

Practice Test 1

Reading and Use of English

1 hour 30 minutes

PART 1

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

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

Example:

0 **A** leader **B** principal **C** guide **D** superior

0	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
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The speech writer

Juliet Goh spends much of her time writing speeches for a political party (**0**) It's a job that not everyone would be able to do and, (**1**) , she would be the first to admit that she didn't envisage ending up with such a (**2**) career at only twenty-seven years of age. She has also become an established authority on a range of local and international (**3**) , due to the level of research involved in her work.

For each speech she writes, she begins by talking to people who are (**4**) the topic. In this way, she acquires a (**5**) spectrum of views that can be used to produce a brief outline. Her quest is for clarity, so each new idea is carefully (**6**) within the speech, and there is the occasional (**7**) of humour that acts as light relief for the audience. 'A great speech', she says, 'is a clever (**8**) of fact, fun and sentiment.'

- 1 **A** honestly **B** necessarily **C** certainly **D** positively
- 2 **A** famous **B** gifted **C** prestigious **D** radiant
- 3 **A** theses **B** materials **C** targets **D** issues
- 4 **A** familiar with **B** accustomed to **C** known for **D** established in
- 5 **A** thick **B** broad **C** deep **D** big
- 6 **A** spearheaded **B** mounted **C** lifted **D** highlighted
- 7 **A** touch **B** stroke **C** roll **D** brush
- 8 **A** merger **B** blend **C** mingle **D** unison

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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	E	V	E	R	Y												
----------	----------	----------	----------	----------	----------	--	--	--	--	--	--	--	--	--	--	--	--

Let's take a 'selfie'

As **(0)** linguist knows, most languages are in a state of constant change. Over the course of time, old words die **(9)** and new words are adopted. As far as the English language is concerned, **(10)** such newcomer on the scene is the term 'selfie', which refers to a self-portrait photograph that the owner usually intends to post on a social networking site. The term has experienced a relatively short period in circulation, according to the media, with the earliest known usage **(11)** been recorded in 2002 somewhere in Australia. Since that time, however, **(12)** popularity has soared, and a small number of related terms, such as 'helfie', have also hit the headlines. For **(13)** who's wondering, this refers to a picture of someone's hair. Although neither of these terms would be known at all **(14)** the help of social media sites, they just **(15)** to show what inventive people youngsters can be and **(16)** quickly a niche word can become mainstream.

PART 3

For questions **17 – 24**, read the text below. Use the word given in capitals at the end of some of the lines to form a word that fits in the space **in the same line**. There is an example at the beginning **(0)**.

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

Example:

0	G	E	N	E	R	A	L	L	Y										
----------	---	---	---	---	---	---	---	---	---	--	--	--	--	--	--	--	--	--	--

Thomas Hardy

Thomas Hardy is **(0)** regarded as one of England's greatest novelists. He lived from 1840 to 1928. His novels contain wonderful **(17)** of the countryside and are set in an area which he called Wessex, the name of the Anglo-Saxon **(18)** which once covered parts of south and south-west England.

Hardy had a **(19)** view of life and this is reflected in his novels, where the characters find themselves struggling against their passions and circumstances. It might seem surprising that even though tragic themes are central to the novels, many also contain humour, which arises mainly from the comments and **(20)** of the ordinary country people.

Hardy's final two major novels, *Tess of the d'Urbervilles* and *Jude the Obscure*, came in for harsh **(21)** ; it was even suggested that the books could be seen as **(22)** immorality. As a result of this **(23)** , Hardy announced in 1898 that he would write no more novels, and for the **(24)** of his life he devoted himself to writing poetry.

GENERAL

DESCRIBE

KING

PESSIMISM

BEHAVE

CRITIC

COURAGE

ACT

REMAIN

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 could see that the customer was shortly going to lose his temper so I left.

POINT

Seeing that the customer was his temper, I left.

The gap can be filled with the words 'on the point of losing', so you write:

Example: 0 **ON THE POINT OF LOSING**

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

25 Maxine admitted that she only realised how little she knew when she started studying.

UNTIL

Maxine admitted that it was she realised how little she knew.

26 According to one audience member it was the worst performance by the actor that she had ever seen.

NEVER

One member of the audience said that bad performance by the actor.

27 Unfortunately, the youngsters were unaware that they would have to pay so much for the journey.

EXPENSIVE

Unfortunately, the youngsters had not realised be.

28 Matthew decided against accepting the job offer.

WOULD

Matthew decided that up the job offer.

29 The twins are so alike that you cannot distinguish one from the other.

TELL

The twins are so alike that you cannot them.

30 'It's my own fault that I did so badly in the dance audition,' Marianna said.

BLAMED

Marianna in the dance audition.

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PART 5

You are going to read a newspaper article about crosswords. 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.

Crossword puzzles – and why they attract

The recent 100th birthday of the crossword puzzle reminds us that people around the globe, in their millions, are still hooked on this classic word game.

What is it about this enigmatic grid of black and white squares that holds such universal appeal? Crosswords exercise our little grey cells, of course, and they test our vocabularies and general knowledge. Some people in their eighties and nineties even attribute their longevity to a daily crossword puzzle. But the urge to solve a crossword clue is about more than mental gymnastics. Humans are, by nature, problem-solvers. The impulse that led us to the wheel also brought us the crossword. We love the crossword because, unlike so many things in our complicated lives, the puzzle is solvable and finite: there is a right answer. The crossword allows us to bring order to chaos. It challenges, absorbs, comforts and distracts us. As Martha Petheridge, the first female editor of the crossword puzzle, once said, 'Who can worry about the rent when you are trying to solve 25 down?'

The very first puzzle resembling a crossword was devised by a man named Arthur Wynne, the son of the editor of a newspaper called the *Liverpool Mercury*. In 1913, Wynne was working in America at the *New York World* as the editor of the 'Fun' section. Wanting something a little bit special for that year's seasonal supplement, he came up with the 'word-cross'. Derived from the ancient game of acrostics and the nineteenth-century pastime of word squares, Wynne's first puzzle was diamond-shaped. It was published on Sunday 31st December, 1913 with 31 simple clues, no black squares and little fanfare. The story might have ended there, but a few readers wrote in expressing their enthusiasm for the new brain-teaser and, much to the dismay of the typesetters, it was back the following week.

The first crossword published in the United Kingdom appeared in the *Sunday Express* in November 1924. After initial scepticism, including an article in *The Times* branding the crossword a menace that had 'enslaved America', Britain succumbed to the puzzle's allure; but the challenge of the straightforward 'definitional' crossword – where the clue might be *quick* and the answer 'fast' – soon began to pall and a new style of crossword began to emerge: the cryptic. The cryptic was the complicated, intellectually brooding cousin of the definitional – it had mystique and depth, it played hard to get with a capricious, whimsical air. When the answer was 'apex', for instance, the clue was not *the highest point*, its literal meaning, but *a kiss from a monkey*; the 'monkey' being an 'ape' and the 'kiss' being simply 'x', thus producing 'apex'. With English being a language that consists of so many words from other languages and having so many ways of saying the same thing, it was hardly surprising that cryptic crossword writers took pains to go beyond simple definitions.

But whether you enjoy a quick crossword puzzle or a cryptic one, the essential features are the same. The best writers all know that the essence of a good crossword lies in providing a sufficient number of questions for which the answers come with relative ease and then grading the difficulty level of those that remain. In other words, what you get is something that appears 'undoable' at first, but that gradually opens up in the face of dogged persistence. This is where the addiction sets in: there are nuances and subtleties and an infinite number of ways in which crossword clues can be expressed, so the more crosswords you complete, the more fluent and the more addicted you become. Ultimately, it boils down to this: is there any greater pleasure than working away at an impossible clue and suddenly solving it?

Over the past century, the crossword puzzle has entered the history books, the record books – the world's biggest crossword has 3,149 clues across and 3,185 clues down – and our hearts. There have been many imitators, and, in recent years, a numerical challenge in the form of the mathematical teaser, Sudoku. Yet the appeal of the classic crossword remains undimmed. In fact, a curious turnaround is taking place as crosswords hold their own against video games and other competition. Rather than competing, the internet facilitates endless discussion about clues and answers, and, as a consequence, the typical crossword consumer appears to be getting considerably younger than their counterparts in previous generations.

- 31 According to the writer, our main motivation for doing crossword puzzles is based on
- A their potential to extend our lifespan.
 - B their ability to improve our language skills.
 - C the fact that we can do them alone.
 - D the knowledge that we can complete them.
- 32 The Martha Petheridge quote illustrates the fact that
- A some crossword clues are harder than others.
 - B some people are more obsessed with crosswords than others.
 - C solving a crossword clue can take someone's mind off other matters.
 - D solving a crossword clue can enhance someone's mental capacities.
- 33 Which of the following does the writer suggest is true about Wynne's 'word-cross'?
- A It was not easy for newspaper staff to print.
 - B The name was taken from an existing game.
 - C It was less popular than the newspaper had expected.
 - D The design was the same as that of today's crosswords.
- 34 What is the writer's opinion of cryptic crosswords?
- A He sees them as unnecessarily complex.
 - B He prefers them to definitional crosswords.
 - C He feels they suit people who are academic.
 - D He thinks their development was inevitable.
- 35 In the fourth paragraph, the writer explains that the key characteristic of most crossword addicts is their
- A need to search for harder and harder crosswords.
 - B determination to solve challenging clues.
 - C constant dissatisfaction with what they achieve.
 - D extraordinarily good command of language.
- 36 When the writer mentions a 'turnaround' in the last paragraph, he is referring to a change in
- A the approach to doing crossword puzzles.
 - B the relative popularity of crossword puzzles.
 - C the average age of people who do crossword puzzles.
 - D the number of types of puzzle competing with crosswords.

PART 6

You are going to read four extracts from articles by experts on the performing arts. For questions 37 – 40, choose from the extracts **A – D**. The extracts may be chosen more than once.

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

The future of the performing arts

A Marion Bailey

The performing arts – primarily theatre, opera, ballet, dance and music – are a minority interest. They are heavily subsidised by the taxpayer, allowing a tiny proportion of the population to enjoy themselves without paying the true cost, while the rest of us have to cut our coat to suit our cloth. In these cash-strapped times, this is simply not on. If theatres and opera houses cannot cover their costs through ticket sales, the solution is to broaden their appeal, or make savings. It is sometimes argued that a few large cities are over-supplied with theatres and concert halls, at the expense of the rest of the country; but that concentration creates a critical mass that stimulates valuable employment in restaurants and other ancillary industries. Spread too thinly around the country, they would not have this knock-on effect.

B Robert Westcott

Some performing arts, especially opera, are notoriously expensive, and if ticket prices were to cover costs in full, they would be prohibitively expensive. Inevitably, then, the arts are heavily dependent on the state. Cuts by public funding bodies result in the enforced closure of performing arts companies that have played a vital role in the nation's culture for years. This is unacceptable, and not just for those made redundant. Having said that, the distribution of funding leaves something to be desired. It cannot be right that most of the money goes to a handful of major cities, leaving companies elsewhere to struggle. Critics of the status quo argue that if people won't pay to go to arts events, there is something wrong with the events: if cars are at the mercy of demand, why not the arts? The arts, however, are not a commodity, and if dumbed down, they would lose their cultural significance.

C Antoinette Morgan

The arts bring money into the country in the form of tourism, and generate work for many, indirectly in hotels and restaurants, as well as directly in the performance companies. More could be done, however, to popularise what is on offer. Relaying live performances to cinemas around the world is a source of funding that was undreamt of just a few years ago, and shows that there is an unexpectedly large appetite for the arts, and hence no need to compromise their artistic integrity. More such innovations would make arts companies self-supporting, and give them the freedom they lack when the government holds the purse strings. While only a few organisations are in a position to broadcast internationally, these are an inspiration to smaller or regional companies. They should all, whatever their size or location, be aiming to build audiences, whether internationally or in their local community.

D Peter Tuke

For years we have been taken in by the spurious argument that the arts create numerous jobs for suppliers and service industries, as well as the arts companies themselves, and this has been used as justification for inflated public subsidies. Money for nothing leads to a culture of dependency, which is unhealthy for any organisation, particularly, I submit, for the arts. Better by far to become self-sufficient. Having to sink or swim concentrates the mind, and arts organisations that currently cater for a small section of the population will learn to provide what the market demands. Several non-government bodies award grants to foster the arts, and I believe these should be used tactically, as seed money for new arts enterprises in regions where they are few in number. Once the company has received that initial boost, however, it should be on its own.

Which expert

has a similar opinion to Antoinette Morgan on whether the performing arts should adapt in order to satisfy popular taste?

37

agrees with Marion Bailey on whether job creation by the performing arts is significant for the economy?

38

holds a different view from the others about reductions in government funding of the performing arts?

39

disagrees with Peter Tuke on whether the imbalance in the performing arts between different regions should be addressed?

40

PART 7

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**.

One very cold winter at Concordia

Overcome by a sense of adventure – and romantic tales of polar exploration – I threw myself in at the deep end, choosing to spend a year at Concordia Station, a French-Italian research outpost located at an altitude of 3,200 metres on the East Antarctic Plateau, the world's highest, driest, coldest and largest desert.

41 During our nine-month period of isolation there, we were exposed to three months of complete darkness and temperatures that plummeted below minus 80 degrees centigrade. We lived in an oxygen-deficient environment at an atmospheric pressure that felt like we were at an equatorial altitude of about 4,000 metres.

42 In addition, I would have to perform double duty as the winter station doctor for the next 273 days – my longest ever on-call shift, as the primary physician booked to work at Concordia for the winter season had unexpectedly left on the last flight out. As a 28-year-old medical doctor, I was facing the challenge of a lifetime. After setting up my research laboratory, organising my bedroom and arranging my personal effects, I nervously enjoyed the last few days of natural light.

43 Without any notion of day or night, we found ourselves freewheeling through the world's time zones. In my role as human spaceflight physician, I focused on physiology and psychology. I conducted tests to look at genetic expression and circadian rhythm, which falls apart during three months of 24-hour

darkness. There were also probing questionnaires to complete, while computer-based tasks assessed various elements of brain function in order to chart the cognitive decline one would expect to see in the isolation and darkness of long-haul space flight.

44 Yet despite the obvious physical risks, it's the monsters of the mind that you have to be really afraid of. In overwintering syndrome, people show extreme obsessive-compulsive traits. Small problems can rapidly escalate; your psyche isn't set to simmer, it's in a permanent state of 'high alert'.

45 Manifesting depression and other intriguing symptoms of our own particular version of seasonal affective disorder, we searched for ways to occupy our minds and keep our bodies active. There was a continuous need for escape. Sometimes this took the form of a frustrating telephone call home, or an afternoon stroll in the freezing darkness.

46 In a similar vein, woodwork, photography, writing, reading and drinking coffee with a friend all began to offer safe releases, as did the occasional outdoor tennis match, which encouraged healthy competition between us. Thus we pushed through our winter sentence. Out of psychological fuel and travelling on fumes, it slowly became clear that packing your head for a year of isolation is more important than packing your bags, and it takes more than you expect to do it properly.

- A** Then it was a matter of hunkering down for what can only be described as a psychological marathon. Once you enter the Antarctic winter, there's no way out. We entered a temporary ice age and were left wondering who had turned the lights off.
- B** Learning to cope with it all was a painfully slow affair, and individuals who opted for a less structured routine and lighter workload struggled. I watched closely as some of my colleagues unpicked their psychological seams, knowing all the time that I was never far behind them.
- C** Being one of only three inland stations on the continent, there's nothing around it in most directions for 1,000 kilometres. The surrounding landscape is a featureless, egg-white pancake devoid of natural life.
- D** I returned inside to reduce the possibility of condensation destroying its delicate components. Then I took care to re-warm myself and my camera slowly because even something as simple as removing a glove could have cost me my fingers.
- E** It is for these reasons that Concordia is being used as an analogue for human space exploration, and I was employed as the human spaceflight research doctor. My primary task was to conduct research aimed at increasing our understanding of what would be involved in sending astronauts on a return journey to Mars.
- F** Eventually, a calm desperation set in. One day we found ourselves spray-painting and drilling a hole through a golf ball so that we could attach a piece of string to it. This enabled us to tee off and not have to go looking for a white ball on the ice.
- G** There are ways to help curb the deterioration, but you have to be careful. You may think you've come to an arrangement with Antarctica, but it's a continent like no other and it will betray you, taking with it your toes or even your life when you make your first mistake.



PART 8

You are going to read reviews of four books on archaeology in Britain. For questions **47 – 56**, choose from the reviews (**A – D**). The reviews may be chosen more than once.

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

According to the reviews, which book

- contains material that is academic but straightforward to read? **47**
- focuses on places that do not always receive sufficient attention in descriptions of that era? **48**
- rejects previous claims regarding the function of a building? **49**
- includes a variety of material linking archaeological remains to ancestral behaviour? **50**
- includes a number of largely unsubstantiated claims? **51**
- would have benefited from having fewer contributors? **52**
- puts forward an idea that would need to be confirmed through further archaeological work? **53**
- sets out to provide background information about some archaeological exhibits? **54**
- could have included more topics? **55**
- contains summaries that look ahead to future investigations? **56**

Archaeology book reviews

A *A Roman Settlement & Bath House at Shadwell*

This exemplary report provides a stimulating and full account of recent excavations at Shadwell, East London, where there was an important late Roman settlement, situated about a kilometre downstream from the Roman city of Londinium. A substantial part of the title's bath house was excavated, and dated to the mid to late third century. Several other large buildings lay close by, which, it is suggested, were connected to the public baths. The previously known so-called 'Shadwell Tower' is also interpreted as part of this complex, dismissing earlier suggestions that it represented a military watchtower. This study contributes significant new information and well-informed discussion of this important site. The considerable evidence for the settlement at Shadwell in late Roman times may suggest that it became the port of Roman London, but further excavations along the riverfront will be required to evaluate this notion.

Richard Hingley

B *The Oxford Handbook of Anglo-Saxon Archaeology*

This book is desperately needed – we've waited 35 years for a new survey of Anglo-Saxon archaeology. What we've got is fantastic: comprehensive and yet up to date and, arguably, even good value. The editors and 52 well-chosen contributors have worked hard to help the reader with maps and indexes; the papers are accessible and friendly, yet scholarly and authoritative, and the writers' passion and excitement shine through. Pithy 'overviews', one for each of the ten sections, highlight current debate and forthcoming research. We're also told what we don't know – the mysteries which inspire new work – and unexpected themes are encountered, from literacy to wildness. There are inevitable gaps (I missed a discussion of transport and travel). The photos are horribly dark. Still, the Handbook will remind historians, art historians and literary and placename specialists of the importance of archaeology. Every Anglo-Saxon archaeologist, whether student or seasoned expert, will find it indispensable.

Helen Geake

C *The Picts*

This attractive little book replaces an earlier one with the same title by Anna Ritchie. Prompted in part by the recent redisplay of the collection of sculptured stones at St Vigeans, it includes a guide to that collection and the equally important one at Meigle. Sculptured stones constitute a large part of the evidence we have for the Picts, the inhabitants of eastern Scotland AD300–900. Historic Scotland looks after quite a lot of those stones, so the book aims to provide a context for viewing them. It is well written and has many good photographs. There is even a fair sprinkling of reconstruction drawings, though the use of five different illustrators, each with their own style, produces some discordant moments. Many of the book's bold statements may well be true, though there is not a lot of evidence to underpin them. But if you like your archaeology largely devoid of uncertainties, this will appeal to you.

David Clarke

D *Regional Perspectives on Neolithic Pit Deposition*

Pits. As a topic this may not sound exciting, but since pits often preserve the best evidence for routine activity and settlement during the Neolithic stone-age period, the value of this volume is clear. Fifteen papers offer wide-ranging discussion on the context of pit digging, pit contents and depositional practices, and their relationship to settlement events, place-marking and commemoration. Included are several interim statements on significant sites, including that associated with the early Neolithic house at Horton, Berkshire, where an adjacent pit cluster preserves the outline of a second building. There is good regional coverage, with overviews of recent discoveries across Britain and Ireland, including areas such as south Wales and the English Midlands, which are often marginalised in accounts of the period. The whole is topped and tailed by insightful overviews by Julian Thomas and Duncan Garrow. This is a surprisingly coherent volume that squeezes interpretations out of recalcitrant data.

Joshua Pollard

Writing

1 hour 30 minutes

PART 1

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

- 1 Your class has watched a televised discussion about the factors which make work fulfilling. You have made the notes below:

Which factors make work fulfilling?

- creativity
- contact with people
- value to society

Some opinions expressed in the discussion:

'The most fulfilling jobs involve creating something, whether it's a painting or a song or a hairstyle.'

'It's my relationships with colleagues and clients that make my work satisfying.'

'You need to know you're doing your bit to make the world a better place.'

Write an essay discussing **two** of the factors in your notes. You should **explain which factor is more important in making work fulfilling, 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.

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.

- 2** The international college where you are studying currently welcomes new students with a brief talk. The college now wishes to replace it with a longer programme to introduce new students to life in the college. The College Principal has asked you to write a proposal for a suitable programme.

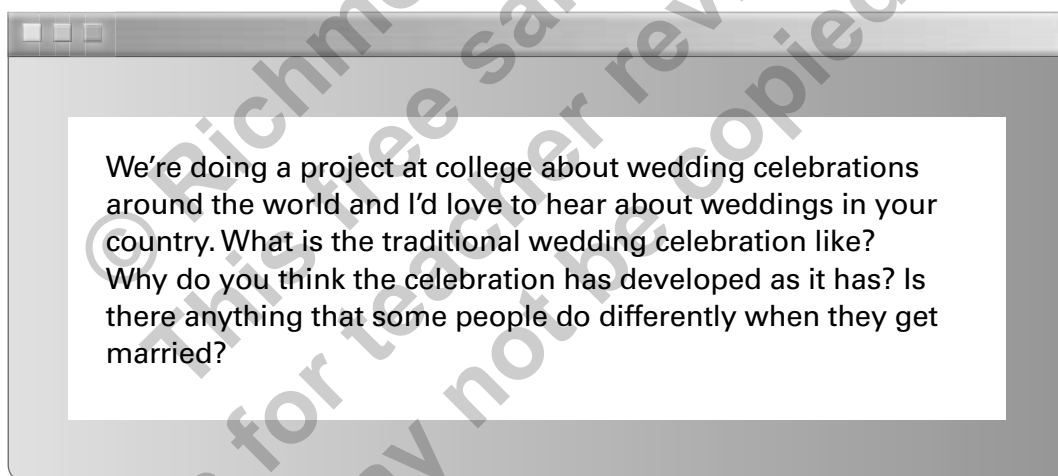
Your proposal should recommend topics that the programme should cover, including aspects of both academic and social life at the college. It should also recommend when the programme should take place and how long you think it should last.

Write your **proposal**.

- 3** A website you use publishes reviews of art and history exhibitions around the world. Write a review of an exhibition you have recently visited. Your review should briefly outline the content of the exhibition, commenting on what particularly impressed you about it. Your review should also offer some advice about how others can make the most of their visit to the exhibition.

Write your **review**.

- 4** This is part of an email that you have received from Kim, an Australian friend:



Write your **email** in reply.

Listening

40 minutes

PART 1

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

Extract One

You hear a woman and a man talking about social media.

- 1 What is the musician's main reason for refusing to subscribe to social media?
- A He is sure that it would be a waste of time.
 - B He feels that it would be a threat to his privacy.
 - C He doubts he would find a network to suit his needs.
- 2 According to the man, what is the general attitude to social media?
- A People criticise them but still use them obsessively.
 - B People are soon disappointed by their limitations.
 - C People see them as a revolutionary advance in communication.

Extract Two

You hear two students talking about their summer job working on a fruit farm.

- 3 What do the students discuss?
- A the discomfort of living conditions on the farm
 - B the farmer's methods of harvesting the fruit
 - C the amount they are learning on the farm
- 4 When the man tells the woman about the party on Friday evening, she
- A expresses surprise that it is taking place.
 - B offers to help prepare the food.
 - C explains her non-attendance.

Extract Three

You hear a man in conversation with a woman novelist about fiction.

- 5 What does the woman say that she does in her novels?
- A She exposes hidden aspects of human behaviour.
 - B She imagines what will happen to society in the future.
 - C She writes the sort of fiction that appeals to busy people.
- 6 The speakers think that historical novels written today
- A may give information that is inaccurate in detail.
 - B offer limited insight into the life of the past.
 - C are often written in an invented style of language.

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PART 2

You will hear part of a talk on the history of Central Park in New York City. For questions 7 – 14, complete the sentences with a word or short phrase.

Central Park, New York City

In Central Park the paths go around (7) and lakes.

In the mid-nineteenth century, an architect and a (8) led the campaign for a park in New York City.

A great deal of (9) was used to clear the site for the park.

New Jersey provided (10) for the park.

A number of (11), all decorated in different ways, were commissioned.

Soon after the park opened, plants began to die and (12) was left in the pleasure buildings.

In the 1970s, the park was affected by the (13)

In recent times, (14) have cleaned up the park.

PART 3

You will hear part of a radio discussion programme in which two science journalists called Lydia Peters and Sam Douglas are talking about science writing. For questions 15 – 20, choose the answer (A, B, C or D) which fits best according to what you hear.

- 15 Lydia says her lack of a scientific background
- A makes her more aware of expert readers.
 - B can be regarded as an advantage in her current role.
 - C has occasionally been evident in what she's written.
 - D once deterred her from undertaking an ambitious project.
- 16 How does Sam describe a good science article?
- A It allows the readers to draw their own conclusions.
 - B It gives the readers a sense of personal relevance.
 - C It leaves the readers feeling fully informed.
 - D It mentions a variety of reputable sources.
- 17 Sam dislikes the way science editors sometimes force him to
- A make exaggerated claims that he does not agree with.
 - B engage with topics that don't interest him.
 - C accept unwanted changes to his work.
 - D dispute new research findings.
- 18 In Lydia's opinion, what is the key to interviewing a scientist?
- A not being too direct in your questions
 - B keeping everything under tight control
 - C letting them do most of the talking
 - D impressing them enough to gain their respect
- 19 Lydia and Sam agree that aspiring science journalists need
- A to write something in the style of a particular newspaper.
 - B to be tough enough to accept criticism.
 - C the determination not to deviate from their goal.
 - D a desire to improve their use of language.
- 20 Sam says that in a science magazine, the use of paraphrase
- A may lead to inaccuracy.
 - B will appeal to the readership.
 - C can provide a different perspective.
 - D is sometimes a fundamental requirement.

PART 4

You will hear five short extracts in which people are talking about starting a business.

While you listen you must complete both tasks.

TASK ONE

For questions **21 – 25**, choose from the list (**A – H**) the reason each speaker gives for starting a business.

- | | | | | |
|----------|-------------------------------------|-----------|----------------------|-----------|
| A | I was left some money. | Speaker 1 | <input type="text"/> | 21 |
| B | My responsibilities were reduced. | Speaker 2 | <input type="text"/> | 22 |
| C | It had always been my ambition. | Speaker 3 | <input type="text"/> | 23 |
| D | My job was boring. | Speaker 4 | <input type="text"/> | 24 |
| E | I moved house. | Speaker 5 | <input type="text"/> | 25 |
| F | I needed extra money. | | | |
| G | My friends persuaded me. | | | |
| H | There were no suitable jobs for me. | | | |

TASK TWO

For questions **26 – 30**, choose from the list (**A – H**) what each speaker says about running their business.

- | | | | | |
|----------|---|-----------|----------------------|-----------|
| A | It is a steep learning curve. | Speaker 1 | <input type="text"/> | 26 |
| B | I wish I had set up the business sooner. | Speaker 2 | <input type="text"/> | 27 |
| C | I may expand the business. | Speaker 3 | <input type="text"/> | 28 |
| D | I am pleased to have assistants. | Speaker 4 | <input type="text"/> | 29 |
| E | My family is supportive. | Speaker 5 | <input type="text"/> | 30 |
| F | I decided to give up. | | | |
| G | It is harder work than being an employee. | | | |
| H | It surprises me how competitive I am. | | | |

Speaking

15 minutes

PART 1 (2 minutes)

The teacher (interlocutor) invites each candidate to speak in turn and give personal information about themselves.

Candidates can expect a variety of questions, some of which will require short answers, and some requiring longer answers about their circumstances, past experiences and future plans, such as:

Where are you from?

What do you enjoy most about studying English?

Do you like spending time outdoors? Why / Why not?

What kind of films do you enjoy most? Why?

Is there anything you can't do now but would like to? Why / Why not?

Have you always liked the same kind of music? Why / Why not?

What do you do when you go out with friends in the evenings?

Do you think you have enough free time at the moment? Why / Why not?

What kind of magazines do you like to read? Why?

What would tourists enjoy about visiting your country? Why?

Candidates talk to each other and the interlocutor.

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PART 2 (4 minutes)

Teacher In this part of the test, I'm going to give each of you three pictures. I'd like you to talk about two of them on your own for about a minute, and also to answer a question briefly about your partner's pictures.

X, it's your turn first. Here are your pictures. They show people looking at different pictures.

(Show photos 1, 2 and 3 on page 124 to X.)

I'd like you to compare two of the photographs and say why the people might be looking at the pictures, and how important the pictures might be to them.

All right?

(Allow about a minute for X to talk without interruption.)

Thank you.

Y, who do you think will remember the pictures the longest? ... Why?

(Allow Y about 30 seconds.)

Thank you. Now, **Y**, here are your pictures. They show people shopping in different situations.

(Show photos 4, 5 and 6 on page 125 to Y.)

I'd like you to compare two of the pictures, and say why the people have chosen to shop in these different situations, and how difficult it might be for them to buy the right thing.

All right?

(Allow about a minute for Y to talk without interruption.)

Thank you.

X, in which situation do you think shopping is most enjoyable? ... Why?

(Allow X about 30 seconds.)

Thank you.

PART 3 (4 minutes)

- Teacher** Now, I'd like you to talk about something together for about two minutes.
Here are some things people consider when deciding whether to go away on holiday and a question for you to discuss. First you have some time to look at the task.
(Show the diagram on page 126 to X and Y. Allow 15 seconds.)
Now, talk to each other about how important each of these things might be for people deciding whether to go away on holiday.
(Allow two minutes.)
Thank you.
Now you have about a minute to decide which thing is most likely to influence people's decisions about whether to go away on holiday.
(Allow one minute.)
Thank you.

PART 4 (5 minutes)

- Teacher** What kind of holidays are most popular in your country? Why?
Why do you think many people choose to go on extreme or unusual holidays nowadays?
Some people say we are too focused on holidays and not focused enough on work. Do you agree? Why / Why not?
Is it generally more enjoyable to go on organised holidays or to travel independently? Why?
What kind of responsibilities do tourists travelling to other countries have? Why?
What issues do you think the tourist industry needs to address in the future? Why?