

1	A
2	A
3	B
4	C
5	B
6	C
7	A
8	B
9	C
10	B
11	B
12	C
13	I
14	D
15	K
16	B
17	C
18	E
19	G
20	F

1	T-Shirt
2	Computer
3	Geschenk
4	Tag
5	Spielen
6	schnell
7	Fabrik
8	haben
A	in
B	zu
C	in

D	dessen
E	ein
F	nach
G	am
H	mit
I	dass
J	über
K	in
L	an

1	A
2	C
3	A
4	B
5	A
6	B
7	C
8	A
9	A
10	B
11	C
12	C
13	B
14	B
15	B
16	A
17	A
18	C
19	C
20	A

1	C
2	A
3	A
4	B
5	C
6	A
7	C
8	D
9	A
10	B
11	C
12	A
13	B
14	D
15	A

1			
2			
3		B	
4			C
5		B	
6			C
7	A		
8	A		
9		B	
10	A		
11		B	
12			C
13	A		
14			C
15			C
16			C
17	A		
18		B	
19			C
20		B	
21	A		
22			C
23			C
24			C
25	A		

1		B	C
2		B	C
3		B	C
4		B	C
5		B	C
6		B	C
7		B	C
8		B	C
9		B	C
10		B	C

11. ... (rue) **Jacques-Prévert**... (1 point),(rue) **des Cendriers** (1 point)

12. ...le **vendredi** ... (1 point), **le samedi** (1 point)

13.

-**des vêtements colorés**...(1 point),
- **un chapeau de clown**(1 point),
-**un collier de feuilles**....(1 point),
-**un tambour (à la ceinture)** ..(1 point)

14. ...le **quartier du Père-Lachaise** (2 points)

TRANSCRIPTION

Chers auditeurs, bonjour. Aujourd'hui, je vais vous parler d'un vieux métier. Celui de crieur de rue. Si vous habitez à Paris, vous avez peut-être rencontré Olivier qui est crieur de rue depuis plus d'un an. Ce comédien de 46 ans travaille dans la rue. Il porte des vêtements colorés, un chapeau de clown sur la tête, un collier de feuilles autour du cou et un tambour à la ceinture. Deux fois par semaine, le vendredi et le samedi, Olivier donne les nouvelles aux passants : « Demain, nous avons le traditionnel petit-déjeuner des habitants Et n'oubliez pas la chorale dans l'église. »

C'est l'association du quartier du Père-Lachaise qui emploie Olivier. Cela permet de créer des liens sociaux entre les habitants. La tournée d'Olivier commence toujours par un passage dans les locaux de l'association où il va chercher les informations sur la vie du quartier. Puis il part se promener dans le quartier : rue Jacques-Prévert, rue des Cendriers. Olivier s'arrête pour donner les informations aux gens qui sont dans la rue. Il doit crier pour se faire entendre, c'est donc pour ça qu'on l'appelle un crieur de rue. Des boîtes aux lettres ont également été installées dans des commerces pour permettre aux habitants du quartier de passer des petites annonces, de faire connaître leurs compétences ou de laisser des messages.

Voici donc une belle façon de partager l'information, vive les crieurs de rue !

1		B	C
2		B	C
3		B	C
4		B	C
5		B	C
6		B	C
7		B	C
8		B	C
9		B	C
10		B	C
11		B	C
12		B	C
13		B	C
14		B	C
15		B	C
16		B	C
17		B	C
18		B	C
19		B	C
20		B	C

[]

KEYS
LISTENING

Task 1

1.	C
2.	B
3.	A
4.	C

Task 2

5.	B
6.	B
7.	C
8.	C
9.	A
10.	B
11.	A

READING

Task 1

12.	C
13.	E
14.	A
15.	E/F
16.	E/F
17.	C
18.	F
19.	B
20.	D/F
21.	D/F
22.	E
23.	A
24.	E
25.	B

Task 2

26.	B
27.	B
28.	D
29.	C
30.	A
31.	D
32.	B
33.	C

USE OF ENGLISH**Task 1**

34.	had
35.	under/ beneath/ underneath
36.	well
37.	a
38.	however/ though
39.	which
40.	and
41.	like
42.	know
43.	until/ till / before
44.	makes
45.	What
46.	but
47.	other/ extra/ additional
48.	there

Task 2

49.	as many accidents as
50.	wish I had brought
51.	would not have been given / wouldn't have been given
52.	was quickly put out
53.	must have been
54.	was not until he / wasn't until he
55.	not have lost my temper

Tapescripts

Task1

Extract One

You hear two guests on a radio programme discussing travel and holidays.

M: For me a holiday is that inevitable mix of having privacy and quietness, and yet not feeling completely cut off from what's going on in the world. I don't like that feeling of being cocooned that seems to appeal to some people, you know, that kind of pretending that the rest of the world doesn't exist. So, access to the main satellite channels is a must as far as I'm concerned – though I limit myself to the main bulletins and only stay tuned if there's a story that I'd like to hear more about.

F: Well, as a musician, I travel on tour as well as for recreation, so the actual travel part is hardly the main attraction. But I have to admit that I also like to keep in touch with what's going on wherever I am – though I can live without the TV actually. Perhaps that's why I could never stand a holiday that went on beyond, say, ten days. I start going a little crazy then, you know, you get beyond feeling rested and start feeling restless. At least on tour, you've got work to occupy you as you travel from place to place.

Extract Two

You hear part of an interview with a Formula One racing driver.

Interviewer: How fit do you have to be to drive a Formula One car?

M: As fit as any other world-class athlete.

Interviewer: So do you train on the move?

M: Yes, wherever I happen to be. I don't particularly like the monotony of a gym routine. I prefer to do sports that I enjoy, such as jet-skiing, cycling and swimming, that give you a similar sort of workout.

Interviewer: Is there a part of your body that you have to work on more than any other?

M: My neck muscles have to be very strong to deal with the incredibly high G-forces that you experience when braking and cornering. There are no really effective gym exercises for this. The best thing to do is to drive the car a lot in testing.

Interviewer: So are you a natural behind the wheel?

M: I think everyone who reaches the level of F1 has basic driving talent. But on its own, it's not enough. You have to fine tune your driving to suit any car, that's the key, and you also need a good mechanical understanding of how each particular car

works in order to get the best out of it.

Task 2

You will hear an interview with Pamela Green, a young fashion designer.

Interviewer: Hello, Pamela, welcome to the programme. So many young people want to be fashion designers these days, but don't know how to get started.

Pamela Green: Hi. I felt exactly like that myself! You must first discover if this is really what you want to do. I wasn't sure to begin with, so I started off by looking for a store in my neighbourhood that sold its own clothes. The owner invited me into her studio and told me what a typical day was like. She allowed me to ask as many questions as I wanted. Having made up my mind, I then contacted a few colleges to see what courses in fashion were on offer, and I was lucky to find one that seemed ideal.

Interviewer: So a degree in fashion is a must?

Pamela Green: Well, you often meet designers who go to college later in life, after years of working in the industry. The truth is the best students aren't always the best designers, but there's no denying that a degree will show that you've got certain basic skills and get you your first job. Don't be surprised to find colleagues with fewer qualifications on higher pay than yourself though. Making progress from that point will depend entirely on your personal talent.

Interviewer: What basic skills do you need?

Pamela Green: When you ask a fashion student what they want to do, they often reply "have my own line". Not an easy task, I must say. You need work experience first, ideally in a successful fashion shop, to understand that this industry is led by commerce. Starting your own line requires capital and a clear overview of how it's going to develop. Without it, clothes design can only be a hobby. Of course, if you've got an eye for colour, style, and shape and an ability to draw, you shouldn't let go of the dream.

Interviewer: Where do you get the inspiration for your designs?

Pamela Green: To be a good designer, you have to be aware of the world you live in, you need to go out and look at people's lives and attitudes, you really have to learn how to observe what's happening around you. And I don't mean going abroad necessarily – my social circle is invaluable for me, for example – a constant source of ideas. You have to remember the clothes are not for you, you have to adapt to what other people want. And don't be tempted to imitate the famous designers, however beautiful their collections might look.

Interviewer: Now you're a successful designer, are things easier?

Pamela Green: It took me a while to learn to cope with criticism, though. You think your design drawings look brilliant, but you mustn't get upset if the garment doesn't look as you'd imagined it. What you've managed to get used to is the sheer

amount of work involved in finishing your collection well in advance of the season. Some designers stop attending fashion shows, for example, which involve lots of time-consuming travelling, but I'd be unhappy to give that up.

Interviewer: Do you have to do a lot of reading to keep up with trends?

Pamela Green: You have to read fashion magazines and other media that reflect current trends and tastes. It doesn't matter whether you want to use them in your own designs. Nobody knows what styles will be fashionable in, say, two years' time, but the point is you have to know just about everything that's been done before, so that you can spot it when it becomes popular again.

Interviewer: This is a very competitive industry. Realistically, what are the chances for somebody starting?

Pamela Green: Don't make the mistake of aiming just for designing outfits, which is just one part of a vast industry. You may be perfectly happy as an obscure but competent designer of small pieces for collections – jewellery, hats, shoes – all of which need to be created. And then somebody has to market them, sell them, write about them. Fame and glory is just for the top twenty world designers, and life isn't always wonderful even for them.

Interviewer: Pamela, many thanks.