

Test 4

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	Answer key
	Audioscript
	Sample Writing answer

Test 4

READING AND USE OF ENGLISH (1 hour 30 minutes)

Part 1

For questions 1–8, 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 A originated B embarked C launched D sprang

0	A	B	C	D
	☐	☐	☒	☐

Tiger sculpture sparks armed police response

Police in Kent, UK, recently (0) an urgent response to reports of a large wild cat spotted in the area. Armed officers, and even a helicopter, were (1) following a call from a member of the public, who had caught sight of a tiger while walking near the village of Underriver. However, the animal (2) out to be a life-size sculpture created by artist Juliet Simpson.

On hearing that police were investigating a tiger on the (3) , Ms Simpson set off towards her statue. 'Out of the field opposite came a whole crowd of armed police, who by then knew that it was all a false alarm.' The artwork, which had (4) the same spot close to a footpath for over 20 years, was designed to look realistic. (5) , it had never previously been reported as (6) a threat to the public.

Police confirmed that armed officers had attended the scene as a (7) and, following a search of the area, had (8) that there was no risk to the public.

- | | | | | |
|---|---------------|--------------|--------------|---------------|
| 1 | A put forward | B drawn on | C taken up | D brought in |
| 2 | A turned | B ended | C came | D got |
| 3 | A clear | B open | C loose | D free |
| 4 | A occupied | B stood | C remained | D stayed |
| 5 | A Therefore | B Otherwise | C Hence | D Nonetheless |
| 6 | A staging | B offering | C posing | D triggering |
| 7 | A security | B precaution | C defence | D protection |
| 8 | A settled | B exposed | C authorised | D established |

Part 2

For questions 9–16, 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).

Write your answers **IN CAPITAL LETTERS** on the separate answer sheet.

Example:

0

C	A	M	E												
---	---	---	---	--	--	--	--	--	--	--	--	--	--	--	--

ÅBEN online platform

The inspiration for his online platform called ÅBEN (0) to David Harrigan when he was decorating his own home. Browsing the internet (9) search of work by Scandinavian interior designers, he could find (10) single site able to meet his needs. His frustration was (11) sparked the idea for the platform, which puts Scandinavian designers in touch with consumers who are on the lookout for custom-made furniture, glassware or ceramics. On the (12) hand, ÅBEN helps consumers find products that aren't mass-produced, whilst giving budding designers a shop window on the other.

ÅBEN's platform works (13) any other e-shop, but with a personal twist. Once a customer has purchased an item through the website, David gives the designer a call to ascertain how long production will take. In order to make a unique piece (14) scratch, the designer needs time, (15) keen customers are to get a delivery. As long as David makes the customer (16) of this in advance, everything works out fine.

Part 3

For questions 17–24, 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). Write your answers **IN CAPITAL LETTERS on the separate answer sheet**.

Example: 0 I N V E N T I O N

Single-use objects are nothing new

Many people probably consider throwaway coffee cups to be a modern (0) However, the Minoans, one of the first advanced civilisations in Europe, were making single-use cups 3,500 years ago. Their disposable pottery cups were popular at large social (17) for the chance they offered the hosts to display their wealth and (18)

At a recent museum exhibition designed to show the (19) of plastic pollution, one of the Minoan cups was displayed alongside modern single-use objects. The (20) of the ancient cup among the more recent items was deliberately thought-provoking. The curators' aim was to make visitors consider their (21) with waste, and to think creatively about reducing the amount they produce. They hoped that this would prove more (22) than making people feel guilty. As one curator points out, for humans, generating waste is simply (23) Our use of tools, clothes and other items which wear out means that it is in the nature of our (24) to throw things away.

INVENT

GATHER

SOPHISTICATED

EXTEND

INCLUDE

RELATE

FRUIT

AVOID

EXIST

Part 4

For questions **25–30**, 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 My brother now earns far less than he did when he was younger.

NEARLY

My brother much now as he did when he was younger.

The gap can be filled with the words 'does not earn nearly as', so you write:

Example:

0	DOES NOT EARN NEARLY AS
---	-------------------------

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

- 25 Diana was supposed to have replied to my email by last Friday.

OUGHT

There a reply from Diana to my email by last Friday.

- 26 Richard decided to open his sister's mail while she was away on holiday.

LIBERTY

Richard his sister's mail while she was away on holiday.

- 27 The owner insisted that the company's poor performance wasn't his fault.

BLAME

The owner refused the company's poor performance.

- 28 If nobody objects, the meeting will be postponed until next Tuesday.

THERE

As objections, the meeting will be postponed until next Tuesday.

- 29 'Antisocial behaviour like this really can't go on,' said the headteacher.

STOP

'We really need to put of antisocial behaviour,' said the headteacher.

- 30 The police accused Peter of committing a serious crime.

ALLEGED

Peter a serious crime by the police.

Part 5

You are going to read an article about financial literacy. For questions 31–36, 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.

The importance of financial literacy

Everybody needs to have a grasp of basic finance in today's society

Growing up in an unremarkable small town in industrial South Wales, with a music teacher dad and a psychologist mum, there weren't many signs to suggest that I'd take up a career in finance. Then, for my 16th birthday, my father gave me a present: £100-worth of shares in a large national utility company that had just been privatised. I'm still in the dark as to what prompted that gesture. I was hardly a star pupil when it came to maths, but for me it marked a turning point. For months afterwards, I'd check the share-price pages of the daily newspaper. If the stock was up a ½ pence, I'd rejoice that I was much better off. Primitive stuff. And yet that early interest has taken me to my current job as a financial consultant, and financial literacy has been the cornerstone of my career.

The contrast between my professional life and the realities of everyday life in northeast London where I now live, with its stark gap between the haves and have-nots, is among the factors that have led me to try to make a difference. In the coming months, I'm going to have a role in the establishment of a charitable foundation aimed at improving financial literacy. We no longer live in a world where the approachable staff at the local bank represent the average person's only point of contact with the world of finance. The shift towards a bewildering choice of financial products, self-determined retirement planning and easy credit for impulse buys on the internet all combine to make a firm grasp of basic finance a fundamental necessity of life, and it affects people of all generations: your mobile phone contract might be great value or a horrible rip-off. Needless to say, there's no shortage of unscrupulous operators out there ready to exploit the unwary. All of these are reasons enough to be launching this initiative, and what better time than the present to do so.

To my shame, I hadn't been back to my old school in the years since I left. But I was determined to find out what the current generation of students

felt about their financial futures, and it seemed like the right place to start. In a brief question-and-answer session, I was predictably asked about topics like student loans, and for advice on how to break into the job market. The questions from the final-year students were smart, and revealed a genuine level of concern regarding the economic state of the country, but few touched on the realm of personal finance. Where they did, the questions struck me as fairly basic given that financial literacy is being promoted in schools across the country nowadays. In practice, provision is patchy – as in much of the world – and this could well be the reason.

It seems there is even less to engage this generation in the practicalities of basic personal finance than was the case in my day. Teenagers make up one of the groups in society which the financial literacy foundation plans to focus on. People in each of the groups identified have been shown by academic research to fall below average levels of understanding in basic finance, increasing the likelihood that they will be unable to budget efficiently, will get into unsustainable debt or will be open to exploitation.

The charitable foundation aims to create a series of educational videos and other material, and will be collaborating with existing charities to distribute them at national level. Industry professionals will be invited to contribute both financially and as volunteers to help promote the cause. Andy Haldane, the former Bank of England chief economist and vice-chair of the National Numeracy Campaign, which promotes everyday maths skills, is hoping that the charity will be able to channel financial expertise, particularly that of the major financial institutions in the capital, for the greater good. 'What a shame it is that we have a huge repository of financial literacy in one tiny part of the country and huge need for it everywhere else,' he says. 'We want to spread some of that knowledge.'

- 31 The writer's father bought her shares in a company
A to encourage her unexpected interest in finance.
B for reasons that remain unclear to her even now.
C as it reflected the subjects she was studying at the time.
D because he could see that she had a real talent for figures.
- 32 The writer has chosen to participate in the financial literacy project partly as a result of
A other voluntary activities she's been involved in.
B witnessing some social inequalities at first hand.
C work that she's been doing in her local community.
D a wish to help young people who come to her for advice.
- 33 In the second paragraph, the writer makes the point that people today
A are expected to take greater responsibility for financial decisions.
B benefit from a wider range of financial products on the market.
C are more likely than ever to fall victim to criminal activities.
D are becoming vulnerable to financial problems at a younger age.
- 34 What made an impression on the writer when she visited students in her old school?
A how concerned they were about certain key issues
B how little things had changed since her own time there
C how uninformed they were about current affairs in general
D how ineffective one educational initiative seemed to have been
- 35 The writer mentions academic research in the fourth paragraph to support her point that
A aspects of financial planning should be taught in all schools.
B adults will probably benefit most from help with financial planning.
C help with financial planning should target specific sectors of society.
D practical help with financial planning is more useful than formal instruction.
- 36 From the final paragraph, we understand that the charitable foundation
A has already gained broad support across the financial sector.
B has plans to set up parallel schemes in a range of communities.
C has secured sufficient funding to produce some audio-visual resources.
D has agreed to work with partner organisations that have compatible aims.

Part 6

You are going to read four reviews of a book about swimming. For questions 37–40, choose from the reviewers A–D. The reviewers may be chosen more than once.
Mark your answers on the separate answer sheet.

Why We Swim by Bonnie Tsui

- A** Bonnie Tsui is a passionate advocate of swimming lessons for all. In *Why We Swim*, she recounts the myriad ways humans have interacted with water over thousands of years. At the heart of the book are extraordinary tales of long-distance swimmers and what drives them. Take Gudlaugur Fridthorsson, who in 1984 swam for six hours through freezing water after his fishing boat sank. His adventure was widely reported by the media, with the focus largely on his physical traits. Tsui, however, takes a refreshingly different approach, insisting it was resilience, a quality created by his Icelandic upbringing, that kept him alive. Her book is also a persuasive contemplation on swimming's transformative effects on the mind, something regular swimmers like myself can attest to. But it's the elements of memoir that make this book stand out, with Tsui describing her lifelong connection with the ocean and all that swimming has taught her.
- B** Bonnie Tsui is hooked on swimming and believes everyone has the right to learn. The passages in *Why We Swim* in which Tsui claims that swimming can alter people's emotional state and the way they perceive the world left me unconvinced, perhaps because I'm a non-swimmer. But the descriptions of intimate moments such as how a love of swimming helped her reunite with her father are memorable and endearing. Also behind the book's success are the inspiring tales of swimmers like Gudlaugur Fridthorsson. Through her conversations with him, Tsui comes to realise that his being an Icelander was key to his survival in an ice-cold ocean, an aspect of the narrative previously overlooked, and which readers will appreciate. Tsui's discussion with a palaeontologist about Neolithic paintings of swimmers is likewise fascinating, although the paintings themselves say little about our ancestors' attitude to swimming – whether it was practised out of necessity or pleasure.
- C** The first-known depictions of swimming are on the walls of a Saharan cave, drawn way back when there were lakes in the area – evidence that humans have always enjoyed this activity. But according to Bonnie Tsui in *Why We Swim*, swimming promotes well-being too, and for her, has even helped resolve personal issues, though whether this is the case for all swimmers is debatable. Swimming is also essential to survival, as with Icelandic fisherman Gudlaugur Fridthorsson, who endured six hours in the 5°C sea. Considering that this remarkable story has already received extensive coverage, and that Tsui adds little to it, she should perhaps have opted for a lower-profile subject. Readers will, however, be taken aback by the shameful history of public pools in the US, which could only be used by the privileged few. Still today, it is to our discredit that socio-economics dictates whether a pool is accessible to a community or whether swimming is on the curriculum.
- D** In *Why We Swim*, Bonnie Tsui describes the deep bonds she's forged with other swimmers, and why people become obsessed with swimming. She is also aware that unaffordable entry fees to swimming facilities mean that some children, and adults even, will never become comfortable in the water, and she rightly condemns this situation. She praises the Icelandic tradition of subsidized public pools, and actually interviews Gudlaugur Fridthorsson – the shipwrecked Icelander that survived the frigid North Atlantic Ocean. It's to Tsui's credit that instead of merely revisiting his story, she chooses to emphasize the link between his cultural heritage and sheer determination to swim back to land. There is archaeology in this book too. Tsui explains how primitive drawings provide proof that we have been swimming for millennia. As true as that may be, we still cannot infer from these what original motivation people had for developing this skill.

Which reviewer

shares an opinion with D regarding the opportunities to swim that ordinary people have?

37

has a different opinion from the others on whether Tsui explored Gudlaugur Fridthorsson's ordeal in an original way?

38

shares an opinion with D on what prehistoric images of swimmers are able to reveal?

39

expresses a different opinion from B on the psychological effects of swimming?

40

Part 7

You are going to read an article about how science is reported in the media. Six paragraphs have been removed from the article. Choose from the paragraphs **A–G** the one which fits each gap (**41–46**). There is one extra paragraph which you do not need to use.

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

What chocolate and Nobel Prizes reveal about our trust in scientists

Wouldn't it be great if chocolate were good for you? It's no wonder many news outlets leap on research that appears to show potential benefits to eating it. But the history of such coverage provides a cautionary tale about why we should be wary of scientists' claims that are reported in the media, as well as the way the stories are framed by journalists. In 2012, for example, Dr Franz Messerli published a short article in the prestigious *New England Journal of Medicine* that looked at a range of recent studies into the cognitive impact of chocolate consumption.

41

In his article, Messerli suggested there was a clear link between the average amount of chocolate eaten in a country and the number of Nobel Prize winners it produced, relative to population size. He proposed that to enhance cognitive abilities (and consequently its number of Nobel Prizes), each country should radically increase its chocolate intake.

42

As a result, news reports about the intellectual benefits of eating chocolate flooded screens and newspapers. Journalists had taken the fact that the article was published in a respected journal as a guarantee of quality, little realising that it had been placed in a section called 'Occasional Notes', earmarked for jovial contributions such as Messerli's. Meanwhile, fellow scientists were outraged. Why would the *New England Journal of Medicine* disseminate such a thing?

43

Despite the apparent ease with which Messerli's assertions were thus disproved, since the release of his article many serious papers and earnest letters have been published on the subject. What's more, traditional and social media have continuously covered the story, mostly without critical reflection, perpetuating the idea that there

might be a link between chocolate and national brainpower.

44

When claims made in articles aimed at the general public are subsequently disproved, for example, the public loses trust in both researchers and journalists. Because research papers are rarely page-turners or accessible to non-specialists, we typically rely on reporters to make sense of new findings. But while many news outlets report on research, few have dedicated journalists with the skills, expertise and experience to cast a sufficiently critical eye over dubious or difficult-to-interpret results.

45

But is the media totally to blame for the attention-grabbing yet flawed reporting that this exemplifies? Though some journalists need to better explain research, scientists too play a role in transmitting the information, and unfortunately, they often do not try to correct misunderstandings. For example, in the case of the chocolate-Nobel story, the scientists involved did little to address the confusion engulfing the mass media.

46

In contrast, when scientists participate wholeheartedly in publicising their findings, it can have real impact. For instance, in 2015, US journalists reported that over 80% of pupils at kindergarten in one area were not vaccinated against diseases including polio and measles. Scientists looked into these vaccine refusals, and an information campaign was mounted. By involving the community and rebuilding trust, immunisation rates improved radically. The chocolate-Nobel debacle has taught us that all scientific publications can be misinterpreted. Scientists must therefore recognise their responsibility towards promoting a general understanding of science. No one should have to base their opinions on attractive but inaccurate soundbites, no matter how tasty they seem.

- A** Hence a story about scientists' latest failure to find an explanation for why antimatter didn't destroy the universe at its creation led to the misleading headline: "It should NOT EXIST" ... scientists fear universe could DIE at any moment'.
- B** This unusual proposition, however, was meant as nothing more than a droll story, a friendly reminder to colleagues that over-interpreting correlations can lead to incorrect claims. Unfortunately, few people understood that the 'research' was actually a joke.
- C** But somehow, this study was sensationalised in the media as ground-breaking research proving that a popular foodstuff would protect against a serious disease. Once again, the misinterpretation was not corrected.
- D** Regrettably, this amusing anecdote is far from an isolated incident. Much coverage of science is flawed at best and downright wrong at worst. This is important because scientific misinformation can have adverse effects on individual and societal behaviour.
- E** Undertaking this type of research seemed to make sense, superficially at least. After all, flavanols, one of the many compounds present in this ever-popular treat, are thought to facilitate brain cell connections and thereby boost thinking skills.
- F** In fact, studies have shown that a similar lack of communication by researchers, and their reluctance to engage with the public, both contribute to this kind of inaccurate reporting on research. This inevitably leaves the wider population more open to half-truths and misinformation.
- G** Several immediately and aggressively contested the notion that binge-eating chocolate would increase the number of Nobel laureates. They highlighted the absurdity of the claim by pointing out that there was also an astonishingly high correlation between the number of IKEA furniture stores in a country and Nobel Prize laureates.

Part 8

You are going to read an extract from a memoir of a dancer. For questions 47–56, choose from the sections (A–D). The sections may be chosen more than once.

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

In which section does the writer

compare the way certain people evaluated the dancing of others?

47

claim she found discussing dance more interesting than her contemporaries did?

48

describe the physical discomfort she experienced as a result of a particular activity?

49

explain how watching other people dancing influenced her own dance?

50

outline the impact that an early review had on her career?

51

express admiration for a specific person whose approach she wished to replicate?

52

refer to disliking a certain technique used by one of her teachers?

53

highlight the importance of particular language when describing dance?

54

mention being unsure about which form of dance she was best suited to?

55

recall how wanting to dance brought her into conflict with someone else?

56

Through the eyes of a dancer

Wendy Perron describes her career as a dancer and dance critic

- A** The year I started kindergarten, my mother opened a school of creative dance in our basement in New Jersey. Looking back on that moment, I realise she was laying the foundation for my life. When I was seven, I began weekly ballet lessons with a former dancer of the Ballets Russes, who pounded a stick on the floor to keep time, which didn't exactly foster joy in executing the steps. But that didn't put me off and during my last two years of high school, I decided to enrol at the Martha Graham School of Contemporary Dance. For me, modern dance and ballet seemed like different planets, and for years I struggled to figure out which one I belonged to, before ultimately settling on the latter. I worked tirelessly in all these classes, but at the same time I also observed fellow dancers. I analyzed and attempted to reproduce the style of those I most wished to emulate, at the same time appreciating how much pain they go through to achieve it.
- B** After high school, I enrolled to study dance and psychology at the liberal arts college Bennington, where one of my teachers was literary critic Stanley Edgar Hyman. He liked what I wrote but I always found completing assignments an ordeal, necessitating many hours burning the midnight oil, searching for the right combinations of words. Soon I was chomping at the bit to drop out of college and go dance in New York full-time. I remember a long and heated phone call with my mother by the end of which I had reluctantly agreed to stay on. During my last year I choreographed a lot, including a solo that I later performed at Dance Theater Workshop. Deborah Jowitt, one of the founders of DTW, assessed my solo for the *Village Voice*, saying my dance had a 'blazing purity'. I was off and running as a downtown dancer and choreographer! Around the same time, I noticed I was more involved than my peers in talking about the dances I had seen and that I kept these conversations going long after they had switched off.
- C** So when Deborah Jowitt and her colleague Marcia Siegel offered a course in dance criticism at Dance Theater Workshop, I signed up. The attraction was less that I would learn how to write texts like critiques, and more that I wanted and needed to talk about dance. We would write articles and then read them aloud to develop an ear for rhythm. Writing about dance demands imagination: you not only walk, run and leap; you glide, spring, curve, stagger, float and entwine. I've been searching to get it right ever since. In that course we debated questions like, *What is a critic's job?* Deborah and Marcia were very different types of writer. Description, for Deborah, required objective analysis, whereas for Marcia it led to sharp opinions. I never really decided what sort of critic I was.
- D** My first assignment was to review a new group of college dancers called Pilobolus. But I don't think my comments were particularly insightful or well-constructed. It was later, at the *SoHo News*, that I found my groove; I felt I could bring readers into the world I had just seen. But when I started getting more offers to write than to choreograph, I backed off. Anyway, sitting at a typewriter was bad for my back and I was already, in my twenties, getting spasms it took days to recover from. One of my heroes at the time was Susan Sontag for forging new ways to write about art. She argued that when critiquing any artwork, you had to sense it, pick up clues from it, not analyze it. Her philosophy fit the new kinds of dance that were then exploding into view, and I've tried to follow it ever since.