

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
	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

**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

For questions **9–16**, read the text below and think of the word which best fits each gap. Use only **one** word in each gap. There is an example at the beginning **(0)**.

Write your answers **IN CAPITAL LETTERS** on the separate answer sheet.

Example: 

0	O	N	E																
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**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](http://www.donna-mayphotography.com).



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:**

<b>0</b>	ARE BOUND TO BE OFFERED
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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.

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

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	
----	--



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.

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.

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**.

**3 01** You will hear three different extracts. For questions 1–6, choose the answer (A, B or C) which fits best according to what you hear. There are two questions for each extract.

**Extract One**

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

- 1 The woman is worried that
  - A the choir may not be ready for the concert.
  - B some choir members are missing too many rehearsals.
  - C the concert may not attract a large enough audience.
  
- 2 What is the man doing when he speaks?
  - A asking the woman to help him with something he is going to do
  - B trying to avoid doing something he had agreed to do
  - C explaining why he will do something late

**Extract Two**

You hear two people talking about making new friends.

- 3 The man says that, compared with southerners, people in the north of the country
  - A are easier to get to know well.
  - B are more likely to talk to strangers.
  - C are more open to making long-term friendships.
  
- 4 What does the woman say about making friends in her dance class?
  - A It took longer than she had expected.
  - B Other people were too busy to spend time with her.
  - C She was generally ignored by other people.

You hear two friends discussing a television programme about genetics.

- 5 What is the man's opinion of the programme?
  - A It was less informative than he had anticipated.
  - B It make him realise he knew less about the subject than he thought.
  - C It assumed the audience already had some knowledge of the subject.
- 6 What aspect of the programme do the two people disagree about?
  - A the length of the programme
  - B the value of the demonstrations
  - C the presenter's speed of delivery

 **02** You will hear a student called Caroline talking about her research project into rivers that have been made to flow underground. For questions **7–14**, complete the sentences with a word or short phrase.

**RESEARCH INTO RIVERS PUT INTO UNDERGROUND PIPES**

In the 18th and 19th centuries, many rivers were covered over in order to deal with **(7)** ..... that was being caused.

One advantage of covering rivers was that **(8)** ..... carried by water were less likely to spread.

Putting rivers into pipes prevented the creation and survival of **(9)** ..... for plants and fish.

Fish were unable to move through a pipe if there was a change in **(10)** ..... between sections.

A **(11)** ..... or a break in a pipe can increase the risk of flood damage.

Caroline mentions a **(12)** ..... that was made unsafe by a river underneath the building.

Old maps and other **(13)** ..... are useful for locating unknown rivers.

Caroline uses software and old maps to identify **(14)** ..... that might be the site of an underground river.

**03** You will hear an interview for a student magazine with Penny and Giles, who have both just returned to Britain after travelling around the world. For questions 15–20, choose the answer (A, B, C or D) which fits best according to what you hear.

- 15 Why did Giles decide to stay abroad for more than one year?
- A to decide which country he would eventually settle in
  - B to gain work experience in a number of countries
  - C to try and get his articles published in different countries
  - D to become familiar with the cultures of other countries
- 16 What did Penny and Giles both find unexpected about their time abroad?
- A how little they knew about other countries
  - B how difficult it was to learn other languages
  - C how unadventurous they were about food
  - D how many people were willing to talk to them
- 17 What aspect of tourism does Penny criticise?
- A the motives that some tourists have for travelling
  - B its effect on traditional crafts
  - C the physical changes that are made to some places
  - D its economic impact on an area
- 18 Giles's reference to an incident that happened in Thailand is probably intended to illustrate
- A his wish to avoid commitments.
  - B his pleasure in making new friends.
  - C his sense of responsibility.
  - D his difficulty in learning foreign languages.
- 19 In relation to what he does in the future, Giles has decided
- A to work abroad for a period as a journalist.
  - B to go ahead with his plan of becoming a travel journalist.
  - C to maximise his chances of getting work eventually.
  - D to change to a career in politics.
- 20 Penny says that when she arrived back home, she felt that
- A some parts of her trip had been disappointing.
  - B in some ways Britain seemed strange to her.
  - C the best part of her life seemed to be over.
  - D it was a relief to resume her usual way of life.



You will hear five short extracts in which people are talking about their jobs.

**TASK ONE**

For questions **21–25**, choose from the list (**A–H**) the mistake that each speaker made in their job.

**TASK TWO**

For questions **26–30**, choose from the list (**A–H**) what each speaker particularly likes about their job.

**While you listen you must complete both tasks.**

**A** failing to recognise somebody

**B** entering incorrect data

**C** breaking a company rule

**D** being rude to a colleague

**E** misunderstanding instructions

**F** failing to report a possible breach of rules

**G** missing a deadline

**H** passing responsibility to someone else

Speaker 1  **21**

Speaker 2  **22**

Speaker 3  **23**

Speaker 4  **24**

Speaker 5  **25**

**A** having flexible working hours

**B** getting on well with colleagues

**C** being trusted by their employer

**D** feeling satisfied with the quality of their work

**E** having their contribution recognised by their employer

**F** being paid for overtime

**G** finishing work early one day a week

**H** having a friendly relationship with customers

Speaker 1  **26**

Speaker 2  **27**

Speaker 3  **28**

Speaker 4  **29**

Speaker 5  **30**