

Listening

Time: 30 minutes

Transfer all your answers to your answer sheet

Part 1

You will hear three different extracts. For questions **1-6**, choose the answer (**A**, **B** or **C**) which fits best according to what you hear. There are two questions for each extract.

Extract One

You hear part of a radio phone-in programme about a sand sculpture competition in Canada.

1. What is the presenter doing?

- A) encouraging people to enter the competition
- B) trying to interest people in an unfamiliar pastime
- C) publicising rules for professional competitors

2. He says that Hot Springs is an ideal venue for the competition because

- A) the rainfall is low.
- B) the sand has special qualities.
- C) the area is not affected by tides.

Extract Two

You hear part of a sports programme about a football match.

3. What is the male commentator doing?

- A) suggesting how each team could have improved their game
- B) explaining why the match was an exceptional one
- C) comparing the skills of the two teams

4. Which topic will the female commentator move on to after the break?

- A) the future of the two teams
- B) the performance of individual players
- C) the predictability of last night's final score

Extract Three

You hear part of an interview with a man who works as a flight attendant for an airline.

5. He considers the toughest part of the recruitment process to be

- A) getting selected for the assessment day.
- B) undergoing an in-flight evaluation.
- C) completing the four-week course.

6. How does he feel about his job?

- A) happy to be envied by his friends
- B) frustrated by some aspects of it
- C) confident about his prospects

Part 2

You will hear part of a talk about a man called Bakul Misra who is an expert on Indian elephants. For questions 7-14, complete the sentences.

INDIAN ELEPHANTS

- 7. The speaker says Bakul looks like an _____.
- 8. Bakul's first ambition was to be an _____.
- 9. Bakul's postgraduate studies focused on the growing _____ between man and elephants.
- 10. Bakul is particularly impressed by the _____ of the elephants.
- 11. Bakul has found that neither _____ nor narrow bridges deter elephants.
- 12. The term _____ is used for areas that allow elephants to move between reservations.
- 13. Bakul records data onto _____ as a result of electronic monitoring of elephants.
- 14. Bakul thinks that studying elephants in _____ is necessary to study their biology thoroughly.

Part 3

You will hear a radio interview in which a conductor called Simone Young is talking about her work with orchestras around the world. For questions **15 – 20**, choose the answer (**A, B, C** or **D**) which fits best according to what you hear.

15. How does Simone feel about conducting *La Traviata* at the Royal Opera House?

- A) keen to improve on previous successes
- B) ready to accept a new challenge
- C) happy to be on familiar ground
- D) thrilled to be working with close friends

16. Simone explains that in order to learn German, she

- A) went to live in Germany.
- B) had to study extremely hard.
- C) looked for a job which required it.
- D) had to develop a passion for languages.

17. Simone explains that when the leading role in an opera is female,

- A) she can relate more easily to the character.
- B) her interpretation of the work doesn't alter.
- C) she finds the work more demanding.
- D) her relationship with the performer is more complex.

18. What does Simone most enjoy about her work?

- A) the opportunity to create the characters
- B) the variety in her role as conductor
- C) the interpretation of music through drama
- D) the high level of emotional involvement

19. What does Simone say about her style of conducting?

- A) She adopts an unconventional approach.
- B) She welcomes open discussion of issues.
- C) She focuses on individual talents in the group.
- D) She allows the orchestra to make final decisions.

20. Simone refers to her interest in music as

- A) something she learned at nursery school.
- B) something she did to please her grandmother.
- C) a ruling passion from an early age.
- D) a natural result of her upbringing.

Writing

Time: 30 minutes

Write an answer to the question in this part. Write your answer in **150-200 words** in an appropriate style.

Your teacher has asked you to write an essay on the following subject:

“Our leisure activities and hobbies have been changed dramatically by technology. To what extent do you agree with this?”

Remember to

- write an introduction,
- express your personal opinion on the problem and give reasons for your opinion,
- draw a conclusion

Write your **essay**.

Transfer your essay to your answer sheet

Reading

Time: 30 minutes

Transfer all your answers to your answer sheet

Part 1

You are going to read a magazine article about four buildings and their architects. For questions **1-13**, choose from the buildings **A-D**. The buildings may be chosen more than once.

Of which building is it said that...

1. the outside of the building is not to the taste of all members of the public?
2. it is functional and effective but little more?
3. there is a safety issue with one aspect of the design?
4. it is a great place for watching other people?
5. the unusual style has not been imitated?
6. it has an atmosphere that is well suited to its purpose?
7. the early design stage was challenging?
8. there were no changes made between the final design and construction?
9. some of the work done on it turned out to be unnecessary?
10. there was a consultation stage with the public?
11. the physical activity in the building can seem incompatible with its appearance?
12. a more favourable impression can be gained after subsequent visits?
13. a part of it is used for an activity for which that part wasn't originally intended?

Buildings

Steve Rose looks at four controversial British buildings, all built in the last 40 years, and what architects and users think of them now.

A *Lloyd's Building, London, designed by Richard Rogers*

The Lloyd's Building, a vast open-plan area of glasswork and metal, towers and intricate walkways, is home to the international insurance market, of which Lloyd's is the leading name. Most architects take offence if their buildings are altered, but Richard Rogers would take offence if the Lloyd's Building wasn't altered. Flexibility is what the building is all about, and it advertises its machine-like changeability from every external duct and service core. Most of its occupants seem proud of their workplace – but it is by no means universally admired. 'It does what it says on the tin – it works as a marketplace,' one worker says. 'That's about as good as I can say.' To its detractors' dismay, Rogers' building isn't in any danger of being pulled down – this was Lloyd's fourth new building within 100 years and they don't want to move again. The ground and lower floors form 'the Room'. This is,

literally, a marketplace, where those seeking insurance can pick and choose between competing companies. Business is almost always conducted face to face. ‘It’s sometimes hard to think with all the background noise,’ says one worker. Some find all the hustle and bustle out of sync with the building’s hi-tech aesthetic. Critics have questioned whether Rogers’ ‘inside-out’ approach – the lifts are placed outside, for example – was really necessary, and point out that no other architect has used it since, not even Rogers himself.

B *The British Library, London, designed by Colin St John Wilson*

Some 36 years in the making, The British Library encapsulated Wilson’s career and philosophy. ‘I think the book is mankind’s greatest invention,’ he said, ‘far more important than the wheel.’ The library is one of those rare buildings to which non-architects also express fanatical devotion. One lady said, ‘I’m not an architect, but this building makes me feel dignified. I want to touch everything.’ Academics and researchers who use the building regularly often say, ‘It’s a fascinating observation point – so many comings and goings; it’s a wonder I get any work done.’ Especially interesting is the way the building’s spaces have been redefined over time. When Wilson started designing it a generation ago, he had to provide a catalogue hall for storing index cards. By the time construction started, computerisation had made them obsolete, and technology is still bringing unforeseen changes. The café, for example, has become as important a workspace as the reading rooms, its sprawling tables occupied by ‘the wandering laptop scholars – a new species invading space that wasn’t meant for that,’ as Wilson called them. ‘It’s a bit naughty, but a sign of the library’s popularity.’

C *The Lowry, Salford, designed by Michael Wilford*

‘When we started designing this, there was just flat earth all the way round,’ says Michael Wilford, standing outside The Lowry, named after local artist L.S. Lowry. ‘The fact that it was a clean slate actually made it quite difficult.’ The slate is no longer clean. As well as a gallery devoted to Lowry, the centre houses exhibition space, two theatres, shops and restaurants. And even if not everyone takes to its hard, geometric steel exterior or vibrantly coloured interior, many culture seekers have a positive response. One teacher says: ‘I’d have preferred something more traditional, but I’ve been here many times and it does grow on you.’ What do the performers think? Isla Blair, who recently appeared in the play *The History Boys* in The Lowry’s main auditorium, the 1,650-seat, state-of-the-art Lyric Theatre, felt it was better suited to musicals or concerts. ‘It was wonderful playing to an audience that huge, but when you’re on stage you don’t quite know where your focus should be – the audience seem too far away.’

D *Peckham Library, London, designed by Will Alsop*

‘Why is it green? I just like this particular green,’ says Will Alsop, admiring the patinated copper exterior of Peckham Library, his best known building. Having spent a long time talking to local groups about what they wanted, one lunchtime he got out a large piece of paper and simply drew the whole thing, as it looks now. His exuberant, intuitive approach won the library an architectural prize, although some in the profession criticised its ‘wonky legs’ and top-heavy form. Alsop doesn’t seem bothered, and by and large nor do the library’s many readers, attracted by its great open spaces, unusual appearance and peaceful interior conducive to study. Complaints include areas that are hard to clean, lightbulbs that are tricky to change, concrete beams on which people hit their heads, but top of the list is ventilation. Air-conditioning has been put in, as has a ‘one-stop shop’ for council services, additions to his building by the local authority which have not impressed Alsop.

Part 2

You are going to read a magazine article. For questions 14-20, choose the answer (A, B, C or D) which you think fits best according to the text.

Recreating sails used on Viking ships

*The people known as the Vikings, from Norway, are famous for sailing round much of the world—
but how did they do it? Nancy Bazilchuk investigates.*

Since the middle of the 1800s, archaeologists have been studying a series of well-preserved Viking ships, excavated from grave mounds or raised from the bottom of narrow rivers leading to the sea. What they were missing were the ships' sails: such old cloth rarely survives in the environments that preserve wood. But after delving into old documents, Jon Godal and Eric Andersen from the Viking Ship Museum at Roskilde in Denmark decided old sails might be preserved elsewhere. They found a Viking law dating from about AD 1000 which stated: 'The man on whom responsibility falls shall store the sail in the church. If the church burns, this man is responsible for the sail...'. They struck it lucky in the church at Trondenes. Crammed between the walls and the roof was a fragment of woollen sail. It may once have been put in the church for safety.

Amy Lightfoot, head of the *Tommervik Textile Trust* in Hitra, Norway, had been studying coastal people's use of a tough, lanolin-rich wool to weave *vadmal*, a thick woollen cloth used to make durable clothing. When the Coastal Museum in Hitra decided in 1991 to build a replica of a boat used locally in the 1300s, it decided that it should have a woollen sail based on the fragment from Trondenes, and Lightfoot was chosen for the task. There was only one catch: the knowledge needed to produce such an object had perished with the sails themselves. 'But people still made *vadmal*, and we could talk to them about that,' says Lightfoot.

Even the simplest sail is a highly complex tensile structure. The fabric must be heavy enough to withstand strong winds, but not so heavy that it slows the ship. The trick to achieving this balance lies in the strength of the different threads, the tightness of their twist and their watertightness. The discovery of the Trondenes sail meant that these intricacies could be examined in Viking-age cloth. Analysis of the sail showed that its strength came from the long, coarse outer hairs of a primitive breed of northern European short-tailed sheep called *villsau*. These can still be found in Finland and Iceland. They do not need shelter in winter, as their wool is saturated with water-repellent lanolin. The quality of their wool owes much to their diet, which is new grass in summer and heather in winter. Historical and radiocarbon data from as early as 1400 BC show that Norwegian coastal farmers burnt the heather every year in spring. This kept down the heather and it also prevented the invasion of young pine trees that would eventually turn the farmers' grazing land to forest. The *villsau* thrived on the summer grass and in fact helped to encourage its growth. The flocks gained enough weight to survive on heather over the winter.

When it came to making a sail for the Coastal Museum's boat, the *Sara Kjerstine*, Lightfoot was able to provide a limited amount of *villsau* wool from a flock of 25 sheep she kept herself. The remainder came from a modern relative called the *spelsau*. Both types of wool had to be worked by hand to preserve the lanolin and to separate the long, strong outer hairs from the weaker, inner wool. This was not a trivial undertaking: the *Sara Kjerstine* required an 85-square-metre sail that consumed 2,000 kilograms of wool, a year's production from 2,000 sheep. It took Lightfoot and three helpers six months to pull the wool from the *villsau*. Spinning the wool into 165,000 metres of yarn and weaving the sail took another two years.

In 1997 Lightfoot joined forces with the Viking Ship Museum at Roskilde. They wanted a woollen sail for a replica they were building of a cargo ship. This time Lightfoot took a short cut: instead of pulling out the wool, it was sheared. Nevertheless, as Lightfoot spent endless hours working the wool, she thought about the enormous amount of time and material needed to produce just one sail. Yet the Danish king Knut II is believed by historians to have had over 1,700 ships in 1085. 'You think about the Vikings' western expansion,' she says. 'And you think, maybe the sheep had something to do with it. And unless there were women ashore making sails, Vikings could never have sailed anywhere.'

Lightfoot's sails have provided some unexpected insights into the handling of Viking ships. For example, woollen sails power Viking ships about 10 per cent faster upwind than modern sails, and allow the ships to be sailed far closer to the wind than anyone guessed. In September, the Roskilde museum's latest ship, a reproduction based on the *Skuldelev 2* wreck, is due to make its maiden voyage all the way to Ireland, but despite at least 1,000 years of 'progress', this ship will have to do without a woollen sail. Unlike the Vikings, the museum doesn't have the huge flocks of wild sheep or an army of women to provide the material it needs.

14. What point does the writer make about finding Viking sails?

- A) Written records did not provide any useful information.
- B) Most Viking sails were believed to have been destroyed by fire.
- C) Viking sails had frequently been reused for other purposes.
- D) Archaeologists had not realised where sails might be kept.

15. When Amy Lightfoot was asked to make her first woollen sail, her problem was that

- A) she could obtain no first-hand information about the construction of such sails.
- B) she had to substitute a poorer quality material for Viking sailcloth.
- C) there were no other people in the textile field that she could consult.
- D) the Coastal Museum had unrealistic expectations of who could make it.

16. What are we told about the sail in the third paragraph?

- A) The quality of the cloth depended on the type of boat.
- B) The wool used was taken from one type of sheep.
- C) The wool required the addition of a waterproof substance.
- D) In some ways the cloth used was superior to modern textiles.

17. What are we told about land management in the third paragraph?

- A) Farmers did not appreciate the long-term results of preventing tree growth.
- B) Farmers knew it was essential to encourage the spread of heather.
- C) Disasters such as fire sometimes interfered with land management.
- D) Summer grass became more plentiful because of the sheep.

18. Why did it take Amy Lightfoot so long to make the sail for the *Sara Kjerstine*?

- A) One type of wool she used was of inferior quality.
- B) She had underestimated the number of sheep required.
- C) It was not possible to use modern production methods in the process.
- D) The sail was of a larger size than the one at Trondenes.

19. In the fifth paragraph, what does Amy Lightfoot imply?

- A) The traditional interpretation of Danish history was misleading.
- B) Archaeologists had not appreciated the number of ships the Vikings had.
- C) The amount of time spent on the making of the *Sara Kjerstine* sail was unnecessary.
- D) The role of women in Viking expansion to the west has been overlooked.

20. What point is exemplified by the reference to the Roskilde museum's latest ship?

- A) It is ironic that the museum cannot replicate the same quality cloth that the Vikings had.
- B) It is unlikely that the Vikings would have sailed on the same route to Ireland.
- C) It is possible that the replica ship may succeed where the original failed.
- D) It is surprising that modern sails are not more similar in structure to traditional ones.

Use of English

Time: 30 minutes

Transfer all your answers to your answer sheet

Part 1

For questions **1-10**, 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**).

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

Example: 0. B

0. **A** necessity **B** reliance **C** demand **D** requirement

Early map-making

Satellite navigation in cars means that our traditional **0.** _____ on printed maps and road atlases for finding our way to a destination is disappearing. Yet as **1.** _____ of beauty to look at for both pleasure and serious research, maps, ancient and modern, still **2.** _____ strongly to our imaginations as they are the result of amazingly **3.** _____ observation of the real world. After the invention of the printing press in the fifteenth century, maps could be reproduced in greater numbers, and as mathematics and technology transformed surveying and navigation, their accuracy **4.** _____ improved.

Today, it is the inaccuracies in these early maps that we find so fascinating. The map-maker would fill in the huge gaps in his knowledge with guesswork. Dull **5.** _____ of ocean, for example, would be enlivened with drawings of fantastic sea creatures or plump babies with puffed-out cheeks blowing along ships in full sail.

The world's first modern atlas **6.** _____ in Antwerp in 1570, after a geographer named Abraham Ortelius **7.** _____ engravings of 53 of the best maps **8.** _____ at that time and organised them in a logical sequence in a book. This atlas reflected the **9.** _____ of contemporary knowledge by showing Australia as an uncharted southern continent labelled 'not yet known southern land'. Over the next 40 years, this atlas was regularly **10.** _____ and more than 7,300 copies were printed.

- | | | | | |
|------------|-----------------------|-----------------------|---------------------|---------------------|
| 1. | A cases | B articles | C objects | D pieces |
| 2. | A appeal | B engage | C interest | D attract |
| 3. | A complex | B involved | C elaborate | D detailed |
| 4. | A smoothly | B evenly | C steadily | D equally |
| 5. | A spreads | B breadths | C ranges | D expanses |
| 6. | A exhibited | B presented | C appeared | D arose |
| 7. | A appointed | B commissioned | C engaged | D assigned |
| 8. | A in existence | B at large | C in stock | D at present |
| 9. | A edges | B borders | C limits | D verges |
| 10. | A renovated | B updated | C modernised | D renewed |

Part 2

For questions **11 – 20**, 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. James would only speak to the head of department alone.

ON

James _____ to the head of department alone.

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

Example: **0.** INSISTED ON SPEAKING

Write **only** the missing words **IN CAPITAL LETTERS on the separate answer sheet.**

11. Lucy succeeded in passing her driving test, even though she had flu.

MANAGED

Despite _____ her driving test.

12. By the end of the meeting, the committee had agreed on the next step.

REACHED

By the end of the committee meeting, an _____ what to do next.

13. The burglar wore gloves so as not to leave any fingerprints behind.

AVOID

The burglar wore gloves in _____ any fingerprints behind.

14. Colin couldn't possibly afford any of the paintings in that gallery.

FAR

The paintings in that gallery are _____ buy.

15. I was very shocked when my brother told me what had happened the previous day.

ACCOUNT

I was very shocked by my _____ what had happened the previous day.

16. I don't think we'll see Simon before he goes to New York.

LIKELIHOOD

There's _____ Simon before he goes to New York.

17. The fire at the oil depot has led to the imposition of stricter safety regulations.

IMPOSED

Stricter safety regulations _____ result of the fire at the oil depot.

18. If you hadn't helped me, I could never have moved the wardrobe.

HELP

But _____, I could never have moved the wardrobe.

19. Flooding after a heavy storm was responsible for the damage to the bridge.

CAUSED

The damage to the bridge _____ after a heavy storm.

20. When we arrive isn't really important, as long as we get there.

MATTER

It really _____ time we arrive, as long as we get there.