

PAPER 2 WRITING (2 hours)

Part 1

You **must** answer this question. Write your answer in **300–350** words in an appropriate style.

1 You see the following two letters printed in a magazine.

I never want to grow old because then you have nothing to offer society, and other people have to look after you and worry about you.

ADRIAN (18 YEARS OLD)

I love being the age I am (over 60) because now I am free to enjoy life and do all the things I have always wanted to do. I have learnt a lot about life, and I have a lot to offer other people. Life is great.

JANE (62 YEARS OLD)

The magazine is inviting readers to express their views on the subject of growing old. You decide to write a letter to the magazine, responding to the points raised and expressing your own views.

Write your **letter**. Do not write any postal addresses.

PAPER 3 USE OF ENGLISH (1 hour 30 minutes)

Part 1

For questions 1–15, read the text below and think of the word which best fits each space. Use only **one** word in each space. 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

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Logical thinking

The criterion we use in (0) *order* to test the genuineness of apparent statements of fact is (1) of verifiability. We say a sentence is factually significant if, and (2) if, the person hearing it knows (3) to verify the proposition it purports to express. In (4) words, the hearer needs to know what observations would lead him or her, (5) certain conditions be met, to accept the proposition as true, or reject it as false. Following on (6) this, if the proposition is of (7) a character that the assumption of its truth is consistent (8) any assumption whatsoever about the nature of the hearer's future rather than past experience, then it is certainly (9) a factually verifiable proposition.

With (10) to questions, the procedure is the same. We have to inquire, in each case, what observations would lead to a definitive answer, and if (11) at all can be discovered, we must conclude that the sentence does not, as (12) as we are concerned, express a genuine question, (13) strongly its grammatical appearance (14) suggest that it does. Lengthy (15) this procedure can be, it is an essential element of logical thinking.

Part 2

For questions 16–25, 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 R A C E F U L

The spiral and the helix

They are everywhere, (0) *graceful*, curving shapes whose incredible (16) contrasts so sharply with the random world around them. We call them spirals and helices but that hardly does (17) to their diversity or their significance. Over the centuries, (18) have identified many different types, but the most intriguing are those that (19) occur in the natural world.

GRACE
REGULAR
JUST
MATHEMATICS
REPEAT

The need to (20) the mysteries of the existence of spirals and helices has exercised some of the best scientific brains in the world and opened the way to a number of (21) in fields as widely varied as genetics and (22)

RAVEL
BREAK
METEOR

The most (23) spirals on earth are also the most unwelcome – hurricanes. Their (24) power comes from the sun's heat, but they owe their shape to the force caused by the rotation of the earth. After innumerable years of study, however, Nature's spirals and helices have yet to (25) all their secrets. For example, why, astronomers wonder, are so many galaxies spiral-shaped?

SPECTACLE
AWE
CLOSE

Part 3

For questions 26–31, think of **one** word only which can be used appropriately in all three sentences. Here is an example (0).

Example:

0 Some of the tourists are hoping to get compensation for the poor state of the hotel, and I think they have a very case.

There's no point in trying to wade across the river, the current is far too

If you're asking me which of the candidates should get the job, I'm afraid I don't have any views either way.

0	S	T	R	O	N	G													
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Write **only** the missing word in CAPITAL LETTERS on the separate answer sheet.

26 This jacket's a bit in the sleeves; I think you should try another one.

Try to avoid annoying Richard, because he's got a very temper.

Lucy was rather of breath after climbing the 350 steps to the top of the tower.

27 The texture of this fabric is quite to the touch.

Many passengers were ill, since the sea was quite during the crossing.

The architect produced a sketch of his plans for the new houses.

28 With this new householder's policy, we are against fire and theft.

The stone carving they found in the jungle was by a thick layer of mud.

On the first day after leaving camp, the explorers only ten kilometres.

29 As soon as the boat the shore, Ben leapt quickly out and hauled it up.

When Sally opened her present she was very by her parents' generosity.

When Jim accidentally the switch, the alarm went off, much to his consternation.

30 Now that Tom has so little time, how does he keep of all his investments?

Although the they found through the wood was narrow, it turned out to be easy to follow.

The station is no longer used and the railway has become overgrown with weeds.

31 It's not a of whether we want to go on holiday, but whether we can afford it.

Amy's loyalty is not in , since we have complete faith in her.

Apart from the obvious of space, do you think the club really needs new premises?

Part 4

For questions **32–39**, complete the second sentence so that it has a similar meaning to the first sentence, using the word given. **Do not change the word given.** You must use between **three** and **eight** words, including the word given.

Here is an example (**0**).

Example:

0 Do you mind if I watch you while you paint?

objection

Do you you while you paint?

0	<i>have any objection to my watching</i>
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Write **only** the missing words **on the separate answer sheet.**

32 I really enjoy reading, but sometimes I feel like doing something more active.

times

Much I prefer to do something more active.

33 The president only made his formal announcement after the publication of the leaked information.

did

Not until the leaked information his formal announcement.

34 Without your support, I'd never have been able to find a new job.

still

If it hadn't doing my old job.

35 The villagers said they opposed the plans for the new shopping centre.

disapproval

The villagers the plans for the new shopping centre.

36 I wasn't at all surprised when I heard that Sophie had been promoted.

hear

It came Sophie's promotion.

37 I think it would be best if you didn't mention John's behaviour to his mother.

say

I don't think you John's behaviour to his mother.

38 I have no idea whatsoever why Zoe resigned from her job.

loss

I am why Zoe resigned from her job.

39 The Prime Minister resigned because of his sudden illness.

resulted

The Prime his sudden illness.

Test 4

PAPER 1 READING (1 hour 30 minutes)

Part 1

For questions 1–18, read the three texts below and decide which answer (A, B, C or D) best fits each gap.

Mark your answers on the separate answer sheet.

Clutter

Sometimes it seems that no matter how many possessions you have, you never feel secure. While it is reasonable to have a basic nesting instinct and create a home which (1) your needs, there is a point where the motivation for acquiring things gets out of control. Modern advertising is (2) deliberately designed to play on our insecurities. 'If you don't have one of these you will be a (3) human being' is one of the consistent (4) messages we receive. To discover just how much you are influenced, I challenge you to try not to read any advertising billboards next time you go down the street. These multi-million dollar messages (5) condition us in very persuasive ways without our ever realising it. We are bombarded by them – television, radio, newspapers, magazines, posters, tee shirts, the internet, you (6) it – all encouraging us to buy, buy, buy.

- | | | | |
|------------------|-------------|--------------|-------------|
| 1 A quenches | B stays | C meets | D feeds |
| 2 A nonetheless | B moreover | C thereby | D whatever |
| 3 A minor | B lesser | C deeper | D lower |
| 4 A subdued | B submerged | C underlying | D underhand |
| 5 A relentlessly | B fiercely | C thoroughly | D extremely |
| 6 A label | B tell | C say | D name |

Caves

Research establishments and university departments around the world have (7) years of research time in all aspects of caves, mainly their origins, their hydrology and their biology. Caves constitute a small but rather mysterious (8) of the natural environment – as such they (9) our curiosity and challenge our desire for knowledge, and consequently have had a considerable

amount of research effort **(10)** to them. Furthermore, because of their presence as natural phenomena, they have had a long history of study, which has been intensified in those parts of the world where caves have had a direct effect on our way of life. However, the physical **(11)** required to visit many caves means that cave research has been less in the hands of the learned professors than in most other scientific fields. Indeed there is a considerable, perhaps unique, **(12)** between the professional, scientific study of caves and the amateur studies carried out by those who mainly visit caves for sport.

- | | | | | |
|----|---------------|---------------|------------------|--------------|
| 7 | A conducted | B done | C invested | D made |
| 8 | A constituent | B compartment | C complement | D component |
| 9 | A arouse | B incite | C tempt | D instigate |
| 10 | A donated | B bestowed | C devoted | D lavished |
| 11 | A agility | B capacity | C properties | D demands |
| 12 | A underlay | B overlap | C stratification | D dependence |

Weather Watch

Countless observant people without any instruments other than their own senses originally **(13)** the foundations of meteorology, which has progressed since the 17th century into the highly technical science of today. Satellites and electronic instruments **(14)** endless weather information to us with the minimum of delay, computers solve in minutes abstruse mathematical sums at a speed beyond the capability of the human brain. Meteorological theory is peppered with long words which have little **(15)** to the non-professional. It sometimes seems there is no room left for simple weather wisdom, but nothing could be further from the **(16)** Human experience is still the vital ingredient which **(17)** computed data into weather forecasts. Human observations can still provide unusual evidence which is of great help to professionals who are trying to **(18)** the mysteries of the atmosphere.

- | | | | | |
|----|--------------|--------------|--------------|--------------|
| 13 | A spread | B made | C put | D laid |
| 14 | A relay | B diffuse | C share | D deal |
| 15 | A purpose | B validity | C meaning | D message |
| 16 | A trust | B honesty | C truth | D wisdom |
| 17 | A transports | B translates | C transcends | D transposes |
| 18 | A untie | B undo | C unwrap | D unravel |

Part 2

You are going to read four extracts which are all concerned in some way with fine art. For questions 19–26, 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**.

Art

In modern times – more and more over the course of the last two hundred years – we have come to speak as though every artist had to rebel against the art of his contemporaries. Art is praised in terms of being unique, revolutionary, shocking even. We feel good about admiring the artist whose work no one appreciated a hundred years ago. But when we get to the art of our own day, we get cold feet and say that an artist has gone too far, that what he does can no longer be called art. Or, rather, the media say it for us. And, on the whole, we agree because we expect to be puzzled by art's insistent newness – so much so that we do not notice the old themes, methods and also virtues that the art of our own time is full of.

We require artists to be separate from the rest of us, figures with special talents and drive, so vigorous that conventions cannot contain them. Previous ages went to artists with commissions: people needed art for specific purposes, and it was part of their ordinary life. Today we leave artists to their own devices and get rather cross with them if they want to come down out of the clouds.

- 19 According to the writer, how do people react to modern art these days?
- A in an unrestrained way
 - B in an illogical way
 - C in an unconventional way
 - D in an unpredictable way
- 20 In the second paragraph, the writer makes the point that artists are no longer regarded as people with
- A a message to impart.
 - B an unusual lifestyle.
 - C a role in society.
 - D a functional skill.

Picture This

I am going to describe a situation, and then ask a crucial question about it. I hope it doesn't strike you as unduly gnomish. But if it does, that's modern art for you.

Here's the situation. An artist chooses a piece of text in an art book. The text considers the diversity of pictures. 'What are they all about?' it asks dumbly, before deciding, even more dumbly: 'There is no end, in fact, to the number of different kinds of pictures.' Okay, this is kiddy-language, and so far all it has betrayed is kiddy-thinking. But stick with me, all you adults out there. The situation is about to complicate itself.

Having settled on his text, the man then asks someone else to make a canvas for him, to stretch it and prime it, and then to take it along to a sign painter. He asks the sign painter to write the chosen text on the canvas. And he gives the sign painter specific instructions not to attempt anything flashy or charming with the lettering. The sign painter does all this. On a white canvas, in simple black letters, he writes the chosen text. So my crucial question is this: is the finished product a painting?

- 21 What is the writer's purpose in paragraph 2?
- A to patronise the reader
 - B to deny a contradiction
 - C to trivialise a concept
 - D to insult artists in general
- 22 What is called into question in the final paragraph?
- A the validity of the work of art
 - B the reputation of the artist
 - C the quality of the materials
 - D the skill of the sign painter

Underground Encounters

At the Mercury Gallery, London until 26th June

It is an unspoken rule of commercial success as a painter that once you have developed a profitable line in one genre, you stick to it. Collectors expect an artist to diligently mine the same seam, and attempts to strike out in a new direction are usually met at best with indignation and the feeling that the artist has let the public down.

Why this should be I'm not entirely sure. Gallery owners obviously prefer safe bets, and perhaps the art-buying public is insecure and needs the comfort of continuity. A few artists break the mould and get away with it. Picasso and Hockney are two prime examples. Eric Rimmington is another artist who is now gamely running contrary to form, and it remains to be seen if he can pull it off. His new show takes the daring step of swapping the pristine still lifes which have made his name for paintings of the world of the London Underground.

Railways hold a peculiar charm for Rimmington. From drawings made in the 1980s of the railway land of London's Kings Cross Station, it was a logical step to go beneath the ground and look at what was happening below. The sketches have provided the material for *Underground Encounters*, an exhibition of 40 paintings and drawings which convey the curious magic of this sunken world designed for a population in transit.

- 23** What point is exemplified in the text by the reference to Picasso and Hockney?
- A** Art buyers tend to prefer certain individual artists or genres.
 - B** Artists are rarely appreciated for their commercial insight.
 - C** Artistic styles can be successfully changed or modified.
 - D** Certain artistic genres are more profitable than others.
- 24** In the writer's opinion, Rimmington's current choice of subject matter
- A** represents a natural artistic progression.
 - B** is a reflection of his unconventional personality.
 - C** is likely to bring him even greater success as an artist.
 - D** represents an attempt to reach a wider artistic audience.

Extract from a novel

I have escaped to this island with a few books. I do not know why I use the word 'escape'. The villagers say jokingly that only a sick man would choose such a remote place to rebuild. Well then, I have come here to heal myself, if you like to put it that way.

Apart from the wrinkled old peasant who comes from the village on her mule each day to clean the house, I am quite alone. I am neither happy nor unhappy; I lie suspended like a hair or a feather in the cloudy mixtures of memory. I spoke of the uselessness of art but added nothing truthful about its consolations. The solace of such work as I do with brain and heart lies in this – that only *there*, in the silences of the painter or the writer can reality be reordered, reworked and made to show its significant side. Our common actions in reality are simply the sackcloth covering which hides the cloth-of-gold – the meaning of the pattern. For us artists there waits the joyous compromise through art with all that wounded or defeated us in daily life; in this way, not to evade destiny, as the ordinary people try to do, but to fulfil it in its true potential – the imagination. Otherwise why should we hurt one another?

line 10

- 25 The words 'that only *there*' in line 10 refer to the artist's
- A mind.
 - B past.
 - C real life.
 - D physical location.
- 26 Which of the following best summarises what the writer says about art?
- A It offers more to the individual than is immediately apparent.
 - B It provides an escape from the difficulties of everyday life.
 - C It provides answers to complex social problems.
 - D It clarifies the way we perceive some experiences.

Part 3

You are going to read an extract from an article about refuse collection. Seven paragraphs have been removed from the extract. Choose from the paragraphs **A–H** the one which fits each gap (27–33). There is one extra paragraph which you do not need to use.

Mark your answers on the separate answer sheet.

Garbage in, garbage out

Charging families for each bag of rubbish they produce seems environmentally sound and economically sensible. It may not be.

Some rituals of modern domestic living vary little throughout the developed world. One such is the municipal refuse collection: at regular intervals, rubbish bags or the contents of rubbish bins disappear into the bowels of a special lorry and are carried away to the local tip.

27

Yet the cost of rubbish disposal is not zero at all. The more rubbish people throw away, the more rubbish collectors and trucks are needed, and the more the local authorities have to pay in landfill and tipping fees. This looks like the most basic of economic problems: if rubbish disposal is free, people will produce too much rubbish.

28

But as Don Fullerton and Thomas Kinnaman, two American economists, have found, what appears to be the logical approach to an everyday problem has surprisingly intricate and sometimes disappointing results.

29

In a paper published last year Messrs Fullerton and Kinnaman concentrated on the effects of one such scheme, introduced in July 1992 in

Charlottesville, Virginia, a town of about 40,000 people. Residents were charged 80 cents for each tagged bag of rubbish. This may sound like sensible use of market forces. In fact, the authors conclude, the scheme's benefits did not cover the cost of printing materials, the commissions to sellers and the wages of the people running the scheme.

30

As we all know, such compacting is done better by machines at landfill sites than by individuals, however enthusiastically. The weight of rubbish collected (a better indicator of disposal costs than volume) fell by a modest 14% in Charlottesville. In 25 other Virginian cities where no pricing scheme was in place, and which were used as a rough-and-ready control group, it fell by 3.5% in any case.

31

The one bright spot in the whole experience seems to have been a 15% increase in the weight of materials recycled, suggesting that people chose to recycle (which is free) rather than pay to have their refuse carted away. But the fee may have little to do with the growth in recycling, as many citizens were already participating in Charlottesville's voluntary scheme.

32	
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This figure is lower than in other studies covering fewer towns, but is it so surprising? To reduce their output of rubbish by a lot, people would have to buy less of just about everything. A tax of a few cents on the week's garbage seems unlikely to make much difference.

33	
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Should we conclude that the idea of charging households for the rubbish they produce is daft? Not at all: free disposal after all is surely too cheap. But the effects of seemingly simple policies are often complex. Intricate economic models are often needed to sort them out. And sometimes, the results of this rummaging do not smell sweet.

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- A** Less pleasing still, some people resorted to illegal dumping rather than pay to have their rubbish removed. This is hard to measure directly but the authors guess that illegal dumping may account for 30–40% of the reduction in collected rubbish.
 - E** To economists, this ceremony is peculiar, because in most places it is free. Yes, households pay for the service out of local taxes but the family that fills four bins with rubbish each week pays no more than the elderly couple that fills one.
 - B** It would be foolish to generalise from this one situation. Economic incentives sometimes produce unforeseen responses. To discourage this method of waste disposal, local authorities might have to spend more on catching litterers, or raise fines.
 - F** The obvious solution is to make households pay the marginal cost of disposing of their waste. That will give them an incentive to throw out less and recycle more (assuming that local governments provide collection points for suitable materials).
 - C** If that's the case, it seems worth considering whether other factors, such as income and education, matter every bit as much as price. In richer towns, for example, people throw out more rubbish than in poorer ones and they have less time for recycling.
 - G** True, the number of bags or cans did fall sharply, by 37%. But this was largely thanks to the 'Seattle stomp', a frantic dance first noticed when that distant city introduced rubbish pricing. Rather than buy more tags, people simply crammed more garbage – about 40% more – into each container by jumping on it if necessary.
 - D** In a more recent study, Messrs Fullerton and Kinnaman explore the economics of rubbish in more detail. One conclusion from this broader study is that pricing does reduce the weight of rubbish – but not by much. On average, a 10% increase in sticker prices cuts quantity only by 0.3%.
 - H** Research focused on several American towns and cities which, in the past few years, have started charging households for generating rubbish. The commonest system is to sell stickers or tags which householders attach to rubbish bags or cans. Only bags with these labels are picked up in the weekly collection.

Part 4

You are going to read an article about music. For questions 34–40, 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.

MUSIC AND THEATRE

Up until quite recently, I would have said that opera is first and foremost theatre. Not any more. After a brief spell working at a national opera house, I learned that opera is, in fact, only secondly theatre. The music comes first. That's as it should be, of course. But I come from a different world, the world of the theatre, where the word and the actor speaking it have primacy, where there is nobody out front directing the action once the event is under way, and where performer and audience (mostly) speak the same language.

At any musical performance, whether in concert hall or opera house, there will generally be a substantial minority of people who, like me, have little technical or academic understanding of music. Some of them will be aware of, possibly even embarrassed by, how much they don't know. Most will be awestruck by the skill of the performers. A dazzling coloratura or an impeccable string section are easy to admire. Even a moderately good musician is showing us the results of years of punishingly hard work. Being in the audience for top-class music is not unlike watching an athletics match – we know athletes are doing something broadly similar to what we do when running for a bus, but we also recognise by how much it exceeds our best efforts.

Theatre audiences by contrast, come with a different set of expectations. In the main they do not understand the nature of an actor's skill and are not particularly awed by an activity which, a lot of the time, appears to be very close to what they could do themselves. They are not usually impressed when an actor completes a long and difficult speech (although 'how do you learn all those lines?' is the question every actor gets asked). None of this means that theatre audiences are more generous or less demanding than their counterparts in the concert hall; indeed quite a lot of them are the same people. What perhaps it does mean is that audiences and performer meet on more equal terms in the theatre than elsewhere, no matter how challenging the material or spectacular the event. The question is, does music need to learn anything from the theatre about this relationship? I would say yes, partly because I have seen how a different approach can transform the concert-goer's experience.

Music in live performance is inherently theatrical, full of passion, humour, melancholy, intimacy, grandeur; vulnerable to the possibility that something will go unexpectedly wrong, reaching into the imagination of the listener not just as an individual but as part of a collective. The conventions which still largely dominate music presentation, including strict dress codes and an exaggerated deference to the status of conductors and soloists, emphasise the difference between players and listeners in a way which often feels uncomfortably hierarchical. On the other hand, the tendency of contemporary music audiences to interrupt the momentum of performance by applauding between movements or after a particular piece of virtuosity, while it is often a spontaneous expression of appreciation, can also be insensitive to the dramatic integrity of the whole work.

Is there anything to be done? Of course a huge amount is being done. Pioneering work is going on all over the country to encourage new audiences into concert halls and opera houses, and to break down the barriers that make people feel that 'serious' music is not for them. I remember a remarkable event, the staging of Jonathan Dove's community opera *In Search of Angels*, which followed the action from location to location within a cathedral and then out into the town. It was a musical experience of the highest order, in which the skills, and the generosity, of the professional musicians were absolutely central and it was also life-changing for many of the audience, who were not just there to see and hear but also to contribute directly.

Perhaps what I yearn for in music is a bit more of the risk and radicalism that theatre at its best can display. Sometimes it can come from the use of unfamiliar or challenging locations, where normal expectations are disrupted. This can have startling effects on performer and audience alike. Comforts may have to be foregone; perhaps the acoustic isn't great, maybe it's a bit cold, but theatre audiences have learned to be intrepid as they follow artists into the most unpromising spaces. I accept that most plays get put on in a pretty uncontroversial way, not greatly different from what happens in a concert hall. However I remain convinced that something can and should happen to change the conventions of music-going. The only authority I can claim is that of the enthusiast: I love, and live by, the theatre and I spend as much time (and money) as I can going to hear music. I want them both to thrive, and for more and more people to get the pleasure I get from being the audience.

- 34 What does the writer imply in the first paragraph?
- A She finds opera difficult to appreciate.
 - B She recognises some shortcomings of the theatre.
 - C She has re-evaluated her view of opera.
 - D She is reluctant to change her view of the theatre.
- 35 The writer says that a significant number of people who attend musical performances may
- A lack her specialist knowledge.
 - B have a sense of inadequacy.
 - C be unimpressed by the musicians' talent.
 - D make no attempts to engage with the music.
- 36 What point is exemplified by the reference to athletes in the second paragraph?
- A Musicians have to train for longer than athletes.
 - B Athletes find performing in public demanding.
 - C Audiences recognise the particular talent of the musicians.
 - D It is harder to become an athlete than a musician.

- 37 What does the writer say about theatre audiences?
- A Their assumptions are different from concert audiences.
 - B They regard the actor's technique as crucial.
 - C Their appraisal of performances is realistic.
 - D They are less critical than concert audiences.
- 38 What is the writer's attitude towards the conventions surrounding musical performance?
- A It is unreasonable to expect instant changes.
 - B They enable the audience to show respect for the performers.
 - C It is important to retain some traditions.
 - D They can result in a feeling of divisiveness.
- 39 What was it about the staging of *In Search of Angels* that impressed the writer?
- A the size of the auditorium
 - B the absence of commercial motivation
 - C the composition of the audience
 - D the opportunity for audience participation
- 40 In the final paragraph, the writer expresses a desire to see more
- A cooperation between musicians and actors.
 - B suitable facilities at venues.
 - C challenging music in theatrical performances.
 - D innovation in musical performances.

PAPER 4 LISTENING (40 minutes approximately)

Part 1

You will hear four different extracts. For questions 1–8, 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 scientist talking about two spacecraft carrying what he calls a Golden Disc – a type of CD containing information about our civilisation.

1 It was felt that music should be included on the Golden Disc because

- A other life forms would find it beautiful even if it was incomprehensible.
- B other life forms might get an idea of what it is to be human.
- C human languages might not be comprehensible to other life forms.

	1
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2 The main reason for the launch of the two spacecraft was to

- A alert other civilisations to our presence.
- B carry the Golden Disc into space.
- C find out more information about space.

	2
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Extract Two

In a public lecture, you hear a professor of philosophy talking about a research paper he has just published.

3 In his paper, the professor has attempted to

- A use real-life experiences to disprove a theory.
- B create a fictional world to illustrate his views.
- C find real-world evidence to support his ideas.

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4 What is the professor doing when he speaks?

- A justifying the amendments he has made
- B apologising for certain omissions he has made
- C excusing the research methods he used

	4
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Extract Three

You hear a woman, Lucy, talking to her friend, John, about his job as a TV journalist.

5 Lucy believes that the use of new technology has resulted in journalists being

- A less discerning in their choice of material.
- B able to record more news events.
- C controlled by new technology.

	5
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6 What criterion does John use to decide which events to film?

- A experience
- B instinct
- C visual impact

	6
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Extract Four

You hear a film director talking about editing a film for which he also wrote the screenplay.

7 What is he doing when he speaks?

- A describing his solution to a problem
- B setting himself targets and objectives
- C evaluating different approaches to editing

	7
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8 He uses the image of renovating a house in order to

- A justify cuts to the film's length.
- B explain the process of film editing.
- C criticise the chaos in the editing studio.

	8
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Part 2

You will hear a woman called Gill Firth talking about how she builds houses and other buildings out of straw. For questions 9–17, complete the sentences with a word or short phrase.

Gill's latest project involves extending a

9

at a farm in Scotland.

Gill says that the extension will be

10

in shape.

Gill says that constructing straw walls is quite similar to building with

11

Gill chooses to use

12

pins to fix most of the straw bales together.

Gill explains that she has already installed both

13

and electrical wiring in her new building.

Because of the natural qualities of straw, there is no need to

14

the walls.

Gill explains that government regulations require her to fit

15

in the building.

Gill is currently looking for the investment she needs to build a complete

16

out of straw.

Gill feels that communities working in

17

would find straw an ideal building material.

Part 3

You will hear an interview with a woman called Alice Cowper who went in search of a rare animal called the king cheetah. For questions 18–22, choose the answer (A, B, C or D) which fits best according to what you hear.

18 What makes the king cheetah different from other cheetahs?

- A the length of its tail
- B the pattern on its coat
- C the width of its stripes
- D the colour of its spots

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19 What did Alice find surprising about her discovery in Botswana?

- A the number of animals she found
- B how long it took to find anything
- C the area where it happened
- D how hard it was to identify the animal

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20 Alice believes that the king cheetah has undergone mutation in order to

- A protect itself against a new enemy.
- B prevent the species dying out.
- C hunt more effectively.
- D live in different surroundings.

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21 Alice explains that the pattern on the king cheetah's coat is

- A perfectly symmetrical.
- B frightening to predators.
- C difficult to describe.
- D deceptive at first sight.

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22 The person who made the comment about the camera people felt that

- A we should only trust what we see on films.
- B there is nothing new to find in the world.
- C adventurers should record their findings.
- D it is best to look at nature on television.

	22
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Part 4

You will hear part of a radio programme in which two people, Jim and Sue, are discussing physical exercise. For questions 23–28, decide whether the opinions are expressed by only one of the speakers, or whether the speakers agree.

Write: **J** for Jim,
S for Sue,
or **B** for Both, where they agree.

23 The current increase in the number of fitness centres must indicate an improvement in people's health.

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24 Many people believe whatever the media tell them about health issues.

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25 Many people fail to exercise regularly because they have too many other commitments.

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26 It's easier to maintain a fitness programme when you exercise with a group of friends.

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27 Group exercise sessions during working hours benefit employees.

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28 The provision of company sports facilities is a good way to encourage fitness.

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