

You are going to read three extracts which are all concerned in some way with looking at things. For questions 1–6, choose the answer (A, B, C or D) which you think fits best according to the text.

The look

Anyone who has experienced the sensation of locking eyes across a room with someone interesting knows that mutual gaze can be a powerful force. How powerful? It must be behind the idea that it is possible to fall in love 'at first sight'. An attractive face can turn heads, but it's not nearly enough. However, when eyes lock, something dramatically different happens. Just how powerful this is may surprise you.

One example is a set of experiments conducted by psychologist Ekhard Hess, who wanted to find out whether dilated pupils had any effect on a person looking at them. He presented male volunteers with a variety of pictures, one of which was an attractive woman. In fact, she appeared twice in the set, once

with her pupils retouched to be highly dilated, another time with her pupils normal size. He found that a significant proportion of the time the men judged the version with the dilated pupils to be more attractive, although none of them was actually aware of the pupils themselves.

But why? Hess performed other experiments that showed that our pupils dilate if we're looking at something or someone interesting. In one set of experiments, he had people who were hungry view images of random objects, including slices of very delicious looking cake. Whenever the hungry people saw food items like the cake, their pupils dilated. If they weren't hungry, the cake had no effect. So dilated pupils signify interest. If a man then looks into the eyes of a woman, and her pupils are dilated, he senses that she is interested in him. So, flattered, albeit unconsciously, he returns that interest.

line 46

- 1 In his first experiment, Hess included
 - A a range of photographs, some of which were of different women's eyes.
 - B various photographs of the same woman taken at different moments.
 - C photographs of various women with dilated and undilated pupils.
 - D two shots of the same woman, one of which had been altered.
- 2 Which phrase from the first paragraph introduces the idea that interest is 'returned' (line 46)?
 - A 'mutual gaze' (line 4)
 - B 'the force behind the idea' (line 5)
 - C 'at first sight' (line 7)
 - D 'can turn heads' (line 8)

Cheddarvision

Something strange and slightly troubling begins to happen when you spend more than about two minutes watching Cheddarvision, the website set up by the cheesemaker Tom Calver, which broadcasts live footage of a cheddar cheese as it imperceptibly matures. First, unsurprisingly, you feel bored and irritable. Then, after a while, and without really meaning to, you slip into a peaceful, meditative, quasi-hypnotic state. You start to breathe more deeply. Peripheral distractions – traffic noise, ringing telephones – fall away. There is you, and there

is the cheese. Nothing more. If something should actually *happen* to the cheese while you're in this state of mind – every week the cheese is turned over; on one occasion, the label fell off and had to be replaced – it has an impact utterly disproportionate to the event. It is inexplicably hilarious; astonishing; gasp-inducing. Then the drama subsides, and once again, it's just you and the cheese – and, depending on the time of day, perhaps tens of thousands of other people, scattered across the planet, for whom no other concern is more pressing in their

lives, right at this very moment, than to stare at cheddar.

It is generally agreed that we are more bored today than ever before. Some surveys put the percentage of people who yearn for more novelty in their lives at around seventy percent and rising. So it's something of a paradox that in the age of the Internet, when the average person has access to vastly more genuinely fascinating information than at any point in history, the sites that have achieved cult status are consistently the boring ones.

3 What is suggested about the website Cheddarvision in the first paragraph?

- A It can make you more tolerant of minor irritations in life.
- B It could help you to cope with a stressful environment.
- C It will get more interesting the longer you watch it.
- D It may affect you in ways that you can't control.

4 What is the 'paradox' referred to in the second paragraph?

- A the most boring websites seeming to attract so much attention
- B people feeling increasingly bored despite the potential of the Internet
- C an increase in the number of boring websites not affecting their popularity
- D people finding the novelty they crave in websites that are intrinsically boring

Once upon a time the joy of buying art was reserved for the very few. The really good stuff could be had only through elite galleries, yet even there, wads of cash were not enough to make you a collector: you needed credentials just to get a peep. Fortunately for art, and art lovers, today's scene is more democratic. In New York in March, \$20 bought you a day at the Armory Show. Make no mistake: top collectors get in while the booths are still being set up, and favoured clients get VIP tickets in advance. Meanwhile, \$250 was the minimum benefit ticket for opening night. All the same, the art market no longer hides behind frosted gallery doors.

Why do museum curators, long-time collectors and the art newcomer alike walk the long aisles of gallery displays? They come for the buzz. What hot artist will sell out on the preview night? Whose booth will attract the museum director on a shopping spree? Which celebrity will show their cluelessness, and how will the gallerist handle it?

And people come to eye the art. Once demeaned as a mere sales outlet, the best galleries have now found a balance between commerce and culture that makes them required attendance among art aficionados.

5 In the first paragraph the writer is

- A suggesting ways that art galleries could be more democratic.
- B explaining how art galleries have become more accessible.
- C illustrating how art galleries have responded to criticisms.
- D giving an example of an art gallery that remains elitist.

6 According to the writer, what has improved the reputation of art galleries?

- A the ability to attract celebrity collectors to shows
- B the continued support of leading museum directors
- C a move away from a purely commercial philosophy
- D a realisation that art enthusiasts are potential buyers

You are going to read an extract from an account of a sailing race. Six paragraphs have been removed from the extract. Choose from the paragraphs A–G the one which fits each gap (7–12). There is one extra paragraph which you do not need to use.

Stiff breeze, no cocktails

Victor Mallet set sail on the yacht Moonblue 2 in a three-day race across the South China Sea which turned out to be packed with incident and excitement

The sailing in the San Fernando Race was glorious; one of the best in the thirty-year history of the event. From the outset, all the front-runners were spared the windless calms that can cause such frustration in events like this.

7

Apart from the unaccustomed speed, a few other things about *Moonblue 2* took some getting used to for me. There was the novelty of being on such a luxurious cruiser-racer, and the overall excellence of the food and drink on board. I wasn't used to such luxury, and I can't recall racing in a boat where you can take a shower when your period of watch comes to an end.

8

Despite such minor inconveniences, the race had been going well, but suddenly we hit a problem. Peter, the normally cheery skipper and owner of *Moonblue 2*, was shouting almost angrily from somewhere below, demanding to know where the cocktail blender was.

9

Peter repeated his question in frustration, adding: 'Didn't anyone bring it back from the party at the yacht club?' We looked studiously into the darkness while we struggled to trim the sails and bring the boat under control. No, no

one had brought it back from the pre-race party two nights earlier.

10

Once the penny had dropped, we realised it wasn't such a crazy request after all. It seemed that, not for the first time, the high-strength line connecting the wheel to the rudder had snapped. Peter wanted the blender's long electric cable because it could be used to replace it. Just two hours later, three crew members – there were thirteen of us on board altogether – fixed the steering, not with the blender cable but with the help of a spare length of aerial cable, and we were able to continue racing. Part of the challenge of sailing for me is that anything can go wrong, even on a superbly equipped yacht such as *Moonblue 2*.

11

Such complicated yachts as *Moonblue 2* also require constant attention and minor adjustments to the steering, in contrast to an old-fashioned yacht that almost steers itself. For the crew on this trip, however, there were mercifully few sail changes during the race until the very end. But even at that stage, we still had one last small mishap to contend with. When we crossed the finishing line off San Fernando at midnight, two-and-a-half days after the start, a local captain who was supposed to guide us in to a safe anchorage took us straight on to a mudbank.

12

And of the eighteen starters, *Moonblue 2* was second to finish, a fantastic result overall – with or without the cocktail blender!

- A** This had become apparent the previous weekend on a pre-race practice run when the propeller had been entangled twice, first in rope and then again in industrial plastic, in the space of an hour. On each occasion, one of the crew had had to dive into the water with a knife and a pair of goggles to clear the debris.
- B** But any large boat, however stylish, also has its drawbacks. In rough seas, it was tricky getting from one end of the spacious cabin to the other because the handholds were so far apart.
- C** After all, the pre-race discussion had revolved largely around the issue of how just such a situation might be dealt with. Fortunately, however, an unexpected solution was at hand.
- D** It could have been worse, however. Our Australian rival Strewth was led into a reef with a crunch, so we actually had quite a lucky escape.
- E** To those of us out on deck, however, this didn't seem to be quite the moment for any kind of a drink. It was eight hours into the race, there was a stiff breeze, rough waves and the steering had just failed completely.
- F** This wasn't an entirely enjoyable time for me, though, as in the initial thirty-six hours we were driven by a northeast monsoon wind that sometimes whipped up a rough and uncomfortable sea. On the plus side, however, we sped southwards under full sail, making amazing time.
- G** A few uncomfortable moments passed, nobody wanting to break this piece of news to him. Then we suddenly saw what he was on about.

You are going to read an extract from a novel. For questions 13–19, choose the answer (A, B, C or D) which you think fits best according to the text.

It's a commonplace of parenting and modern genetics that parents have little or no influence on the characters of their children. As a parent, you never know who you are going to get. Opportunities, health, prospects, accent, table manners – these might lie within your power to shape. But what really determines the sort of person who's coming to live with you is chance. Cheerful or neurotic, kind or greedy, curious or dull, expansive or shy and anywhere in between; it can be quite an affront to parental self-regard, just how much of the work has already been done. On the other hand, it can let you off the hook. The point is made for you as soon as you have more than one child; when two entirely different people emerge from their roughly similar chances in life.

line 5

line 7

line 8

Here in the cavernous basement kitchen at 3.55 a.m., in a single pool of light, as though on stage, is Theo Perowne, eighteen years old, his formal education already long behind him, reclining on a tilted-back kitchen chair, his legs in tight black jeans, his feet in boots of soft black leather (paid for with his own money) crossed on the edge of the table. As unlike his sister Daisy as randomness will allow. He's drinking from a large tumbler of water. In the other hand he holds the folded-back music magazine he's reading. A studded leather jacket lies in a heap on the floor. Propped against a cupboard is his guitar in its case. It's already acquired a few steamer trunk labels – Trieste, Oakland, Hamburg, Val d'Isère. There's space for more. From a compact stereo player on a shelf above a library of cookery books comes the sound, like soft drizzle, of an all-night pop station.

Henry Perowne sometimes wonders if, in his youth, he could ever have guessed that he would one day father a blues musician. He himself was simply processed, without question or complaint, in a polished continuum from school, through medical school, to the dogged acquisition of clinical experience, in London, Southend-on-Sea, Newcastle, Bellevue Emergency Department in New York and London again. How have he and Rosalind, such dutiful, conventional types, given rise to such a free spirit? One who dresses, with a certain irony, in the style of the bohemian fifties, who won't read books or let himself be persuaded to stay on at school, who's rarely out of bed before lunchtime, whose passion is for mastery in all the nuances of the blues guitar tradition, Delta, Chicago, Mississippi, and for the success of his band, New Blue Rider. In the confined, gossipy world of British blues, Theo is spoken of as a man of promise, already mature in his grasp of the idiom, who might even one day walk with the gods, the British gods that is – Alexis Korner, John Mayall, Eric Clapton. Someone has written somewhere that Theo Perowne plays like an angel.

Naturally, his father agrees, despite his doubts about the limits of the form. He likes the blues well enough – in fact, he was the one who showed the nine-year-old Theo how it worked. After that, grandfather took over. But is there a lifetime's satisfaction in twelve bars of three obvious chords? Perhaps it's one of those cases of a microcosm giving you the whole world. Like a Spode dinner plate. Or a single cell. Or, as Daisy says, like a Jane Austen novel. When player and listener together know the route so well, the pleasure is in the deviation, the unexpected turn against the grain ...

And there's something in the loping authority of Theo's playing that revives for Henry the inexplicable lure of that simple progression. Theo is the sort of guitarist who plays in an open-eyed trance, without moving his body or ever glancing down at his hands. He concedes only an occasional thoughtful nod. Now and then, during a set he might tilt back his head to indicate to the others that he is 'going round' again. He carries himself on stage as he does in conversation, quietly, formally, protecting his privacy within a shell of friendly politeness. If he happens to spot his parents at the back of a crowd, he'll lift his left hand from the fret in a shy and private salute.

- 13 In the first paragraph, the writer suggests that parents
- A are often disappointed by their children's behaviour.
 - B have relatively little impact on their children's personality.
 - C sometimes leave too many aspects of child development to chance.
 - D often make the mistake of trying to change their children's character.
- 14 Which phrase is used to suggest that parents are not to blame for how their children turn out?
- A 'anywhere in between' (line 5)
 - B 'an affront to ... self-regard' (line 5)
 - C 'let you off the hook' (line 7)
 - D 'roughly similar chances' (line 8)
- 15 What do we learn about Theo Perowne in the second paragraph?
- A He has successfully completed his studies.
 - B He is not particularly interested in travel.
 - C He is not making a living as a musician.
 - D He has little in common with his sister.
- 16 Theo's parents are described as the sort of people who
- A have let their careers take precedence over family.
 - B have found it quite difficult to settle down in life.
 - C regret the rather predictable nature of their lives.
 - D have always done what was expected of them.
- 17 With regard to his music, we learn that Theo is
- A dedicated to one particular style.
 - B planning to form a band of his own.
 - C unable to take it completely seriously.
 - D already admired by some famous people.
- 18 According to Henry Perowne's daughter Daisy, how is blues music similar to a Jane Austen novel?
- A It has stood the test of time well.
 - B It has an easily recognised structure.
 - C It is open to individual interpretation.
 - D It is full of unexpected changes of direction.
- 19 From the text as a whole, we understand that Henry is
- A proud of his son's musical ability.
 - B puzzled by his son's attitude to music.
 - C envious of his son's great skill as a guitarist.
 - D sorry that he introduced his son to blues music.

You are going to read an article about novels set in places that the author isn't actually familiar with. For questions 20–34, choose from the novels (A–E). The novels may be chosen more than once.

- | | |
|---|---------------------------------|
| A | <i>Something Like a House</i> |
| B | <i>The Tenderness of Wolves</i> |
| C | <i>Waterland</i> |
| D | <i>Welcome to Hard Times</i> |
| E | <i>Eclipse of the Sun</i> |

About which novel is the following stated?

It attracted a criticism which pleased its author.

20

It contrasts the lives of people living in different locations.

21

It was the author's first book of this type.

22

It fails to make all of its local references clear to the reader.

23

It is really a type of crime novel.

24

It is regarded as one of the best novels of its type.

25

It may give a rather unrealistic impression of the country concerned.

26

It contains at least one inaccurate detail.

27

It was written by somebody who chose to visit the area only briefly.

28

It was praised for the way it describes the life of ordinary people.

29

It doesn't attempt to describe the place as it is today.

30

31

It describes a country as seen by a foreigner.

32

33

It was written by someone who lacked the financial resources to visit the area.

34

Gullible's travels

Novels are works of the imagination. But what happens when an author writes about a part of the world they've never been to?

A few years ago, presenter Mark Lawson conducted a memorable radio interview with the author Sid Smith, who had just won an award for his debut novel *Something Like a House*. Set in China during the Cultural Revolution, the novel received critical acclaim for its evocation of peasant life. Lawson, impressed by Smith's depiction, asked if he spoke fluent Chinese. Smith said no, he didn't. Lawson asked if he'd worked in China. No, he hadn't. At this point Lawson became agitated. 'But you've been to China,' he said. There was a short pause, followed by Smith's calm assertion that actually he hadn't. Lawson was right to be astounded. Although set in the past and told through an Englishman, the story is full of odd details about life in the China of the period that you'd think would take years of first-hand experience to note. Not just physical things, such as the river sand in the bottom of a cup of tea, but social niceties such as Madame Tao judging her neighbours by how far up the valley they collect their water. What was most enjoyable about the interview, though, was Smith's refusal to be even slightly apologetic. He found his China in the London Library; from films, newspapers and the Internet. Who's to say that this gave him any less valid a picture of China than one he might have gained on a trip to modern-day Beijing?

Another novel written by a foreigner who's never set foot in the country concerned is Stef Penney's *The Tenderness of Wolves*. Set in the icy wilderness of Northern Ontario, it's essentially a whodunit: a local boy goes missing after a murder is committed and his mother sets off into the snowbound forests to find him and prove his innocence, with the help of an Indian tracker. It's a novel in which the landscape plays a crucial part, as individuals pit themselves against it and the fierce weather. Penney excuses herself slightly by setting the novel in 1867 – a place no author can get to. She also uses outsiders' eyes – Mrs Ross, and most of the inhabitants of the frontier settlement, are Scottish immigrants (Penney herself is Scottish). She notices what they would notice – like the surprise of iced-up moustaches and how quickly a cup of tea loses its heat in sub-zero temperatures.

A novel often cited as exemplary in depicting place is *Waterland*, Graham Swift's saga of several

generations of Fenlanders. The Crick family lacks ambition and drive, driven to 'unquiet and sleep-defeating thoughts' by the insistently flat, monotonous land; while the Atkinsons, who live on the only hill, get 'ideas', spot gaps in the market, and make a fortune brewing beer. As an example of how landscapes shape characters, it is perhaps unmatched in contemporary fiction. Yet Swift is not a Fenlander, and according to his agent made just a few fleeting visits to the Fens after he'd begun his novel. Swift lives in London and presumably could have travelled to the Fens more often had he wished to. Is it possible that a partial knowledge of the place suited him?

American novelist E. L. Doctorow wrote his western *Welcome to Hard Times* 'never having been west of Ohio'. Although it's a wholly satisfying example of the genre, such an approach is vulnerable to errors. After the book came out, an old lady from Texas wrote to Doctorow to say that she could tell he'd never been out west because of the character who 'made himself a dinner of the roasted haunch of a prairie dog'; a prairie dog's haunch, she said, 'wouldn't fill a teaspoon'. Doctorow was delighted and let the line stand in future editions, being 'leery of perfection'. Too much accuracy, he realised, might suck the life out of the novel.

Too ardent a straining for accuracy is a charge that could be levelled at Phil Whitaker's novel *Eclipse of the Sun*. Set in a fictional town in an imagined India (Whitaker has said that he couldn't afford the trip), the novel has clearly been meticulously researched. He has grasped the implied insult of answering in English a question posed in Marathi; that Indians love the word 'auspicious'. He gives us *bidis* and *rikkas*, *crores* and *lakhs*, plates of *jalebi* and the performances of *yagnas*, while resisting the urge to explain. The BBC's India correspondent Mark Tully found no fault in its depiction of small-town India. Yet Whitaker runs the risk of making his characters too Indian, too perfect. Perhaps if he'd been to India he'd have found a people that were odder, less typical, than the country he discovered through research. Or perhaps, if he'd gone to India, he wouldn't have written the book at all – he might have become aware of how much he didn't know.

You **must** answer this question. Write your answer in **180–220** words in an appropriate style.

- 1 You have returned from an English-speaking country where you followed a combined English course and adventure holiday. You enjoyed this, but a fellow participant sent a letter to the local newspaper complaining about the holiday company. Using the extract from their letter and the customer satisfaction questionnaire you completed, write a letter to the newspaper editor explaining your reaction and outlining your point of view, giving reasons for your opinion.

The whole trip was typical of the modern money-grabbing culture! The accommodation was basic and overpriced, without any food available. I didn't learn any English because the teachers just wanted to have fun, and the adventure activities I did were rock climbing and walking which I could have done at home. All in all, I felt the company exploited me, and should be exposed.

ACCOMMODATION	<i>clean with everything necessary</i>
FOOD	<i>good to go to restaurants to meet people and speak English.</i>
ENGLISH COURSE	<i>fantastic, relaxed teachers - easy to learn</i>
ADVENTURE SPORTS	<i>great choice of indoor and outdoor activities</i>
OVERALL	<i>made new friends. Fantastic experience</i>

Now write your **letter** to the newspaper editor. You do not need to include postal addresses.

Part 2

Write an answer to **one** of the questions **2–4** in this part. Write your answer in **220–260** words in an appropriate style.

- 2 You see this announcement in an English language magazine.

All thanks to technology!

We are running a competition for students to win a laptop! Send us an article explaining how using technology has helped you with your English language studies, and how you think students might use technology in the future.

Write your **competition entry**.

Your college wants to improve its facilities for English language students to study in their free periods and has asked you for a report outlining the facilities currently available and how they are used, with recommendations for improvement. Think about possibilities for use of technology, space available and materials.

Write your **report**.

- 3 Your town is planning to hold an international festival next year to attract tourists from different countries. To ensure the festival is successful, the organisers have asked residents for suggestions on what events to include and what facilities to develop in the town. Your proposal should include information on accommodation, transport and events.

Write your **proposal**.

- 4 You see this announcement in an international magazine called *Film Now*.

We are compiling a list of the five best and worst films of the last decade, according to our readers. Send us a review of your nomination for the best or worst film you have seen in the last decade, and we will take it into consideration when compiling our list. The best reviews will be published with the list.

Write your **review**.

For questions 1–12, read the text below and decide which answer (A, B, C or D) best fits each gap. There is an example at the beginning (0).

In the exam you mark your answers on a separate answer sheet.

Example:

0 A set B planned C worked D put

0	<u>A</u>	B	C	D
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Football as an art form

When filmmakers Douglas Gordon and Phillipe Parreno (0) out to make an art house movie about the legendary French footballer Zinedine Zidane, they chose to film just one match between Real Madrid, the club for which he was playing at the (1), and their great rivals Villarreal. But (2) of following the progress of the match, the ninety-minute film would show something that had not been seen before; the precise detailed movements of one man during an entire top-level football match.

They hoped that the audience would disengage from the match itself, and focus on this portrait of greatness. Every (3) gesture would be captured and they would see all of the player's grace, athleticism and competitiveness in (4) detail.

The (5) film is a fascinating work. Those who are not regular watchers of football will be astonished at how (6) Zidane becomes actively (7) in the game. For much of the ninety minutes he moves around the field relatively slowly; saying nothing, expressing even less, and only occasionally (8) into a lethargic jog.

And then the ball arrives at his feet, and there is a flurry of bewildering activity. The cameras (and there are seventeen of them (9) on him) struggle to (10) up. The defenders don't (11) a chance. In a few touches, a couple of checks and feints, Zidane has (12) them all behind. He crosses from the tightest of angles and his team-mate is left with the simplest of headers to score a goal.

- | | | | |
|-----------------|-------------|--------------|--------------|
| 0 A set | B planned | C worked | D put |
| 1 A point | B moment | C time | D occasion |
| 2 A alternative | B instead | C rather | D preference |
| 3 A one | B single | C lone | D sole |
| 4 A giant | B big | C huge | D great |
| 5 A following | B resulting | C concluding | D arising |
| 6 A partly | B scarcely | C rarely | D hardly |
| 7 A concerned | B involved | C associated | D regarded |
| 8 A breaking | B changing | C opening | D starting |
| 9 A trained | B looking | C pointed | D staring |
| 10 A take | B speed | C make | D keep |
| 11 A gain | B hold | C stand | D earn |
| 12 A missed | B left | C lost | D dropped |

For questions 13–27, read the text below and think of the word which best fits each gap. Use only one word in each gap. There is an example at the beginning (0).

In the exam you write your answers IN CAPITAL LETTERS on a separate answer sheet.

Example:

0	F	R	O	M						
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Introduction to a novel

Some years ago, I received a letter (0) a stranger, Joanna King. It seemed at first to be (13) of those pleasant fan letters that authors are occasionally cheered (14) , but which then (15) out to be something else. Joanna had an aunt, aged ninety-eight, (16) had kept a diary from the age of thirteen until she was ninety-four. (17) Joanna nor her husband had ever been allowed to read any of these diaries, but because their relative was a woman (18) strong opinions, they thought they would be interesting.

The point of writing to me (19) to ask my advice. Joanna had read a memoir I'd written about my own mother and grandmother, two ordinary women with (20) claim to fame, and it had made her wonder (21) there was some value in the diaries (22) a social document. Could I suggest (23) might be done with them?

I suggested that a university might be interested and enclosed various names and addresses. I said the thought of someone keeping a diary over such (24) length of time, so neatly covering most of a century, was (25) itself extraordinary, and I would love to read them myself. Joanna replied saying that this was what she had hoped. (26) is, that I myself might be intrigued enough to want to (27) something of them. I hadn't, in fact, meant that, but once it had been suggested I began to toy with the prospect.

For questions 28–37, read the text below. Use the word given in capitals at the end of some of the lines to form a word that fits in the gap in the same line. There is an example at the beginning (0).

In the exam you write your answers IN CAPITAL LETTERS on a separate answer sheet.

Example:

0

E

N

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T

L

E

D

Time management

- Julie Morganstern's book (0) *Time Management from the Inside Out* aims to help people organise their time better. **TITLE**
- Julie says that getting organised is a (28) 'learnable' skill. **COMPLETE**
- One common reason she has (29) for people not getting things done, be it tasks at work, study (30) , or things they hope to achieve in their free time, is that they don't set aside a (31) time in which to do these things. **IDENTITY**
- In other words, they're always trying to fit new activities into an already full schedule, or allowing themselves to be distracted by things other than the task in hand. What's more, because they (32) how long tasks are actually going to take, such people are always running behind schedule, and always having to (33) meeting deadlines. **OBJECT**
- To avoid this, Julie suggests making a list of 'must do' tasks and putting a time estimate next to each. This will allow a direct (34) to be made between time spent on each task and how long you (35) thought it would take you. In no time at all, you'll be able to make an expert (36) about how long activities really take, allowing you to be more (37) about how much you set out to achieve in the first place. **SPECIFY**
- ESTIMATE**
- APOLOGY**
- COMPARE**
- ORIGIN**
- JUDGE**
- REAL**

Part 4

For questions 38–42, think of **one** word only which can be used appropriately in all three sentences. Here is an example (0).

Example:

- 0 I was on the of booking my flight when my boss said that I might have to change my holiday dates.

As the meeting drew to a close, the chairperson moved on to the final on the agenda.

Theo couldn't see the of getting to the airport too early, as the check-in desk only opened one hour before the flight departed.

The three gaps can each be filled with the word 'point', so you write:

Example:

0	P	O	I	N	T						
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In the exam you write only the missing word IN CAPITAL LETTERS on a separate answer sheet.

- 38 Demand for ice cream has traditionally tended to off in the winter months.

If it isn't maintained properly, a modern school building will soon into a state of disrepair.

Denise's family problems led her to behind with her college work.

- 39 As a bank employee, Grace is used to large amounts of cash on a daily basis.

The staff at the car-hire desk only seemed capable of one client at a time, so a long queue had formed.

You have to be very careful when certain chemicals, as they can cause skin irritations and other health problems.

40 The travel agent explained that you pay a small deposit now and the balance is for payment four weeks before your date of departure.

Dave's plane is to land at 19:50, so we don't need to go to the airport for another half-an-hour yet.

According to his boss, everyone in Malcolm's office is for a rise in the next few months.

41 The teacher asked the children to round her in a circle while she read the poem.

Nathan started to up all his books and pens and put them in his briefcase before leaving his desk.

From your email, I that you're not too happy with the service this company has been providing.

42 The checked on the curtains looked lovely against the plainness of the white walls.

As a sociologist, I'm always looking for a in the way people behave.

If you're going to make your own clothes, you have to learn how to follow a

For questions 43–50, complete the second sentence so that it has a similar meaning to the first sentence, using the word given. **Do not change the word given.** You must use between **three** and **six** words, including the word given. Here is an example (0).

Example:

- 0 Chloe would only eat a pizza if she could have a mushroom topping.

ON

Chloe a mushroom topping when she ate a pizza.

The gap can be filled with the words 'insisted on having', so you write:

0

INSISTED ON HAVING

In the exam you write only the missing words IN CAPITAL LETTERS on a separate answer sheet.

- 43 The first employee to arrive in the morning should turn on the heating.

WHICHEVER

The heating should of staff arrives first in the morning.

- 44 We will have no choice but to reinforce the fence if those dogs keep getting through.

ALTERNATIVE

Reinforcing the fence if those dogs keep getting through.

- 45 Leila's interference in her sister's wedding plans has only caused trouble.

NOTHING

Leila's interference in her sister's wedding plans has led trouble.

- 46 The students did not return from the end-of-term party until dawn.

BEFORE

It was back from the end-of-term party.

47 'If you stay a bit longer, you'll enjoy yourself even more,' said our host at the party.

MORE

Our host at the party said that the would enjoy ourselves.

48 We were horrified to see smoke coming out of the bedroom windows.

COULD

Much smoke coming out of the bedroom windows.

49 Mrs Moore is not happy that her daughter goes to that club every evening.

APPROVE

Mrs Moore doesn't her daughter goes to that club every evening.

50 It's ages since the vending machines in the canteen worked.

OUT

The vending machines in the canteen ages.