

SECTION I. LISTENING (50/200 points: 2 points/each correct answer)

Part 1. (14 points: 2 points/each correct answer)

1. 6pm - 8pm	2. Business Plan	3. £ 80	4. bookkeeping
5. 18th April	6. Lila Park	7. 39 White Lane	

Part 2. (16 points: 2 points/each correct answer)

8. 1000/one/a thousand	9. steep	10. (the nation's) stamps	11. shower
12. (large) (dining) table	13. violin	14. (black) smoke	15. bridge

Part 3. (10 points: 2 points/each correct answer)

16. T	17. F	18. T	19. F	20. F
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Part 4. (10 points: 2 points/each correct answer)

21. C	22. D	23. A	24. B	25. D
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SECTION II. GRAMMAR AND VOCABULARY (30/200 points: 1 point/each correct answer)

Part 1. (15 points: 1 point/each correct answer)

26. B	27. B	28. C	29. B	30. C
31. A	32. B	33. C	34. D	35. C
36. A	37. A	38. B	39. B	40. A

Part 2. (5 points: 1 point/each correct answer including correction)

No	Mistake	Correction
41	beneficent	beneficial
42	hard	hardly
43	to do	doing
44	adapted	adopted
45	from	to

Part 3. (10 points: 1 point/each correct answer)

46. malnourished	47. malformed	48. overpowering	49. unconvincingly	50. scrupulous
51. innumerate	52. indebted	53. ornamentation	54. trespassing	55. soothsayers

SECTION III. READING COMPREHENSION (60/200 points)

Part 1. (10 points: 1 point/each correct answer)

56. A	57. B	58. A	59. D	60. C
61. B	62. A	63. C	64. D	65. A

Part 2. (10 points: 1 point/each correct answer)

66. through	67. of	68. into	69. yourself	70. have
71. it	72. on	73. track	74. being	75. with

Part 3. (10 points: 1 point/each correct answer)

76. B	77. C	78. B	79. A	80. D
81. C	82. A	83. A	84. B	85. B

Part 4. (20 points: 2 points/each correct answer)

86. x	87. iv	88. i	89. viii	90. vi
91. NG	92. F	93. T	94. F	95. F

Part 5. (10 points: 1 point/each correct answer)

96. B	97. A	98. D	99. C	100. A
101. B	102. D	103. C	104. B	105. D

SECTION IV. WRITING: 60/200**Part 1: 20 pts**

The mark given to part 1 is based on the following criteria:

1. Contents (10 points)

- The report MUST cover the following points:
 - Introduce the chart (2 points) and state the striking features (2 points)
 - Describe main features with relevant data from the charts and make relevant comparisons (6 points)
- The report MUST NOT contain personal opinions. (A penalty of 1 point to 2 points will be given to personal opinions found in the answer.)

2. Language use (10 points)

The report should:

- demonstrate a wide variety of lexical and grammatical structures,
- have correct use of words (verb tenses, word forms, voice, ...); and mechanics (spelling, punctuations, ...).

Part 2: 40 pts

The mark given to part 2 is based on the following criteria:

1. Task achievement (10 points)

- All requirements of the task are sufficiently addressed.
- Ideas are adequately supported and elaborated with relevant and reliable explanations, examples, evidence, personal experience, etc.

2. Organization (10 points)

- Ideas are well organized and presented with coherence, cohesion, and unity.
- The essay is well-structured:
 - Introduction is presented with a clear thesis statement introducing the points to be developed.
 - Body paragraphs develop the points introduced with unity, coherence, and cohesion. Each body paragraph must have a topic sentence and supporting details and examples when necessary.
 - Conclusion summarizes the main points and offers personal opinions (prediction, recommendation, consideration, ...) on the issue.

3. Language use (15 points)

- Demonstration of a variety of topic-related vocabulary
- Excellent use and control of grammatical structures

4. Punctuation, spelling, and handwriting (5.0 points)

- Correct punctuation, no spelling mistakes, and legible handwriting.

LISTENING TAPE SCRIPTS:

PART 1.

- Man: Hello, this is Business Nationwide, Daniel speaking, how can I help you?
- Woman: Hi there, er, I've recently started up a small business, and I noticed on your website that you run some courses for people who are starting up.
- Man: That's right, we do. We offer two courses which may be of interest to you. Our first course is called '*Getting Started*'. It's a two-hour evening course, and it runs from 6pm to 8pm. We discuss things like 'Is starting a business right for me?', writing a business plan and some of the legal issues. It runs at various locations in the area. Where are you based?
- Woman: I live in Eastleigh.
- Man: Eastleigh. So, the closest course to you would be in Handbridge, and the next one is on the 20th March.
- Woman: Uh-huh, and how much is that.
- Man: That one is free.
- Woman: Okay, well it might be worth it.
- Man: But did you say you're trading already?
- Woman: Yes, since about August.
- Man: Well, you might be better off taking our three-day course – '*Business Basics*'. It's not free I'm afraid – it's subsidised and costs £80 for the three days, unless you've been unemployed in the past six months, in which case it's just £20.
- Woman: No, that doesn't apply to me.
- Man: Well, it's well worth the money. The three days cover the essential aspects of running a business. The first day covers legal issues, such as tax, insurance, employment laws and health and safety. The second day covers marketing and pricing, and the third covers accounting and book-keeping.
- Woman: It sounds useful. Does the '*Business Basics*' course take place in Handbridge too?
- Man: Er, let me see. No, it's not available in Handbridge, I'm afraid. The nearest course to you would be in Renton. There's one on the 5th March, and another on the 18th April.
- Woman: Yes, that might be useful.
- Man: I'll send out a pack to you if you like, with some details of the courses and also some information about what you need to do to set up and who you need to register with.
- Woman: Great.
- Man: Can I take your name?
- Woman: Yes, it's Lila Park.
- Man: Lila? Is that L-A-I-L-A?
- Woman: NO, L-I-L-A.
- Man: Lila Park. And your address please?
- Woman: 39 White Lane, Eastleigh.
- Man: And have you got an email address? If so, we can send you details of any courses that are happening near you that you might be interested in.
- Woman: Yes, it's lila dot park at rainbow dot com
- Man: Great, well I'll have the information pack sent out to you today.
- Woman: Thanks, that'd be great.
- Man: My pleasure. Bye.

PART 2:

At the height of its popularity in the 19th century, the Royal Canadian Pacific was sometimes described as 'the most beautiful railway route in the world', but during the 20th century it had declined to the point where passenger trains no longer ran along its 20,000 kilometres of lines. Then, in 2000, a thousand-kilometre passenger service started again [1], and this was the one I travelled on in my own private sleeping compartment, sharing a coach with fifteen other people. The four-day journey began and ended in Calgary, the largest city in Alberta and one that has received international praise for being a pleasant place to live. The Economist magazine recently placed it equal fifth in a list of the world's top cities to live in, while according to another study that looked at which is the cleanest, it came top. It is located close to the Rocky Mountains, which are crossed at two different points by the railway line. At various points along the route the peaks rise over a kilometre straight up from the line, so although they aren't as tall as those in the U.S., they're so steep that their appearance is breathtaking [2]. Scenes of trains winding their way through beautiful green valleys next to spectacular snow-covered peaks are of course often associated with Canada, especially in films, and the Canadian Pacific has become known throughout the world as a result of images of it appearing on the nation's stamps [3].

So it was with some excitement that I boarded the train that morning, and immediately I was impressed by the luxury of the accommodation. It was like stepping back into another age, apart from the fact that each of the eight coaches had air-conditioning. The weather there in August was hot, so that was a welcome feature, as was the fact that I'd have a shower to myself [4]. The furniture was old but of extremely high quality, and the chairs and beds were highly comfortable. The meals, naturally, were superb, and were always prepared on board by top chefs. We had our own waiter in each coach, of course, but what I hadn't expected was that all of us would be served at a single large dining table, which could also be used for business meetings [5].

The sixteen of us soon came to enjoy sitting together for evening meals as these were actually more like dinner parties, with everyone in formal dress, and live music as entertainment. On other journeys, apparently, they sometimes have performances of classical guitar, though on this occasion it was violin [6]. The next day we travelled along a river valley with marvellous views of the mountain scenery until we reached Emerald Lake, where the train stopped for us to go on a forest trek to observe the local wildlife. There were plenty of salmon splashing about in the river, and we saw a mountain goat on a track high above us. It would've been great to have spotted a bear but on that particular day we were out of luck, though I'm sure I saw a wolf, and there was certainly an eagle flying overhead at one point. Back on the train, we went up and over Kicking Horse Pass, descending what is known as the Big Hill. Each of the coaches weighs a hundred tons, so when the driver used the brakes to slow down, they sent up a cloud of black smoke which was clearly visible to those of us sitting by the windows [7]. On our last evening, we came to another remarkable sight near Lethbridge, Alberta's fourth biggest city. Looking like a giant spider's web, the mile-long bridge across the Oldman River is larger than any other of that type in the entire continent [8]. The following morning we arrived back in Calgary, after what must surely be the most wonderful train journey in North America.

PART 3:

John: Thanks, everyone, for coming to this project meeting. I know we're all working cross-functionally on this project, but so far the key stakeholders are really pleased with how it's going. This project will really benefit our overall value proposition and the company as a whole.

Akiko: Thanks, John. It's an important project. It's good to be collaborating on this together.

Matteo: Yes, it's important, but we're all so busy with our regular jobs. It'll be difficult to fit things in.

John: It's OK, Matteo. We'll work it out. I know that you all have a lot on at the moment, combining this project with your regular jobs.

Barbara: So, what do we need to do, and by when?

John: Good questions, Barbara. We have a number of key deliverables to discuss so it's essential we're all in agreement about roles and responsibilities and also the timelines we're working to.

Akiko: Great.

Matteo: Yes, it's good to get this clear.

John: So, the first thing we need to do is design the customer survey questionnaire. In my experience, this is best done through an online survey tool.

Akiko: That sounds like a great idea. I'm glad you have experience with this.

John: Yeah, we've done something similar on previous projects.

Matteo: So will you do that, John?

John: I'd love to but I'm already tied up managing this project, and my line manager, Kate, has agreed that I should focus on the timelines, reporting and financial management. I'd like Akiko to lead on the questionnaire. You learned about this on your marketing and PR course, didn't you?

Akiko: Yeah, happy to take it on.

John: Thanks, Akiko. Next thing is we need the new designs finalised. Matteo, you said you could do this in a couple of weeks, right?

Matteo: Yeah, I know, but that was last month, and then nothing happened. I'm overloaded at the moment and my line manager won't be happy if I don't hit my targets. Sorry, but this project has to take lower priority.

John: Hmm. I see. I can understand the challenge you're facing. I've been in that situation before. So, what can we do to help you hit those targets and free up some time?

Matteo: That's a good question. If I could get a slight reduction in my targets, I could use the extra time that would create to finish the designs for this project.

John: OK. We might not be able to get your targets reduced, but I'll see what we can do.

Barbara: How about if I support Matteo there? I know his job well and I have some capacity at the moment. I can help him meet his targets so he can free up some time to finish the designs for this project.

Matteo: Could you, Barbara?

John: Hmm. I'm not sure if it's fair to ask Barbara to be supporting Matteo in his regular job so he can work on this project.

Barbara: It's up to you, but I'm happy to support Matteo with his regular work, just for a couple of weeks so he can create the designs. He's the only one with the expertise.

John: Yeah, you're right. OK, thanks a lot, Barbara. I appreciate it. Matteo, would that work for you?

Matteo: Yes, that would work. Thanks. OK, you've made it easy for me to say yes.

John: OK, then that's settled. Thanks, both. I really appreciate your help in this. So, can you get them done by the end of the month?

Matteo: Yes, that should be no problem.

PART 4:

Interviewer: Ross, it's a pleasure to have you in the studio today. I wonder if you could tell me first what your work is like at the moment?

Ross: Sure. I work for two different dance companies. My primary responsibilities include attending warm-up class, rehearsals, performances as well as some teaching. At rehearsals, I must learn, master and artistically interpret the dance routines. [21] It's not my role to change the choreographer's ideas,

though sometimes I might be tempted to. In performances, the dancer has to accomplish what is surely their principal task: to bring the choreography to life, much as an actor does with their role in a play. Sometimes I have jobs that involve teaching younger dancers and there the goal is to teach within the style of the company you are representing, so that requires plenty of thought and planning.

Interviewer: So, what are some of the problems or decisions you face on a regular basis?

Ross: One of the chief problems I face is scheduling. [22] The dance companies I work for often have overlapping performance dates. I also have to factor in my yoga teaching schedule. Very few dancers land dance jobs where they work just for one company and can live off of that salary alone. Most dancers work for multiple choreographers or companies. Of course, you also need to stay in good physical shape and prioritise going to technique class and the gym.

Interviewer: What skills are required to handle these problems or decisions?

Ross: You have to be extremely organised and vigilant, adaptable and cooperative. Being a fast learner is helpful, so when you have to attend rehearsals for a shorter period of time, you still get the necessary work done. Fortunately, that's not usually a problem for me. Lately, though, I have been working on being more confident about asking for what I need. I'm aware that can let me down sometimes.

Interviewer: Could you tell us about some of the people you work with, and give us some idea of what working with them is like?

Ross: Most modern dancers are extremely hard-working, down-to-earth, friendly people. Their personalities can range from being quirky, very creative types to extremely meticulous perfectionists who, under other circumstances, you might find in an accounting office. I work with both types and more. My interactions with my fellow dancers are usually filled with laughter and fun. I tend to gravitate towards dancers who are light-hearted and encouraging – though I certainly respect other types too [23]. I watch and learn from dancers who are perfectionists and go-getters. I try to avoid confrontation and work toward open channels of communication between myself and other dancers, so that they feel free to give me feedback about my dancing and vice-versa.

Interviewer: How would you describe your work atmosphere?

Ross: I'm currently working for two main companies. One of these has a very structured and organised rehearsal process. A lot of time is spent on details and precision of the movements, spacing, musical counts, etc. Each rehearsal is carefully planned out with asks that need to be accomplished that day. The other company has rehearsals where dancers improvise with each other, and by themselves, to generate movement material and stylistic ideas. The rehearsals are freer in their structure, ideas are tossed out, played with, transformed or discarded. [24] I think both of these working atmospheres, or a combination of both, are typical in the field of dance.

Interviewer: What are your plans for your future?

Ross: Most dancers end up teaching and that's a great career of course. I'd kind of prefer to do something a bit less predictable. I don't think I've necessarily got the skills to run a business of my own or anything like that but I think I might go back to college and do a course in something like film studies. Or perhaps, even something in history as that's something I get increasingly interested in as I get older. [25] Who knows what I might end up doing!

Interviewer: Thank you, Ross.