

TEST 1, 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

Malcolm Gladwell, in his book *The Tipping Point*, has produced a wonderfully off-beat study of that little-understood phenomenon, the social epidemic. His book is organised around the notion of the 'tipping point', the moment when, to put it bluntly, a thing takes off and becomes widespread in a particular society. For fax machines, it happened in 1987; for mobile phones, 1998. Ideas have their tipping points too. The point is that social epidemics usually take us by surprise.

Gladwell makes sense of them by anatomising them, showing how the spread of ideas or behaviour depends on types whom he christens 'connectors' and 'mavens'. Connectors jump-start the epidemic by virtue of the number of people they know – the book provides a test that allows the reader to work out whether they qualify. Mavens are specialists who possess the power of recommendation. Summarised like this, Gladwell's dissection sounds a bit crude. In fact, *The Tipping Point* is a very subtle piece of work, coming out with ideas – not necessarily his own – that make conventional solutions to social problems seem criminally naive.

Extract Two

Why am I up here? 120 metres up the side of this crag, wearing a pair of close-fitting, technicolour climbing-trousers. Only another 25 metres to the top. Only? What am I trying to prove? Why is a man who feels dizzy near the edges of sea cliffs and sweats with fear at the top of towers, why exactly is he spending this warm afternoon, the day after his 46th birthday, dangling over a void attached to a long piece of purple-pink string? There is no answer to such fatuous metaphysical questions. Not when your climbing partner has just disappeared from view, for the first time, somewhere far above your head.

This is it, the proverbial moment. Out on my own. Just me, my vertigo and a pair of borrowed rock boots, which are slightly too small, and a great wrinkled slab of ancient geology and a palpitating, sweat-soaked, miraculously heightened sense of existence. I wouldn't be anywhere else. This is also the moment I realise, with a keen pang of guilt, that I completely forgot to check the small print in my life insurance where it states excluded risks. You know, the awesomely dangerous pursuits that men in their forties are so often drawn to, such as sponsored bungee-jumping and white-water rafting.

Extract Three

Interviewer: Writers rarely admit it, William, but they are in quite a comfortable position when they appear as speakers at events at literary festivals, aren't they? They can read from their work, work already done, needing no more than a light dusting on the train to be in shape for the event. Questions asked on the back of such a sampling are gentle and entirely on the author's terms. Or they can branch out, talk about something which will have some interest because of the writer's own proven involvement with that subject. Questions can be tougher here but writers are used to questions. They ask them of themselves every couple of sentences.

William: Yes, but the main thing is that it's almost invariably a pleasure to meet readers. A writing life is solitary and mute, and often near to that of a depressive in its conditions. I cannot believe there is a writer who has not at times felt that his or her confidence has dropped open underneath like a trapdoor and suddenly there is nothing to build on and they are left dangling there. Meeting those whose equally solitary experience completes the act begun in hope of contact is a relief and an encouragement, as well as a pleasure.

TEST 1, PART 2

You will hear someone called Karen Williams talking about her career. For questions 7–15, complete the sentences with a word or short phrase.

Karen Williams: I left school with an ambition to work in hotels as a manager in England or maybe abroad. My local college offered a two-year Diploma in Hotel Administration and Tourism. The course involved three periods of work experience as well as modules covering hotel front office, restaurant, housekeeping, business studies and languages.

My first work experience was in the housekeeping department of a hotel. It was hard work and I was only there for two weeks. I learnt all about cleaning rooms, what equipment to use, changing beds and, more importantly, about life in a hotel. For the last two days I worked with the floor housekeeper, planning rotas and checking rooms. The second placement was for four months. I went to work in Germany. Although I had studied the language at college, my language skills improved dramatically. Most of the time I worked in the restaurant and housekeeping. The final work experience of five weeks was in the front office of a hotel, where I learnt all about the switchboard, reservations, porter's desk and cashiers.

I decided to carry on studying and do a Higher National Diploma, or HND, in Hospitality Management. During

the summer months between one course and another, I worked in a restaurant kitchen. I had never worked in a kitchen before and it was interesting to see how one worked. Although I decided that I didn't want to be a chef, the experience of seeing what goes on was invaluable.

The two-year HND was very interesting. Some students had come straight from school, some from hotel and catering courses and some had got into the course as a result of their age and experience. We studied a range of subjects, including business studies, hotel management, human resource management and operational techniques. There were also some optional subjects and I took conference and leisure facility management, advanced business and languages. The work experience was very useful, and I had to write a detailed report on 'green issues' in hotels. That was probably the thing I found most difficult on the course, although it certainly gave me a different perspective on things. It was interesting – for example, I reviewed give-aways such as soaps and shampoos as part of the report. I became a student member of the HCIMA, the Hotel and Catering International Management Association, when I started the course and I was able to request information from them. Their magazines often have articles of interest that students can use for assignments. My other source of information was *Caterer and Hotelkeeper*, the weekly magazine.

The college was associated with a university, and so after I completed the HND, I was able to go straight onto the third year of a degree in Hotel and Restaurant Management. I completed that course fairly recently and I've just started work as a junior assistant manager at a London hotel. I love the work there, although sometimes the duty management shifts are a bit of a killer. Usually the hotel is overbooked when I am on duty and so I often end up as the one who has to book out guests. We use a nearby hotel of the same standard and provide transport but it is understandable when a guest gets very irate, arriving after a long journey. My aim is to stay here to gain experience before I move on. Possibilities include hotels within the group or maybe abroad, where I can use my languages. One day I'd like to be a General Manager.

TEST 1, PART 3

You will hear an interview with someone who consulted a 'life coach' to improve her life. For questions 16–20, choose the answer (A, B, C or D) which fits best according to what you hear.

Interviewer: My next guest is Brigid McConville, a journalist who decided to get herself a 'life coach'. Brigid, what made you do it and what is a 'life coach'?

Brigid: Well, all was not entirely well with my life. Nothing drastic: I just felt 'stuck' and in need of change,

both on the work front – too much to do, too little time – and at home – ditto. I wasn't miserable enough for therapy or counselling. I simply wanted to get a little more from life. Until recently, the options for someone in my situation would have been extremely limited. Now, however, legions of 'life coaches' are out there, ready and waiting to come to the aid of the frustrated and down-at-heart. For about £40 a session, your personal coach will telephone you once a week, and spend half an hour talking to you in an effort to help you sort your life out.

Interviewer: But isn't this just another self-improvement fad? Like all the self-help books and tapes?

Brigid: Well, I was a bit dubious myself, but I decided to try it. I booked a course with Fiona Harrold, a leading British coach. She identified my anxieties almost immediately. Within half an hour of our first conversation, I found myself agreeing that the first thing I had to tackle was my deeply ambivalent relationship with money. Yes, of course it was rooted in childhood – but what could we actually do about it? Fiona is a passionate advocate of self-belief and, with her characteristic verve, she told me I had to carve out a whole new way of thinking about myself. I must see myself as 'a magnet for money', she said. And she told me: 'Consider yourself someone to whom cash flows effortlessly. Why shouldn't you have an easy life, an abundance of pleasure, leisure and luxury – and all without feeling any guilt?'

Interviewer: How did you react to that?

Brigid: Well, it seemed such a preposterous idea that I laughed out loud down the telephone. But, undeterred by my scepticism, Fiona told me to suspend my disbelief, and gave me a clutch of positive affirmations with which to brainwash myself into readiness for riches. She told me to repeat the following words whenever possible: 'I, Brigid, am now ready to have the ideal life that I deserve.' Doing this, I found, cheered me up no end.

Interviewer: What else did she tell you?

Brigid: Well, subsequent sessions were more practical. First came the mandatory de-cluttering – she told me to throw out as much unnecessary jumble and rubbish as possible, clearing space for all the goodies to come – once the money started to roll in. Then we began trying to cure my personal finance phobia; I dutifully did my sums, and started saving something, however small, every month. My work also came under close scrutiny, too, as I made up my mind to concentrate on jobs that really interested me. Exactly which issues you tackle during coaching is up to you. According to Fiona, most people want to get organised at home and at work, make the most of their abilities and sort out money problems. She reckons that building up confidence is vital. She

really does believe that people are capable of doing anything they want to do, and that all that stands in their way is childhood conditioning.

Interviewer: So what did you get out of it all? And would you recommend it?

Brigid: Well, coaching makes you get on and do all those things you've put off for so long, because there is the deadline of the next session. If you don't act in time, your coach probably won't want to speak to you. So coaching is hardly a soft option. But for me, it has provided a great boost. There have been no instant miracles, but things are looking up at work and financially, money and I are definitely on better terms. I still have my doubts about the 'me first' approach – but, then again, it is a healthy counterbalance to the 'me last' way of thinking I am used to.

Interviewer: Thanks, Brigid. Now, if you want to find out more about life coaches ...

TEST 1, PART 4

Part 4 consists of two tasks. You will hear five short extracts in which people are talking about cities they have visited. Look at Task 1. For questions 21–25, choose from the list (A–H) why each speaker visited the city. Now look at Task 2. For questions 26–30, choose each speaker's opinion of the city from the list (A–H). While you listen, you must complete both tasks.

Speaker One

Of course, you can't get much of an idea of what a place is like from such a short visit, but I wanted to see if it seemed any different after all these years away from it. I went to a few old familiar haunts but I have to say they didn't give me any great feelings of nostalgia. The cathedral is a magnificent building, for sure, but the rest of it ... well, it's not exactly pleasing on the eye. It was busier than I remembered it but all those concrete slabs – what were the designers and architects thinking?

Speaker Two

I spent a couple of days there, because the event ran over two days. So I stayed overnight in a hotel they booked for me and very nice it was too. The event itself was pretty uninspiring – it was one of those where you just get to sit and listen to people going on and on rather than getting involved yourself. But in the evenings I was able to wander around quite a bit and get a reasonable impression of the place. It must be an amazing place to live, so much going on and such a lively atmosphere. No wonder people talk about how glamorous it is.

Speaker Three

I'd seen it on TV quite a bit and I've got friends who tell me that they really like living there. So when the opportunity to move there came up, I decided to go and check it out, find out if it would suit me. It's one thing to go to a place like that as a tourist, but it's totally different to make your home there. I didn't have long but I found out quite a bit about accommodation, transport, entertainment, all that sort of thing. Everyone I spoke to went out of their way to help me and I got the feeling it was a very welcoming place.

Speaker Four

I've been there quite a few times on business trips and I know the place pretty well. A couple of friends of mine had been talking about it, so I thought it would be nice to take them there so that they could see it for themselves. As usual, it was crawling with people, it's on every tourist's must-see list. What with them and all the locals rushing around, it was all a bit much and we were all exhausted by the time we set off home again. There's certainly a lot going on there, but it would take some energy to live there.

Speaker Five

One of the things that came up was whether I'd adapt to such a different lifestyle if I was to be successful and move there. It's a good question. On the one hand, it would be a great opportunity, but a part of me found it rather scary. I've been to the place as a tourist, seen the sights and really liked it, but I'm not used to big city life and the prospect is a pretty daunting one. So even if I do get the offer, I don't think I'm brave enough to take them up on it.

TEST 2, 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

Standard strategies for negotiation often leave people dissatisfied, worn out, or alienated – and frequently all three. People find themselves in a dilemma. They see two ways to negotiate – soft or hard. Soft negotiators want to avoid personal conflict and so make concessions readily in order to reach agreement. They want an amicable resolution, yet they often end up exploited and feeling bitter. Hard negotiators see any situation as a contest of wills in which the side that takes the more extreme positions and holds out longer fares better. They want to win, yet often end up producing an equally hard response which exhausts them and their resources and harms their relationship with the other side.

Conclusion. The reader should understand fully and clearly the structure of the organisation and the writer's opinions on the organisation.

Organisation

The report should be well-structured, with description and comment appropriately linked.

Language

Language of analysing, evaluating and describing, as well as language for expressing and supporting opinions.

Question 3

Content

The letter should describe one or more common national stereotypes and comment on them, and should describe a stereotype of the writer's nationality and comment on the accuracy or otherwise of that.

Communicative achievement

The register must be appropriate for a reader writing to a magazine – could be formal, informal or neutral and perhaps even a mixture of these. Standard letter format. The reader should understand what the writer has described and the writer's views on that.

Organisation

Clear introduction stating why the reader has decided to write the letter – to agree with the unflattering views expressed in the magazine article, disagree with them, or both. Clear organisation of points made: clear description of stereotypes and clear expression of views on them, with appropriate linking between stereotypes and comments on them. Clear paragraphing and appropriate linking between paragraphs. Clear, although probably brief, conclusion.

Language

Language of describing and analysing and language for expressing and supporting opinions.

Question 4

Content

The review should inform the writer as to the content of the exhibition or museum and what makes it special or particularly poor.

Communicative achievement

Register could be informal, formal or neutral – the writer may wish to make the review amusing, serious or purely objective. The format should be appropriate to a review: description followed by comment in each paragraph or in separate paragraphs. The reader would be informed as to the content of, and other relevant points concerning, the exhibition or museum and able to decide whether they would be interested in visiting it or not. The reader would also find the review entertaining, because the competition asks for 'the most interesting review'.

Organisation

Clear development of points of view, with appropriate linking between description and comment and between different aspects of the exhibition or museum.

Language

Language of narrating (to describe writer's visit), describing (exhibition or museum) and evaluating (writer's views).

PAPER 2

PART 1 20 marks

PART 2 20 marks

TOTAL 40 marks

To be converted into a score out of 50 marks.

p29–32 PAPER 3, PART 1

FURTHER PRACTICE AND GUIDANCE (p30–32)

For explanations, see the explanations to the questions in the test, which follow.

Question 1 A, B, F

Question 2 A, C, D, E, F

Question 3 A, B, C, D, E, F

Question 4 A, B, C, D, E

Question 5 A, B, D, E

Question 6 D, F

p29 PAPER 3, PART 1 (TEST)

Note: the letters in brackets after each explanation refer to the relevant options in the questions in the Further Practice and Guidance pages.

1 mark per question (Total: 6)

1 B: The speaker says that the title, which is *The Tipping Point*, is a *notion* around which the book is organised and that it describes *the moment when, to put it bluntly* (to phrase it in a direct, unsophisticated way), *a thing takes off* (suddenly becomes very popular or successful) *and becomes widespread in a particular society*. Since this is the central notion of the book, and the speaker has said that the book is a *wonderfully off-beat* (unconventional, unusual) *study of that little-understood social phenomenon, the social epidemic*, the speaker clearly means that the definition of a 'social epidemic' is 'something that becomes widespread in a particular society'. (A, B)

A: The speaker says that the title describes the point when something becomes widespread, but she does not say that this is the point at which they are at their most widespread, or imply that after that they become less widespread. (C)

C: The speaker gives examples of things that have *tipping points* – two of the examples are of inventions (fax machines and mobile phones) and the speaker says that *ideas* also have *tipping points*. She goes on to say that *the point is* (the important matter is) that social epidemics *usually take us by surprise*. Therefore, she is saying that whatever form the social epidemics take, they usually happen unexpectedly. This is not the same as saying that they worry people at the point when they first happen. (D, E, F)

2 A: The speaker describes the book's writer as *coming out with ideas* (expressing ideas) – *not necessarily his own* (which may not be his own, original ideas) – *that make conventional solutions to social problems seem criminally naive* (so foolish and lacking in knowledge of the reality of something that they are disgraceful and totally unacceptable). The speaker is therefore saying that the writer, having studied social epidemics, comes to some unconventional conclusions about how to solve social problems, which disagree with and are far better than the ideas people normally have on that matter. (D, E, F)

B: The speaker says that Gladwell *makes sense of them* (social epidemics) by *anatomising them* (examining them in enormous detail) and that he shows that they are heavily influenced by *connectors and mavens*. The speaker says that *Summarised like this* (If the book is summarised as simply an account of what 'connectors' and 'mavens' do), the writer's *dissection* (highly detailed examination) *sounds a bit crude* (seems rather simple and lacking in the required complexity). However, the speaker says, the book is *a very subtle piece of work* (it is clever, complex and not as straightforward as it may at first appear). (A, C)

C: The speaker refers to the writer's use of the terms 'connectors' and 'mavens'. She says that the writer defines 'connectors' as people who *jump-start the epidemic* (cause it to start suddenly, as when a car engine starts as a result of the car being pushed) *by virtue of* (because of) *the people they know* – in other words, they know influential people and by telling them about something they can cause it to become a social epidemic. She says that there is a test in the book that lets readers find out whether *they qualify* (whether they can consider themselves 'connectors'). She says that 'mavens' are defined in the book as *specialists who possess the power of recommendation* (people who are experts in a particular field and whose recommendation of something to the public can make it become popular and widespread). She therefore explains what the terminology she mentions means but she does not say that readers will have difficulty understanding the terms. (B)

3 C: The speaker wonders *Why am I up here?* (Why am I high up this crag – a steep, rough mass of rock – ?) He wonders *What am I trying to prove?* (What do I want to show as a result of climbing the

crag?) He wonders *why exactly* (the precise reason why) a man of his age (he implies that at the age of 46 he is quite old for such an activity) is *dangling over a void* (hanging or swinging over a large empty space below him). He says that there is no answer to *such fatuous* (stupid, foolish) *metaphysical questions* (philosophical questions concerning the meaning of life). He is therefore asking himself why he is doing this, what the point of it is. (B, D)

A: The speaker says that he is someone who feels *dizzy* (the uncomfortable feeling that everything is spinning round that some people have when ill or in high places) *near the edges of sea cliffs* (steep rocks on coasts) and *sweats* (produces liquid through the skin) *with fear at the top of towers* and implies that it is therefore strange for him to climb to the top of a rock. We know that he is high up and near the top because he says *Only 80 feet to the top*, indicating that he is only a short distance from the top. Feeling bad in high places is a common experience for him and so he doesn't wonder why he feels bad in the high place he is now. (A, C)

B: The speaker says that it is impossible to answer the questions he is asking himself when *your climbing partner has just disappeared from view* and is *somewhere far above your head* – clearly, his climbing partner has disappeared and he knows that he is a long way above him. He therefore doesn't wonder where his partner is, he has an idea where that person is. (E, F)

4 B: The speaker says that this is *the proverbial moment* (the moment that is well-known and talked about by a lot of people – he means that people who have done similar things talk afterwards about this moment during the experience). He says that he is on a *great wrinkled slab of ancient geology* (a huge old rock that has lines in it rather than being smooth) and that, at this moment, he has a *palpitating* (with the heart beating very fast), *sweat-soaked* (very wet as a result of sweating), *miraculously* (very remarkably and unexpectedly) *heightened* (made very intense) *sense of existence* (feeling of being alive) and that he *wouldn't be anywhere else* (would not wish to be in any other place). He is therefore saying that he is experiencing a good feeling of great excitement and that he is very glad to be where he is. (A, B, C)

A: The speaker says that at this moment he realises *with a keen pang of guilt* (with a strong and uncomfortable feeling of guilt) that he had forgotten to check *the small print* (the details in a legal document that are often printed in small type and which you might fail to notice or read but which may be very important) where it *states excluded risks* (where the document says which risks a person might take which the insurance policy will not cover). He is therefore saying that he did not look carefully at his life insurance policy to find out what the insurance company would refuse to pay money for if he had an

accident as a result of taking a risk that is mentioned in the document. He does care about failing to do this; he says he feels guilty about it. **(D)**

C: The speaker says that the things mentioned in life insurance documents as activities that are not covered by the policy are the *awesomely* (enormously and very challengingly) *dangerous pursuits* (activities) *that men in their forties are so often drawn* (attracted) to. He is saying that men of his age (he is 46) are often attracted to dangerous sports of a kind excluded from insurance policies, but he is not saying that at this moment he feels that age does not matter when it comes to doing such activities. **(E, F)**

- 5 **B:** The interviewer says that writers who speak at literary festivals are *in quite a comfortable position* (do not have to worry and are not faced with difficulty) although they *rarely admit it* (they seldom say that this is the case, the implication being that perhaps they want people to feel that such appearances are hard work for them). She says that if they read from their own work, the only preparation they have to do is to give this work a *light dusting* (literally, to clean it a bit; in this context, to prepare something that has not been looked at or used for a while) when they are travelling to the event so that it is *in shape* (in good or suitable condition) for the event. Questions asked by the audience *on the back of* (in response to, as a result of) *such a sampling* (a small part of something bigger that is tried as an example) are gentle and *entirely on the author's own terms* (the questions are all questions that the author is willing and happy to answer). If writers *branch out* (move away from their normal area, in this case their own work), and into a different subject which they have a *proven* (known, established) involvement with, they may be asked *tougher* (more difficult) questions. She is therefore saying that the questions asked if writers read from their own work are easier than the ones asked if they talk about something else. **(A, B, D, E)**

A: The interviewer says that questions about subjects writers are involved with may be *tougher* but she adds that *writers are used to questions* because they *ask them of themselves every couple of sentences* – she is therefore saying that because they ask themselves questions all the time when they are writing, they are able to deal with being asked difficult questions by audiences and she does not imply that they dislike this, as it is something they are accustomed to. **(C, E, F)**

C: The interviewer talks about how little preparation may be required of writers before they appear at literary festivals but there is no implied criticism here, and she is not saying that they should prepare more thoroughly. In fact, she is saying that little preparation is required if they are going to read from their own work. When she says that writers rarely admit this, she is suggesting that they do not want people to

know that little preparation is required, but she is not saying that this is because they know they should do more preparation. **(A, B)**

- 6 **A:** William says that it is *almost invariably* (nearly always) a pleasure to meet readers because *meeting those whose equally solitary experience* (this refers to readers, and William is saying that the experience of reading is as solitary – done alone – as the experience of writing) *completes the act begun in hope of contact* (makes writers feel that the act of writing, which they began with the hope that readers would read what they wrote and that in this way they would make contact with readers, has been successfully carried out). In other words, he is saying that when writers meet people who have read their books, they feel that they have made contact with people through their writing, which was their aim when they started writing. He adds that the feeling that they have done this makes them feel relieved and encouraged, as well as pleased. **(D, F)**

B: William says that the existence of a writer is solitary and *mute* (silent, they don't speak to anyone when they are writing) and that this is like the life of someone suffering from the illness of depression. He says that all writers sometimes lose all confidence, as if a *trapdoor* (a door in a floor) has opened beneath them and they fall through it so that they are left *dangling* (hanging or swinging) above the empty space below it. He therefore talks about what writers really feel like when they are writing but he does not say that they are keen for readers to realise that this is what it is like to be a writer. **(A, B, E)**

C: William says that writers often lose all confidence and that they gain *relief and encouragement* from meeting readers but he does not say that readers supply them with ideas they can use in the future. Instead, he is saying that readers make them feel good about what they have already written. **(C, F)**

p33 PAPER 3, PART 2

1 mark per question (Total: 9)

- 7 **planning rotas:** A *housekeeper* in a hotel is responsible for the good condition of the rooms, particularly with regard to the cleaning of them. The *floor housekeeper* is responsible for the rooms on one particular floor or storey of the hotel. A *rota* is a timetable or schedule concerning when duties have to be carried out and who will carry them out at these times. In this case the rotas concerned the cleaning of rooms.
- 8 **front office:** The *front office* she refers to is clearly the reception area of the hotel, where staff deal with guests, rather than other offices in other parts of the hotel which guests do not go to.

- 9 **H(h)ospitality M(m)anagement:** In general terms, *hospitality* is the entertainment and treatment of guests. As a subject for study, it concerns hotels, restaurants, etc, and the management of them with regard to guests.
- 10 **operational techniques:** This means methods for carrying out activities and practices, in this case in a hotel. She also studied *human resource management*, which means the management of staff and is also known as *personnel management*.
- 11 **green issues:** This means 'environmental matters' or 'matters which concern doing things which are good for or do not damage the environment'.
- 12 **give-aways:** A *give-away* is a free gift, something which is given to people that they do not have to pay for. She mentions soaps and shampoos as examples of things that hotels give to guests.
- 13 **HCIMA:** The full name of the organisation she joined was the *Hotel and Catering International Management Association*.
- 14 **Caterer and Hotelkeeper:** This is clearly a trade paper or trade journal (a newspaper or magazine produced for and distributed among people working in a particular kind or area of business). A *caterer* is someone whose job involves providing food and drink for social events, companies, etc and a *hotelkeeper* is the manager or owner of a hotel.
- 15 **overbooked:** If a hotel is *overbooked*, an administrative mistake has been made and more people have booked rooms than there are rooms in the hotel, so it is impossible to accommodate all the people for whom bookings have been taken. The same verb is used with regard to an aircraft flight, when the number of passengers who have booked seats is greater than the number of seats on the aircraft.

p34 PAPER 3, PART 3

1 mark per question (Total: 5)

16 **D:** Brigid says that *all was not entirely well* with her life (not everything in her life was all right) but that there was *Nothing drastic* (nothing very seriously wrong). She simply felt *stuck* (as if she was not making progress) both in her working life and her personal life because she had too much to do and too little time in which to do it – when she says *ditto*, she means that that was her situation at home as well as at work. However, she wasn't *miserable enough to get therapy or counselling* (her situation wasn't bad enough for her to go to a psychiatrist or psychologist or to a counsellor – someone who gives professional advice about personal problems) and all she wanted to do was *get a little more from life* (enjoy life a bit more). She says that until recently, there would not have been many options for someone in her situation

but now there are life coaches, who are suited to someone in her situation.

A: She says that there are now *legions* (lots of) life coaches *out there* (in existence in a place) and that they help people who are frustrated and *down-at-heart* (unhappy), and she mentions what they do and how much they charge, but she does not say that she got this information from reading about them or that reading about them caused her to consult one.

B: She says that she had a small problem both in her working life and her personal life and that the problem in both of them was the same (she felt *stuck and in need of change*), but she does not say that her situation was getting worse.

C: She says that she didn't feel that therapy or counselling were appropriate in her situation but she does not say that she had already tried them. She says that the options for someone in her situation were limited, but she does not say that she had tried any of these options.

17 **A:** Brigid's coach told her that she should consider herself a *magnet for* (someone or something which powerfully attracts) *money* and someone *to whom cash* (money that can be spent) *flows effortlessly* (without her having to make any effort).

B: She says that she agreed with her coach that her attitude to money was *rooted in childhood* (began and became established when she was a child) and she says that her coach told her that she had to *carve out* (create through effort) a completely new attitude, but she does not say that she was told that her attitude to money was untypical of her personality or that it differed from her attitude to other things.

C: She agreed with her coach that she had to do something about her *deeply ambivalent relationship with money*. This means that she had mixed feelings about money rather than a clear single attitude towards it, not that she gave it more importance than she should.

D: Her coach told her what her individual attitude to money should be but she does not say that her coach generalised about people's attitudes to money or said that most people have the wrong attitude to it.

18 **C:** Her coach advised her to repeat that she was ready to have the perfect life she deserved and she says that when she did this, it *cheered me up no end* (it made me feel very much happier).

A: What she had to repeat was one of a *clutch of* (a small group of) *positive affirmations* (statements expressing a positive attitude) *with which to brainwash myself into* (force myself to accept the idea of) *readiness for riches* (being ready to be rich), and so the idea was that by repeating the words she would convince herself that she was going to be rich. She says that she did repeat the words and it made her feel

better but she does not say that she felt that repeating them was a silly thing to do while she was doing it, even though it is possible that this was the case.

B: When her coach told her that she would be rich, have a wonderful life and not feel guilty about it, she thought that this was a *preposterous* (totally ridiculous and unreasonable) idea and she *laughed out loud down the telephone*. She therefore did not conceal her feelings, she made them clear and expressed them openly.

D: She says that her coach was *undeterred* (not discouraged) by her *scepticism* (doubtful response to what someone claims) and told her to *suspend my disbelief* (decide to believe temporarily that something you know not be true is true). Her point is therefore not that her initial feeling was one of confusion but that she didn't believe what she was told and was then persuaded to accept it.

19 A: Brigid says that she was told that most people have the same aims with regard to their personal and working lives, their abilities and money and that the only thing that *stands in their way* (is an obstacle that prevents them from achieving their aims) is *childhood conditioning* (attitudes that were forced on them by other people and became their established attitudes when they were children). She was therefore told that most people's problems with regard to organising their lives, *making the most of* (taking the greatest advantage possible of) their abilities, and money resulted from their experiences during childhood.

B: She says that her work *came under close scrutiny* (was carefully analysed, presumably by both herself and her coach) and that she decided to concentrate on jobs that interested her. This means that she decided to direct her attention towards jobs that interested her rather than jobs that did not, but she does not say that she became able to *concentrate* (use her mind intensely) better.

C: She mentions several things that she was told to do. Firstly there was *the mandatory* (compulsory - presumably she means that people are always told to do this) *de-cluttering* (making things no longer in a state of disorder, tidying something which is untidy), which involved her throwing away useless things she had so that she would have room for all the *goodies* (desirable items) she would have when she was rich. Then she dealt with her financial situation and started saving money, and made changes in her working life. However, she does not say that she had more difficulty doing any one of these things than doing any of the others.

D: Her coach told her that her situation, like most people's, resulted from childhood, but she does not say that she herself began to wonder what had caused her to be in the situation she was in - she was told what the cause was.

20 B: Brigid says that she is still unsure about the *'me first' approach* but thinks that it is a *healthy counterbalance to the 'me last'* attitude she used to have. What she means by this is that coaching has given her the attitude that she should be more selfish and see her interests and wishes as more important than those of others, and she is not completely comfortable with that idea. However, she thinks that it balances in a good way her previous attitude, which was to consider other people's interests and wishes more important than her own and to think of herself as the least important person. She therefore feels that her previous attitude was wrong and that it is right for her to be more selfish now.

A: She says that coaching is *hardly a soft option* (cannot be regarded as an easy choice requiring little effort) but that for her it provided a *great boost* (it had a very positive effect on her, gave her a great deal of help and encouragement). What she is saying is that coaching requires a lot of effort on the part of the person having it and that she put that effort in and got good results. She is not saying that it hasn't been worth it because there has been too much effort on her part and too few benefits for her in return for this effort.

C: She says that there have been *no instant miracles* (coaching has not had immediate wonderful results) but *things are looking up* (her situation is improving). However, she does not say that she began to expect that her coach would make miracles happen in her life; she simply says that miracles have not happened.

D: She says that if you have a coach, you have to deal with things that you have *put off* (delayed dealing with) because you have *the deadline* (point in time by which something must be done that has been fixed or imposed by someone else) *of the next session* (the next time you speak to your coach). If you haven't taken the appropriate action by that time, your coach will not wish to speak to you. What she is saying is that if you haven't done what you are supposed to do by a certain time, your coach may decide there is no point in having a session, and so this may limit the number of sessions you have. However, this is something the coach and not you would decide, so she is not saying that it's a good idea to have only a limited number of sessions.

p35 PAPER 3, PART 4

1 mark per question (Total: 10)

21 F: The speaker went there because he *wanted to see if it seemed any different after all these years away from it*. He visited some *old familiar haunts* - places he used to go to regularly when he lived there - and wanted to see if he felt any *nostalgia* (fond feelings about the past) when he was there again. So the speaker had lived there in the past and wanted to see the place again.

- 22 D:** The speaker went there to attend an event that lasted for two days. At the event she had to *listen to people going on and on* (talking too much) and there was not a chance for participants to get involved. So she clearly attended a conference that she did not enjoy.
- 23 H:** The speaker had been given an *opportunity to move there* – the chance to go and live in the city – and so he decided to go to the place and *check it out* – find out about it, do some research into it. He got information about things such as accommodation during his visit, and the purpose of his trip was to get information about living in the city.
- 24 E:** Friends of the speaker *had been talking about* the city and the speaker *thought it would be nice to take them there so that they could see it for themselves*. She knew the place *pretty well*, having visited it a few times, and went there in order to show her friends what the place was like.
- 25 A:** The speaker refers to something that *came up* (became a topic during a conversation). This concerned whether he would be able to adapt to a different lifestyle if he was *successful* – this must mean that he is talking about a job interview. Later he says that if he *gets the offer* (if they offer him the job) he doesn't think he will accept it.
- 26 B:** The speaker says that although the cathedral is *magnificent*, the rest of the city is not *pleasing on the eye* (not nice to look at). He says there are lots of *concrete slabs* (big, ugly buildings made of concrete) and suggests that the city's *designers and architects* have produced a city that looks horrible.
- 27 C:** The speaker says that the impression she got of the city from her visit there was that it is an *amazing place* with a *lively atmosphere* and she can fully understand (*No wonder* means it is not at all surprising) that other people describe it as a *glamorous* city. So she can understand why people say that it is an exciting city.
- 28 A:** The speaker says that everyone she spoke to during her visit *went out of their way to help me* (made a special effort in order to help her) and she *got the feeling it was very welcoming place* (a place where people are friendly to strangers).
- 29 D:** The speaker says that the place was *crawling with people* (very crowded), particularly because it's a place that all tourists want to see. She says that it was full of people *rushing around* (moving around quickly) and it was *all a bit much* (difficult for them to deal with). They became *exhausted* because there were too many people there and the place was so busy.
- 30 G:** The speaker says that the idea of living in the city is *daunting* (frightening) because of being a very big challenge. He says that he would not be *brave enough* to do that. He is *not used to big city life* and the prospect of it scares him.

PAPER 3**PART 1** 6 marks**PART 2** 9 marks**PART 3** 5 marks**PART 4** 10 marks**TOTAL** 30 marks*To be converted into a score out of 50 marks.***p36–40 PAPER 4***Marks out of 25 are given for performance in the speaking paper.**To be converted into a score out of 50 marks.***TEST 2****p41 PAPER 1, PART 1***Note: all explanations in this part refer to the meaning or use of each option most closely related to the question, not necessarily to the only meaning or use of each option.***1 mark per question (Total: 8)****A Message for Lisa**

- 1 A:** If information is **confidential**, it is secret in the sense that it cannot be made known to anyone other than the specified people who are allowed to have it. The writer is saying that the teacher told Lisa he was not allowed to tell her what was in the message for her, which seemed ridiculous to her.

B: *Intimate details* are those which are private and personal to someone. (*I didn't want to tell a complete stranger all the intimate details of my life.*) If two people are *intimate*, their relationship is a very close one and they know each other's private and personal details. (*I know her quite well but I'm not an intimate friend of hers.*)

C: *Clandestine* behaviour is done secretly, so that other people, who would disapprove, will not know about it. (*She had clandestine meetings with her lover.*)

D: Something that is *undercover* is done secretly because it may be regarded as breaking rules (*The company was accused of making undercover payments to people in exchange for information on their rivals.*) *Undercover* work is work done by a spy or police officer to get information about people who do not know who they really are (*Two officers went undercover to find out about the drug dealers in the area.*)

All the options mean 'secret' in some way, but only A fits the precise meaning in the context.