PAPER 1 READING (1 hour)

Part 1

You are going to read an extract from a short story. For questions **1–8**, 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**.

Finding a good flat in Dublin at a price you could afford was like finding gold in the gold rush. The best way was by personal contact: if you knew someone who knew someone who was leaving a place, that often worked. But if, like Jo, you had only just arrived in Dublin, there was no chance of any personal contact, nobody to tell you that
line 5 their bedsit would be vacant at the end of the month. No, it was a matter of staying in a hostel and searching.

For Jo, Dublin was a very big blank spot. She really felt she was stepping into the unknown when she got on the train to go and work there. She didn't ask herself why she was going there in the first place. It had been assumed by everyone she went around with at school that she would go. Who would stay in a one-horse town, the back of beyond, the end of the world, the sticks? That's all she had heard for years. They were all going to get out, escape, see some life, get some living in, have a real kind of existence, and some of the others in her class had gone as far as the towns of Ennis or Limerick, where an elder sister or an aunt would see them settled in. But out of Jo's year, none of them were going to Dublin. She was heading off on her own.

Jo's mother thought it would be great if she stayed permanently in the hostel. It was run by nuns, and she would come to no harm. Her father said that he hoped they kept the place warm; hostels were well known for being freezing. Jo's sisters, who worked in a hotel as waitresses, said she must be off her head to have stayed a whole week in a hostel. But Jo didn't know they were all still thinking about her and discussing her, as she answered the advertisement for a flat in Ringsend. It said, 'Own room, own television, share kitchen, bathroom.' It was very near the post office where she worked and seemed too good to be true. Please, please let it be nice, let them like me, let it not be too dear!

There wasn't a queue for this one because it wasn't so much 'Flat to Let', more 'Third Girl Wanted'. The fact that it said 'own television' made Jo wonder whether it might be too high a class for her, but the house did not look in any way overpowering. An ordinary red-brick terraced house with a basement. But the flat was not in the basement, it was upstairs. And a cheerful-looking girl with a college scarf, obviously a failed applicant, was coming down the stairs. 'Desperate place,' she said to Jo. 'They're both awful. Common as dirt.' 'Oh,' said Jo and went on climbing.

line 31 'Hello,' said the girl with 'Nessa' printed on her T-shirt. 'Did you see that toffee-nosed girl going out? I can't stand that kind, I can't stand them.' 'What did she do?' asked Jo. 'Do? She didn't have to *do* anything. She just poked around and pulled a face and sort of giggled and then said, "Is this all there is to it? Oh dear, oh dear," in a posh accent. We wouldn't have her in here, would we, Pauline?'

Pauline had a psychedelic shirt on, so colourful it almost hurt the eyes, but even so it was only slightly brighter than her hair. Pauline was a punk, Jo noted with amazement. She had seen some of them on O'Connell Street, but hadn't met one close up to talk to. 'I'm Jo, I work in the post office and I rang.' Nessa said they were just about to have a mug of tea. She produced three mugs; one had 'Nessa' and one had 'Pauline' and the other one had 'Other' written on it. 'We'll get your name put on if you come to stay,' she said generously.

LIVEWORKSHEETS

1 What does 'it' in line 5 refer to?

A the accommodation available
B finding accommodation
C getting advice on accommodation
D the shortage of accommodation

2 What do we learn about Jo's schoolfriends in paragraph 2?

A They would have liked to be as independent as Jo was.
B They had more self-confidence than Jo had.
C They had made Jo feel that she ought to leave her home town.
D They were not as happy as Jo was to move to a new town.

3 What impression do we get of Jo's home town?

A It was an uninteresting place in the middle of the countryside.
B It was a place where peole struggled to earn a living.
C It was a place where the population had fallen greatly.
D It was an unfriendly place, where young people were treated badly.

4 What did Jo think about the flat in Ringsend before she saw it?

A that she was likely to be able to afford it
B that the advertisement for it was confusing
C that it might not be as suitable for her as it first sounded in the advertisement
D that it did not really have all the facilities mentioned in the advertisement

5 What do we learn about the girl who passed Jo on the stairs?

A She was upset that she was not going to live in the flat.
B She liked neither the flat nor the other girls living there.
C She had not been seriously intending to live in the flat before seeing it.
D She had not realised that other people were already living in the flat.

6 What is meant by 'toffee-nosed' in line 31?

A feeling superior
B being curious about others
C strange-looking
D appearing nervous

7 What did Jo think when she first met Pauline?

A She probably wouldn't like Pauline because of her appearance.
B Pauline was different from other punks she had met.
C Pauline would probably not want to make friends with her.
D She knew very little about people who looked like Pauline.

8 By the end of the extract, we learn that

A Nessa and Pauline did not really want anyone to share their flat.
B other people had moved out of the flat because they had not enjoyed living there.
C Nessa felt that Jo would be more suitable than the previous applicant.
D Nessa and Pauline were not expecting anyone to want to share their flat.

LIVEWORKSHEETS

Part 2

You are going to read a magazine article about how to become a published author. Seven sentences have been removed from the article. Choose from the sentences **A–H** the one which fits each gap (**9–15**). There is one extra sentence which you do not need to use.

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

Trying to get published?

If you are wondering where to send your story, our expert Margaret Stubbs is here with the advice you need.

Readers of this magazine often write in saying, 'I have written this story/book. Can you please tell me who to send it to?' One of the first things they need to know is that they should be researching their markets and finding out about publishers as well as practising their writing skills. Turning words into a saleable commodity takes a good deal of knowledge about the 'writing game'.

Whatever kind of writing you do, you need to develop a knowledge of the markets you are aiming at. 9 [ ] Use your local library and go round the local bookshops and newsagents. Reading widely will always give you the best guide to what kinds of writing publishers are actually accepting at any given time.

As time goes on, this knowledge must be updated as new publications are constantly appearing – editors change jobs, and magazines change direction. 10 [ ] Publishers are always hungry for new blood; as writers we have to make sure we give them what they want.

To begin with you may be looking around, not quite sure what you want to write. Let us say you feel that you might like to write short love stories. The very first thing you must do is find out which magazines use love stories, a rather limited market these days, and get hold of as many recent copies as you can. 11 [ ] These readers will expect different things from their magazine, and the editor is only interested in catering to their needs.

Writers often send me their stories saying, 'This has been rejected three times – please tell me if I am wasting my time ... do I stand a chance at all?' 12 [ ] But it is unlikely that the work is of publishable standard; so I have to try to give an honest opinion, but always with a positive viewpoint.

The problem is that most new writers are too eager to send their work out, usually long before they are ready to enter the market. If you have only written one story or one article, it is not at all likely to be published. 13 [ ] When you read about so-called 'overnight success', you usually find that the person has been in the publishing trade or journalism for some years before their current success.

When you do finally send off some of your work for the first time, immediately get on with more work while you await a reply; write ten more stories, twenty even. Each one will be better than the last, and you will begin to think of yourself as a writer, and both your fluency and your confidence will grow. 14 [ ] Also I would advise not showing your work to anyone else, certainly in the early stages.

Don't forget that every successful writer will have had many rejections before succeeding. Do everything you can to advance your career as a writer. See whether there's a creative writing course near you. 15 [ ] Think of yourself as a writer and get that writing practice in – every day if possible.

LIVEWORKSHEETS

A However, if you fancy yourself as a writer of thrillers then you will need to read books by thriller writers.

B Then familiarise yourself with the kind of stories they are buying, taking special note of who the readers are.

C That almost never happens.

D If not, try joining a local writers' group which will help you to gain ideas and confidence from mixing with other aspiring writers.

E There are several ways of doing this, but the best one is simply by reading everything relevant you can lay your hands on.

F Don't tear any of them up – improve them instead.

G New titles are coming and going all the time.

H As a former teacher, I would never actively discourage anyone.

Part 3

You are going to read a magazine article in which five people talk about their favourite places. For questions **16–30**, choose from the people (**A–E**). The people may be chosen more than once. When more than one answer is required, these may be given in any order.

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

Which person or people

appreciates a little luxury? 16 ☐

enjoy an area that they appreciated as a child? 17 ☐ 18 ☐

enjoys watching other people in their everyday lives? 19 ☐

appreciates the plantlife in their favourite place? 20 ☐

appreciates a lack of noise? 21 ☐

like an area which few people visit? 22 ☐ 23 ☐

revealed talents as a child which were required in their future career? 24 ☐

stays in inexpensive accommodation? 25 ☐

finds changing circumstances add to their appreciation of the place? 26 ☐

admits the landscape is not very special? 27 ☐

experienced a variety of landscapes while still a child? 28 ☐ 29 ☐

has been keen to share their enthusiasm with others? 30 ☐

LIVEWORKSHEETS

Favourite places

A

Bruce

I don't like landscapes which are completely untamed. It's the human element which is important to me. It's the same when I travel abroad. Lovely villages with old temples attract me, not empty deserts. When I was eight, I went away to school in England and on Saturdays I would cycle to the village of Lastingham in its lovely valley. Cycling was a release from school. I loved exploring the bleak hilltops, the sheltered valleys and old villages. Coming from Scotland myself, I found the landscape familiar yet different and I still go back there today. I used to describe my adventures in my private diary. In a way, that was my first attempt at travel writing, at which I subsequently made my name.

B

Sophia

There is a miniature railway that goes from Hythe to Dungeness, run by amateurs. I always travel first class as it doesn't cost much more than the regular fare. The scenery is not spectacular. The train moves across Romney Marsh with its sheep, and alongside a canal. But there is one point on the journey that I always look forward to – when our miniature world takes a detour through back gardens. For a few moments, we passengers spy on people at random points in their day, making a cup of tea, doing the washing up, unfolding a deckchair. I see myself in their eyes, a woman in a tiny train carriage, looking into other people's homes. It's the ordinariness of the landscape that attracts me. Just fields and sheep and a distant grey sea. That makes me look more closely, to search for something that opens my eyes.

C

Matthew

The Hartland Peninsula is a remote and lovely coast. The beaches are hard to reach and scattered with rocks, so crowds are largely non-existent here. They attract a few brave surfers but most visitors prefer instead to reflect on the majesty of the sea. The coast, which faces the Atlantic, is notorious for shipwrecks. There are coast walks which you can combine with trips inland up beautiful damp valleys, full of oak trees, ferns and wild flowers. We stay in modest self-catering accommodation with a family who have some property in the village of Southole.

D

Annette

My favourite place in England is the Trough of Bowland, a landscape of wide-open moorland which is perfect for hiking. There are not many residents and not many visitors either. It's an unknown corner, empty and remote, and I like the feeling of space. I discovered the area by chance when I was a student, and since then I've made an annual visit, either alone, or with my boyfriend, and now with my son. It has changed little since my first visit. Having a child makes these visits more special. It makes me sad that he's growing up in an urban environment.

E

James

I purchased Glenthorne, my favourite house in Britain. It was a question of obtaining pure peace and reconnecting with my English roots and coming home. I grew up in what is now known as Sri Lanka, but at the age of twelve went to school in Devon, in the west of England. I used to cycle around the moors and village backstreets. We had a story about a place we would never cycle past: if you went down the driveway you'd never return. That place was Glenthorne. It's the place of my dreams. It's a magic, secluded, romantic house. You can't hear anything except sea, wind and birds.

LIVEWORKSHEETS

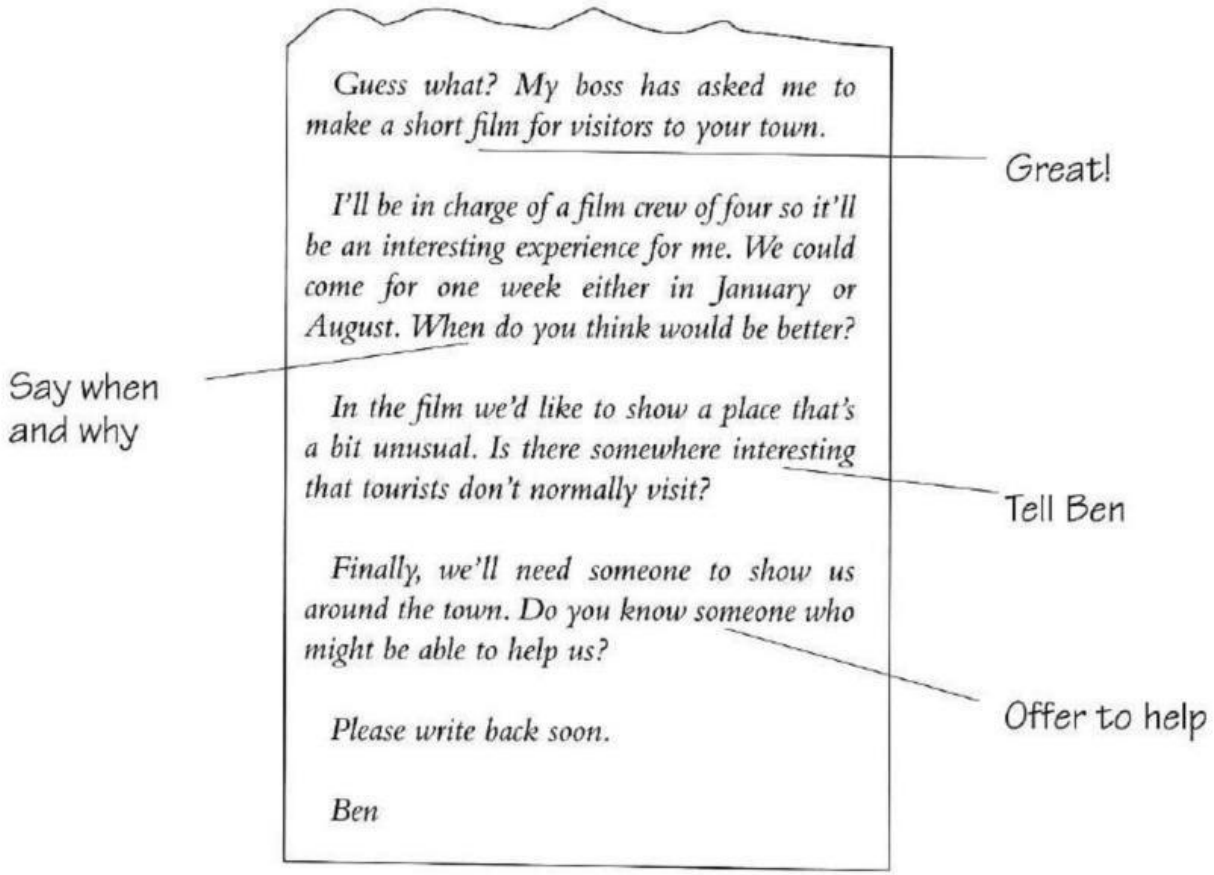
PAPER 2 **WRITING** (1 hour 20 minutes)

Part 1

You **must** answer this question. Write your answer in **120–150** words in an appropriate style.

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1 Ben, an English-speaking friend of yours who makes films for a TV company, has written to you. Read Ben's letter and the notes you have made. Then write a letter to Ben, using **all** your notes.



Write your **letter**. You must use grammatically correct sentences with accurate spelling and punctuation in a style appropriate for the situation.

Do not write any postal addresses.

LIVEWORKSHEETS

Part 2

Write an answer to **one** of the questions **2–5** in this part. Write your answer in **120–180** words in an appropriate style.

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2 You see this advertisement in an English language magazine.

> **GLOBAL MUSIC SHOPS**
> Rock Classical Pop Jazz
>
> We are looking for people to work in our international music shops for three months in the summer.
> - Are you interested in music?
> - Do you have any useful experience?
> - Is your level of English good?
>
> Apply to the manager, Mr Boston, saying why you think you are suitable for the job in one of our music shops.

Write your **letter of application**. Do not write any postal addresses.

3 Your teacher has asked you to write a **story** for the school's English language magazine. The story must **begin** with the following words:

Tina was very excited when she heard that she had won the prize.

Write your **story**.

4 You see this announcement in an international travel magazine.

> **THE PERFECT HOLIDAY DESTINATION**
>
> Have you found the perfect holiday destination? If so, write us an **article**:
> - describing the place
> - saying why it is special for you.
>
> We will publish the best article next month.

Write your **article**.

5 Answer **one** of the following two questions based on **one** of the titles below.

(a) *The Citadel by* A. J. Cronin
'The character of Andrew Manson changes as we read The Citadel'.

Write an **essay**, saying whether you agree or disagree with this statement.

Write your **essay**.

(b) *Around the World in 80 Days* by Jules Verne
In *Around the World in 80 Days*, Passepartout makes a number of mistakes which delay Phileas Fogg's journey.

Write an **essay** describing one of these mistakes and say how Phileas deals with it.

Write your **essay**.

LIVEWORKSHEETS

LIVEWORKSHEETS

PAPER 3 USE OF ENGLISH (45 minutes)

Part 1

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**).

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

Example:

0 **A** advantage **B** benefit **C** profit **D** gain



THE PERFORMING ARTS

In the past, British children were frequently encouraged to try out their performing skills for the **(0)** ..... of adults. They did this by reading aloud, acting or **(1)** ..... a musical instrument. As they **(2)** ..... up they were taken to public places of entertainment – the theatre, opera, circus or ballet. They looked forward to these **(3)** ..... with great **(4)** ..... and would remember and discuss what they had seen for many weeks afterwards. But nowadays television and computers **(5)** ..... an endless stream of easily **(6)** ..... entertainment, and children quickly accept these marvellous **(7)** ..... as a very ordinary part of their everyday lives. For many children, the sense of witnessing a very **(8)** ..... live performance is gone forever.

But all is not lost. The **(9)** ..... of a TV set may have encouraged a very lazy response from **(10)** ..... in their own homes, but the **(11)** ..... of those with ambitions to become performing artists themselves does not seem to have been at all diminished. And live performances in public are still relatively **(12)** ....., albeit with an older, more specialist audience.

LIVEWORKSHEETS

1	A	controlling	B	handling	C	doing	D	playing
2	A	developed	B	grew	C	advanced	D	brought
3	A	circumstances	B	occasions	C	incidents	D	situations
4	A	sensation	B	action	C	thrill	D	excitement
5	A	supply	B	send	C	stock	D	store
6	A	applicable	B	convenient	C	available	D	free
7	A	designs	B	inventions	C	exhibits	D	appearances
8	A	special	B	peculiar	C	specific	D	particular
9	A	attendance	B	presence	C	being	D	company
10	A	spectators	B	onlookers	C	viewers	D	listeners
11	A	want	B	appeal	C	pressure	D	desire
12	A	famous	B	favourite	C	popular	D	approved

Part 2

For questions **13–24**, 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 | O | N | E |

SWIMMING

Swimming is generally considered to be **(0)** ...one... of the best ways of exercising the whole body without risk of injury. According to health experts, it can also ease back pain and even reduce blood pressure. There is only one problem: to enjoy all the benefits of swimming, you **(13)** ..... to do it properly. **(14)** ..... you visited your local swimming pool and just watched, you might be surprised to see **(15)** ..... badly many people swim. Poor technique may result from a number of factors including anxiety, the swimmer's lack **(16)** ..... body awareness, or just a concern about **(17)** ..... their hair wet. What's **(18)** ....., swimming techniques do not always improve with practice. **(19)** ..... the contrary, once people have fallen **(20)** ..... bad habits, they tend to be stuck with them.

But help is at hand. For all those keen to learn to swim properly, and so **(21)** ..... advantage of all the health benefits, there is now something known as the Shaw Method, developed by a former competitive swimmer, Steven Shaw. Shaw encourages people to think about their swimming technique and to concentrate on things **(22)** ..... breathing correctly and making **(23)** ..... that arm and leg movements work together **(24)** ..... than against each other.

LIVEWORKSHEETS

Part 3

For questions **25–34**, 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 | R | R | E | G | U | L | A | R | | | | | | | | | | |

AUSTRALIA

For years, Australia has had an **(0)** irregular pattern of population	**REGULAR**
distribution, with more people living in towns and cities in **(25)**	**COAST**
areas, especially the east and south-east, than in the interior of the country. Since the 1940s, the population has become still more	
(26) ..... distributed with a significant rise in the number of people	**EVENLY**
living in these cities.	
Cities are now the **(27)** ..... centres of the country. An important	**ECONOMY**
element in their **(28)** ..... has been the number of people from Europe	**GROW**
and Asia emigrating to Australia, especially in the second half of the twentieth century. The new **(29)** ..... decided to stay in the cities	**ARRIVE**
because **(30)** ..... was easy to find there. Today, the population of	**EMPLOY**
Australia includes people who originally came from over 150 countries.	
At one time, what made the **(31)** ..... of people in Australia's cities so	**CONCENTRATE**
(32) ..... was the country's dependence on the export of agricultural	**REMARK**
produce – indeed, the country's economy was founded on the production of wheat and wool. This has since changed, not only with increased **(33)**	**INDUSTRY**
activity, but also with the rapid **(34)** ..... of tourist and recreational	**EXPAND**
facilities. Tourism is now Australia's largest export industry.	

LIVEWORKSHEETS

Part 4

For questions **35–42**, 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 **two** and **five** words, including the word given. Here is an example (**0**).

Example:

0 You must do exactly what the manager tells you.

CARRY

You must ..... instructions exactly.

The gap can be filled by the words 'carry out the manager's' so you write:

Example:	**0**	*CARRY OUT THE MANAGER'S*

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

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35 I regret not contacting Brian when I was in Dublin.

TOUCH

I wish that I ..... Brian when I was in Dublin.

36 In my opinion, these two kinds of music are completely different from each other.

COMPARISON

In my opinion, there is ..... these two kinds of music.

37 I don't know why Sarah left the party so suddenly.

MADE

I don't know ..... the party so suddenly.

38 Could you look after my cat while I'm away on holiday?

CARE

Would you mind ..... my cat while I'm away on holiday?

LIVEWORKSHEETS

PAPER 5 SPEAKING (14 minutes)

You take the Speaking test with another candidate, referred to here as your partner. There are two examiners. One will speak to you and your partner and the other will be listening. Both examiners will award marks.

Part 1 (3 minutes)

The examiner asks you and your partner questions about yourselves. You may be asked about things like 'your home town', 'your interests', 'your career plans', etc.

Part 2 (a one-minute 'long turn' for each candidate, plus 20-second response from the second candidate)

The examiner gives you two photographs and asks you to talk about them for one minute. The examiner then asks your partner a question about your photographs and your partner responds briefly.

Then the examiner gives your partner two different photographs. Your partner talks about these photographs for one minute. This time the examiner asks you a question about your partner's photographs and you respond briefly.

Part 3 (approximately 3 minutes)

The examiner asks you and your partner to talk together. You may be asked to solve a problem or try to come to a decision about something. For example, you might be asked to decide the best way to use some rooms in a language school. The examiner gives you a picture to help you but does not join in the conversation.

Part 4 (approximately 4 minutes)

The interlocutor asks some further questions, which leads to a more general discussion of what you have talked about in Part 3. You may comment on your partner's answers if you wish.

LIVEWORKSHEETS