

# *Test 1*

## PAPER 1 READING (1 hour)

### Part 1

You are going to read a newspaper article about a musical family. For questions 1–8, choose the answer (A, B, C or D) which you think fits best according to the text.

Mark your answers on the separate answer sheet.

## Meet the Amazing Watkins Family

*The sons are composers and prize-winning musicians, while Dad makes the instruments.*

**Matthew Rye** reports.

Whole families of musicians are not exactly rare. However, it is unusual to come across one that includes not only writers and performers of music, but also an instrument maker.

When South Wales schoolteachers John and Hetty Watkins needed to get their ten-year-old son, Paul, a cello to suit his blossoming talents, they balked at the costs involved. 'We had a look at various dealers and it was obvious it was going to be very expensive,' John says. 'So I wondered if I could actually make one. I discovered that the Welsh School of Instrument Making was not far from where I lived, and I went along for evening classes once a week for about three years.'

line 17 'After probably three or four goes with violins and violas, he had a crack at his first cello,' Paul, now 28, adds. 'It turned out really well. He made me another one a bit later, when he'd got the hang of it. And that's the one I used right up until a few months ago.' John has since retired as a teacher to work as a full-time craftsman, and makes up to a dozen violins a year – selling one to the esteemed American player Jaime Laredo was 'the icing on the cake'.

Both Paul and his younger brother, Huw, were encouraged to play music from an early age. The piano came first: 'As soon as I was big enough to climb up and bang the keys, that's what I did,' Paul remembers. But it wasn't long before the cello beckoned. 'My folks were really quite keen for me to take up the violin, because Dad, who played the viola, used to play chamber music with his mates and they needed another violin to make up a string trio. I learned it for about six weeks but didn't take to it. But I really took to the character who played the cello in Dad's group. I thought he was a very cool guy when I was six or seven. So he said he'd give me some lessons, and that really started it all off. Later, they suggested

that my brother play the violin too, but he would have none of it.'

'My parents were both supportive and relaxed,' Huw says. 'I don't think I would have responded very well to being pushed. And, rather than feeling threatened by Paul's success, I found that I had something to aspire to.' Now 22, he is beginning to make his own mark as a pianist and composer.

Meanwhile, John Watkins' cello has done his elder son proud. With it, Paul won the string final of the *BBC Young Musician of the Year* competition. Then, at the remarkably youthful age of 20, he was appointed principal cellist of the BBC Symphony Orchestra, a position he held, still playing his father's instrument, until last year. Now, however, he has acquired a Francesco Rugeri cello, on loan from the Royal Academy of Music. 'Dad's not said anything about me moving on, though recently he had the chance to run a bow across the strings of each in turn and had to admit that my new one is quite nice! I think the only thing Dad's doesn't have – and may acquire after about 50–100 years – is the power to project right to the back of large concert halls. It will get richer with age, like my Rugeri, which is already 304 years old.'

Soon he will be seen on television playing the Rugeri as the soloist in Elgar's Cello Concerto, which forms the heart of the second programme in the new series, *Masterworks*. 'The well-known performance history doesn't affect the way I play the work,' he says. 'I'm always going to do it my way.' But Paul won't be able to watch himself on television – the same night he is playing at the Cheltenham Festival. Nor will Huw, whose String Quartet is receiving its London premiere at the Wigmore Hall the same evening. John and Hetty will have to be diplomatic – and energetic – if they are to keep track of all their sons' musical activities over the coming weeks.

- 1 Why did John Watkins decide to make a cello?
  - A He wanted to encourage his son Paul to take up the instrument.
  - B He was keen to do a course at the nearby school.
  - C He felt that dealers were giving him false information.
  - D He wanted to avoid having to pay for one.
  
- 2 What is meant by 'crack' in line 17?
  - A attempt
  - B plan
  - C shock
  - D period
  
- 3 What do we learn in the third paragraph about the instruments John has made?
  - A He considers the one used by Jaime Laredo to be the best.
  - B He is particularly pleased about what happened to one of them.
  - C His violins have turned out to be better than his cellos.
  - D It took him longer to learn how to make cellos than violins.
  
- 4 Paul first became interested in playing the cello because
  - A he admired someone his father played music with.
  - B he wanted to play in his father's group.
  - C he was not very good at playing the piano.
  - D he did not want to do what his parents wanted.
  
- 5 What do we learn about Huw's musical development?
  - A His parents' attitude has played little part in it.
  - B It was slow because he lacked determination.
  - C His brother's achievements gave him an aim.
  - D He wanted it to be different from his brother's.
  
- 6 What does Paul say about the Rugeri cello?
  - A His father's reaction to it worried him.
  - B The cello his father made may become as good as it.
  - C It has qualities that he had not expected.
  - D He was not keen to tell his father that he was using it.
  
- 7 What does Paul say about his performance of Elgar's Cello Concerto?
  - A It is less traditional than other performances he has given.
  - B Some viewers are likely to have a low opinion of it.
  - C He considers it to be one of his best performances.
  - D It is typical of his approach to everything he plays.
  
- 8 What will require some effort from John and Hetty Watkins?
  - A preventing their sons from taking on too much work
  - B being aware of everything their sons are involved in
  - C reminding their sons what they have arranged to do
  - D advising their sons on what they should do next

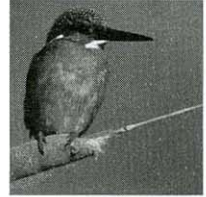
## Part 2

You are going to read an article about a bird called the kingfisher. Seven sentences have been removed from the article. Choose from the sentences **A–H** the one which fits each gap (9–15). There is one extra sentence which you do not need to use.

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

## The kingfisher

*Wildlife photographer Charlie James is an expert on the kingfisher: a beautiful blue-green bird that lives near streams and rivers, feeding on fish.*



Old trees overhang the stream, half shading shallow water. Soft greens, mud browns and the many different yellows of sunlight are the main colours, as soft as the sounds of water in the breeze. The bird cuts like a laser through the scene, straight and fast, a slice of light and motion so striking you almost feel it. It has gone in a split second, but a trace of the image lingers, its power out of proportion to its size.

Charlie James fell in love with kingfishers at an early age.  9  After all, it is the stuff of legend. Greek myth makes the kingfisher a moon goddess who turned into a bird. Another tale tells how the kingfisher flew so high that its upper body took on the blue of the sky, while its underparts were scorched by the sun.

10  For despite the many different blues that appear in their coats, kingfishers have no blue pigment at all in their feathers. Rather, the structure of their upper feathers scatters light and strongly reflects blue.

11  It's small wonder that some wildlife photographers get so enthusiastic about them. Couple the colours with the fact that kingfishers, though shy of direct human approach, can be easy to watch from a hideout, and you have a recipe for a lifelong passion.

Charlie James's first hideout was an old blanket which he put over his head while he waited near a kingfisher's favourite spot.  12  But it took another four years, he reckons, before he got his first decent picture. In the meantime, the European kingfisher had begun to dominate his life. He spent all the time he could by a kingfisher-rich woodland stream.

The trouble was, school cut the time available to be with the birds. So he missed lessons, becoming what he describes as an 'academic failure'.  13

At 16, he was hired as an advisor for a nature magazine. Work as an assistant to the editor followed, then a gradual move to life as a freelance wildlife film cameraman. What he'd really like to do now is make the ultimate kingfisher film.  14  'I'm attracted to the simple approach. I like to photograph parts of kingfisher wings ...'

The sentence trails off to nothing. He's thinking of those colours of the bird he's spent more than half his life getting close to, yet which still excites interest.  15  But, as Charlie knows, there's so much more to his relationship with the kingfisher than his work can ever show.

- A** This is why a kingfisher may appear to change from bright blue to rich emerald green with only a slight change in the angle at which light falls on it.
- B** But his interest in this, the world's most widespread kingfisher and the only member of its cosmopolitan family to breed in Europe, was getting noticed.
- C** A sure sign of his depth of feeling for this little bird is his inability to identify just what it is that draws him to it.
- D** The movement sends a highly visible signal to rivals, both males and females, as it defends its stretch of water against neighbours.
- E** The bird came back within minutes and sat only a metre away.
- F** The photographs succeed in communicating something of his feelings.
- G** 'No speech, just beautiful images which say it all,' he says.
- H** There is some scientific truth in that story.

### Part 3

You are going to read a magazine article in which various people talk about their jobs. For questions **16–30**, choose from the people (**A–D**). The people may be chosen more than once.

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

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## Which person says their job involves

large amounts of paperwork?

16

training high-level staff in their area of work?

17

taking measures to protect public safety?

18

accepting certain financial limitations?

19

encouraging visitor participation?

20

listening to disagreements?

21

doing considerable background research?

22

introducing problems that require solutions?

23

balancing supply and demand?

24

producing advertising literature?

25

organising trips designed to increase people's awareness?

26

constant updating of their own materials?

27

corresponding with the public?

28

working in an area that has personal meaning for them?

29

working with a team of colleagues?

30

# My line of work

Four people talk about their jobs.

**A**

**Lisa – Exhibition Programmes  
Organiser, Science Museum**

I'm responsible for putting temporary exhibitions together. This includes planning and designing the exhibition and promoting it. I have to read up about the subject of the exhibition beforehand and then talk to important people in the area so that I can establish the main themes and aims of the exhibition, and plan what objects and pictures should be displayed. I have to make sure the public can understand the thinking behind the exhibition, which means planning interactive displays, workshops and theatre. I also have to bring in engineers and electricians to make sure the final display is not dangerous to visitors. Before the exhibition opens, I help design and write the brochures and leaflets that we'll use to tell people about it.

**B**

**Janet – Teacher of London  
Taxi Drivers**

The first thing I do when I get here at 7.30 a.m. is check the accounts. Then I see what new maps and documents need to be produced in order to learn the 'runs' or routes necessary to pass the London taxi-driver test. By midday, about 50 students are in school, working out how to make the journeys. They work out the most direct route, using the correct one-way streets, and right- and left-hand turns. I get involved when there's a difference of opinion – like whether you can do a right turn at a particular junction. When they're close to the test, I'll give them a simple route and no matter what way they say they'll go, I'll tell them they have to use another route because the road is closed. The next student will have to find a third route and again I'll come up with a reason why they can't go that way. It's just to make them think.

**C**

**Sarah – Marine Conservationist**

I live by the coast and work from home. This involves responding to telephone enquiries, producing educational resources and setting up training courses. Occasionally, I go into our main office but generally I am on the coast. I also work with schools and study centres and run courses for coastal managers and those involved in making decisions about the fate of the seas. I do things like take them out to sea in a boat in an attempt to make them think more about the life underneath them. This often changes their views as it's very different from making decisions using a computer screen. I am extremely lucky because conservation is my hobby, so the job has many highs for me. The downside of the job is that I work for a charity, so there is a constant need for more money. This means I'm always looking for more resources and I'm not able to achieve everything I want.

**D**

**Chris – Map and Atlas Publisher**

My work is pretty varied. I have to make sure that the publishing programme matches market requirements, and ensure that we keep stocks of 300 or so of the books that we publish. We have very high standards of information and content. We receive many letters from readers on issues such as the representation of international boundaries and these in particular require a careful response. I discuss future projects and current sales with co-publishers. I work as part of an enthusiastic group which makes the job that much more enjoyable. The negative side, as with many jobs, is that there is far too much administration to deal with, which leaves less time to work on the more interesting tasks such as product development and design.

# *Test 2*

## PAPER 1 READING (1 hour)

### Part 1

You are going to read an extract from a novel. For questions 1–8, choose the answer (A, B, C or D) which you think fits best according to the text.

Mark your answers on the separate answer sheet.

On the very last day of a bad year, I was leaning against a pillar in the Baltimore railway station, waiting to catch the 10.10 to Philadelphia. There were a lot more people waiting than I had expected. That airy, light, clean, polished feeling I generally got in the station had been lost. Elderly couples with matching luggage stuffed the benches, and swarms of college kids littered the floor with their bags.

A grey-haired man was walking around speaking to different strangers one by one. Well-off, you could tell: tanned skin, nice sweater, soft, beige car-coat. He went up to a woman sitting alone and asked her a question. Then he came over to a girl standing near me. She had long blond hair, and I had been thinking I wouldn't mind talking to her myself. The man said, 'Would you by any chance be travelling to Philadelphia?'

'Well, northbound, yes,' she said.

'But to Philadelphia?'

'No, New York, but I'll be ...'

'Thanks, anyway,' he said, and he moved toward the next bench.

Now he had my full attention. 'Ma'am,' I heard him ask an old lady, 'are you travelling to Philadelphia?' When the woman told him, 'Wilmington,' he didn't say a thing, just marched on down the row to one of the matched-luggage couples. I straightened up from my pillar and drifted closer, looking toward the platform as if I had my mind on the train.

Well, I was going to Philadelphia. He could have asked me. I understood why he didn't, of course. No doubt, I struck him as unreliable. He just glanced quickly at me and then swerved off toward the bench at the other end of the waiting area. By now he was looking seriously stressed. 'Please!' he said to a woman reading a book. 'Tell me you're going to Philadelphia!'

She lowered her book. She was thirtyish, maybe thirty-five – older than I was, anyhow. A school-teacher sort. 'Philadelphia?' she said. 'Why, yes, I am.'

'Then could I ask you a favour?'

I stopped several feet away and frowned down at my left wrist. (Never mind that I don't own a watch.) Even without looking, I could sense how she went on guard. The man must have sensed it too, because he said, 'Nothing too difficult, I promise!'

They were announcing my train now. People started moving toward Gate E, the older couples hauling their wheeled bags behind them like big pets on leashes. Next I heard the man talking. 'My daughter's flying out this afternoon for a study year abroad, leaving from Philadelphia. So I put her on a train this morning, stopping for groceries afterward, and came home to find my wife in a state. She hardly said "hello" to me. You see my daughter'd forgotten her passport. She'd telephoned home from the station in Philadelphia; didn't know what to do next.'

The woman clucked sympathetically. I'd have kept quiet myself. Waited to find out where he was heading with this.

'So I told her to stay put. Stay right there in the station, I said, and I would get somebody here to carry up her passport.'

A likely story! Why didn't he go himself, if this was such an emergency?

'Why don't you go yourself?' the woman asked him.

'I can't leave my wife alone for that long. She's in a wheelchair.'

This seemed like a pretty poor excuse, if you want my honest opinion. Also, it exceeded the amount of bad luck that one family could expect. I let my eyes wander toward the two of them. The man was holding a packet, not a plain envelope, which would have been the logical choice, but one of those padded envelopes the size of a paperback book. Aha! Padded! So you couldn't feel the contents! And from where I stood, it looked to be stapled shut besides. Watch yourself, lady, I said silently.

- 1 What was the narrator's impression of the station that morning?
  - A People were making too much noise.
  - B It was unusually busy.
  - C There was a lot of rubbish on the ground.
  - D The seating was inadequate.
  
- 2 Why does the narrator show an interest in the grey-haired stranger?
  - A He was fascinated by the stranger's questions.
  - B He was anxious about the stranger's destination.
  - C He was jealous of the stranger's appearance.
  - D He was impressed by the stranger's skill with people.
  
- 3 What does the writer mean by 'she went on guard' in line 27?
  - A The woman was employed by the railway company.
  - B The woman was ready to call the police.
  - C The woman was surprised by the man's attitude.
  - D The woman was cautious in her response.
  
- 4 According to the stranger, how was his wife feeling when he got home?
  - A relieved to see him
  - B annoyed by their daughter's phone call
  - C upset about their daughter's situation
  - D worried about planning the best course of action
  
- 5 What does 'this' refer to in line 36?
  - A the story
  - B the passport
  - C the station
  - D the telephone call
  
- 6 When the narrator had heard the stranger's explanation, he felt
  - A sympathetic towards the stranger's daughter.
  - B willing to offer his assistance.
  - C doubtful about the combination of events.
  - D confused by the story the stranger told.
  
- 7 When the narrator sees the packet, he thinks that the woman should
  - A remain on the platform.
  - B proceed carefully.
  - C ask to check the contents.
  - D co-operate with the man.
  
- 8 What do we learn about the narrator's character from reading this extract?
  - A He enjoys talking to strangers.
  - B He has a strong sense of curiosity.
  - C He has a kind-hearted attitude to people.
  - D He interferes in the affairs of others.

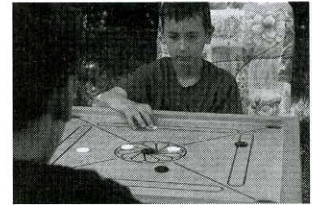
## Part 2

You are going to read a newspaper article about a board game called 'pichenotte'. Seven sentences have been removed from the article. Choose from the sentences **A–H** the one which fits each gap (**9–15**). There is one extra sentence which you do not need to use.

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

## Onto a winner

*Two brothers are finding that their childhood game is very good for business.*



Dave and Norm Lagasse, two bushy-bearded brothers in their forties, are sitting in their modest home in Santa Fe in New Mexico, USA, and reliving their childhood. In front of them lies a wooden board covered in round plastic pieces. They are playing the ancient game of pichenotte, one which, they insist, is unlike any other.

Their grandfather, Lucien Rajotte, a grocer originally from Quebec, Canada, brought the game into the USA and introduced it to his family. It wasn't long before, on just about every weekend and holiday, the family were playing the game and, as Dave says, 'having the best time ever'. Eventually, the family moved to New Mexico. **9**  If visitors dropped by they were often fascinated, for the game was completely unknown in southern USA.

One day, three years ago, Dave set up the ancient pichenotte board and, realising how cracked and battered it had become, decided to make a new one. This turned out to be a beauty. A relative noticed and wanted one. Then a friend wanted another. **10**  'People there started to watch,' says Dave, 'and say, "No way I'm playing that silly game."' Then they'd sit down, and pretty soon you couldn't get them up from the table!

**11**  The roots, he discovered, were probably in India, where a similar game called 'carroms' exists. That was adapted into a game called 'squails' which was played in pubs in Britain and, a century ago, British people emigrating to Canada

brought the game with them. Pichenotte is the name of the French-Canadian version of the game that developed in Quebec.

**12**  Each competitor gets 12 pieces or 'pucks'. These are 'flicked' across a wheel-like board using the middle or index finger of one hand. Flicking a puck into a small hole is worth 20 points. Three concentric rings around the hole are worth 15, 10 and 5, respectively. Eight tiny posts present obstacles. The game usually lasts just two minutes.

When they saw how popular the game was at the Santa Fe bar, the Lagasses made a couple more boards and took them to markets and craft fairs. Crowds gathered, money changed hands and the game's popularity grew. **13**  With word spreading more widely, the boards began to sell as fast as the brothers could make them. Eventually, they decided to go into the pichenotte business full-time.

They set up a workshop in the garage of their house and started turning out boards. More than 450 have been produced to date. **14**  As Norm explains, 'They're very durable, as they have to stand up to lots of wear.' They are available, at \$595 each, from the brothers' website.

As yet, there are no professional pichenotte players or TV coverage to produce pichenotte celebrities. **15**  Until then, they're happy to spend their off-duty hours playing the game they hope will make their fortune.

- A** This idea always brings a smile to the face of Mrs Lagasse, at 70 still an excellent player herself.
- B** Made of birchwood and mahogany, each weighs 12kg and is 1cm thick.
- C** Pichenotte, which can be played by two to four people, is clearly a game of skill.
- D** But Grandpa's pichenotte board, which he'd made out of old wooden food crates, was not forgotten and they continued to play regularly.
- E** When people started asking about the origins of the game, Dave decided to do some research.
- F** So much so that championships began to take place and a trophy called the 'Lord Pichenotte Cup' was created.
- G** Nonetheless, the day is not far off when the brothers' garage will be home to a luxury Mercedes rather than a saw and piles of wood.
- H** Curious as to how great the interest might be, one night the brothers took one of Dave's new game boards to a sports bar in Santa Fe.

## Part 3

You are going to read an article about four sportsmen. For questions **16–30**, choose from the sportsmen (**A–D**). The sportsmen may be chosen more than once.

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

## Which sportsman mentions

a time-consuming aspect of being well known in his sport?

16

a career opportunity resulting from an achievement in sport?

17

the financial rewards of success in his sport?

18

a good result that went largely unnoticed?

19

the importance of having a social life outside sport?

20

enjoying a change of scene when training?

21

difficulties in a relationship resulting from his lifestyle?

22

enjoying being recognised by people in the street?

23

attracting attention for things not directly connected to the sport?

24

not finding the idea of fame attractive?

25

regretting having to turn down invitations?

26

the advantages and disadvantages of supporters coming to watch the sport?

27

the time of day he has to go training?

28

disappointment at not getting help as a result of an achievement?

29

a feeling that his sporting career will be relatively short?

30

# Dedicated to their sports

*Four young sports stars talk about their lives.*

## **A** Darius (runner)

I've always been sporty. I played a bit of everything at one time, but I was best at football and athletics. When I was 14, I had a trial for a professional football club, but eventually I opted to go down the athletics route instead. My biggest moment came when I got to compete for my country in the youth team and got a medal. It didn't result in much media attention, though, which was a shame. I'd been hoping some sponsorship would come out of it, because the training doesn't come cheap. I train at home all winter and then go away for three weeks, usually Florida, before the season starts. It's good fun – there are great athletics facilities there and the nightlife's great too. You've got to be really disciplined, though. If friends ask me to go out the night before training, I have to say no. I wish I didn't, but dedication pays in this sport. The main goal for me is to get to the next Olympics – that would be fantastic.

## **B** Gabriel (surfer)

The surfing community is small, so you get to meet the same guys wherever you compete. Professional surfers are very serious and often the best waves are at dawn, so if you're really going to get anywhere, you have to cut out late-night parties altogether. I don't mind that so much, but I do love having a lie-in, and I usually have to give that up too. But it's worth it, because without that kind of dedication I might not have won the National Championships last year. I make sure that a big night out follows any win, though, and if there's cash involved in the winnings, I'll go away somewhere really nice. And, of course, the sacrifices are worth it in the long run because winning that championship meant I got picked to present a surfing series on TV. I guess I'm a bit of a celebrity now.

## **C** Dieter (yacht racer)

With five lads on a boat together, you have a good laugh. We're very traditional and we always celebrate a win in great style. It's been said that we act a bit childish when we're out, but we don't actively go looking for media coverage. Sometimes the reporters actually seem more concerned about where you go out celebrating and what you get up to there than about where you came in the race. I'm away for eight months of the year, so it's great to get back, go out with my mates from other walks of life and do the things they do. You can't live, eat and breathe the sport all the time – it's not healthy. I'm known within the world of sailing, but fortunately I can count the number of times I've been recognised in the street on the fingers of one hand. I'd hate to become some sort of celebrity. I get a lot of nice letters from people wanting signed pictures, though. It may take ages, but I reply to every one. It would be cheeky to complain, even if it does take a bit of organising.

## **D** Tomas (tennis player)

It's always a great thing to walk on court and feel that the crowd's behind you. At the last tournament, though, it all got a bit crazy with people crowding around. Despite that, I have to admit that I do still get quite a thrill out of being spotted by fans when I'm out shopping or something. It has its downside though. My last girlfriend didn't like it if I got too much attention from female fans. The thing is, tennis players have to travel quite a lot, and in the end that's why we split up, I guess. That was hard, but you've got to make sacrifices in any sport; you've got to be serious and professional. Actually, it doesn't really bother me too much. I'm content to concentrate on my game now and catch up on the other things in life once I've retired, because, after all, that comes pretty early in this sport.

# *Test 3*

## PAPER 1 READING (1 hour)

### Part 1

You are going to read an extract from a short story. For questions 1–8, choose the answer (A, B, C or D) which you think fits best according to the text.

Mark your answers on the separate answer sheet.

*line 5* Finding a good flat in Dublin at a price you could afford was like finding gold in the gold rush. The best way was by personal contact: if you knew someone who knew someone who was leaving a place, that often worked. But if, like Jo, you had only just arrived in Dublin, there was no chance of any personal contact, nobody to tell you that their bedsit would be vacant at the end of the month. No, it was a matter of staying in a hostel and searching.

For Jo, Dublin was a very big blank spot. She really felt she was stepping into the unknown when she got on the train to go and work there. She didn't ask herself why she was going there in the first place. It had been assumed by everyone she went around with at school that she would go. Who would stay in a one-horse town, the back of beyond, the end of the world, the sticks? That's all she had heard for years. They were all going to get out, escape, see some life, get some living in, have a real kind of existence, and some of the others in her class had gone as far as the towns of Ennis or Limerick, where an elder sister or an aunt would see them settled in. But out of Jo's year, none of them were going to Dublin. She was heading off on her own.

Jo's mother thought it would be great if she stayed permanently in the hostel. It was run by nuns, and she would come to no harm. Her father said that he hoped they kept the place warm; hostels were well known for being freezing. Jo's sisters, who worked in a hotel as waitresses, said she must be off her head to have stayed a whole week in a hostel. But Jo didn't know they were all still thinking about her and discussing her, as she answered the advertisement for a flat in Ringsend. It said, 'Own room, own television, share kitchen, bathroom.' It was very near the post office where she worked and seemed too good to be true. Please, please let it be nice, let them like me, let it not be too dear!

There wasn't a queue for this one because it wasn't so much 'Flat to Let', more 'Third Girl Wanted'. The fact that it said 'own television' made Jo wonder whether it might be too high a class for her, but the house did not look in any way overpowering. An ordinary red-brick terraced house with a basement. But the flat was not in the basement, it was upstairs. And a cheerful-looking girl with a college scarf, obviously a failed applicant, was coming down the stairs. 'Desperate place,' she said to Jo. 'They're both awful. Common as dirt.' 'Oh,' said Jo and went on climbing.

*line 31* 'Hello,' said the girl with 'Nessa' printed on her T-shirt. 'Did you see that toffee-nosed girl going out? I can't stand that kind, I can't stand them.' 'What did she do?' asked Jo. 'Do? She didn't have to do anything. She just poked around and pulled a face and sort of giggled and then said, "Is this all there is to it? Oh dear, oh dear," in a posh accent. We wouldn't have her in here, would we, Pauline?'

Pauline had a psychedelic shirt on, so colourful it almost hurt the eyes, but even so it was only slightly brighter than her hair. Pauline was a punk, Jo noted with amazement. She had seen some of them on O'Connell Street, but hadn't met one close up to talk to. 'I'm Jo, I work in the post office and I rang.' Nessa said they were just about to have a mug of tea. She produced three mugs; one had 'Nessa' and one had 'Pauline' and the other one had 'Other' written on it. 'We'll get your name put on if you come to stay,' she said generously.

- 1 What does 'it' in line 5 refer to?
  - A the accommodation available
  - B finding accommodation
  - C getting advice on accommodation
  - D the shortage of accommodation
  
- 2 What do we learn about Jo's schoolfriends in paragraph 2?
  - A They would have liked to be as independent as Jo was.
  - B They had more self-confidence than Jo had.
  - C They had made Jo feel that she ought to leave her home town.
  - D They were not as happy as Jo was to move to a new town.
  
- 3 What impression do we get of Jo's home town?
  - A It was an uninteresting place in the middle of the countryside.
  - B It was a place where people struggled to earn a living.
  - C It was a place where the population had fallen greatly.
  - D It was an unfriendly place, where young people were treated badly.
  
- 4 What did Jo think about the flat in Ringsend before she saw it?
  - A that she was likely to be able to afford it
  - B that the advertisement for it was confusing
  - C that it might not be as suitable for her as it first sounded in the advertisement
  - D that it did not really have all the facilities mentioned in the advertisement
  
- 5 What do we learn about the girl who passed Jo on the stairs?
  - A She was upset that she was not going to live in the flat.
  - B She liked neither the flat nor the other girls living there.
  - C She had not been seriously intending to live in the flat before seeing it.
  - D She had not realised that other people were already living in the flat.
  
- 6 What is meant by 'toffee-nosed' in line 31?
  - A feeling superior
  - B being curious about others
  - C strange-looking
  - D appearing nervous
  
- 7 What did Jo think when she first met Pauline?
  - A She probably wouldn't like Pauline because of her appearance.
  - B Pauline was different from other punks she had met.
  - C Pauline would probably not want to make friends with her.
  - D She knew very little about people who looked like Pauline.
  
- 8 By the end of the extract, we learn that
  - A Nessa and Pauline did not really want anyone to share their flat.
  - B other people had moved out of the flat because they had not enjoyed living there.
  - C Nessa felt that Jo would be more suitable than the previous applicant.
  - D Nessa and Pauline were not expecting anyone to want to share their flat.

## Part 2

You are going to read a magazine article about how to become a published author. Seven sentences have been removed from the article. Choose from the sentences **A–H** the one which fits each gap (**9–15**). There is one extra sentence which you do not need to use.

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

## Trying to get published?

*If you are wondering where to send your story, our expert Margaret Stubbs is here with the advice you need.*

Readers of this magazine often write in saying, 'I have written this story/book. Can you please tell me who to send it to?' One of the first things they need to know is that they should be researching their markets and finding out about publishers as well as practising their writing skills. Turning words into a saleable commodity takes a good deal of knowledge about the 'writing game'.

Whatever kind of writing you do, you need to develop a knowledge of the markets you are aiming at. **9** Use your local library and go round the local bookshops and newsagents. Reading widely will always give you the best guide to what kinds of writing publishers are actually accepting at any given time.

As time goes on, this knowledge must be updated as new publications are constantly appearing – editors change jobs, and magazines change direction. **10** Publishers are always hungry for new blood; as writers we have to make sure we give them what they want.

To begin with you may be looking around, not quite sure what you want to write. Let us say you feel that you might like to write short love stories. The very first thing you must do is find out which magazines use love stories, a rather limited market these days, and get hold of as many recent copies as you can. **11** These readers will expect different things from their magazine, and the editor is only interested in catering to their needs.

Writers often send me their stories saying, 'This has been rejected three times – please tell me if I am wasting my time ... do I stand a chance at all?' **12** But it is unlikely that the work is of publishable standard; so I have to try to give an honest opinion, but always with a positive viewpoint.

The problem is that most new writers are too eager to send their work out, usually long before they are ready to enter the market. If you have only written one story or one article, it is not at all likely to be published. **13** When you read about so-called 'overnight success', you usually find that the person has been in the publishing trade or journalism for some years before their current success.

When you do finally send off some of your work for the first time, immediately get on with more work while you await a reply; write ten more stories, twenty even. Each one will be better than the last, and you will begin to think of yourself as a writer, and both your fluency and your confidence will grow. **14** Also I would advise not showing your work to anyone else, certainly in the early stages.

Don't forget that every successful writer will have had many rejections before succeeding. Do everything you can to advance your career as a writer. See whether there's a creative writing course near you. **15** Think of yourself as a writer and get that writing practice in – every day if possible.

- A** However, if you fancy yourself as a writer of thrillers then you will need to read books by thriller writers.
- B** Then familiarise yourself with the kind of stories they are buying, taking special note of who the readers are.
- C** That almost never happens.
- D** If not, try joining a local writers' group which will help you to gain ideas and confidence from mixing with other aspiring writers.
- E** There are several ways of doing this, but the best one is simply by reading everything relevant you can lay your hands on.
- F** Don't tear any of them up – improve them instead.
- G** New titles are coming and going all the time.
- H** As a former teacher, I would never actively discourage anyone.

**Part 3**

You are going to read a magazine article in which five people talk about their favourite places. For questions **16–30**, choose from the people (**A–E**). The people may be chosen more than once. When more than one answer is required, these may be given in any order.

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

**Which person or people**

appreciates a little luxury?

16	
----	--

enjoy an area that they appreciated as a child?

17		18	
----	--	----	--

enjoys watching other people in their everyday lives?

19	
----	--

appreciates the plantlife in their favourite place?

20	
----	--

appreciates a lack of noise?

21	
----	--

like an area which few people visit?

22		23	
----	--	----	--

revealed talents as a child which were required in their future career?

24	
----	--

stays in inexpensive accommodation?

25	
----	--

finds changing circumstances add to their appreciation of the place?

26	
----	--

admits the landscape is not very special?

27	
----	--

experienced a variety of landscapes while still a child?

28		29	
----	--	----	--

has been keen to share their enthusiasm with others?

30	
----	--

## Favourite places

### A **Bruce**

I don't like landscapes which are completely untamed. It's the human element which is important to me. It's the same when I travel abroad. Lovely villages with old temples attract me, not empty deserts. When I was eight, I went away to school in England and on Saturdays I would cycle to the village of Lastingham in its lovely valley. Cycling was a release from school. I loved exploring the bleak hilltops, the sheltered valleys and old villages. Coming from Scotland myself, I found the landscape familiar yet different and I still go back there today. I used to describe my adventures in my private diary. In a way, that was my first attempt at travel writing, at which I subsequently made my name.

### B **Sophia**

There is a miniature railway that goes from Hythe to Dungeness, run by amateurs. I always travel first class as it doesn't cost much more than the regular fare. The scenery is not spectacular. The train moves across Romney Marsh with its sheep, and alongside a canal. But there is one point on the journey that I always look forward to – when our miniature world takes a detour through back gardens. For a few moments, we passengers spy on people at random points in their day, making a cup of tea, doing the washing up, unfolding a deckchair. I see myself in their eyes, a woman in a tiny train carriage, looking into other people's homes. It's the ordinariness of the landscape that attracts me. Just fields and sheep and a distant grey sea. That makes me look more closely, to search for something that opens my eyes.

### C **Matthew**

The Hartland Peninsula is a remote and lovely coast. The beaches are hard to reach and scattered with rocks, so crowds are

largely non-existent here. They attract a few brave surfers but most visitors prefer instead to reflect on the majesty of the sea. The coast, which faces the Atlantic, is notorious for shipwrecks. There are coast walks which you can combine with trips inland up beautiful damp valleys, full of oak trees, ferns and wild flowers. We stay in modest self-catering accommodation with a family who have some property in the village of Southole.

### D **Annette**

My favourite place in England is the Trough of Bowland, a landscape of wide-open moorland which is perfect for hiking. There are not many residents and not many visitors either. It's an unknown corner, empty and remote, and I like the feeling of space. I discovered the area by chance when I was a student, and since then I've made an annual visit, either alone, or with my boyfriend, and now with my son. It has changed little since my first visit. Having a child makes these visits more special. It makes me sad that he's growing up in an urban environment.

### E **James**

I purchased Glenthorne, my favourite house in Britain. It was a question of obtaining pure peace and reconnecting with my English roots and coming home. I grew up in what is now known as Sri Lanka, but at the age of twelve went to school in Devon, in the west of England. I used to cycle around the moors and village backstreets. We had a story about a place we would never cycle past: if you went down the driveway you'd never return. That place was Glenthorne. It's the place of my dreams. It's a magic, secluded, romantic house. You can't hear anything except sea, wind and birds.

# *Test 4*

## PAPER 1 READING (1 hour)

### Part 1

You are going to read an extract from a short story. For questions 1–8, choose the answer (A, B, C or D) which you think fits best according to the text.

Mark your answers on the separate answer sheet.

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We always went to Ireland in June. Ever since the four of us began to go on holidays together we had spent the first fortnight of the month at Glencorn Lodge in Courty Antrim. It's a large house by the sea, not far from the village of Ardbeg. The English couple who bought the house, the Malseeds, have had to add to the building, but everything has been done most discreetly.

It was Strafe who found Glencorn for us. He'd come across an advertisement in the days when the Malseeds still felt the need to advertise. 'How about this?' he said one evening and read out the details. We had gone away together the summer before, to a hotel that had been recommended by friends, but it hadn't been a success because the food was so appalling.

The four of us have been playing cards together for ages, Dekko, Strafe, Cynthia and myself. They call me Milly, though strictly speaking my name is Dorothy Milson. Dekko picked up his nickname at school, Dekko Deacon sounding rather good, I suppose. He and Strafe were at school together, which must be why we call Strafe by his surname as the teachers used to. We're all about the same age and live quite close to the town where the Malseeds were before they decided to make the change from England to Ireland. Quite a coincidence, we always think.

'How very nice,' Mrs Malseed said, smiling her welcome again this year. Some instinct seems to tell her when guests are about to arrive, for she's rarely not waiting in the large, low-ceilinged hall that always smells of flowers. 'Arthur, take the luggage up,' she commanded the old porter. 'Rose, Tulip, Lily and Geranium.' She referred to the names of the rooms reserved for us. Mrs Malseed herself painted flowers on the doors of the hotel instead of putting numbers. In winter, when no one much comes to Glencorn Lodge, she sees to little details like that; her husband sees to redecoration and repairs.

'Well, well, well,' Mr Malseed said, now entering the hall through the door that leads to the kitchen. 'A hundred thousand welcomes,' he greeted us in the Irish manner. He was smiling broadly with his dark brown eyes twinkling, making us think we were rather more than just another group of hotel guests. Everyone smiled, and I could feel the others thinking that our holiday had truly begun. Nothing had changed at Glencorn, all was well. Kitty from the dining room came out to greet us. 'You look younger every year, all four of you,' she said, causing everyone in the hall to laugh again. Arthur led the way to the rooms, carrying as much of our luggage as he could manage and returning for the remainder.

After dinner we played cards for a while but not going on for as long as we might because we were still quite tired after the journey. In the lounge there was a man on his own and a French couple. There had been other people at dinner, of course, because in June Glencorn Lodge is always full: from where we sat in the window we could see some of them strolling about the lawns, others taking the cliff path down to the seashore. In the morning we'd do the same: we'd walk along the sands to Ardbeg and have coffee in the hotel there, back in time for lunch. In the afternoon we'd drive somewhere.

I knew all that because over the years this kind of pattern had developed. Since first we came here, we'd all fallen hopelessly in love with every variation of its remarkable landscape.

- 1 Why did the Malseeds no longer advertise Glencorn Lodge?
  - A It was too expensive.
  - B It was not necessary.
  - C It was too complicated.
  - D It was not effective.
  
- 2 What did Dekko and the writer have in common?
  - A They did not like their names.
  - B People used their surnames when speaking to them.
  - C They chose their own nicknames.
  - D People did not call them by their real names.
  
- 3 The coincidence referred to in paragraph three is that the four friends and the Malseeds
  - A came from the same area.
  - B preferred Ireland to England.
  - C lived close to one another.
  - D were all about the same age.
  
- 4 What was special about the rooms at Glencorn Lodge?
  - A They had been painted by Mrs Malseed herself.
  - B There was no paint on the doors.
  - C They did not have numbers.
  - D There were different flowers in all of them.
  
- 5 What did the writer particularly like about Mr Malseed?
  - A He had nice brown eyes.
  - B He always came to welcome them.
  - C He made guests feel like friends.
  - D He spoke in the Irish way.
  
- 6 Why did the writer feel contented after Mr Malseed had spoken?
  - A Everything was as it had always been.
  - B The holiday would start at any moment.
  - C A few things had improved at Glencorn.
  - D Her friends had enjoyed the holiday.
  
- 7 What did Kitty do which made the friends laugh?
  - A She told them a joke.
  - B She pretended to insult them.
  - C She laughed when she saw them.
  - D She paid them a compliment.
  
- 8 The next day the friends would walk to Ardbeag because
  - A they would be able to walk on the sands.
  - B this was what they always did.
  - C they wanted to do the same as other people.
  - D it was quite a short walk for them.

## Part 2

You are going to read a newspaper article about people who make films about wild animals in Africa. Seven sentences have been removed from the article. Choose from the sentences **A–H** the one which fits each gap (**9–15**). There is one extra sentence which you do not need to use.

Mark your answers on the separate answer sheet.

## IN THEIR NATURAL HABITAT

*What keeps film-makers Amanda Barrett and Owen Newman away from their home comforts for months on end? The search for the perfect shot.*

Of all the creatures to be found in the jungles and plains of East Africa, two of the hardest to track down must surely be producer Amanda Barrett and cameraman Owen Newman.

Their present habitat, the Ngorongoro Crater, has been lashed by six months of almost continuous rain, giving rise to a number of unforeseen problems.   His working partnership with the talented producer has created some of TV's finest wildlife films, such as their amazing and well-received film on leopards.

But this is nothing unusual in television partnerships. Travelling film-makers have been constantly circling the globe, in order to point cameras at exotic wildlife ever since the birth of television.

I spoke to Newman about their partnership while he was making one of his rare and unpredictable reunions with other members of the human race at a safari lodge. 'We do have occasional arguments but we tend to get over them fairly quickly,' he says of his colleague.

'When we are on the move, we have to put up our tents each night. But this time we are operating much more of a fixed camp, and as we set out at 5 a.m. each morning, we tend to make the tea the night before and keep it warm in a vacuum flask.'

'It's not unusual for us to be out and about for up to eight weeks at a time, so catering does cause the odd panic,' says Newman.

'I remember once we were filming a family of lions and there was one lioness who would regularly go off on her own. Whenever she returned, she would go round and greet all the other members of the pride, and after a while she made a point of greeting our car as part of her round.'

It was back in 1988 that Newman first worked with Barrett on a film called 'The Great Rift', and two more years before they set off as a team to film Arctic foxes.   And before they get the green light, they have to submit a script for approval.

'Amanda and I struck up a good working relationship from the start,' says Newman, 'because it was obvious that we shared the same ideas and overall vision.   I believe if you can evoke an emotional response from people, that is far better than if you appeal only to their heads.'

- A** Even while this film of one of Africa's shyest cats was being shown, the pair were already back where they belong – this time trailing that equally shy animal, the jackal.
- B** It can be a rough existence, but the appeal of being alone in such remote areas is that we can get close enough to the animals to become part of their lives.
- C** Neither of them regard themselves as the leader, and he says that one of the reasons why they get on so well with each other is that they both see the animals in a similar way.
- D** Since then, they have learned to set aside four months on location to gather sufficient material for each half-hour film.
- E** In Africa, however, they are seldom sighted at all as they scour the vast Serengeti Plain, their two vehicles packed with cameras, drinking water, camping gear and food.
- F** The rest of the Newman–Barrett daily diet consists of pre-packed meals heated and dished out by whoever is at hand at the time.
- G** What we are always seeking to achieve is a film that is rich in atmosphere, that brings to life the true spirit of the place and animals, and that will touch people's hearts.
- H** Newman explained that they had to invest in an expensive piece of equipment so that whenever one of their vehicles gets stuck in the mud, Amanda can pull him back to safety.

## Part 3

You are going to read an article about three pairs of women who exchanged jobs for a day. For questions **16–30**, choose from the women (**A–F**). The women may be chosen more than once.

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

## Which woman says she

thought about the person she changed places with?

16	
----	--

found the routine much busier than in her normal job?

17	
----	--

discovered she wasn't very good at the job she tried?

18	
----	--

found the work she did for one day worthwhile?

19	
----	--

found some of the people she came across hard to handle?

20	
----	--

had difficulty making a decision?

21	
----	--

didn't enjoy being the centre of attention?

22	
----	--

appreciated the relationships among her new colleagues?

23	
----	--

thought the clothes she wore gained her more respect?

24	
----	--

was surprised at her own reaction to some aspects of the job she tried?

25	
----	--

might consider doing similar work to the job she tried?

26	
----	--

doesn't normally deal with people on an individual basis?

27	
----	--

had not had a realistic idea of the job before she tried it for a day?

28	
----	--

was given some information which she was already aware of?

29	
----	--

noticed the problems of the other people she was working with?

30	
----	--

## Changing Lives with a Stranger

*What would it be like to live somebody else's life for a day?*

**A Mandie Currie, a zoo-keeper, spent the day in the offices of the magazine Marie Claire.**

'Choosing what to wear for my day at Marie Claire was tricky because normally I wear a uniform at work. First I went to a still-life photo studio, then to press previews, all before lunch. The zoo is such a tranquil, peaceful place – and here I was rushing around when I could be sitting quietly giving an animal a cuddle. Some of the members of the fashion team seemed quite stressed – my job doesn't really get pressurised. At a fashion shoot in the afternoon, it made me laugh to think that I'd usually be cleaning out cages or handling rats. I'm fascinated to see how magazines work, but I really enjoy my job at the zoo so I'll stay put.'

**B Alice Cutler, a fashion assistant at Marie Claire, spent the day at London Zoo.**

'I arrived at the zoo in my leather boots and dark blue trousers. The zoo gave me a green polo shirt instead to work in – which was just as well, as I got very dirty. As I stroked one of the elephants, I reckoned Mandie would probably be packing up clothes in the cupboard. By five o'clock, I stank but I'd had such a brilliant day. When I retire from fashion, I could see myself working with elephants – but maybe in Africa.'

**C Karen Hodson, a nurse at Hammersmith Hospital, went on location with the television gardening programme *Ground Force*.**

'I was extremely excited about meeting the team, and Alan Titchmarsh, the programme presenter, was really nice. One of the things I liked was the chance to be in the fresh air. Depending on my shifts, I sometimes never see daylight. Even though it was hard work, it was great fun. I thought I was pretty strong but I felt weak compared with the rest of the team. My romantic vision of landscape gardening had not included physical hard work or meticulous planning. I was more an enthusiastic than effective gardener, so I don't plan to give up my other job.'

**D Charlie Dimmock, landscape gardener with the TV programme *Ground Force*, worked a shift at Hammersmith Hospital.**

'I made beds and handed out tablets. I expected to faint when I was doing some jobs, but I amazed myself by finding that it didn't bother me. The friendship among the nurses is great, and it felt tremendously 'girlie' compared with my normal male environment. I feel my job is a real waste of time compared with nursing. My day at the hospital was not exactly pleasant but it left me with a great sense of satisfaction.'

**E Lucy Harvey, a personal trainer, spent the day with the airline Ryanair as a member of the cabin crew.**

'I changed into the uniform, and the moment I put it on I felt completely different – people suddenly look up to you. Before the flight, our supervisor told us about safety, what to do if someone had a heart attack – which I knew about from my fitness training. When the passengers boarded the flight to Paris I gave out magazines. Everyone stared at me and I felt very self-conscious. On the return journey, we had 80 schoolchildren on board who wouldn't sit still. I wished I was back in the gym with one sensible adult to look after.'

**F Sonia McDermott, an air hostess with the airline Ryanair, spent the day as a personal trainer in a gym.**

'I was dreading doing this swap as I don't do any exercise. I was amazed at how much attention you give to one person. In my job you meet 130 passengers four times a day. I was very surprised at lunch to see that some of the trainers didn't eat ultra-healthily, but they all drink lots of water. I wouldn't swap my job for this. However, it has inspired me to join a gym and try to be a bit healthier.'