairy godmother to appear and solve her problems. But wouldn't you want a daughter of yours to show more spirit?'

The story is enduring, whatever its shortcomings, and it doesn't take much in the way of analytical skills to see its influence on a number of recent Hollywood productions, all aimed at girls aged five to 15. In these versions for the silver screen, the Cinderella character no longer has to clean the house and has no siblings to make her life a misery, though she persists in not showing much backbone. The character of the rich and handsome stranger, however, is retained, and in some cases really is a prince. The role of the fairy godmother is often played by coincidence or sheer luck. We live in an enlightened age when even very young children might reject the notion of fairies. The wicked stepmother may be transformed into a villain of some sort. In the majority of film versions, the heroine has a profession and is even permitted to continue working after marrying her prince – this is the 21st century, after all.

Doesn't the success of these films indicate that the story has relevance to children even today? 'Yes,' admits Ellen, who sees its message as being rooted in a fundamental childhood desire for love and attention. 'Most children experience a sense of inner loneliness as they are growing up and empathise with the protagonist who faces some sort of test or challenge. This can be seen in the original story of Cinderella, where the fairy godmother tells the heroine that she must learn to be gracious and confident if she is to go to the ball. She has to grow spiritually, and by maturing, she becomes attractive to the prince, thus ensuring that the ending of the story will be happy. 'In the later versions, this element is missing,' says Ellen, 'and the theme of the story is simply that a girl's role in life is to be more beautiful than other little girls so that she can carry off the prize: the handsome prince. Is this really what we want girls to grow up believing?'

Essential tips

- ▶ Remember – in this part of the exam, you need to understand the details of a text, as well as the writer's opinion, attitude and purpose.
- ▶ You can approach this part in two slightly different ways. However, you should begin by reading the instructions and the title of the text. Then you can either skim the text first before you read the questions, or read the questions first before you skim the text.
- ▶ There will be six questions or question stems. Read each question carefully and, without looking at the options, scan the text for the answer or for a suitable and accurate way to complete the question stem.
- ▶ Think about the meaning of what you read, and only then see if you can match the relevant section of the text with one of the options.
- ▶ The correct option is unlikely to use the same words as the text to express an idea.

Question 31: You are being asked about the writer's view, not Ellen MacIntosh's. Look for a section of the text where the writer describes Ellen's ideas and then gives her opinion of these ideas.

Question 33: This question is about films based on the Cinderella story. Look in the text for the word *film* or any other word which means the same thing, for example, *movie*. When you find the relevant section of the text, read it carefully. Then, see which option corresponds precisely to what the text says.

Question 36: Even though you may be nervous and in a hurry, you must think carefully about the meaning of the questions. Which word in the question stem shows you are being asked to find a *difference* between the original story and the modern version?

- 31 What does the writer imply about fairy tales in the second paragraph?
 - A Fully developed characters would improve them.
 - B The stories lines are very straightforward.
 - C It is unrealistic to expect character development.
 - D It is a mistake to consider them sweet and pretty.
- 32 What is Ellen's primary objection to the Cinderella story?
 - A The heroine is treated cruelly.
 - B The heroine is not assertive enough.
 - C The ugly stepsisters are figures of ridicule.
 - D The stepmother is not a convincing character.
- 33 Modern film adaptations of the story tend to present a Cinderella
 - A whose character remains basically unchanged.
 - B who is luckier than she is in the original story.
 - C whose circumstances are unusual.
 - D that many children might find unconvincing.
- 34 Modern variants on the story generally
 - A portray Cinderella as a successful professional.
 - B imply that Cinderella will become a real princess.
 - C reflect children's beliefs.
 - D make concessions to modern women's lives.
- 35 In Ellen's view, what makes the Cinderella story so appealing?
 - A Children can identify with the heroine.
 - B Little girls enjoy being challenged.
 - C It has an element of magic.
 - D Cinderella is more beautiful than other girls.
- 36 Unlike the original tale, modern versions of the Cinderella story
 - A suggest that girls do not need strength of character.
 - B do not require the heroine to develop.
 - C underestimate the power of love.
 - D are aimed solely at young children.

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You are going to read four reviews of a book about the connection between music and the brain. 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.

***This is your brain on music: the science of a human obsession* by Daniel Levitin**

Four reviewers comment on Daniel Levitin's book about the neuroscience of music.

A

Scientific analysis of difficult concepts regarding how music works and the psychological processes involved in our interactions with it is something few of us are comfortable with, but in trying to keep things simple for a non-specialist audience, as far as technical terms are concerned, Levitin too often ends up dumbing down. A number of small errors obvious to a knowledgeable musician – like the tonic pitch of a scale being referred to as the *root*, when only chords have roots – fuel this sense of irritation. It's a fascinating subject, however, made more so by Levitin's decision to explain it against the background of his own intriguing narrative. A successful rock musician for many years, he switched careers and became a professor of psychology and music. This background shows in his sensitive choice of familiar tunes and songs that he uses to illustrate concepts and theories.

B

We can all enjoy music, yet the theory of it can seem excessively complex, and you'd think the study of its effect on the brain even more so. The success of this book, by a musician and record producer turned neuroscientist, is both that it goes out of its way to make the general reader feel at ease, and that it celebrates our extraordinary capacity for analysing and understanding music. Consider the job the brain has to do in separating and processing even, say, the sound of a cat's purr over a refrigerator's hum, merely by analysing the way that various air molecules cause the eardrum to vibrate. Then go and listen to your favourite piece of orchestral music or even pop music. Levitin's anecdotes about famous musicians he has met and played with are worth passing over, but the rest of this excellent introduction will leave your brain buzzing.

C

Setting jargon aside in favour of everyday terminology, Levitin gives readers enough background to understand what to listen for in music and to connect what they hear to his science. Having been a musician and producer in the music industry before turning to science, Levitin knows about communication, and wisely weaves in stories about music making and working with musicians to make the science easier to relate to. The bulk of the music Levitin talks about, however, is pop. Classical music, or modern music in that tradition, is sometimes referred to in patronising terms, but for the researcher interested in the achievements of the brain, one might think that classical music's larger structures and more complex achievements would provoke greater interest. It is also disappointing to come across flawed accounts of certain aspects of musical acoustics and music theory. But overall, this book is an admirable contribution to popular science.

D

It is to Levitin's credit that this book contains clear, well-informed explanations of a range of musical phenomena and their underlying psychological processes. It should be stimulating and accessible to the non-specialist. His attempt to make the science easier to grasp by regular reference to his own career in music – as a musician, producer and neuroscientist – is well intentioned, but there are times when we could do with fewer funny stories and more attention to detail. This is more than just a stylistic point. There are misleading descriptions of significant research work, for example. The choice of music to illustrate his arguments is refreshingly free of high-art bias but it draws so strongly on Levitin's own musical preferences that some readers who do not share his musical tastes may feel lost. Despite my misgivings, however, Levitin's efforts to show a lay audience how music is at the centre of human experience and evolution are to be applauded.

Which reviewer

has a similar view to reviewer C regarding Levitin's selection of musical examples?

37

takes a different view to the others about the accuracy of the book's content?

38

shares reviewer D's opinion about the extent to which Levitin includes information about himself?

39

has a different opinion from the others regarding the suitability of the writing style for the target readers?

40

Essential tips

- ▶ Remember – in this part of the exam, you have to decide whether four different writers have similar or different opinions and attitudes about a particular subject.
- ▶ Read the title and the texts quickly for general understanding.
- ▶ Highlight the key words in each question.
- ▶ Read the first text and highlight the sections that are relevant to each question. Remember to write the question numbers in the relevant places. Do the same for each text.
- ▶ Then look across the four texts and compare the sections that refer to each question in turn. Read the opinions carefully and decide which ones are similar and which are different.

Question 37: The key words in this question are *similar views to reviewer C* and *selection of musical examples*. The section of text C referring to 'musical examples' is: *The bulk of the music Levitin talks about, however, is pop. Classical music, or modern music in that tradition, is sometimes referred to in patronising terms, but ... one might think that its larger structures and more complex achievements would provoke greater interest and even richer evidence.* This implies that the reviewer thinks the selection is too limited. Reviewer A refers to a *sensitive choice of familiar tunes and songs which he uses to illustrate concepts and theories*, which is very different from the criticism suggested in C. Look for what reviewers B and D say about the musical selection and decide which is similar to reviewer C's opinion.

Question 38: The key words here are: *different view to the others* and *accuracy of ... content*. Reviewer A refers to a *number of small errors obvious to a knowledgeable musician*. Reviewer B refers to a subject which is *excessively complex* but makes no reference to any errors. So, A and B have different views on the issue of accuracy. Look carefully at texts C and D, and decide whether they share reviewer A or reviewer B's view on this.

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You are going to read a magazine article. 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**.

Mind your languages

Thousands of the world's languages are dying, taking to the grave not just words but records of civilisations and cultures that we may never fully know or understand. Linguists have calculated that of the 6,000 languages currently spoken worldwide most will disappear over the next 100 years. As many as 1,000 languages have died in the past 400 years. Conversely, the handful of major international languages are forging ahead.

41

But the vast majority of the world never had need of phrases in *Heiltsuk*, a Native Indian language from British Columbia in Canada, which is now dead. Nor will most people be interested in learning any of the 800 languages spoken on the island of Papua New Guinea, many of which are threatened. Frederik Kortlandt, from Leiden University in Holland, is one of several linguists around the world who are determined to document as many of the world's remaining endangered languages as possible.

42

Periodically, linguists and other interested parties meet to discuss their work. One such conference held in Nepal focused on the issue of how to save some Himalayan languages spoken by just a handful of people. A great number of languages in the greater Himalayan region are endangered or have already reached the point of no return.

43

The trouble is, such materials often do not exist. Kortlandt knows a language is disappearing when the younger generation does not use it any more. When a language is spoken by fewer than 40 people, he calculates that it will die out. Occasionally, however,

researchers get lucky. *Kamassian*, a language from the Upper Yenisey region of Russia, was supposed to have died out, until two old women who still spoke it turned up at a conference in Tallinn, Estonia in the early 1970s.

44

'Would you ask this to a biologist looking for disappearing species?' Kortlandt asks. 'Why should languages, the mouthpiece of threatened cultures, be less interesting than unknown species? Language is the defining characteristic of the human species. These people say things to each other which are very different from the things we say, and think very different thoughts, which are often incomprehensible to us.'

45

Take, for example, the vast potential for modern medicine that lies within tropical rainforests. For centuries, forest tribes have known about the healing properties of certain plants, but it is only recently that the outside world has discovered that the rainforests hold potential cures for some of the world's major diseases. All this knowledge could be lost if the tribes and their languages die out without being documented.

46

We will only be able to find them and benefit from their properties through one or more of the 300 languages and dialects spoken on the islands. If the languages die, so too will the medicinal knowledge of naturally occurring tonics, rubs and potions. Science could be left wondering what we might have found.

- A This is one of the things worrying linguists working in Fiji in the South Pacific. There are hundreds of known remedies in Fiji's forests. The guava leaf relieves diarrhoea, the udi tree eases sore throats, and hibiscus leaf tea is used by expectant mothers. There are possibly several more yet to be discovered.
- B 'I accept this,' says Kortlandt, 'but at the very least, we can record as much as we can of these endangered languages before they die out altogether. Such an undertaking naturally requires support from international organisations.' But what progress is being in this respect?
- C Kortlandt elaborates further: 'If you want to understand the human species, you have to take the full range of human thought into consideration. The disappearance of a language means the disappearance of a culture. It is not only words that disappear, but also knowledge about many things.'
- D To non-linguists while particular stories like this can be fascinating, it must seem odd to get worked up about the broader issue. Why waste so much time saving languages spoken by so few? Why look back instead of forward?
- E For example, Chinese is now spoken by 1,000 million people and English by 350 million. Spanish is spoken by 250 million people and growing fast.
- F 'There are about 200 languages spoken in this area, but only a few have been properly described,' says Kortlandt. The problem is it can take years to document a language. 'We are generally happy when we have a group of texts we can read and understand with the help of a reliable grammar and dictionary.'
- G This often means trekking to some of the most inaccessible parts of the Earth and can require consummate diplomacy in dealing with remote tribes, some of which may be meeting outsiders for the first time and may be wary of strangers asking for so much information about their language.

Essential tips

- Remember – in this part of the exam you need to understand the structure and organisation of a text (how its paragraphs work together). First look at the instructions and the title of the text. Then skim the gapped text for the general meaning and notice how it develops ideas, opinions or events.
- You may need to consider more than one gap at a time in order to work out which paragraph goes where. Do not rely simply on recognising repeated names, dates, etc.

Question 41: In the paragraph after the gap, the word *But* shows that a contrast is being described. It is likely that the contrast is between the extinct or threatened languages referred to and the *major international languages* mentioned in the paragraph before the gap.

Question 43: The paragraph before the gap refers to *the greater Himalayan region*. Is there a gapped paragraph which, using different words, refers to a region?

Also, the paragraph after the gap begins with a reference back to 'such materials'. Can you find anything about 'materials' in any of the gapped paragraphs?

Question 44: The paragraph after the gap begins with Kortlandt referring to something that has been asked. Can you find a gapped paragraph with a question in it? Check carefully that it fits the gap.

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You are going to read an article in which four people talk about careers involving foreign languages. For questions **47–56**, choose from the people (**A–D**).

Mark your answers **on the separate answer sheet**.

In which section of the article are the following mentioned?

an enhanced appreciation of other people's work

47

thoughts about the future

48

the financial necessity for engaging in other ventures as well

49

encouragement from a family member

50

advice from a specialist

51

the value of assessing one's abilities objectively

52

identifying potential customers

53

an impulsive decision

54

a feeling of apprehension about making a major change

55

academic qualifications which were never used

56

Essential tips

- ▶ You should begin by reading the instructions and the title of the text. Then you can either skim the text first before you read the questions, or read the questions first before you skim the text. Experiment and see which way works better for you.
- ▶ Don't waste time reading the text in detail. You only need to match specific information in the text with the questions.

Question 49: Some questions use language which you will need to think about carefully. Here, for example, the question is about the need to do other jobs to make money, but this simple idea is expressed formally. The reverse may also occur: the question may express an idea in simple language but the text will use more formal language.

Question 54: An *impulsive decision* is one taken suddenly without any planning. Which person does this fit best?

Question 55: *Apprehension* means feeling anxious or nervous. The person who experienced this feeling is unlikely to have used exactly these words, but, using other words, they will have described their nervousness before a change.

Turning a hobby into a career

It may seem idealistic or risky to exchange one's regular job for the uncertainty of earning your living from a hobby – but more and more people are attempting to do just that.

- A** I had piano lessons when I was young, and I did have some talent. But it became obvious I'd never be good enough for a career on the stage. In a way, I was lucky. If I hadn't realised that early on, I probably would have carried on dreaming that my big break would come. As it is, I became a music teacher instead, and in my free time I started to dabble in the technical side of music production. Then an aunt died, leaving me some cash, and I set up my own recording studio! Of course, there is a downside to turning a hobby into a career. I love my job so much that I used to work seven days a week, but after a while, I realised you need to switch off occasionally. My job has definitely added depth to the way I listen to music; now I can really understand why someone's using a certain technique or piece of equipment.
- B** I studied medicine, but when I finished medical school, I had a sort of crisis. I knew I couldn't go on with it! I'd have been an awful doctor. But I was keen on amateur dramatics and I enjoyed putting on plays at the local youth centre. So I started wondering if I could make a living from teaching drama. A friend suggested I should offer acting lessons for children. It was tricky and at first, I couldn't work out how to find people who would pay for their children to attend the kind of courses I wanted to run. Then someone at an organisation called Business Link, which helps people set up their own businesses, suggested advertising on the internet! I was contacted by a surprising number of interested people and five years down the line, I'm still doing all right. The classes themselves aren't terribly lucrative, but I supplement my income by giving talks to amateur dramatics societies and writing articles for magazines.
- C** When I left college, I started working in a bank, but my heart was never really in it. The problem was partly the environment: I don't like working in an office. I'm more of an outdoor person – and I'd always been crazy about surfing. One summer while I was on holiday, I got chatting to the owner of a surf shop. It turned out he was good friends with a cousin of mine. He said he wanted to sell up and I jumped at the chance to buy the business from him! Looking back, I can see how lucky I was. It's incredibly difficult to set up a shop like that from scratch. Besides, being an avid surfer myself, I assumed a lot of other people must share that interest – which isn't the case! It took me a while to realise how naive I was. Now that I've learnt the ropes, I'm considering either expanding – more shops, managers and so on – or diversifying, perhaps producing my own surf boards! The second option is more likely because it interests me a lot.
- D** I wanted to study graphic design when I left school, but I didn't have good enough grades. So I got a job in a garage instead and for the next 10 years, I worked as a car mechanic. But while I was working, I did some evening courses in industrial design. I even built a car of my own from spare parts. Then I got the idea of building a bike – a four-wheel delivery bike – and the next thing I knew, my wife was urging me to set up my own company! I had to take a very deep breath before I finally took the plunge. I'd done my best to prepare for it, taking a course in Business Management in my spare time, and I knew I'd be working longer hours for less money, at least at first. The big difficulty was the uncertainty of not knowing how much would be coming in each month. And things were pretty tough for the first few years – looking back, I can see that I underestimated the amount of paperwork I'd have to do – but I've never regretted it.

PAPER 1 Reading and
Use of English

PAPER 2 Writing

PAPER 3 Listening

PAPER 4 Speaking

Essential tips

- ▶ In Paper 2, you must answer two questions, so it is essential to use your time effectively. This does not mean you should start writing at once and write as much as you can! You must take the time to prepare before you begin writing.
- ▶ Make sure you understand the instructions. Read the question several times, underlining the key words that describe your task.
- ▶ Think about the register of your writing: should it be formal or informal? What layout is appropriate?
- ▶ Writing Part 2 tasks will include an email or a letter, a proposal, a report, or a review. Your answer for Part 2 must be between 220 and 260 words.
- ▶ The input for Part 2 questions is much shorter than that for Part 1. You must use the information given, but also use your imagination intelligently to come up with more information. You will need to spend time preparing your answer, as for Part 1.
- ▶ In Part 2, you must answer one question, so think carefully about the task that you feel most comfortable with. Are you confident you know which register to use and if a particular format or layout is necessary? Do you have a good range of vocabulary relevant to this task? Can you express clear views on the subject (if the question requires you to do so)?
- ▶ You don't need to write a rough draft – there isn't time for that. Make a plan or an outline instead.
- ▶ Your writing should normally have three sections: an introduction, the main body and a conclusion. Note down approximately how many words should be in each section.
- ▶ Note down a few words or phrases to remind yourself what you must say in each section.
- ▶ Take a few minutes to look at your plan and make sure the information flows well. If it doesn't, you can still change your mind and put something in the conclusion instead of the main body, for instance.
- ▶ See the Writing bank on page 193–205 for examples of different types of writing and sample answers.

PAPER 1 Reading and
Use of English

PAPER 2 Writing

Part 1

PAPER 3 Listening

Part 2

PAPER 4 Speaking

Essential tips

- ▶ You could consider the issue from two or more viewpoints, e.g. economic (green), or political (popularity with the townspeople). You could argue for a compromise or come down strongly in favour of one position. Assemble the points you want to make and state them clearly and concisely. Your essay should be thought-provoking and persuasive.

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 attended a lecture on what governments could do to minimise the use of cars in the city centre. You have made the notes below.

Methods of reducing use of cars in town:

- restrict parking
- cheaper public transport
- congestion charges

Some opinions expressed in the seminar:

'People would park illegally.'

'Travelling by public transport is slow and not suitable for everyone.'

'It would be expensive to administer congestion charges.'

Write an **essay** for your tutor discussing **two** of the methods in your notes. You should **explain which method you think is better** for the local government to consider, and provide reasons to support your opinion.

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.

PAPER 1 Reading and
Use of English

PAPER 2 Writing

Part 1

PAPER 3 Listening

Part 2

PAPER 4 Speaking

Essential tips

Question 2

- ▶ What style would be appropriate for this report? Bear in mind that the report is written for an international organisation.
- ▶ When writing a report, you need to give your paragraphs headings. Use the details of the question to help you organise your answer into paragraphs with suitable headings. This will help you focus on what information you need to include.
- ▶ Try to use examples from your own experience, if possible.

Question 3

- ▶ You are writing to a company, so use a formal, appropriate style. Remember to answer each point in the instructions.

Question 4

- ▶ Begin by giving a general description of what you are reviewing. Remember that the reader may not have experienced this book or film. Then, give your opinions on the film or book. Remember to phrase these as opinions, not as facts.

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 Read this extract from a letter you received from an international youth organisation.

We are conducting a survey on the importance of regional culture to young people around the world. Please write a report on this survey, describing how young people in your region feel about the history and culture of that region, and how you think this may change in the future.

Write your **report**.

- 3 You recently returned from a holiday abroad. On the flight out, the aircraft was delayed and you missed your onward connection. Your luggage was taken to the wrong destination and not returned to you for two days. Write a letter to the airline describing how your holiday was affected. Say how you feel about their service, and ask for compensation.

Write your **letter**.

- 4 A website that specialises in film reviews has asked you to write a review of the film version of a book you have read, comparing the film to the book. You should comment on the portrayal of the characters, the development of the main themes, and whether you think the film is as good as the book or not. Give reasons for your opinions.

Write your **review**.