

Format suitable for an article – paragraphs may be brief for impact and may have sub-headings. Reader would understand precisely the nature of the ambition, what is involved in it and the writer's standpoint with regard to taking risks in life.

Organization

Clear development from description of ambition to narration of how to achieve it, to 'philosophizing' about attitudes to life, with appropriate linking between these elements and appropriate paragraphing.

Language

Language of description and narration, together with language appropriate for describing feelings and expressing opinions, as well as perhaps hypothesizing and suggesting.

FOR A SAMPLE ANSWER AND ASSESSMENT OF IT, SEE PAGE 128.

Listening

PART 1 1 MARK PER QUESTION (TOTAL 6)

- 1 B She says that they were encouraged to live at 'grass-root' level (have the same living conditions as ordinary people in the place, rather than a better standard because they were only there temporarily), and that in fact it was *impossible not to* (not to live this way) *on the meagre* (small and inadequate) *amount of pocket money* (money to spend for pleasure rather than on food, accommodation, etc.) *we were allotted* (given as a share of what is available). She is therefore saying that they were given so little money by the organization that had employed them that they had to live like the local people.
- 2 A She says that living there meant *embracing the culture* (accepting and living according to it) *with open arms* (enthusiastically), and she then adds *whether you liked it or not*, which implies that she did not like having to embrace the culture. She says that the meat, soup and home-made beer *was not to be sampled but lived off*, which implies that she would have preferred to be able to eat and drink those things simply to find out what they were like rather than having to eat and drink them all the time. Furthermore, she says that she *could forget any vegetarian tendencies* (her desires to be vegetarian) because everyone there eats meat, which implies that she would have preferred not to have to eat meat but to have been vegetarian, but that she had to eat meat.
- 3 B He says that in order to get an audience when performing on adventure playgrounds, they perform some distance away from the play equipment (so that the children will watch the

performance rather than play on the equipment). He then says that in schools they *have to work harder to get a response* from the children. He is therefore saying that it is easier to get a response from children on adventure playgrounds than in schools. Children in schools *can be controlled*, unlike children on adventure playgrounds, who can leave if they don't like the performance, but he says that children in schools are harder to get a response from than children on adventure playgrounds.

- 4 C He says that they *unmask* (reveal what they really look like by taking off make-up, costumes, etc.) as part of the process of *bringing the kids down* (making them less excited). He says this is very important because you should only involve children in *uninhibited* (not restricted, natural) *action if you can bring about* (cause to happen) *a return to 'normality' at the end*. Therefore, they appear as they normally do again so that children can return to what is normal for them at the end of the performance.
- 5 B The speaker says boys are *unencumbered* (not burdened, free because of not carrying responsibility) *by all the baggage* (things that accompany and are difficult to deal with) *of adult lives* and can therefore *truly understand the nature of friendship*. His point is that boys can have real friendships because they do not have the kinds of things in their lives that prevent adults from having them.
- 6 C He says that, although he can understand why his friendships as an adult have to have a certain amount of *formality* (follow certain procedures by which he arranges in advance to meet friends), he sometimes thinks that this is a *negation of* (the opposite of) friendship. He is therefore saying that the friendships he has now are not in his view what he believes real friendships to be.

PART 2 1 MARK PER QUESTION (TOTAL 9)

7 multi(-)use environment

The presenter says that the home, rather than being a place of *privacy, escape and retreat* (which all mean 'a place where you can be away from others'), is becoming a place that can have many uses or functions. He says that people who *come up with new jargon* (people who invent new technical or specialist words used in particular professions) might use this term to describe the home.

8 prints

In this context, *prints* are pictures or designs printed on a surface.

9 rent reduction

His flatmate was *less keen* than Johnny on members of the public walking around the flat on Sunday mornings and felt that, because this caused him inconvenience, the amount of rent he paid should be reduced.

10 Made to Measure

The name is a phrase used in the clothing industry to describe clothes that are individually made for someone after that person has been measured so that the clothes are of the correct size.

11 art consultant

This job presumably involves advising wealthy people and companies on what paintings, etc. to buy.

12 Private/private

Because visitors are fascinated by the house, they have put up signs indicating that certain parts of it cannot be visited – they want them to visit the gallery but they want them to keep out of the parts of the house where they live.

13 (genuine/real) velvet

Velvet is a fairly expensive fabric used for clothes and furnishings. Jasmine is emphasizing here that the fabric used is not something artificial that is supposed to look like velvet, it really is velvet.

14 coal cellar

A *cellar* is a room or area underground where certain things are stored. In this case, coal used to be kept there, in the days when coal was used for heating houses. Now, the equipment for showing films on a screen is kept there.

15 The Picturedome/The Picture Dome

A *dome* is a round roof with a circular base and in the past many cinemas had these. In this context, picture means 'film' or 'movie'.

PART 3 1 MARK PER QUESTION (TOTAL 5)

16 B Martin says that a referee *worries most about his future* when he *stops getting letters and is no longer being booed outside football grounds*.

The letters are those he has previously referred to, which contain *praise* and *sour* (hostile, angry) *abuse* (insults, rude and nasty remarks). If a group of people or a crowd 'boos', they show their disapproval or dislike of someone by shouting 'boo' loudly and repeatedly. He is therefore saying that referees worry if they stop getting these reactions.

17 D Martin says that referees like to think that players respect them both for their *astuteness* (quality of being clever and perceptive) and their fairness. He says they are like schoolteachers who see themselves as being *close to the boys* (friendly with them rather than a distant, strict authority figure) or police detectives who think that *give-*

and-take (willingness to make compromises by which both sides tolerate each other) is the best way to deal with criminals. What he is saying is that they think that players respect them if they are not too strict with them but allow them to do some bad things without punishing them.

18 A Martin's general point here is that it is wrong to see referees as people who have unselfish motives, because it is not *public-spiritedness* (the desire to provide the public with a service) that makes people want to be referees and *there is much more satisfying of ego than disinterest in the motive* (a major reason why people become referees is that they want to feel important). However, he does say that *there is undoubtedly a deep absorption in football here* (referees are certainly extremely enthusiastic about football). In other words, he is saying that they do have selfish motives, but that it would be wrong to think they aren't really extremely keen on football.

19 B Martin says that *under these circumstances* (because of the system of assessment of referees), it is not *overstating* (exaggerating) *the referee's predicament* (difficult situation) to say that a referee has to have *a skin like a rhinoceros* (a rhinoceros has a thick skin and 'to be thick-skinned' means 'not to be sensitive to criticism') *and to be as deaf as a post* (this is an idiom meaning 'completely deaf' – in this context, it means 'to ignore criticism, not to listen to criticism'). His point is that they have to be like this because they are criticized by the crowd during the game and then they are criticized by their assessors after it.

20 C Martin says that a referee should be able to *differentiate* (know the difference) *quickly between the spontaneous* (said without previous thought or planning) *expletives* (rude words, swear words) *of angered players and the malevolent* (said deliberately in order to upset) *abuse* (nasty remarks) *of those trying to intimidate him* (frighten him in order to influence what he does). He also says that there are times during games when *gamesmanship* (trying to win games by upsetting the opponent or by doing things which are not strictly according to the rules but do not actually break them) and *outright* (clear, open, without doubt) *villainy* (wicked, very bad behaviour) *test a referee to his limit* (put the maximum amount of pressure on a referee), and that a referee *has to decide instantly which of the two* (gamesmanship or outright villainy) *is present in an incident* (when something violent or

controversial happens during a game that a referee must make a decision about). His point is that referees must decide 'quickly' whether players intend to intimidate them or are simply reacting automatically when they say nasty things to them, and they must decide 'instantly' whether players have truly bad intentions or are simply using 'gamesmanship' when there is an unpleasant incident during a game.

PART 4 1 MARK PER QUESTION (TOTAL 10)

- 21 H The speaker talks about a story that concerns something that is *potentially harmful* for people. This is an example of stories that tell people what they should do and shouldn't do. Some of these stories concern *bad consequences* for people. The speaker is clearly talking about stories concerning what is good and bad for people's health.
- 22 E The speaker talks about someone who appears to have *a good chance of taking over the leadership*. She is clearly talking about a politician becoming the leader of a political party because she says that this person wants to *do good for the majority* and this is the sort of person who people want to be *in charge* (in positions of power).
- 23 G The speaker talks about someone who is an example of people who *get all the wealth and all the attention*. This is a person who has *managed to rise to the top* (become successful) *with the aid of publicists* (people who are employed to put stories about them in the media).
- 24 C The speaker talks about something *horrible* that has happened and says that she feels sorry for the *victims*. She is clearly talking about a bad crime that has made people feel *worked up* (anxious, nervous) because of their fear that such a thing *could happen to them*.
- 25 A The speaker talks about a story that concerns *how people live these days*. It is about something that is happening among people *in general, a new trend* (a change in behaviour, habits or attitudes). It concerns a certain *lifestyle* and problems associated with it.
- 26 A The speaker says that he finds it hard to *take it seriously* (to accept and believe what is said in the news story) and that he is *inclined to doubt* (reacts by doubting) that the story is true. So the speaker is doubtful about the story, and says that such stories *contradict each other*, making them hard to believe in his opinion.
- 27 E The speaker says that this story *could represent something very good for the future* and says that it concerns someone who is *saying all the right things* in the speaker's opinion. The speaker is very

glad about this and can see no *downside* (negative aspect) to it.

- 28 D The speaker says that it *irritates* him (makes him angry) when people like this give their opinions on *what's going on in the country and the world*. He says that this person *talks adolescent rubbish* and it *infuriates* the speaker (makes him very angry) that people treat this person as if his opinions on such issues are important.
- 29 F The speaker says that she believes that *such incidents are very rare* and so she doesn't *let this kind of thing get to me* (she doesn't worry or get upset about it). She says that when these kinds of things happen, people *just have to carry on regardless* (ignore what has happened and continue with their lives in the normal way).
- 30 C The speaker says that he pays no attention to this story because it is about a lifestyle that most people don't have, one that is limited to a *privileged minority* that he doesn't belong to.

TEST 4

Reading & Use of English

PART 1 1 MARK PER QUESTION (TOTAL 8)

- 1 D If something **does the trick**, it succeeds in solving the problem it is intended to solve or in achieving the intended result.
- A If someone **pulls something off**, they succeed in doing something difficult when they were considered unlikely to be able to do it.
- B If someone or something **works a miracle/ miracles**, they succeed in making something that did not appear likely to be successful into something very good or very successful.
- C If you **play a trick on** someone, you deceive them in order to make them look foolish or so that they will be laughed at.
- 2 D **Spending power** is the amount of money people or organizations have which is available to them to spend on things. The writer is saying that the big film companies have a lot of money to spend on publicising their films but that smaller companies don't.
- A **Market/economic forces** are things which have a big influence on a commercial market or on the economy of a country.
- B The **strength** of an economy or currency is how well it is doing in comparison with its situation in the past or the economies of other countries or other currencies.

TEST 3

Cambridge Certificate of Proficiency in English Listening Test. Test 3. I'm going to give you the instructions for this test. I'll introduce each part of the test and give you time to look at the questions. At the start of each piece you'll hear this sound:

TONE

You'll hear each piece twice. Remember, while you're listening, write your answers on the question paper. You'll have five minutes at the end of the test to copy your answers onto the separate answer sheet. There will now be a pause. Please ask any questions now, because you must not speak during the test.

PAUSE 5 seconds

Now open your question paper and look at Part 1.

PAUSE 5 seconds

(PART ONE)

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

PAUSE 15 seconds

TONE

Female student: The first few weeks were a whirl and all the volunteers felt like they were on 'experience overload'. It is hard to convey the massive mental and physical adjustments you make when living in a developing country if all you have known is wall-to-wall Western comforts. As volunteers, we were encouraged to live at 'grass-root' level throughout the year – indeed, it was impossible not to on the meagre amount of pocket money we were allotted. This meant embracing the culture of the Transkei with open arms – whether you liked it or not. The traditional diet of meal, soup and home-made beer was not to be sampled but lived off, and I could forget any vegetarian tendencies I had because nobody misses out on their inyama, meat. I have learned much from the Transkei, not only about people's attitudes and ways of life but also about myself – by coping with difficult situations, experiencing successes and failures in the project, and doing it alone, miles away from my family.

PAUSE 5 seconds

TONE

REPEAT Extract One

PAUSE 2 seconds

Extract Two

PAUSE 15 seconds

TONE

Male actor: We specialize in participatory theatre. I'm interacting with the kids. You get a lot of feedback from them and they generate a lot of energy. Children are not guarded or non-committal in their response. In parks and

on adventure playgrounds they will leave if they don't like what you are doing. We find that we need to use different tactics for dealing with each situation. For instance, on adventure playgrounds we perform on high ground away from the play equipment to gain our audience. In schools, where children can be controlled, we have to work harder to get a response but we do get it. Response is essential to the progression of the entertainment. We have to be in control without resorting to repression. Disrupters usually have a reason for making a noise, so we try to take notice of them and act on their suggestions. We rarely say 'no'. At the end of the performance, we 'unmask'. This is part of the process of bringing the kids down again and it is very important. You can only responsibly involve kids in uninhibited action if you can bring about a return to 'normality' at the end.

PAUSE 5 seconds

TONE

REPEAT Extract Two

Pause 2 seconds

Extract Three

PAUSE 15 seconds

TONE

Man: Years ago, in a suburb far away, I could see my friend John whenever I wanted to. If I wanted to see John – and I always did, because we had such a laugh – I just knocked on his door and his mum would let me in. But when boys become men, the nature of friendship changes. When you're a boy, friends are a permanent presence in your life. They are ally, companion and support network. Perhaps it is only when we are boys, unencumbered by all the baggage of adult lives – careers, family and exhaustion – that we truly understand the nature of friendship. Now friends – even friends I love like brothers – are more distant figures. These friends – even the ones that will be there forever – are on the margins of my life, just as I am on the margins of their lives. Our meetings have to be meticulously scheduled because time is so scarce. And while I do understand the need for that formality, sometimes it seems like a negation of friendship. And sometimes I miss the years when I didn't have to look into my diary to work out when I could see my friends. Now and again I miss the intensity of the friendships we had as boys. And I miss my mate John.

PAUSE 5 seconds

TONE

REPEAT Extract Three

PAUSE 2 seconds

That's the end of Part 1. Now turn to Part 2.

PAUSE 5 seconds

(PART TWO)

You will hear part of a radio programme about the arts. For questions 7–15, complete the sentences with a word or short phrase. You now have forty-five seconds in which to look at Part 2.

[PAUSE THE RECORDING FOR 45 SECONDS]

TONE

Presenter: Home may be a place of privacy and escape, but for some it is becoming less of a retreat and more of a place which people who come up with new jargon might term 'a multi-use environment'. And now we have the scenario of the home being thrown open to the public as an art gallery or cinema or virtually anything one chooses really, as long as it is fun or edifying. To tell me about some examples of this, I'm joined by our arts correspondent, Jasmine Wright. Jasmine, it all sounds a bit strange to me.

Jasmine: Well, it can be financially rewarding, though letting strangers into your home does require nerve. For example, there's a guy called Johnny Morris, he's an artist and designer who lives in east London, and he's decided to open his home under the title 'Gallery Ezra' to sell his and his friends' prints. He put a sign outside, opened the door and attracted some of the Sunday morning pedestrians that seethe along the flower market on his doorstep.

Presenter: Sounds a bit risky.

Jasmine: Yes, he told me that allowing the public into his home was not without its fraught aspects. He found it exhausting getting up early on a Sunday and having people walking around his flat with shopping bags. But he said that people were very well behaved and incredibly polite. His flatmate was less keen, apparently, and said he should have a rent reduction. But Johnny says that the venture was good for neighbourly relations and that it was such a financial success that he's going to open up again in spring.

Presenter: Well, good luck to him. Now, who else is doing it?

Jasmine: There's a couple, also in east London, Phoebe Tate and Gareth Harris, who've also opened a gallery in their house. It's called 'Made to Measure', named after the previous tenants who were tailors, and it consists of a small room at the front of the house which they're using as dedicated exhibition space. They say they don't want a gallery as such. According to Phoebe, who used to be an art consultant, it's important that it's part of the house, because their plan is, and I quote, 'to make art more domestic'. She says that nowadays a lot of art is monumentally sized and made for museums, but that throughout history it has been made for homes.

Presenter: Interesting idea. Do they get a lot of visitors?

Jasmine: Yes, the building itself is part of the attraction and a lot of their visitors are fascinated by the house. They've had to put up 'private' signs telling visitors where they cannot go. And while they stress that entrance is by appointment only, passers-by may come in if it's convenient.

Presenter: Worth a visit, in your view?

Jasmine: Definitely. And they also use the exhibition room for talks. Gareth, who's a goldsmith and a guide at the Victoria and Albert Museum, delivers historic accounts of the area from time to time, which I understand are well worth hearing.

Presenter: Now is this a 'London thing' and is it always about art?

Jasmine: No, and no. The sharing of a fantasy world may also be part of the open-house tendency. For example, well outside London, there's a couple, Norman and Valerie Illingworth, who've got a cinema in their garage, where invited guests can sit in genuine velvet cinema seats and watch a motorized curtain unfurl onto a programme of archive film material that includes cartoons, newsreels and adverts.

Presenter: What a terrific idea! Tell me more.

Jasmine: Well, Norman, who's 74, wears evening dress and Valerie, who's 56, acts as usherette, serving popcorn and ice-cream during the screenings. The creation of the atmosphere is the main point for them, with many authentic effects, including a 35mm projector housed in the former coal cellar. The Illingworths, who both used to work in the cinema and retained a permanent interest, are simply pleased to be able to share their enthusiasm in the comfort of their own garage. The garage is known as 'The Picturedome' and it's acquired a certain amount of local fame, despite the fact that screenings are not that frequent.

Presenter: Fascinating. Well, thanks Jasmine. So, if you'd like to open your house up for ...

PAUSE 10 seconds

Now you'll hear Part 2 again.

TONE

REPEAT Part 2

PAUSE 5 seconds

That's the end of Part 2. Now turn to Part 3.

PAUSE 5 seconds

(PART THREE)

You will hear an interview with a sports writer about football referees. For questions 16–20, choose the answer (A, B, C or D) which fits best according to what you hear. You now have one minute in which to look at Part 3.

[PAUSE THE RECORDING FOR 1 MINUTE]

TONE

Presenter: I'm talking to Martin Groves, who's written a series of articles about football referees. Martin, something you discovered, didn't you, that most people might not realize, is how competitive the average referee is?

Martin: Yes, referees regard selection for the most glamorous matches, such as cup finals and international games, with every bit as much longing and pride as players do. They suffer from tension before and during matches. They admit to jealousy and vindictiveness among their fraternity. They become minor celebrities. They receive letters of praise and sour abuse from people they have never met. They see themselves as part of the action, closer to it than managers and coaches. Just as with the players, it is when a referee stops getting letters

and is no longer being booed outside football grounds that he worries most about his future.

Presenter: What's the relationship between players and referees really like then, Martin?

Martin: Referees like to feel that they are respected by players for their astuteness and their fairness. They are, in this respect, like schoolteachers who regard themselves as close to the boys, or police detectives who think that give-and-take with criminals is the best way to deal with them in the long run. For example, I spoke to one referee who expressed this attitude explicitly when he said, with evident pleasure and pride, that a certain international player, known for his unpredictable temper, 'responds to the right treatment'. By and large, he found professional footballers were 'a great crowd', which is generous of him, considering the low opinion players are often prepared to give of referees. It's striking how closely referees like to align themselves with the players, in contrast with the scorn with which players will detach themselves from connection with referees. There is no question about who would like to change places with whom.

Presenter: Now what makes someone want to be a referee?

Martin: It is a romantic and, it seems to me, most unrealistic view of refereeing to say, as one president of the international football authority FIFA once did, that 'it is a job for volunteers, who are doing a service to their country'. Plainly it is not public-spiritedness that motivates men into the ambition of controlling big football matches, even if the authorities insist on treating them like servants of duty. As with managers and directors, there is undoubtedly a deep absorption in football here, and the material reward is insubstantial to say the least. But there is much more satisfying of ego than disinterest in the motive. The referee wants to be recognized in the game, and he wants to feel he is important to it. He even wants to be liked.

Presenter: Now referees get assessed, don't they, they get given marks for their performance in each game by representatives of the clubs involved, don't they?

Martin: Yes, and the reports on the referee are sent to the football authorities, to whom the referees are directly responsible. So the referee is in the unsatisfactory position of a consultant brought in to adjudicate, instructed to brook no interference and then made subject to the criticism of his employers on the grounds that he was not up to the job. Under these circumstances one referee I spoke to could hardly be said to be overstating the referee's predicament when he said that he needed, above all else, 'a skin like a rhinoceros and to be as deaf as a post'. Fire is breathed on him from the crowd, obscenity may be muttered at him by the players and afterwards he can be accused of both laxity and over-zealousness by assessors. As that referee said: 'The referee's only got to make one bad mistake and

everything else he does in the game is forgotten.'

Presenter: So they're under a lot of pressure. I mean, referees get some awful stick from players, don't they? That must put them off quite a bit.

Martin: Yes, but a referee ought to be able to differentiate quickly between the spontaneous expletives of angered players and the malevolent abuse of those trying to intimidate him. In a game which creates as much passion and as much demand on a man's resources as does professional football, there are bound to be moments when gamesmanship and outright villainy test a referee to his limit. There are also times when he has to decide instantly which of the two is present in an incident. The good referee is not the man who plays safe with either a blind eye or a public display of moral outrage, but the one who can unobtrusively deal with the offence and defuse the situation.

Presenter: Who'd be a referee? Thanks, Martin. And now, ...
PAUSE 10 seconds

Now you'll hear Part 3 again.

TONE

REPEAT Part 3

PAUSE 5 seconds

That's the end of Part 3. Now turn to Part 4.

PAUSE 5 seconds

(PART FOUR)

Part 4 consists of two tasks. You will hear five short extracts in which people are talking about something currently in the news. Look at Task 1. For questions 21–25, choose from the list (A–H) what the news story concerns. Now look at Task 2. For questions 26–30, choose from the list (A–H) each speaker's attitude towards the news story. While you listen, you must complete both tasks. You now have forty-five seconds in which to look at Part 4.

[PAUSE THE RECORDING FOR 45 SECONDS]

TONE

Speaker One

PAUSE 2 seconds

I don't know, you read these things all the time, and if you took them all to heart you wouldn't do anything! And they seem to contradict each other all the time too. One time you're told that you should do this and that and then you get told that it's wrong to do it and it'll have bad consequences for you. This one is particularly scary because it says that something most people do is potentially harmful. Frankly, I find it hard to take it seriously, and I'm inclined to doubt that it's true, whatever they say.

PAUSE 3 seconds

Speaker Two

PAUSE 2 seconds

I know a lot of people have become cynical about all this, and for good reason, but I genuinely feel that this could

represent something very good for the future. Finally, someone has come along who's saying all the right things as far as I'm concerned and I can't see any downside to that. We need people in charge who aren't just out for themselves, who genuinely want to do good for the majority. And I think that's exactly what she is so I'm glad she looks like she's having a good chance of taking over the leadership.

PAUSE 3 seconds

Speaker Three

PAUSE 2 seconds

I don't see way anyone takes this sort of thing seriously. Here we have someone who's somehow managed to rise to the top, presumably with the aid of publicists and the like, in something that's really quite trivial. They get all the wealth and all the attention and it goes to their heads, so some of them start to think their opinions are incredibly important. It really irritates me – why would I want to hear what he thinks of what's going on in the country and the world? He talks adolescent rubbish and it infuriates me that he gets indulged in this, as if he matters.

PAUSE 3 seconds

Speaker Four

PAUSE 2 seconds

When this kind of thing happens, and it's all over the media for a while, it gets everyone worked up and they start to think it could happen to them. But of course, such incidents are very rare and that's why they're in the papers and on TV. Horrible as it is, and I feel very sorry for the victims, it doesn't mean that we have to fear that this sort of thing is likely to happen all the time. I don't let this kind of thing get to me, you just have to carry on regardless.

PAUSE 3 seconds

Speaker Five

PAUSE 2 seconds

You often read or see these things that claim to be about how people live these days, about what's going on in general, some new trend, and they make all these questionable assumptions. Usually, what they're actually doing is talking about how they live, what's going on around them, and they're a privileged minority. The rest of us couldn't possibly afford to have that kind of lifestyle, and therefore we don't have the sort of problems they talk about. So I just ignore what they're saying because it has no relevance at all to me or anyone I know.

PAUSE 10 seconds

Now you will hear Part 4 again.

TONE

REPEAT PART 4

PAUSE 5 seconds

That's the end of Part 4. There will now be a pause of five minutes for you to copy your answers onto the separate answer sheet. Be sure to follow the numbering of all the questions. Then your supervisor will collect all the

question papers and answer sheets.

TEST 4

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I'm going to give you the instructions for this test. I'll introduce each part of the test and give you time to look at the questions. At the start of each piece you'll hear this sound:

TONE

You'll hear each piece twice.

Remember, while you're listening, write your answers on the question paper. You'll have five minutes at the end of the test to copy your answers onto the separate answer sheet. There will now be a pause. Please ask any questions now, because you must not speak during the test.

PAUSE 5 seconds

Now open your question paper and look at Part 1.

PAUSE 5 seconds

(PART ONE)

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

PAUSE 15 seconds

TONE

Woman: They have been around for about 350 million years. They are very beautiful, even though they spend years under water as space monster lookalikes. They can fly across continents and oceans, yet they are in danger of becoming extinct. The National Dragonfly Museum, with its team of volunteer wildlife helpers, is dedicated to ensuring that the dragonfly survives and thrives. As the guiding spirit and chairman of the Museum puts it in the brochure: 'They have been around 350 times longer than we have and now, because of us and our pollution, dragonflies are having a hard time. But let's not sit back clutching our eco-guilt. There are things we can do.' As many as 200 dragonfly-spotters turn up on any open day during the summer. But there's no telling which species will show up from one day to the next, it all depends on the weather. Dragonflies refuse to fly in overcast conditions. They sulk. Nevertheless, dragonfly action can go on with lectures, exhibitions and videos throughout the day. Fans of the horror film *Alien* can treat themselves to a frisson of recognition by watching a wide-screen projection of dragonfly larvae snatching and devouring prey. Not a spectacle for the squeamish.

PAUSE 5 seconds

TONE

REPEAT Extract One

PAUSE 2 seconds

Extract Two