

Listening Part 1

You will hear some sentences. You will hear each sentence twice. Choose the best reply to each sentence.

1. a) True, but you passed by yesterday.
b) True, you only saw her once.
c) True, but you implied it.

2. a) Yes, I'll draw one up straightaway.
b) Sorry, I'm afraid I haven't got a diary.
c) No, I don't think the hall's too draughty.

3. a) OK – but I don't much like concerts.
b) Fair enough – it was really my fault.
c) Don't worry – I'll keep covered up.

4. a) They can't all stand around waiting for him, can they?
b) He should have reserved a room earlier, shouldn't he?
c) It was bound to cause general disagreement, wasn't it?

5. a) Well, he was very good at gym at school.
b) Oh, he's by far the best builder around.
c) Yes, he's always been very ambitious.

6. a) Sorry, but he's still just not good enough.
b) Of course, but it's bound to depress you.
c) Perhaps, but I only bumped into him once.

Listening Part 2

You will hear some conversations. You will hear each conversation twice. Choose the correct answers for each conversation.

Conversation 1

1. The woman is a
 - a) police officer.
 - b) sales assistant.
 - c) parking attendant.
2. When the man hears the woman's complaints, he is
 - a) fairly dismissive.
 - b) totally outraged.
 - c) very confused.

Conversation 2

3. The speakers are discussing a
 - a) job interview.
 - b) college interview.
 - c) television interview.
4. The woman's main aim seems to be to
 - a) improve the man's appearance.
 - b) boost the man's self-confidence.
 - c) broaden the man's knowledge.

Conversation 3

5. The woman believes that
 - a) history is much easier to learn than Chinese.
 - b) speaking a foreign language is something which needs practice.
 - c) language skills really need to be learnt at an early age.
6. The man has chosen to take an exam in order to
 - a) improve his memory.
 - b) force himself to study.
 - c) gain a qualification.

Listening Part 3

You will hear someone talking. You will hear the person twice. Complete the information. Write short answers of one to five words.

Silk farming

1. Which two languages the word 'Sericulture' originates from:
.....

2. What the wearing of silk signified in China:
.....

3. Period when silk was less popular:
.....

4. Where to obtain silk-farming equipment:
.....

5. Time eggs need to hatch:
.....

6. Colour of silkworm cocoon:
.....

7. How the texture of Eri silk is different to standard silk:
.....



Listening Part 4

You will hear a conversation. You will hear the conversation twice. Choose the correct answers.

1. How did Tom form his views about fracking?
 - a) By discussing it with an expert.
 - b) By attending some public lectures.
 - c) By hearing both sides of the question.

2. The use of chemicals and minerals is worrying because
 - a) there might be an explosion.
 - b) they can be a health hazard.
 - c) the water might taste bad.

3. The woman's question about Mr O'Sullivan
 - a) makes Robert less sure of himself.
 - b) causes Robert to change his mind.
 - c) is dismissed by Robert as irrelevant.

4. Lancashire is mentioned as an example of places
 - a) where gas will shortly be extracted.
 - b) where earthquakes rarely happen.
 - c) which have suffered from fracking.

5. The woman is astounded that the Council
 - a) has agreed to the building of new roads.
 - b) should allow fracking in an unspoilt area.
 - c) cannot halt the pollution of drinking water.

6. The woman advises her son to
 - a) call a public meeting soon.
 - b) ignore the issue altogether.
 - c) adopt an alternative approach.

7. Why does Robert let his son go ahead with the complaint?
 - a) To stress his tolerance of other viewpoints.
 - b) To encourage Tom to show his initiative.
 - c) To enhance his position on the Council.

Reading Part 1

Read the text and the statements. Some of these statements are true according to the text; some of them are false. Choose the correct answer True (T) or False (F) for each statement.

What is the object and method of art, and what is the source of its power? No form of art can compete with reality. Man's one method of artistic creation, is to half-shut his eyes against the dazzle and confusion of reality. Like arithmetic, the arts avert their eyes from the gross, chaotic, nature of real life, and instead regard the world from a certain viewpoint and through abstraction.

Literature, above all in the form of narrative, flees the direct challenge and pursues instead an independent and creative aim. So far as it imitates at all, it imitates not life but speech; not the facts of human destiny, but the emphasis and the suppressions with which the human actor tells of them. The real art that dealt with life directly was that of the earliest men, who told their stories round the campfire. Our literary art is of necessity occupied not so much in making stories true as in making them typical.

For the welter of impressions, all forcible but all differentiated, which life presents, it substitutes a certain artificial series of impressions, all aiming at the same effect, all chiming together like notes in music, or like the graduated shades of colour in a good picture. From all its chapters, pages and sentences, the well-written novel echoes and re-echoes its one creative and controlling thought.

Life is monstrous, infinite, illogical and abrupt; an ideal novel, in comparison, is neat, finite, rational and flowing. Life imposes by brute energy, like inarticulate thunder; art catches the ear like a melody artificially made by a discreet musician. A proposition of geometry does not compete with life; and this is an illuminating parallel for a work of art. Both are reasonable, both untrue to the crude fact. The novel as a work of art exists, not by its resemblances to life, which are material, in the way that a shoe must consist of leather, but by its immeasurable difference from life, a difference which is designed and significant, and is both the method and the meaning of the work.

1. The author states that direct speech is the most important aspect of a novel.
2. The writer mentions primitive storytelling as a contrast to modern literature.
3. Novels, according to the author, should include descriptions of colours and sounds.
4. A novelist, the writer believes, should impose a pattern on his material.
5. The author mentions geometry to show the great difference between the sciences and the arts.

Reading Part 2

Read the text. Use the sentences to complete the text. Choose the correct sentence for each gap. There are two extra sentences you will not need.

Harry Houdini, escape artist

How do people today cope with stress? One unexpected answer to this question is: 'by endeavouring to escape from a locked room'. In 2006 some Silicon Valley scientists devised a room for people to escape from by solving conundrums and following clues. This unusual experience is now being offered as a leisure pursuit. **(1)** _____ This trend has reawakened interest in the man who was undoubtedly the greatest escape artist of all times: Harry Houdini.

Born Erik Weisz, Houdini moved from Hungary to the USA with his family as a child. Their poverty made it necessary for him to work to help the family out. **(2)** _____ This was followed by a variety of jobs. Nimble, and of small, sturdy build, he also became a champion cross-country runner. At the age of 17, Erik made his debut as a professional magician, changing his name to Harry Houdini. At first, his shows, based on card tricks, had limited success. **(3)** _____ He married in 1894, and thenceforward worked in tandem with his wife, Bess.

The Houdini couple had their big break in 1899, when they met Martin Beck, who became their manager and turned them into celebrities. **(4)** _____ As a result, the Houdinis were shortly performing at important venues throughout the US. This led to a tour of European capitals, in which Harry challenged local police forces to lock him in and chain him, totally baffling them by his incredible escapes.

Having taken Europe by storm and amassed a fortune, the Houdinis now returned to America, hoping for similar success. **(5)** _____ Houdini was forced to move on to more hazardous ventures to make himself noticed. The most spectacular of these involved escaping from a locked trunk lowered into the sea. As he later admitted, the key to his success was his ability to control his breath and remain submersed for long periods. Another escape act involved being buried alive, and in 1915 this nearly cost him his life. Buried under two metres of earth, he fell unconscious on emerging.

(6) _____ Fascinated by aviation, he took a biplane to Australia, aiming to be the first to fly over the desert. He also delighted in showing up the claims of spiritualists, whom, as a lifelong sceptic, he dismissed as fraudulent. He wrote books about his exploits, elucidating some of his acts, and stressing that nothing supernatural was involved, and even starred in several silent films. He died, much-lamented, rich and world-famous, in 1926.

- A Not discouraged by this, however, he then went on to experiment with escape acts.
- B However, with others having started to imitate his handcuff act, fame was not immediate.
- C It is a fast-growing pastime activity and currently available in over 2,800 locations worldwide.
- D Helped by his younger brother, Houdini crawled out triumphantly, emerging head first.
- E His passion for escapology was far from being Houdini's only interest, however.
- F Moreover, people paid vast sums in order to watch these escapes.
- G Impressed by an act in which Houdini escaped from handcuffs, this new member of their team advertised the trick widely.
- H Consequently, at nine years old he appeared as a circus trapeze artist.

Reading Part 3

Read the four texts. Which text gives you the answer to each question? Choose the correct text (A-D) for each question.

A

Jet lag is the term commonly used to describe a condition characterised by various psychological and physiological effects such as extreme fatigue and irritability. It occurs following long flights across multiple time zones. The medical term for this condition is *desynchronosis*. Not all travellers are equally affected, some suffering no such symptoms. Jet lag results from the disruption of what are known as circadian rhythms – the internal body clock of twenty-four hours which regulates patterns of sleep and waking. This cycle is controlled by the hormone *melatonin*, and this substance is now widely used in the treatment of the condition. While the long-term possible side-effects of administering *melatonin* have not been adequately studied, ongoing clinical trials of the short-term effects are showing encouraging results. It appears that success is largely related to the taking of the dose at a carefully-calculated time dependent on the number of time zones crossed.

B

Preparing for that long, delightful summer vac? Might it be the Seychelles this year? Or perhaps the Bahamas? Well, don't only rush off to purchase the new costume you're longing to show off on whichever glorious beach in the brochure you eventually opt for. Be more practical for once. If it's your first long-distance trip, you'll need to be prepared for jet lag. Many people find that the first few days of their holiday are ruined by grumpiness and a permanent drowsy state. So what can you do to prevent this? The specialist travel magazine *Flyways* recommends melatonin, a health supplement which regulates the body clock. Get this at your local chemist's. It will come with directions but do ask your GP about the correct dosage, and the right time to take it. Another tip is to do exercises in the plane to keep your body moving.

C

Melatonin has been hailed as the high-powered traveller's wonder-drug. Never before has long-haul travel been made so easy. Whether you're a jet-setting businessperson or a member of a sporting team, you'll need your wits about you from the moment you land on the other side of the globe. For you, no waiting about for days while you recover from jet lag. Calculate the amount you'll need carefully, depending on the number of time zones you cross and the direction in which you're travelling. Doctor Jackson, specialist in body-rhythms, recommends a 5ml dose be taken every evening at the bedtime of your destination when travelling eastwards, and the same dose in the morning when travelling westwards. This dose should be started the day before travelling and continued for three or four days. Get your online supplies of *melatonin* at a special discount of 30%. This offer is valid until 10 July.

D

Hi, Harry.

What you were told is not completely wrong. However, the way I see it, there's only one real solution. I get sent to conferences all over the Far East, and I used to keep my fingers crossed that my speech wouldn't be scheduled in the first two days, when I was completely zonked and unfocused. But then someone tipped me off about melatonin. The first time I tried it was worse than useless, but that was my fault – didn't bother reading the instructions. I just took three on the plane and was comatose the whole way, and I ended up in a worse state than I'd ever been in. Couldn't get a wink of sleep for the next week – a nightmare! But then someone enlightened me. If you get the rules right, it works wonders. Incidentally, I notice someone's recommended vitamin C – I'd definitely ignore that.

Jim

In which text does the writer:

1. aim the message at highly-paid professionals?
2. target an audience not necessarily restricted to travellers?
3. address an audience that has already received some advice?

Which text is saying the following?

4. Jet lag affects different people in different ways.
5. The direction you are travelling in is important when taking *Melatonin*.
6. You shouldn't use melatonin without consulting a doctor.
7. It is not yet certain whether *Melatonin* is harmless.

Reading Part 4

Read the text and answer the questions. Use a maximum of five words for each question.

Language Change

'Languages are always in a state of flux', writes David Crystal, a prominent linguist. If this were not so, we would be speaking as people spoke in the distant past, which is clearly not the case. However, this process of change has accelerated dramatically of late. In the present age of globalisation and technology, new names – neologisms – are coined for new inventions and pass from country to country over the internet in a matter of seconds. But vocabulary is by no means the only field of linguistic change. All aspects of the spoken language develop, and the written word follows suit if not restrained by academic institutions, which often have a tendency to ban what they consider unacceptable.

There are three main areas of linguistic change – vocabulary, sounds and syntax. Of these, the first occurs, at least nowadays, with great rapidity. Lexical change happens mainly in two ways: firstly, new words are introduced, often from other languages, or are coined to fill a need. In British English, words and idioms are at present adopted, or, as linguists say, 'borrowed', more frequently from American English than from other languages, the reason being that the American lifestyle is considered worthy of imitation. Sometimes, the 'borrowings' can change their form slightly, with somewhat amusing effect. Who would recognise the word recently adopted in Japanese, *pasucom*, as derived from the English *personal computer*? The second major change is the losing of words, generally through obsolescence. An example of this is the word *gramophone*, fast dying out as this machine is no longer part of daily life and is rarely mentioned; thus the term used to label it is seldom uttered except among historians of technology.

Not only do new words come into being and old ones die out, but the meaning of words often shifts, or a new meaning comes into existence beside the old. This is especially true of colloquial, slangy forms. The word *cool* used to refer to temperature only, but is currently used as a term of appreciation, as in 'oh, cool!' These slangy new meanings follow trends, and tend to be short-lived.

Sound changes in a language take longer to occur than lexical changes. Now, thanks to recording technology, we can at last measure this phenomenon. In the distant past, sound shifts are known to have taken place, for ease of delivery, it is presumed. For instance, words spelt with a *p* in Latin came to be spelt with an *f* in Germanic languages, denoting a less forceful sound. Nowadays, as comparing a news broadcast of the 1950s with one of today can show us, pronunciation has become modified in a mere seventy years. Within Britain, what is gaining ground is the accent associated with south-eastern region of England, perhaps for reasons of social prestige in this case. Linguists have given the name *Estuary English* to the present form, while the standard of earlier times is that commonly referred to as *RP*, or *Received Pronunciation*.

The other type of change which takes place is grammatical change. This almost invariably takes the form of simplification through analogy, this being with a widespread pattern already extant. Irregular past tenses, for instance, will often be replaced by regular ones. Early English had a high number of the former, but, luckily for students, many have died out. One example of this trend can be seen in the gradually disappearing use of *shall* for the first-person forms of the future tense. It is being encroached on by *will*, and its present use is limited. This, and all grammatical change, applies especially to colloquial language. Formal language, by its very nature backward-looking, follows behind.

Should language change be applauded or reviled? Should grammar books and dictionaries list new forms and meanings alongside traditional ones or limit themselves to the accepted forms? Just as social change is inevitable and is taken for granted, so language change, a consequence of this, is also inevitable. Current opinion, therefore, among linguists is that once a new form, word or pronunciation is used by fifty percent of the population it should be considered correct. Language is, after all, a living, fluctuating entity.

1. What might hinder the written form of a language from changing?

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2. What do the British appear to admire?

.....

3. Who might now use the word *gramophone*?

.....

4. Why did pronunciation probably change in early times?

.....

5. What type of British accent is less common than it was?

.....

6. How can most grammatical changes be described?

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7. What type of language incorporates grammatical change more slowly?

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8. What brings about language change?

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