

solely to run on the exercise wheel. As a result, the scientists concluded that running in an exercise wheel is inherently rewarding to wild mice.

This research has proven that wheel running is not a stereotyped behaviour, as it was observed in wild mice. Effectively, this means that we are left with the first theory of why mice run in wheels – there is a fundamental benefit or goal to the activity, that is, the activity is psychologically rewarding. What's the reward to mice in running in a wheel? The answer is simple: they run because they enjoy it.

LISTENING SCRIPTS

Practice Test 1, Section 1 (Track 16)

- RECEPTIONIST:** Good morning, Clevedon College, can I help you?
- CALLER:** Yes, please. I'd like some information about evening courses this term.
- RECEPTIONIST:** Okay. Which subjects are you interested in?
- CALLER:** Two subjects, actually. Languages and Computer Skills.
- RECEPTIONIST:** Okay. What languages are you interested in?
- CALLER:** Actually, I'm not sure. I have to fulfil a language requirement for school, but I haven't really decided what language to study. Um... how many language courses do you run each week?
- RECEPTIONIST:** We have two every night, from Monday to Friday.
- CALLER:** I'm sorry, but would you mind going through the schedule for me?
- RECEPTIONIST:** Not at all. Monday to Wednesday are Modern European Languages: French, Spanish, German, Dutch and Polish. Thursday night we offer ancient languages: Latin and Ancient Greek. And on Friday we finish off with the Asian languages of Hindi and Bengali.
- CALLER:** Monday to Wednesday, Modern European; Thursday, Ancient Languages; and Friday, Asian... Can you spell Bengali please?
- RECEPTIONIST:** Yes, it's B-E-N-G-A-L-I.
- CALLER:** Great. And how much do the courses cost?
- RECEPTIONIST:** Each course costs twenty-five pounds per person per term, but if you want to do two language courses, there's a ten per cent discount, but only if you book for two terms.
- CALLER:** So the ten per cent discount is if I take two courses, for two terms, is that right?
- RECEPTIONIST:** Right.

CALLER: Would it be possible for me to book my classes right now?

RECEPTIONIST: No, sorry, the computer's down. What I suggest you do is call extension 9694... no, sorry... 6994, after 6 p.m., and ask for Mrs Johnson.

CALLER: I'm sorry, I didn't get that. Did you say 6994... after 6 p.m.?

RECEPTIONIST: Yes, 6994... please ask for Mrs Johnson.

CALLER: Thanks. OK, can we now look at the Computer Skills courses?

RECEPTIONIST: Yes, of course. Computer classes always start in the first week of the month, and the way it works is we offer one computer class for the entire month. So you might spend one month on databases... another month on Excel, and so on. Classes meet once a week, on Tuesday afternoons. The next class starts February first.

CALLER: OK, so for the upcoming month... February?

RECEPTIONIST: February is going to be Databases. There are twenty-four places still free on that course, and it costs forty pounds per person.

CALLER: February... Databases... twenty-four openings... forty pounds... okay...

RECEPTIONIST: Excel starts in March, and that's nearly full – only four slots left. It's forty-five pounds.

CALLER: Okay, Excel... March... only four slots left. Got it.

RECEPTIONIST: April is Outlook. That is never as popular since it costs so much more, but you get a free CD. It is sixty pounds for the month, and there are nineteen places left.

CALLER: Okay, April... Outlook... sixty pounds. Is that it?

RECEPTIONIST: No, on the third of June, we start a Word course. We have sixteen vacancies for that at the moment. It's also expensive at fifty-five pounds.

CALLER: Third of June... Word... sixteen vacancies... fifty-five pounds. Now, do I call the same number to book a place on one of these classes?

RECEPTIONIST: No, you have to call Mary Jones, I think. Yes, Mary Jones... extension 9623.

CALLER: Sorry, could you repeat that number?

RECEPTIONIST: Yes... extension 9623. Please call her before 6 p.m.

CALLER: Okay. Many thanks for all your help.

Practice Test 1, Section 2 (Track 17)

Good afternoon, ladies and gentlemen. I'm Doctor Donovan, the principal of Donleavy University, and I would like to welcome you to the Dingle Wood Campus, which is one of the three campuses belonging to this university. This campus, Dingle Wood, is where I have my office, and it's also the location of the Languages and Science Campus, so some of you will be studying here. Dingle Wood is the most northerly campus. The Business Studies blocks are in the Churchdown Campus in the centre of town, and the southern or Trailway Campus, where History and Architecture are situated, is to the south of the town. Those of you who are enrolled in any of those courses will be taken to your respective buildings at the end of this meeting. Those of you studying on the Dingle Wood Campus... you will have a tour later, too.

This building we are assembled in is the office and administration block – block 39 – and is where the weekly meetings are held. You are welcome to attend these meetings, as are all the university staff. You may want to, as many university issues are discussed at these weekly meetings. The meetings take place at one-thirty every Tuesday, so please stop by. Two other important buildings are also located on this campus, the cafeteria and the on-site shop. You can purchase all the required books and any stationery you need for your courses at this shop. Please bear in mind that, even though you have shown your ID passes to enter this site, you still need to use them again to buy anything in the shop or cafeteria... This is for security reasons.

Now if I could draw your attention to the back page of your joining instructions booklet, you will see a small map of this campus – Dingle Wood. The block we are in now, the office and administration block, is located between the Languages Centre, block thirty-eight, and the Physics School, block thirty – that's three-oh. These are both on the right of the plan. The cafeteria, which is open from seven a.m. to nine-thirty p.m., is on the left of the plan. It is between the Chemistry block, number thirty-five, and the university shop, block thirty-three. At the university shop, you can get all you will need in terms of course materials.

The Biology block is block number 29, and you'll find the Biology block between the Chemistry block and the Languages Centre. Be careful with the numbers, as they are not always logical.

As you will see, there are gardens on the right-hand side of the gate. These are being extended over the next two months, and a memorial fountain is being installed in the middle of the campus. This means that the campus will be very noisy during normal working hours; however, the campus will look much nicer when it is all finished.

Right, so that's it for your initial campus orientation. At this point, could the language students all follow me, please, and the rest of you – please assemble under the banners which show your main topic of study, and you will be directed to the other campuses.

Practice Test 1, Section 3 (Track 18)

- SARAH:** Hi, Bill. How are you?
- BILL:** I'm okay now, Sarah, but I was so ill last week.
- SARAH:** Oh dear, what was the problem? Did you eat that dodgy fish in the canteen?
- BILL:** No. At first I thought it was a cold, but then my head started hurting and my eyes started to go blurry...
- SARAH:** I'm so sorry... that sounds serious.
- BILL:** It's okay, actually. I went to the doctor, and he diagnosed me with a migraine. He gave me some medicine, and I'm starting to feel much better.
- SARAH:** I'm glad to hear that. Well, I'm also glad you're in today because we have to work on a new project together.
- BILL:** Oh, are we in the same section?
- SARAH:** No, it's just us – no one else. Mr Donaldson put us down as B team because we live near each other.
- BILL:** That could be fun! What do we have to do?
- SARAH:** Well, the project is partly internet research, then checking reference book for information to prepare a survey, which we have to use with people we know.
- BILL:** Great, what's the topic?
- SARAH:** It's to do with shopping over the last ten years. We have to find out how customers have changed their behaviour.
- BILL:** Okay. So what's the first step?
- SARAH:** I think the first thing to do is to check the list of references he gave me. But my computer is in for repair, so...if I check in the reference library, would you be willing to look up some references online? Once we're done with the reference checks, we can write the questions together.
- BILL:** That's fine, I'll do the internet research. So... what sort of shopping are we looking at? Only food, or goods, or clothes shopping?
- SARAH:** We have to find people who are willing to tell us about personal things like deodorants, cosmetics, soap or vitamin creams. The other groups are doing food, electrical goods and clothes.
- BILL:** That won't be so easy, Sarah. People might think those things are a bit private.
- SARAH:** Yes, I thought about that. I'll ask the women and you can ask the men. That should work okay.

- BILL:** Well, if you think so. Give me the list of references then.
- SARAH:** Sorry, I left them in my other bag at Joseph's house. I'll get them for you tomorrow.
- BILL:** Okay. Well, then, this afternoon I think I'll catch up on the notes from last week. Can you help me, or are you busy?
- SARAH:** I've made you a copy of the notes already, to save you time. Here you are!
- BILL:** Wow, thanks, Sarah. That's so thoughtful! Well, since there's nothing for us to do right now, shall we go for lunch?
- SARAH:** Actually, I'll have to catch you later. I have to go to a meeting this afternoon. Can I phone you tonight to arrange when to meet?
- BILL:** No, sorry, I have a date. Can we meet in the laboratory for the first class tomorrow?
- SARAH:** I'm not sure because I have to go to the library to collect some books... What about meeting there at lunchtime?
- BILL:** Do you mean in the lab?
- SARAH:** Yes.
- BILL:** Okay, see you in the laboratory tomorrow at noon, then. Sounds like we have a lot of work to do.

Practice Test 1, Section 4 (Track 19)

Good evening, everybody, and welcome to the first in this year's series of public lectures offered by the Art Gallery. As chief curator of the gallery, I was given the honour of presenting the first lecture – and, let me tell you, I had a difficult time deciding what to talk about tonight.

Being the curator, I naturally know just about everything that's in this gallery, but I wanted to choose an artist who has a wide appeal – that seems only fair, yes? But I didn't want to talk about someone so well known that anything I said would be familiar. I wanted someone modern – my personal preference is for modern art – but again, I wanted to choose someone who had the potential to appeal to all art lovers, whether they're attracted to traditional forms, Impressionism, surrealism, or what have you.

So, having spent the last five years as a visiting professor in Barcelona, it's not surprising that I finally chose to talk about one of the greatest Catalan artists – one whose work is likely to be familiar to many of you: Joan Miró.

Look at this... and this... and this. Ring any bells? Miró's most famous – and most widely reproduced – works tend to be like this. Bright primary colours, with lots of asymmetrical forms. He painted on large canvases – larger than himself, quite often – and his paintings depicted birds, trees, flowers and other features of the natural world.

But Miró produced a great variety of work, and it's about some of his lesser-known paintings that I would like to speak this evening.

Miró was born in Barcelona in 1893, the son of a goldsmith. He began to show talent very early, and in 1926, went to Paris where he was drawn to the surrealists of Montparnasse. He did not define himself as a surrealist, however; he preferred to stay free to experiment with other artistic styles as he wished. Miró had an intense dislike of much of the painting and many of the painters he knew. He wished to do something totally different, to express his contempt for bourgeois art – and yet, ironically, Miró's success has made his work much in demand among art collectors of the world.

But we can't really talk about the artist without looking at his art, and that's what I'd like to do now – to take a look at just a few of Miró's works and think about what it is that makes them special – special to me and to a great number of people who flock every day to the Miró Foundation in Barcelona.

Let's start with this, one of Miró's best-known and brightest works – Woman and Bird, a sculpture created in 1982. It is on display in a park in Barcelona, often known as the Joan Miró Park. A huge sculpture, towering up into the sky, it reflects Miró's eternal interest in these themes, as well as his more technical interest in materials; this sculpture is covered in mosaic, which gives it a naive and cheerful appearance. It is interesting that this sculpture was completed in 1982, just a year before Miró's death. I think it shows that, towards the end, he was feeling as playful as a young man, and I think he wanted to share this playfulness in a park – on such a big, very public scale.

And now, another representation of a woman, this time just called *Woman*. This was painted in 1976 – a late work for Miró – and is a work we often see reproduced, or on sale as postcards or posters in gallery shops around the world. So why is it so popular? I think the use of colour has something to do with it; people respond to these rounded shapes filled with primary colours, especially on a large canvas like this. Also the fact that, while it is rather surreal, it is still possible to recognise the form of a woman and to see it as a sympathetic representation. It's a bold, bright painting, and I think that it awakens a reaction in many of us.

And finally, something quite different – though still a woman. A harsh, even violent work that was completed in 1939, at a time when Miró was greatly influenced by the events of the civil war in Spain. It's titled *Seated Woman II*, but it can be hard to find the woman here, as she's been transformed into rather a horrendous creature. So is that how Miró viewed women – as grotesque? Not at all. This picture can also be seen as strong, with a huge base and solid shoulders to support those who depend on her. In this painting, her arms and neck seem to grow as vegetation out of her shoulders – representing woman as fertile ground, perhaps. We also see here the fish and birds, the moon and stars so typical of Miró's work – making her a creature of nature and of the heavens as well.

And that's all we have time for this evening, I'm afraid. I hope that you've enjoyed this brief look at Miró's work and that you will enjoy the other lectures that follow this one. Thank you and good night.

Practice Test 2, Section 1 (Track 20)

- MALE VOICE:** Hello Accommodation department, how can I help you?
- MARIA:** er...do you look after accommodation for international students?
- MALE VOICE:** Yes, we look after accommodation for all the students.
- MARIA:** Good, I hope you can help me then, I've only just been accepted onto a post-graduate course and I want to know if there is any accommodation available from this September. I know it's very short notice.
- MALE VOICE:** Mmmm, yes, it is rather late, but I'm sure we'll be able to find you something. First of all, can you give me your name and student number so that I can find you on the system
- MARIA:** Sure, my name is Maria Teresa Gonzalez.
- MALE VOICE:** Ma-ri-a.....Te.....re.....sa.....Gonzalez.....How do you spell that?
- MARIA:** G-O-N-Z-A-L-E-Z.
- MALE VOICE:** Thank you.....vil.....a.....got it, and your student number please
- MARIA:** SHU300715PG
- MALE VOICE:** S-H-U-3-0-0-7-1-5-P-G.....ah! Here you are. Department of Modern Languages.
- MARIA:** Yes, that's me.
- MALE VOICE:** OK, now, there are several options for Post Graduate students. Firstly there is The Trigon. This is a new block near to the station and not far from the main campus. Accommodation is what we call 'cluster' accommodation.
- MARIA:** What does that mean?
- MALE VOICE:** There's a small group of rooms, usually 6, each with its own bathroom clustered around a lounge/kitchen area which is shared.

- MARIA:** Oh, I see, that sounds good.
- MALE VOICE:** They are very popular, the price for these is £99 per week and we do have some availability left. However for post graduate students there are other options.
- MARIA:** And what are they?
- MALE VOICE:** There is another apartment block called The Cube located near the west gate of the campus. Accommodation there is in 1 or 2 bedroom self-contained flats.
- MARIA:** How does that work?
- MALE VOICE:** Well, basically, they are just like ordinary apartments, each apartment has one or two study bedrooms with ensuite bathroom, a lounge and a kitchen.
- MARIA:** And what is the price of those.
- MALE VOICE:** For the one bedroom it is £180 per week and for the two-bedroom it is £110 per week for each person.
- MARIA:** And can I choose who I share with?
- MALE VOICE:** If you have a friend and you would like to share with then of course we can reserve a two bedroom apartment for you both. Otherwise you just have to share with whoever else is there. Obviously it will be another woman.
- MARIA:** Mmmm, I will have to think about this, do I have to make a decision now?
- MALE VOICE:** No, but we don't have much accommodation left so I can't guarantee that there will be still be availability if you leave it too long.
- MARIA:** Yes, that's fair. I have a friend in the Management Department who might like to share. I will speak with her and get back to you this afternoon.
- MALE VOICE:** OK, fine, do let us know as soon as you can.
- MARIA:** I will do, thanks for all your help.
- MALE VOICE:** My pleasure.
- MARIA:** Bye
- MALE VOICE:** Bye

Practice Test 2, Section 2 (Track 21)

First of all a warm welcome to Barkers' Country Safaris; we're delighted to have you all on board for this season. I know you've all been told a bit about the company when you had your job interview but I thought it would be worth telling you a bit more about ourselves.

Barkers was set up 10 years ago by myself, John and my then girlfriend and now wife, Nancy. We started it, initially, just as a hobby, we felt that there was a good opportunity to share our love of the countryside in this part of the world with the many visitors who come here. As you know, most people come for the beaches in the summer, but there is so much more to the region and this is what we wanted to exploit.

Nancy and I were born near here and as teenagers we went climbing, kayaking, white-water rafting, pot-holing and just straight-forward walking. This district is in our blood and we love it!

While we were still at university we started taking small groups of visitors out into the National Park in Nancy's brother's old Land Rover. We'd drive them around the back lanes and into the forest. We'd also organise rock-climbing tours for friends of friends. Then, each year, without us having to advertise, people came back to us to ask for more excursions and trips.

So, 5 years ago we gave up our other jobs to focus full time on Barkers' Country Safaris. Two years after that we set up the activity tour part of the business and one year ago we expanded into organising activities for school groups during term time. Obviously, this was a massive challenge with all the health and safety requirements but it's proving a great success.

Anyway, we'll certainly not be dealing with school parties during the summer holidays. Our clients for the next 3 months are mostly family parties or groups of friends. And I'd like to talk a bit now about the tours we offer and what your responsibilities will be.

Our most popular excursion is the 'woodland tour and trail'. Often this is sold out and we have all of our 10 jeeps in convoy, with 8 people in each jeep, it's a lot of fun. These tours really offer a taster of what we can provide so as both driver and guide it is important that you do a good job here so they come back for the bigger tours. I will talk about the commission package later. As the summer days are so long we have 3 tours each day, but you will not be expected to work on more than two of them. Morning tours start at 8am and go to midday. Afternoon tours are from 2pm to 6pm and then evening ones, 7pm to 11pm. All the tours follow the same route and you should have made yourselves familiar with all the key information. This was provided to you in the information pack you were sent when you accepted the job offer. This is important so if you haven't had time yet, please do so now.

Our second most popular tour is the 'family exclusive'. This tour is for the whole day and for only one group. Usually it is just one jeep but sometimes there are two if the party is large. These tours go from 10am till 5pm and include lunch at The Brown Bear in Lower Middleton. We have a number of different routes for these tours as we don't want our premium clients being made to feel they are part of a large 'package' deal. You will be told which route to take with your weekly schedule.

Now, I'd like to move onto the speciality tour packages.....these are the ones that are keen to book people on once they have done the 'woodland tour and trail' trip...

Practice Test 2, Section 3 (Track 22)

- MATTHEW:** Hey, Jess, glad you could make it, we've got a lot to discuss.
- JESSICA:** Hi Matt, yes, sorry I'm a bit late, I did bring all my notes with me.
- MATTHEW:** Yes, me too. Where shall we start?
- JESSICA:** Well, I think it would be a good idea to clarify our objectives just one more time.
- MATTHEW:** Yes, Good idea.....OK, here we are...we need to record, photograph and identify the plant species in ten, one square meter plots.
- JESSICA:** Does it say anything about where these plots should be and how they should be laid out?
- MATTHEW:** ah....here it is. It says that all the plots need to be no more than 10 metres apart......
- JESSICA:** and how do we choose them?
- MATTHEW:** Ah, this is the fun bit. I remember this.....here we are "Make a one meter square frame, using bamboo sticks available from the department stores"....
- JESSICA:** Yes,...we've already done that...
- MATTHEW:** I know, I'm just reading the whole section.
- JESSICA:** OK
- MATTHEW:** ..One person stands roughly in the middle of the chosen area and throws the frame. The other person uses a tape to mark out the square where the frame landed and returns frame to thrower. The thrower then turns a few degrees on the spot and throws again. The thrower must turn slightly after each throw and vary the force of the throw until after the 10th throw they are pointing in almost the same direction as the first."
- JESSICA:** That sounds a bit complicated.
- MATTHEW:** That's only because it's all in writing. It's just a simple throw, turn, throw, turn, throw turn until we have 10 squares.
- JESSICA:** And I guess you want to do the throwing.....
- MATTHEW:** Well if you don't mind. I'm sure you'll be more accurate at marking the squares.
- JESSICA:** Yes, I'm sure I am and I'm sure you've got a stronger throwing arm!
- MATTHEW:** Ok, good, we've got that sorted, now we need to decide where to go.
- JESSICA:** Yes, I've been thinking about that, and I've brought the map.

- MATTHEW:** Oh well, done I forgot mine
- JESSICA:** Now, I've identified three possible locations, but they've all got some disadvantages.
- MATTHEW:** OK, fire away...
- JESSICA:** Well, the area around this lowland marsh could be interesting, there'll be a lot of interesting water plants here.
- MATTHEW:** Looks good, but what's the problem.
- JESSICA:** Mainly that it's already a designated nature reserve and I think there's already been a lot of research done here.
- MATTHEW:** Ahhh, I see, well, I'd rather do something that's new and can be useful.
- JESSICA:** I agree, that's why I identified this area further west, see here.....behind the beach.....
- MATTHEW:** Oh yes, I see, that area there, where it's flat but quite high.
- JESSICA:** Exactly. If you look a bit further inland you'll see that there are hills which will protect that area from the strong north winds.
- MATTHEW:** I see. Excellent. But what's the problem?
- JESSICA:** Just that it may not be very interesting. We know that the geology there is not conducive to a wide variety of plants.
- MATTHEW:** Mmmmm, I agree. So what's your last idea?
- JESSICA:** Well, I think this one is a bit of a winner, although I did want to show you the other two. Look here up on the north coast...
- MATTHEW:** Where...?
- JESSICA:** See, this bay? Well I know that there's been quite a lot of studies done here, but a bit further to the east, behind this headland, ...no one has ever looked at that. Well I certainly couldn't see any studies.
- MATTHEW:** That is interesting.....and the plant life could be a bit different because of the shelter from the wind the headland provides.
- JESSICA:** Exactly.
- MATTHEW:** Brilliant, Jessica.....That's a great idea. We'll go there.
- JESSICA:** Thanks.....Now all we have to decide is when is a good time
- MATTHEW:** Well.....

Practice Test 2, Section 4 (Track 23)

Now, I'd like to move on to talk about something called geo-tourism. Geo-tourism is, very basically leveraging the benefits of tourism for local communities. I would just like to give you a couple of statistics, which are very illustrative of the current

situation with regard to young travellers and international tourism. Firstly, tourism has an impact on more people worldwide than any other industry. Indeed it has an impact on one in every two people, either directly or indirectly. The second statistic is that in global tourism there is a 97% economic leakage. This means that if you spend £100 on going on holiday, normally only £3 of that money will actually reach the people who are giving you the services, the accommodation etc in the destination. If you put these two figures together you can understand why some of the regions of the world which have very high levels of tourism still have very high levels of poverty and huge developmental challenges. These countries have this massive industry demanding a huge number of services but they are not seeing a fair reward for these services. Geo-tourism is about changing this.

Projects are now being developed with financial organisations such as the World Bank. One of these involves developing a technology platform which is bringing grass-root travel products – hotels, locally owned hotels, not global chains, very locally owned tour operators, to the international travel market will avoiding the middle men. These middle men often cut them out of the market completely or just make their business unsustainable.

Another way that geo-tourism can be promoted is through the niche travel market of volunteering. These days a significant number of older teenagers want to spend a 'gap year', either between school and university or university and employment. Often these people want to spend some or all of their year volunteering but they either don't have the money or don't feel inclined to pay the main 'volunteering organisation businesses' the fees they require, which can be as high as thirty-five hundred pounds. What they are looking for is an organisation who can connect them with people "on the ground" who can suggest worthwhile local projects. So, this is a real win-win scenario. The organisers charge a small flat fee, which then goes to the local contact. Thus, the local contact gets a very good commission just for one customer. The customer is also saving a large amount of money and time both of which they can give to the projects they end up working on.

There is still quite a long way to go before poverty in the most popular of tourist areas is eradicated but a focus on this type of Geo-tourism could provide an answer...

Practice Test 3, Section 1 (Track 24)

- EMPLOYEE:** GB Airlines, this is Kyle speaking. How can I help?
- CUSTOMER:** Hi, my name is Matt Walsh. I'm calling on behalf of Mr John Sparrow to claim expenses for a delay in his flight last week.
- EMPLOYEE:** Good morning, Mr Walsh. Thank you for calling. Could you please tell me the flight number and the date of departure?
- CUSTOMER:** The date of departure was the 24th of January, 2016. I'm afraid I don't have the flight number in front of me at the moment.

EMPLOYEE: OK, that's all right. One moment. [typing] Could you tell me, where was Mr Sparrow departing from?

CUSTOMER: He was departing from Athens.

EMPLOYEE: Is that Athens, Greece or Athens, Georgia?

CUSTOMER: Athens, Greece.

EMPLOYEE: Right. And what was the destination?

CUSTOMER: It was Heathrow, London.

EMPLOYEE: Right. We've got two flights from Athens to London Heathrow on the 24th of January, 2016. Was it the 3:25 p.m. flight, or the 9:45 p.m.?

CUSTOMER: It was the later one, 9:45.

EMPLOYEE: OK, so the flight number is GB1011.

CUSTOMER: Right, OK.

EMPLOYEE: OK, yes. I can see that Mr Sparrow's flight was cancelled, and he was booked on the next flight on the 25th of January, at 3:25 p.m. Is that correct?

CUSTOMER: Yes, that is correct.

EMPLOYEE: According to our system, one of my colleagues spoke with Mr Sparrow on the phone on the 24th to inform him of the cancellation, and offered to book a hotel for him for the night, but Mr Sparrow preferred to book one himself.

CUSTOMER: Yes, because he didn't want to stay near the airport as the next flight was in the afternoon.

EMPLOYEE: Yes, of course. Could you tell me which hotel he stayed at?

CUSTOMER: Yes. He stayed at the Hypnos Hotel.

EMPLOYEE: Could you spell that for me?

CUSTOMER: Of course. That's H-Y-P-N-O-S.

EMPLOYEE: Right, thank you for that. And could you please tell me how much the total cost was for the night?

CUSTOMER: Sure, it was 73 euros.

EMPLOYEE: Right. Do you have a copy of the receipt for that?

CUSTOMER: Yes, of course. Would you like me to send it to you?

EMPLOYEE: Yes, please.

CUSTOMER: Can I email a picture of it to you?

EMPLOYEE: Absolutely. The email address is refunds@gbairlines.co.uk.

CUSTOMER: Great, thank you.

- EMPLOYEE:** No problem. Were there any other expenses you wish to claim?
- CUSTOMER:** Actually, yes. There was also the taxi ride to the airport, and the taxi ride back the next day.
- EMPLOYEE:** Right, and what was the total cost?
- CUSTOMER:** Uhm, the first taxi ride was 53 euros and the second one was 42, so... 63, 73, 83... Yeah, so the total was 95 euros. I'll send you the receipt for those as well.
- EMPLOYEE:** Thank you. Are there any other expenses?
- CUSTOMER:** No, I think that's it.
- EMPLOYEE:** Excellent. So, if you could please send us the receipts for the hotel and the taxi rides, and after we receive them it should take about 48 hours for the funds to reach Mr Sparrow's account.
- CUSTOMER:** Perfect, thank you very much.
- EMPLOYEE:** My pleasure. Is there anything else I can help you with?
- CUSTOMER:** Actually, yes, there's one more thing. Um, Mr Sparrow complained about the meal during the flight. He said that it was a bit...bland.
- EMPLOYEE:** Right.
- CUSTOMER:** So he asked me if it was possible to switch to a different meal option for his upcoming flight to Kiev next week.
- EMPLOYEE:** Right, of course. Just give me a minute, please. [typing]
Right, I see that Mr Sparrow had the light meal option for his flight to London, and you would like to change that. What would you like to change it to?
- CUSTOMER:** What are the other options?
- EMPLOYEE:** We've got twelve different meal options. Would you like me to list all of them for you?
- CUSTOMER:** Well, Mr Sparrow has told me that he would prefer something without meat, so...how many of these do not contain meat?
- EMPLOYEE:** We've got three meal options without meat: we've got the vegetarian option, the vegan option, and the Asian vegetarian.
- CUSTOMER:** What's the difference?
- EMPLOYEE:** There's a variety of different dishes served with each option. For example, next week the vegetarian option will be a small spinach and feta cheese pie, a bread roll, a salad, and tropical fruit.
- CUSTOMER:** And the vegan option?

- EMPLOYEE:** The vegan option doesn't include any dairy products, and it also doesn't include fowl, eggs, or honey. I'm afraid I don't have the specific menu for this week, but I can email it to you as soon as it becomes available.
- CUSTOMER:** Oh, could you do that? That would be great.
- EMPLOYEE:** Yes, of course. I can email you a detailed description of all the meal options, if you like.
- CUSTOMER:** Yes, please.
- EMPLOYEE:** No problem. Please do not forget to call us back to change the meal option. You need to do that 48 hours before the departure time for international flights, and 24 hours for domestic flights.
- CUSTOMER:** So, 48 hours for this one, then?
- EMPLOYEE:** Yes, exactly.
- CUSTOMER:** Perfect.
- EMPLOYEE:** No, I'm sorry. Um, *transatlantic* flights require 48 hours. All flights within Europe require 24 hours, so in this case you will need to call us 24 hours in advance. I apologise for that.
- CUSTOMER:** OK, great.
- EMPLOYEE:** So, could I please have your email address so I can send you the menus?
- CUSTOMER:** Certainly. It's matt.walsh@sparrowltd.com...

Practice Test 3, Section 2 (Track 25)

- RADIO PRESENTER:** And here with us today we have Patricia Abaddon, author of the best-selling book *Beginners' Guide to Self-Publishing* and owner of the self-publishing company *Make A Book*.
- PATRICIA:** Hello.
- RADIO PRESENTER:** Hello, Patricia. Now, I know a lot of our listeners are interested in self-publishing their novels, but they don't know where to start. As a successful self-published author, what would you say are some of the pitfalls they'd need to avoid?
- PATRICIA:** I'm glad you asked that, Mark. The thing is that with the e-book revolution that started in the early 2000s, we experienced a shift in the literary market

and suddenly aspiring writers didn't have to rely on agents and traditional publishers any more to get the opportunity to publish their books. But just because we *can* publish, does that mean we should? For me, there are four questions that each writer needs to ask themselves before they attempt to join the market.

The first question is, is my book ready? One of the *biggest* mistakes new writers do is that they get *so* excited with the prospect of publishing their book that they rush through the process and they don't bother with technicalities such as thorough editing. And they should, because editing is about 50% of the final product. It's not as glamorous as the process of actually creating the story, but it's just as important. The final product needs to be immaculate—not just in terms of grammar, but also in terms of plotting, characterisation...and even spelling.

Secondly: do I understand the market? Unless you're publishing just for your friends and family, you need to have a sound marketing strategy. The beauty of self-publishing is that anyone can do it, but that also means that you're fighting for attention against millions of other titles. Do you know what sets your book apart? Do you understand who your audience is, and how you're going to reach them? Do you have a solid presence in social media? In general, do you know how you're going to sell the book to people?

The third question, and I hope I don't sound too pragmatic, is: have I worked out how much money I'm willing to spend? This extends beyond the cost of self-publishing itself, obviously. There's the cost of advertising, the cost of proofreading and copyediting, the cost of giving away free copies to reviewers, and let's not forget the cost of a professionally done cover. The truth is that the more you see your book as an investment, the more of a return you're going to get—but either way, you need to know what your available funds are.

And the final thing! The final thing is something most writers overlook, but it's just as important as the other three: have I started my next project yet?

Remember, one book is never going to make you rich, and it's never going to make you famous. If you want to succeed, you need to keep writing and keep publishing as many books as you can. That's how you build an audience, and how you get your book to the top of the charts.

RADIO PRESENTER:

Thank you, Patricia. So, tell us: how did *you* do it? You started publishing five years ago, and now you have your own publishing company. How did you get here so fast?

PATRICIA:

To be honest with you, the first book I ever published was a flop, and it was because I didn't follow almost any of the rules I just told you. My novel was poorly edited, it had a cheap-looking self-made cover, and I had no idea how to get people to buy it. For about a year, I checked its dismal sales every month and I wallowed in self-pity. But then I decided it was time to change, and do something.

The first thing I did was get a subscription to all the writing magazines I could find out there. I read them all from cover to cover, and followed the experts' advice as if it was gospel. I wrote almost every single day, and I submitted short stories to every competition I could find out there. I also started a blog, and I set up my own page. Over time, I started building a name for myself, and a solid fan base.

I didn't want to be associated with my first book, so I decided to publish my next book under a different name. This time I sought professional help with editing, and I spent months working on it until it was ready. I also sought the advice of friends who worked in marketing and tech-savvy friends, who helped me come up with a marketing plan. Since I already had a platform—my website and my social media pages—it was much easier to reach the people who would be interested in reading my book. And, of course, while all of this was happening, I was also in the middle of my next novel, which I planned to have ready for editing by the time the previous one was out. So, yeah, I published my second book about two

years after my first, and it was a completely different experience. And now here I am.

RADIO PRESENTER: Thank you very much, Patricia. I'm sure our listeners have been inspired by your...

Practice Test 3, Section 3 (Track 26)

GALE: Hey, guys.

LINDSAY: Oh, hey Gale! You made it.

GALE: Yeah, sorry, I was stuck at the library paying late fees. Have you guys started going through the data yet?

KEVIN: Yeah, we've already collated it, and we've started designing the graphs we're going to use in the presentation.

GALE: Oh, really? That's fast!

LINDSAY: Well, anyway, here's what we've got so far.

GALE: OK, so... Wow, 38% said they'd thought about quitting school in the first year? That's a huge number.

KEVIN: Yeah, and only 10% said they were happy at school from beginning to end. Amazing, isn't it?

GALE: Yeah, I thought the majority would be happy here.

LINDSAY: Well, just remember that about 30% of the school population are foreign students, and from the UK students, only 2% are actually from the area, so... I guess it makes sense that people would miss home.

GALE: Yeah, but to want to actually quit school...

KEVIN: Well, they didn't *want* to, exactly. They just thought about it.

GALE: OK. So, how should we organise the presentation? What did you guys decide?

LINDSAY: Well, Kevin and I were saying that we should start by explaining what the topic of our research was, and how we decided to collect the data. So I'll start by saying that our topic was how first-year students felt a month after beginning school, and how their attitudes progressed and changed by the end of the academic year.

KEVIN: So, then we were thinking that I should explain that the population we want to study was obviously first-year students, but because we need their complete experience from the beginning to the end of their first year, we'd have to actually poll students in their second and third year. And then we said that you should explain how we accessed the population.

- GALE:** So I'll say that we got the permission from the school to go to different classes from different departments and hand out the surveys in paper form. Right?
- LINDSAY:** Right, and that it took us about three weeks to complete this part of our research.
- KEVIN:** So, then we need to describe the three different areas of focus of our survey, so Lindsay can do that: say that the survey had three sections, the first one asking just some general questions about the age, gender, nationality, and field of study of each student—then the second one focused on how they felt in their first six months at school, and the third how they felt in the summer, after their first year was complete.
- GALE:** That sounds good. OK, so let me see the breakdown. OK, so we've got an equal distribution of boys and girls, that's good.
- LINDSAY:** Almost equal. 51% of the participants were boys, the rest were girls.
- GALE:** Right, and 70% of the participants were British, while the other 30% were...
- KEVIN:** 10% were from America and Asia, 2% were from Africa, and 18% were European. We had a small number of Australians as well, 0.03%, so I guess Europeans were 17.97% if you want to be precise.
- LINDSAY:** Which we should. Anyway, and obviously the age was all 20 or 21, with a few 19-year-olds—only about 5%. No, wait. 4%. Right?
- KEVIN:** No, it's 5%, look.
- GALE:** Right. OK, so Lindsay will describe the three sections, and then you Kevin, you'll describe the demographic and geographical breakdown, and I...
- KEVIN:** You can start with the graph, and then we'll all explain the data together.
- GALE:** Right, so we'll put this graph up on the board and explain that most students experienced some form of homesickness or mild depression in the beginning of their course.
- LINDSAY:** But we need to point out that by the end of the year it was only 5% that still felt like quitting school.
- GALE:** Yeah, but remember that we didn't actually have the opportunity to interview or poll any of the students who *left* school—so the information we have only relates to current students, and those numbers might be bigger in reality.
- LINDSAY:** Yeah, I guess we need to mention that. But we did check the drop-out rate for the last two years and it was very low so, at the end of the day, the numbers can't be much bigger.

KEVIN: Yeah. Anyway, so after we explain the data and we show the three graphs with the background information and the responses for six months and one year, we should spend some time also talking about...

Practice Test 3, Section 4 (Track 27)

Those of you who were here last week will remember that we talked about the journey of the English language from its early Indo-European origins through to Old English, Middle English, and then to Early and Late Modern English before it reached the form that it has today. Today we will be continuing that theme by focusing on the future of the English language, and all the places it might go from here.

There are about 2.1 billion people around the world who can speak English. Out of these, only 400 million are native speakers—which means that 4 in 5 English speakers are non-natives. This is obviously quite an impressive number, considering that just two centuries ago, in 1801, there were only about 20 million speakers of English around the world, and languages like French and German were ahead of English in terms of how many people were using them. But what does it mean?

What it means is that the future of the English language doesn't really depend on its native speakers, but on that massive number of non-native speakers learning it around the world. Has anyone heard of the term "pidgin" before, or "creole"? A pidgin is a simplified version of a language which acts as a bridge between two people who don't have a common language, allowing them to communicate with each other, while a creole is a language that evolves from a pidgin—with the difference that it is fully formed, with clear grammatical rules and vocabulary. There are currently dozens of pidgin and creole languages based on English around the world, for example Nigerian Pidgin or Jamaican Patois. These languages are also known as "Englishes".

What's interesting about these "Englishes" is how different they sound to, for lack of a better term, "proper" English. Take the word "trousers", for instance: in Sheng, which is a Kenyan creole language, they're called "longi"—because they're long.

But even versions of English that are recognised as official variations or dialects still differ greatly from each other. Americans and Jamaicans would call the back of a car where you store your luggage the "trunk"; Britons, Australians, Canadians and other Commonwealth countries would call it the "boot". A subway in the UK is a tunnel under a road that allows pedestrians to cross safely; in the US, it's an underground train. You might think of these differences as minute, but when you take into account the dozens of different versions of English out there, a very intriguing parallel arises, with another language from the past: Latin.

Latin, too, used to be a lingua franca. Nowadays it's all but dead, spoken only by a few clerics and scholars. At some point in history it splintered into various different languages, which became known as Romance languages, for example *Spanish*, *Italian*,

or French. There are some that theorise that the same thing might happen to English in the near or distant future; that all these “Englishes” we have today in different countries will continue to develop, so pidgins will turn into creole languages, and creole languages will turn into just languages, and English itself as we know it today will disappear, or become less and less important.

It’s an interesting theory, if nothing else. It makes sense that as English grows in popularity, countries—especially those with a strong sense of identity and tradition—will develop their own versions of the language, marked by the idiosyncrasies of their culture. Just think of the contribution of dialects such as Jamaican or South African English. In the past fifty years alone, they’ve added about 25,000 words to the English language, most of these related to a local context that wouldn’t have existed in English before the spread of colonialism. In terms of numbers, just those are enough for a brand new language.

There are some flaws to this theory too, however. While it’s true that Latin and English have a lot of similarities in terms of how they developed, or have developed, throughout history, there is one big difference: we currently live in an era of globalisation. Today, you can be in India and stream an American film or TV series in seconds. You can be in Nigeria, and listen to British music. You can be in Brazil, and read a novel from an Australian author. Just a few centuries ago, this was unthinkable.

So what’s the other way that English could go? According to some experts, there is the possibility that it could maintain its status as the world’s global language, but with a few differences. Already today most conversations in English occur between non-native speakers. While many of these might be fluent, the majority probably have only an intermediate understanding of the language, devoid of the nuances, colloquialisms and complex collocations that native speakers employ in their interactions. This means that, over time, English could turn into some sort of Worldspeak—the official lingua franca for the entire world, but in a simplified form. Some scholars have even started trying to develop that version of English, by selecting the most useful words in the English vocabulary for non-native speakers to learn. Robert McCrum has compiled a comprehensive list of 1,500 words, for example—a version of English that he calls “Globish”. And what about traditional, native-speaker English? It might continue to exist, but lose its popularity—as the previous theory suggests.

There are many more theories about the future of the English language, of course. I’ve only focused on the two main ones, because they clearly demonstrate our uncertainty when it comes to how this beautiful language will develop. English is in a unique, unprecedented position; no other language has achieved the same levels of popularity in human history, especially in terms of non-native speakers. So, as this is clearly uncharted territory, only time will be able to tell us what will happen.

Practice Test 4, Section 1 (Track 28)

- EMPLOYEE:** Pet Protect UK, how can I help?
- CUSTOMER:** Oh, hello, there. I'm calling to inquire about your pet insurance plans.
- EMPLOYEE:** Of course, just give me a second, please.
- CUSTOMER:** Sure.
- EMPLOYEE:** So, have you checked our website already to see the options we offer?
- CUSTOMER:** I've had a quick glance, and I think I'm interested in the Basic Plan.
- EMPLOYEE:** Great. I just need to ask a few questions first, then. Is your pet a dog, a cat or a rabbit?
- CUSTOMER:** It's a dog.
- EMPLOYEE:** And is it a puppy, or...?
- CUSTOMER:** No, he's three years old.
- EMPLOYEE:** Right. May I ask, has your dog been insured before?
- CUSTOMER:** I just adopted him from the rescue centre last week and I think he'd been there a while, so I doubt it.
- EMPLOYEE:** OK. So you've had him for a week, then.
- CUSTOMER:** That's correct.
- EMPLOYEE:** Great. I apologise for asking this, but your dog... What's his name, by the way?
- CUSTOMER:** Fenton.
- EMPLOYEE:** Fenton. Is that spelled with an F?
- CUSTOMER:** Yeah, F-E-N-T-O-N.
- EMPLOYEE:** Great, thank you for that. So, according to the rescue centre, has Fenton ever attacked, bitten or been aggressive towards a person or another animal?
- CUSTOMER:** No, not at all.
- EMPLOYEE:** Excellent. And is he a guide dog, or...?
- CUSTOMER:** No, just a house pet.
- EMPLOYEE:** Great. And you said he's three years old. Do you know the exact date of birth?
- CUSTOMER:** Oh, yes, it's on the adoption certificate. Just give me a sec. Um, it's May 19th, 2013.
- EMPLOYEE:** And do you know, has Fenton been neutered?

- CUSTOMER:** Yes, he's been castrated.
- EMPLOYEE:** Excellent. And final question, what type of dog is Fenton? Is he a pedigree, a crossbreed or a mixed breed?
- CUSTOMER:** A crossbreed, I think.
- EMPLOYEE:** Right. Cross...breed...
- CUSTOMER:** Wait, sorry. What's the difference between the three?
- EMPLOYEE:** A pedigree is a dog whose parents are of the same breed. A crossbreed is from two different breeds, while a mixed breed is three or more.
- CUSTOMER:** Then he's a mixed breed. Sorry about that.
- EMPLOYEE:** Right, no worries. So, could I take your full name, please?
- CUSTOMER:** My name is Peter Pischinger. That's P-I-S-C-H-I-N-G-E-R.
- EMPLOYEE:** Right, thank you for that. And your address?
- CUSTOMER:** That's 27 Cherry Drive, NW8 3HD.
- EMPLOYEE:** 3...H...D... And finally a telephone number, please?
- CUSTOMER:** 020 3634 7957.
- EMPLOYEE:** Thank you. Now, you said you were interested in the Basic Plan, is that correct?
- CUSTOMER:** Yes, that's correct.
- EMPLOYEE:** May I ask, are you planning to switch insurance providers after the first year of your pet insurance, or is there a possibility you might renew with us?
- CUSTOMER:** I haven't really thought about it. Why?
- EMPLOYEE:** The reason I'm asking is because if you plan to renew with us, it might be worth considering our Premium or Ultimate Premium plan. With the basic plan you will have to pay the same fee of £8 per month regardless of how long you stay with us. If you choose one of our other two plans, though, you will receive a discount for the first six months—you'll only have to pay £12 for Premium and £15 for Ultimate—, and then depending on your circumstances you might be eligible for further discounts after your first year, depending on how many expenses you claim. If you claim less than £300, you'll have to pay the same as for the Basic plan, but receive the cover provided by the Premium plan.
- CUSTOMER:** Huh.
- EMPLOYEE:** Is that something you might be interested in?

- CUSTOMER:** I'll have to think about it. Is it possible to switch to one of the other plans later on?
- EMPLOYEE:** Yes, of course; you can always upgrade.
- CUSTOMER:** Let's stick to the basic plan for now, then, and then I might call you back to switch.
- EMPLOYEE:** No problem.
- CUSTOMER:** So, what happens now?
- EMPLOYEE:** Well, first we would need you to come over with little Fenton so we can have a look at his documents and medical history. We'd also need you to get him to the vet for a quick check-up, all of this is standard procedure before we can proceed with the insurance plan, and then when all that's done you can either set up a direct debit in person or you can call us back and do it over the phone.
- CUSTOMER:** Right. And the basic plan will cover...
- EMPLOYEE:** Well, the basic plan covers veterinary fees, obviously, plus a few more things such as boarding costs, loss by theft or straying, advertising and reward, death by accident or illness... You can find a comprehensive list on our website, or I could forward it to you via email if you prefer.
- CUSTOMER:** Thanks, I'll check the website.
- EMPLOYEE:** No problem. So, shall we book you an appointment so you can come over...

Practice Test 4, Section 2 (Track 29)

Good morning everyone, and welcome to Climb Summer School. Now, I know most of you have travelled a long way to get here and you're probably looking forward to settling into your rooms, so I promise I won't keep you long, but we've got to get through this very brief induction just to make your stay here as pleasurable as possible.

Now, as you can see, while we're located very close to the centre of London, we're actually quite cut off from the main road, and we've got plenty of space for our facilities and our students. This was part of our founder's vision, Jasmine Climb, who thought that the best environment for teenage students would be a place that combines the comforts of a big, cosmopolitan city with the beauty and serenity of a quiet, remote site. Now, back in 1983 when our school was founded, this all here was an abandoned warehouse, and classes were held in the main building that you can see over there. There were no trees, no conifers surrounding the property, there wasn't even a main gate! It took years and a great deal of effort to get our school to where it

is today, and I'm sure that if you take a look at page 34 in your brochures, where you can find a picture of what the school used to look like back then, you'll agree that the changes we've made are more than impressive.

But it's not just the facilities that make Climb Summer School special, obviously, and I'm certain you already know this. Over the following ten weeks, you'll receive an assortment of classes on a variety of topics ranging from language, literature and poetry to creative writing, communication, and project management. All of these modules have been designed to improve your chances of getting a place in the universities of your choice while also giving you the opportunity to learn, excel, and of course also socialise with people from all over the world. I can tell you, just among the thirty of you, we've got about 21 different nationalities.

So, what happens now? First of all, I'll be handing out a map of the premises for you to have a look at, and explaining where everything is. Once we're done here, you'll all be taken to your rooms where you can unpack and relax for a couple of hours, and later on we'll be having our first activity of the day, a mix-and-match lunch in the main hall where you'll have the chance to meet your new classmates. Later on in the afternoon we'll be handing out your first project assignments and splitting you into teams, and tonight we'll be having our very first film night, starting with an early 20th century special.

So, let's get on with the map. You've already got a version of it in your brochures, so if you can open them to the last page so we can have a look...? Very well. As I showed you before, the actual school is right over there in the middle. That's where you'll be having most of your classes. Adjacent to it you'll find the main hall, which is where we'll be hosting most events, such as today's lunch.

On the left from the main building you'll find a smaller building, which is where the accommodation and welfare offices are located. This is labelled as the Garden Office at the front, and it's easy to spot because it has a green door.

Each of you is assigned to a different residence hall. We've got three residence halls in total, one on the left and two on the right. The one right next to the garden office is Ursula Hall, named after our founder's sister, while the other two are Peter Hall and William Hall.

Now as you can see there are three more buildings to the left of the semi-circle here, and one more building on the right-hand side next to William Hall. So that one, which is shaped a bit like a dome, is the Pavilion. This is where all of your letters will be delivered, and in the basement floor you'll also find a laundrette—please make sure you've got plenty of £1 coins, as you'll need one for the washing machine and another for the dryer.

And that row of buildings on the left, the one closest to us here at the gate is the canteen, where you'll be able to buy snacks, as well as breakfast, lunch and dinner on days when we don't have an event with food provided. The next one is the gym,

which is open from 7 a.m. to 8 p.m. from Monday to Friday and until 10 p.m. at the weekend, and the last building, right over there, is the study centre, where you'll find plenty of computers and books, as well as a great selection of DVDs and magazines that you can borrow with only a small, refundable deposit of £5.

Now, please remember to keep your student card with you at all times, as you'll need it to access most of these facilities, and...

Practice Test 4, Section 3 (Track 30)

- LECTURER:** James, Carol, thank you for coming in. Have a seat. So, I take it both of you have completed your interviews with the managers?
- JAMES, CAROL:** Yeah.
- LECTURER:** Right. Great. Remind me, who was supposed to do the interview with the manager from the chain supermarket?
- JAMES:** That was me.
- LECTURER:** Right, so that means you were going to do the interview with the clothes shop, Carol, right?
- CAROL:** Yeah, but we decided to swap in the last minute so I did the supermarket instead.
- LECTURER:** OK, so let's start with you first, Carol. If I remember correctly, you reported that your interviewee was difficult to get through to, is that right?
- CAROL:** Yeah, he had a very busy schedule so it was hard for him to fit me in and show me around the store and everything. We had to reschedule about three times before I finally managed to do the interview with him.
- LECTURER:** And how was it for you, James?
- JAMES:** Oh, I had no issues at all. I just went in on a weekday and the shop was empty, so we did it right there and then.
- LECTURER:** Great. So, Carol, how did you find the management scheme? Let's start with how they recruit their trainees.
- CAROL:** So, according to the manager, the way it works is that graduates go through a rigorous recruitment process that includes an interview with a panel and a trial day. Then they have to go through a probationary period of three months, and if their performance is satisfactory during those three months, they're offered a place in the scheme.
- LECTURER:** And yours, James?

- CAROL:** Well, it's quite similar to Carol's actually, the only differences are that they're on probation for six months, and there are three individual interviews instead of a panel. Oh, and you don't need to be a graduate—sometimes they recruit people internally for the scheme, if their performance suggests they could be a good fit for it.
- LECTURER:** OK. And how about the training offered? Carol?
- CAROL:** It's all very on-the-job. Trainees start at the bottom as shelf stockers or delivery merchandisers, then they slowly move up the ranks by becoming cashiers, shift supervisors, assistant managers and, finally, managers. It's actually very similar to what any employee would have to go through if they wanted to become managers; the only difference is the time scale. The whole process would normally take more than five years, but in the scheme they cram it down to three.
- LECTURER:** Right. James?
- JAMES:** Well, again, very similar to Carol's. The only thing is that there's also plenty of external training involved; people on the management scheme are sent abroad for six months, usually to Italy or France, to witness first-hand the production of a new season's collection. So they spend some time with the designers, and they tour the factories where the clothes are produced. They also receive training on management skills through college courses paid for by the company.
- LECTURER:** And how long would it normally take someone on the scheme to become managers?
- JAMES:** It depends on their performance, but normally about two years. There's also the part-time option, though, which would take about four. [...] No, sorry, five because their probation period is a year instead of six months.
- LECTURER:** Great. So, what was your overall impression of the scheme from your interviews with the managers?
- CAROL:** Well, the manager I spoke to was very friendly and incredibly knowledgeable. He'd been through the scheme himself and he attested to its efficiency and helpfulness. The only criticism I'd have is what James said—in their company there's almost no external training involved and I think it would be useful to send graduates to courses at further education colleges to improve their general knowledge and understanding of management skills. But overall, yes, very positive.

- LECTURER:** Great. And you, James?
- JAMES:** The same as Carol, the manager I spoke to was incredibly friendly and eager to promote her scheme. She hadn't actually gone through it herself, but she was very involved in the process, both in training and in recruitment. She's actually one of the three people who do the interviews for the new trainees. And I really like the structure with the classes at college, I think that's very useful and it improves the trainees' chances of getting another job eventually, should they decide to leave the company in the future. The only thing I have to say against it is that two years is too short in my opinion—it should really be closer to three years, as I imagine the trainees would get exhausted fairly quickly with all this information fired at them in such a short span of time.
- LECTURER:** Thank you both. So now you know you need to compare your two interviews and decide which scheme would be most beneficial to someone from a disadvantaged background, especially those who...

Practice Test 4, Section 4 (Track 31)

Good evening. As I assume most of you are already aware, I have been asked to come here and talk to you, essentially give you a quick overview of the life of a foreign correspondent, along with a few tips on how to become a successful international reporter yourself, should this be a career choice you elect to pursue.

So, let me start by this: don't. Don't become a foreign correspondent. At least not due to the romantic notions that come attached to this job, or what you've seen in the movies. Being a foreign correspondent does not mean exotic adventures. It doesn't mean finding yourself at the heart of the action and putting yourself in danger to inform the world. Let me just tell you this: 80 journalists are killed each year in the line of duty. Many more find themselves in prison, or are attacked. You need to think hard: is this the sort of career I want? Is this the kind of reporting I'm interested in? And only after you've carefully considered all the pros and cons should you decide.

But let's focus on those of you who believe that, yes, you've got what it takes to be a foreign correspondent, and this is definitely why you decided to study journalism here. You're all third-year students, which means I don't need to waste my time telling you the basics. Of course you need to read a lot—books, novels, newspapers, blogs—, and of course you need to be acceptably proficient in various media skills. But what is it that's going to separate you from normal journalists and reporters?

There are four things that'll make you different. The first thing is, your experience of the world. You can't call yourself an international reporter unless you've been around and seen different places and different cultures. Seize every opportunity to visit other countries, meet people from around the world. It doesn't matter if it's business or leisure, just hop onto a plane and go everywhere. This will expand your horizons and sharpen your mind—something that, as a foreign correspondent, will help you understand better the culture of the country you'll be covering.

And speaking of culture: this is a term you need to make sure you fully understand. What's culture? What makes a country's culture? Explore the culture of the country you're interested in, the music, the literature, the religion. Are there any cultural practices or conflicts you need to be aware of? Are there any tensions within the country? Why?

The most important element of culture, of course, is the language. Do yourselves a favour, whether you're planning to become foreign correspondents or not: learn a foreign language. So many of us are culpable for sticking to just English, and while English is a very important language in the world, and it would be foolish to think it's the only one. Pick a language whose sound you enjoy, a language you find interesting. Trust me: your future CV will thank you for it.

And, finally, history. Don't expect to be given a job as a foreign correspondent if you don't know anything about your target country's history. No piece of news is disconnected from the past; the whole world tells a story, and your coverage will suffer if you attempt to arrive in the middle, with no reference to or understanding of what came before. The hows and whys always lurk in the past; seek them.

Now, there's something else you need to understand. The world of international journalism is changing, like every other industry, due to the Internet. The arrival of globalisation brought with it a whole new set of rules, and you'll do well to comprehend what they mean for you. Unfortunately, gone are the days when a newspaper would hire you and deploy you to a country. Increasingly newspapers around the world are beginning to favour freelance journalism, offering opportunities to local reporters with the necessary chutzpah and an understanding of the zeitgeist in their region. What this means for you is that you won't just have to start at the bottom; if you want to sustain yourself as an international reporter, you'll also have to pursue many different avenues at once. You'll need to persevere and push and build contacts everywhere.

An old student of mine, a terrible student at university but an incredibly intelligent woman, she came to find me at a conference that was recently held in Yemen, where I delivered a speech on the future of journalism. She was working for three different newspapers as a freelance foreign correspondent, one of them *The Times*, and she told me that the one piece of advice I gave her that stayed with her and helped her with her career was this: don't be afraid to fail. It will happen, over and over again. It's how

you deal with it that matters most. So keep this with you, this one piece of advice. Oh, and don't forget: your passports need to be kept current at all times. Thank you very much for listening.

Practice Test 5 Section 1 (Track 32)

- EMPLOYEE:** This is George and Dragon, how may I help?
- CUSTOMER:** Hi. I'm calling to inquire about your upstairs venue.
I'm interested in booking it for a private event and I was wondering if I could ask a few questions?
- EMPLOYEE:** Yes, of course. Just give me a second, please. [...] So, before we start, could I please get a name and a phone number?
- CUSTOMER:** Yes. My name is Clara Carleton.
- EMPLOYEE:** Carlee... Umm, could you spell that for me please?
- CUSTOMER:** Sure, it's C-A-R-L-E-T-O-N.
- EMPLOYEE:** And the phone number?
- CUSTOMER:** Well, I'm going to give you my work number as I'm booking the venue for a work event.
- EMPLOYEE:** Right.
- CUSTOMER:** So it's 020 8322 1479.
- EMPLOYEE:** Great. So, what would you like to know?
- CUSTOMER:** Well, I saw on your website that the price can be from £20 per hour, so I would like to get an exact quote if possible.
- EMPLOYEE:** Well, the price depends on the type of event, the date, the number of people and whether we will be providing food as well.
- CUSTOMER:** Oh, it's for a retirement party for one of my colleagues.
- EMPLOYEE:** OK, and for which date is that?
- CUSTOMER:** Well, we were thinking next Tuesday, the 31st of May?
- EMPLOYEE:** OK. [...] Oh, I'm sorry, but the venue's already booked that day. We're free on Monday and Wednesday, if that would suit you?
- CUSTOMER:** Well, Wednesday's no good 'cause the gentleman who's retiring will be gone by then, but Monday works just as fine.
- EMPLOYEE:** Great. You'll get a cheaper rate for Monday, too.
- CUSTOMER:** Excellent.
- EMPLOYEE:** And how many people will there be?
- CUSTOMER:** Well, at the moment it's supposed to be 16, but it might go up to 17; we're waiting for one of our co-workers to confirm whether they'll be available that night or not.

- EMPLOYEE:** The boardroom in the venue only has space for 15 people. I'm afraid. We've got enough standing room for about 15 extra people. Is that all right?
- CUSTOMER:** Oh, I'm sure it'll be fine. We won't be sitting down much anyway. Would it be possible to provide two extra chairs just in case, though?
- EMPLOYEE:** Yes, of course.
- CUSTOMER:** Great.
- EMPLOYEE:** And finally, will you be needing us to provide food as well?
- CUSTOMER:** Well, we'll be bringing the cake, but I imagine that yes, we will be ordering some food as well. What are your options for nibblers?
- EMPLOYEE:** Well, we've got quite a vast selection depending on which type of menu you're interested in. We've got meat-based tapas as well as some vegetarian and vegan options, and we've also got some sharers.
- CUSTOMER:** Well, as far as I know, none of us are vegans, so I don't think we'll be needing that. Some meat-based and vegetarian options would be great, though.
- EMPLOYEE:** Would you like me to talk you through them, or...?
- CUSTOMER:** Well, you do have the menu online, right?
- EMPLOYEE:** Yeah, you can find it on our website. The only thing is that a couple of options have been removed and replaced with new ones, and we haven't had the chance to update it online yet.
- CUSTOMER:** OK. Let me just pull it up in my screen, just a second. [...] All right.
- EMPLOYEE:** So, in the meat-based food section, the dishes that have been discontinued are the mini fajitas and the pulled pork bruschetta.
- CUSTOMER:** Ah, that's a shame. The pulled pork bruschetta looked really nice.
- EMPLOYEE:** Yeah. But we've replaced them with two new really popular dishes: we've got a trio of sliders, which is three mini burgers made one each with chicken, beef, and pulled pork, and we've also got ham and cheese croquettes.
- CUSTOMER:** Oh, that sounds nice. So I'll have 7 of the mini burgers, then. I see you've also got vegetarian croquettes, are they still in the menu?

- EMPLOYEE:** Yeah, we've got the vegetable croquette and the potato croquette.
- CUSTOMER:** And how many croquettes are there in each dish?
- EMPLOYEE:** The vegetable one is five; the potato one is four.
- CUSTOMER:** OK, so I'll have two of the vegetable croquettes. And...I'll also have two of the ham and cheese ones, please.
- EMPLOYEE:** Great. Anything else?
- CUSTOMER:** Well, I don't know. It all looks so nice! What would you recommend?
- EMPLOYEE:** Hmm... Well, what I would recommend is the simmered squid—it's slow-cooked in wine and served with potatoes. I'd also recommend the hummus platters; our chef actually makes his own hummus, and it's one of our most popular sharers. And of course all of our salads, especially the Caesar salad—we're famous for them.
- CUSTOMER:** Right. So I'll go for five hummus platters—or should I get six? No, you know what? Five is just fine. I... I won't be having any of the squid; it sounds lovely, but I'm just not sure how popular it'd be with my colleagues.
- EMPLOYEE:** Yeah, fair enough.
- CUSTOMER:** And finally, one Caesar salad, and one vegetarian—the goat's cheese one.
- EMPLOYEE:** Great. And, just for the final question... For how many hours would you be booking the venue?
- CUSTOMER:** Well, we'd be arriving straight after work, so somewhere around 7 p.m., and I'd expect we'd need it until at least 9 p.m., maybe even 10 p.m., so...
- EMPLOYEE:** So, three hours?
- CUSTOMER:** Well, probably, but let's make it four just in case.
- EMPLOYEE:** Right. Great. So, just give me a minute and I'll get back to you with a quote, all right?
- CUSTOMER:** Yes, of course. [...]
- EMPLOYEE:** Umm, hi. So, I spoke to my manager and the total with the food and a drink starter for 17 people would come up to £318.95.
- CUSTOMER:** OK.
- EMPLOYEE:** But he'd be happy to offer you a 5% discount, which would bring the total down to just £303—and that includes a pint of any beer, a glass of wine or a fizzy drink for each person.

CUSTOMER: OK, that sounds reasonable enough. Let's go for it.

EMPLOYEE: Right, so I would just need a deposit of...

Practice Test 5, Section 2 (Track 33)

Hello, everyone, and welcome to this year's award ceremony for the Antonia Watson Memorial Poetry Award. As with previous years, the competition has been particularly fierce and we have received numerous excellent entries, so it's an incredible achievement for our three finalists who are sitting here amongst you, and we should congratulate them all. However, as with every competition, there can unfortunately only be one winner, and we will be announcing them shortly. Before we do, though, a few words about the award itself.

As most of you know, the Antonia Watson Memorial Poetry Award has been presented annually since 2010, and was presented biannually for two more competitions prior, once in 2008 and once in 2006. It is entirely funded by Antonia Watson's very generous parents, who offer £1,500 to the author of the best poem on a topic announced at each previous award ceremony, as well as £500 to the first runner-up and £250 to the second, bringing the total up to £2,250.

Now, a few words on Antonia Watson herself, without whom none of us would be standing here today. I briefly knew Antonia while at university, where we were flatmates for a year, and I'm afraid that any speech I give will not be able to do her justice, as she was the kindest, sweetest person I've ever met. Thankfully, this part of my speech was written with the assistance of one of her siblings, Thomas Watson, who was not only her brother, but also her best friend.

Antonia was born in Sleaford, Lincolnshire, in December 1986. From a very young age, she displayed an inquisitive and creative nature, matched in volume only by the gentle kindness of her spirit. She wrote her first poem, named "Love Barks", about the death of her dog, at the age of ten. This was also her first poem to be published at her school's newspaper—just two months after another of her poems, "Be Kind", won the 1996 Triad Children's Writing Competition and was published in the competition's anthology.

While her early forays into poetry were crowned with impressive success, Antonia unfortunately ceased to write for a few years following the death of her very dear grandfather, Peter William Watson in 1999. Despite her writer's block, however, her artistic nature didn't lie dormant during the next four years: she had an active role in various theatre plays, and she also ventured into painting. A few of the plays are available on the Internet, and you can also find several of her self-portraits on our website, and you can see for yourself how impressive they are. But poetry, of course, remained her passion even then, which is why in 2003 she resumed writing, and her next poem, "The War on Both Sides", was published in her college's journal.

At the age of 18, Antonia moved to Sheffield to study English Literature at the University of Sheffield. This is where she and I met, spending a whole year in adjacent rooms in a flat in central Sheffield. This is also where I met her good-natured, generous parents, Mr and Mrs Watson, who came to visit her regularly and always treated me like a daughter as well. Antonia and I grew very close during that period and while we ran in different circles, we always found time for each other every week. Antonia self-published one collection of poems in August, 2005. It was named “Burning Stars”, after the poem on page 16, which is also the date of her birthday. It was an immediate success amongst her peers at the University of Sheffield, and it was so cherished by her English Literature classmates specifically that it attracted the attention of one of her lecturers, who put her in touch with a literary agent. She had been due to begin working on her second collection right before her tragic passing in a car accident just five days before her 19th birthday in December, 2005.

Antonia was always interested in societal shifts and how they affect humanity as well as the environment, and this award was designed to reflect her faith that regardless of what we do, we are all inherently good. With this in mind, all of the topics this competition has dealt with have been about the potential and the positive side of humanity, such as this year’s “young love” theme, or last year’s “inner power” theme. We’ve had poems about personal strength, about immigration, about gender equality, and peaceful protest. And hopefully in twelve months, the poems we’ll be awarding will be just as inspiring with the topic of “poverty”. I know Antonia would be really proud of what her parents, and what all of you together have achieved.

So finally, let’s get on with the actual award. As I said before, it’s been a fierce competition this year and with more than 5,000 entries it was quite the task for our three judges to cut them down to just three, but our three finalists definitely deserve to be here, and without further ado I would like to...

Practice Test 5, Section 3 (Track 34)

- MELANIE:** Hey, Chris. Thanks for coming. Are you ready to practise our presentation for tomorrow?
- CHRIS:** Yeah, just give me a moment to switch on my laptop. [...] There we go. What d’ you think?
- MELANIE:** Wow, that actually looks really nice. Well done! So...
- CHRIS:** So I’ve put the title up here in the middle, “Reasons People Move Out of Their Parents’ Homes”. I thought we could start with the general graph outlining why people fly the nest at any age, and then we could break it down to age groups and social or ethnic backgrounds before we get into how our findings fit into what sociologists say about leaving your

- parents' house and what the effects of the timing and the circumstances of your decision can be.
- MELANIE:** That sounds good to me. So we can start with the bar chart here... Do you think they'll be able to read the tiny letters here?
- CHRIS:** No, which is why we'll have to read them out to them.
- MELANIE:** OK, so we could take turns then. I'd start with Bar A, which says that the number one reason that young people leave home is to go to college or university.
- CHRIS:** Exactly, and then I'd go on to the second bar, which gives the number of people who said they felt smothered by their parents' control over their lives, and decided to get their own house to avoid that.
- MELANIE:** Right. Then in Bar C we've got people who found a job and decided that it was a good opportunity to move away because of their new income...
- CHRIS:** Yep, and then those who didn't feel exactly... smothered by their parents per se, but more so because of the lack of room in their parents' house, and the fact that their parents were around pretty much 90% of the time.
- MELANIE:** Maybe we should move this bar so that it can be next to Bar B? Since they seem to be quite similar to each other.
- CHRIS:** Well, actually, that's why I kept them separate—but maybe you're right, they would lead smoothly into one another. So that means that jobs will now be Bar D, and Bar E...
- MELANIE:** Bar E is about those who moved because of their partner or spouse.
- CHRIS:** Right, and then at the end we've got those who were pushed to leave by their parents, and those who left because of a conflict at home.
- MELANIE:** I guess at this point we should mention that, as expected, we had almost zero people reply that they left home because of emancipation or abuse, despite the fact that our study was conducted anonymously, probably because the participants didn't feel confident enough to share such private details with us, or maybe just because there was no one in our pool of participants with such experiences.
- CHRIS:** Yeah, so... Then we can break it down to age groups, and show these four different graphs for our four age groups: under-18s, 18-20, 21-24 and 25 and above.

- MELANIE:** Shall we take the graphs by age or should we start with the second group, what do you think? Because we haven't got that much data on under-18s, and starting with 25 and above would also feel a bit strange to me seeing as it was our second smallest group and most participants were between 18 and 24 when they moved out of their parents' home...
- CHRIS:** Yeah, you're right. Perhaps we should start with our two biggest groups and then move on to the other two.
- MELANIE:** So you can present 18–20 and I can present 21–24, and then we can maybe present the other two groups together?
- CHRIS:** I think it's best if we present them separately, since the findings are so different.
- MELANIE:** Yeah, I guess you're right. So I can present the under-18s and you can present the 25 and over.
- CHRIS:** Perfect. [...] Or, wait, should we do it the other way around so it flows more naturally?
- MELANIE:** Yeah, sure. And then we can include a brief note at the end for those who haven't moved out yet.
- CHRIS:** Yeah, great.
- MELANIE:** Excellent. So, then we can move on to the final chart before we get to the bibliography, and explain what they said they found difficult when they moved out.
- CHRIS:** Yeah, so we can say the biggest issue for everyone was finding a place to live, especially for those who didn't have a guarantor or didn't live in a student hall of residence.
- MELANIE:** Yes, and that 30% of the participants also experienced some financial problems in the beginning, with bills and rent and food and everything.
- CHRIS:** Right. Then, an even larger number reported that they didn't expect to miss their family that much, but ended up visiting their parents' home often just to see them and spend some time with them...
- MELANIE:** Although we should probably cut that number down a notch to exclude those who went back home just so their parents could cook and do their laundry for them... [laugh]
- CHRIS:** [laugh] Yeah, sure. Anyway, then we should finish off with the final issue, which was flatmates.

- MELANIE:** Oh, yeah. So we should say that a whopping 67% complained about the people they had to live with, and that they were often dirty and inconsiderate.
- CHRIS:** Right. Great! So then we can move on to how our findings fit into...

Practice Test 5, Section 4 (Track 35)

Hello, everyone. I'm glad so many people have shown up here today to hear about these fascinating little creatures called the turbellaria. My name is Dr Baker, and I've spent twenty years researching thousands of different species of platyhelminths, what are commonly known as flatworms, both free-living and parasitic. So there are a lot of things I could tell you about these extremely interesting invertebrate, but I will try to keep it short.

Turbellaria are unique amongst flatworms in three ways. The first one is that, unlike 80% of all platyhelminths, turbellaria do not need to secure nourishment from a living source. This means that they do not generally parasitise a host, but are instead found living freely in the environment. So no need to worry about any of these little samples I've got here escaping and causing havoc! [Laughter]

The second way in which they're different is that they are...well, they're incredibly simple—and by simple I don't mean in terms of structure, as their structure is indeed quite complex and I'll get to that later; by simple, I mean that they're not the brightest bulbs in the box. Flatworms in general are not known for their cognitive abilities, especially when compared with other invertebrate such as cuttlefish or octopuses or even insects, but amongst flatworms turbellaria are by far the most primitive of the bunch.

Finally, and this is a direct result of the first thing I mentioned, turbellaria tend to have a much more complicated sensory system in their head region. This includes a set of eyes with receptors that can detect light, as well as chemical sensory organs that assist turbellaria in locating food. Obviously, as other flatworms receive nutrition directly from their host, they have no need for this.

Despite these three differences, however, turbellaria are quite similar to other flatworms in all sorts of other ways. First of all, as their name suggests, they're incredibly flat, which allows them to hide under stones. They're symmetrical on both sides, and they don't have a body cavity; they also don't have any specialised respiratory, skeletal, and circulatory systems. What they do have, however, and this is what I meant when I referenced their structure before, is three layers known as the endoderm, the mesoderm and the ectoderm, as well as a head region where their brain and sense organs are located, and a spongy connective tissue that fills all the space between their organs. Finally, like most species of flatworms, they're hermaphrodites. This means that a single flatworm has a set of each

gender—but don't take this to mean they reproduce alone. Their preferred method of reproduction is called cross-fertilisation, which means that each flatworm fertilises the other.

I mentioned before that most flatworms need a host, but turbellaria feed from the environment. So what do they feed on? Most turbellaria can be found either in fresh or salt water, and they feed on small insects, microscopic matter, and crustaceans. They will pretty much eat anything they find—

they have no preference on whether their food is living or dead. Also, and this is the most remarkable part about their eating habits, if they ever find themselves in a situation where food is scarce, they might also feed on themselves! That's right, they'll start eating their own body, starting with the least essential muscles and organs and working their way up. They will shrink in size until they're able to find food again, at which point they'll begin to regenerate everything they've lost. One final thing about food, and apologies in advance if I disgust you: turbellaria don't possess an anus, which means that their mouth, which is a muscular opening on the underside of their body, has to serve as one.

Before I finish this presentation, one more thing you've probably heard before but weren't sure if it was a myth or not. I mentioned already that turbellaria can reproduce on their own—but there's a second method they can use, which is known as fission. Now, as a child you were probably told that if you cut a worm in half it will grow into two new worms. That's not entirely true, but flatworms are not worms exactly, and they do have the ability to regenerate by splitting into two, perhaps even more smaller parts, at which point each part regrows the missing organs and becomes a brand new turbellarian. Now this is extremely important for us, and this is how I'd like to close this presentation, because their ability to regenerate endlessly makes them virtually immortal, and it might open pathways to regeneration in human cells, or slowing the human aging process—which is why scientists like myself have been studying these unique creatures, hoping to get some answers. Thank you for listening, and please come along to see me and my samples if you have any further questions.

Practice Test 6, Section 1 (Track 36)

- ADVISOR:** Good afternoon, Waddow Insurance, this is Janet speaking. How may I help you?
- CALLER:** Yes, hello, I would like to make a claim on my car insurance please.
- ADVISOR:** Certainly Sir. First of all I'd like to inform you that all of our calls are recorded for monitoring and training purposes. Is that okay?
- CALLER:** That's okay.

- ADVISOR:** Could you please tell me your full name?
- CALLER:** Sure. It's Mr Bennett Fischer.
- ADVISOR:** Okay. Sorry, how do you spell your surname?
- CALLER:** It's spelled F-I-S-C-H-E-R.
- ADVISOR:** Great, thank you. I see that you have taken out a third party fire and theft premium with us on a 2013 light blue Volkswagen Passat, is that correct?
- CALLER:** Yes, well, almost. The colour is not light blue it's light green.
- ADVISOR:** Okay, thank you for updating your information with us. What is the nature of your claim with us today?
- CALLER:** Last weekend I had driven up to York on business and left my car in a monitored car park. However it was only monitored until 8pm, and I did not return to collect it until 9:30pm after which no car park staff were present. When I arrived at the car park, my car wasn't there. It must have been stolen.
- ADVISOR:** I see. Were there any valuable items left in your car, which could have been seen from outside?
- CALLER:** Well, I had recently bought quite an expensive radio for my car, but the front panel is detachable, and I always stow it in my glove compartment. So no, there wouldn't have been anything valuable on display.
- ADVISOR:** Okay Mr Fischer, thank you for that information. I'm going to send you some forms through the mail for you to fill in. Before I can do that, I need to ask you a couple more questions, is that okay?
- CALLER:** Of course.
- ADVISOR:** Thanks, Mr Fischer. First of all, could you let me know your policy number, please?
- CALLER:** Of course, I have it right here. It's G34C245.
- ADVISOR:** G34C245... thanks. And the type of claim? Shall we say stolen car?
- CALLER:** Yes, the car was definitely stolen. I reported it to the police immediately, I actually have the report number here if that is of any use?
- ADVISOR:** Not right now, but keep hold of that as we will need to see a copy of the police report eventually. Which police station did you report the offence at?

- CALLER:** York Police Station.
- ADVISOR:** Was it your first time in York?
- CALLER:** No, but it was the first time I had driven there. I usually take the train.
- ADVISOR:** Were you aware that the car park was only manned until 8pm?
- CALLER:** No, I was not aware of that.
- ADVISOR:** Were there any signs put up on the premises that informed car owners of the risks of leaving their cars after normal operating hours?
- CALLER:** Yes, but they said the car park was going to be guarded until 10pm, at which point the entrance is barred so no cars can come in or out.
- ADVISOR:** Was any reason given for that sudden change?
- CALLER:** The police informed me that the staff on duty that night had left on an urgent call. I believe it was something about a family member being admitted to hospital.
- ADVISOR:** Were there any personal items left in your car?
- CALLER:** Yes, first of all, there was the car radio I mentioned before.
- ADVISOR:** Ah yes, of course. Anything else?
- CALLER:** Just some CDs and an old jacket.
- ADVISOR:** Right. Thank you. Mr Fischer, I have everything I need for now, and will send these forms out to you shortly. When you get them please fill them with as much information as you can and, where possible, include copies of any relevant documents to support your claim, such as police reports and registration details. Once you have returned that to us we can then start to assess whether you will be eligible to receive compensation. Do you have any further questions for me today?
- CALLER:** No, that is all. Thanks for your help.

Practice Test 6, Section 2 (Track 37)

Allow me to introduce myself. My name is Peter Myers and on behalf of everybody here at Stevensbridge Dungeons I would like to welcome you all to our entertainment team. This year the hiring process was especially competitive and it might interest you all to know that for every position there were almost 30 applicants, so you really are the best of the best. In a moment I will take you on a tour of the museum so you can get an idea of what the space is like. But first of all I would like to show you around the staffroom.

Our staffroom is located at the back of the building over here. You will notice that there are two entrances to the staffroom. One leads to the room we are in now, which is the main, and oldest, dungeon here at Stevensbridge, which we have turned into the museum. This is where you will greet the new visitors, and also where the tour throughout the dungeons will begin. I should mention now that we only ever send visitors through as part of a group, so even on the busy days you will still get roughly ten minutes of free time between each group, make sure you use that time wisely because you'll need to get straight back into character as soon as it's over.

Right, follow me and I'll show you the layout of the museum. From the museum, we can pass through this door near the Interactive display into the staffroom. From here, you can see the steps at the far side, in the opposite corner, that lead outside onto Berwick Street. When you arrive for a shift it will be much easier for you all to come in the Berwick Street entrance directly down the steps to the staffroom. If you come in through the main visitor entrance it will take you longer to get past security.

As you can all see, there are lockers on your right hand side. They should be big enough for you to put your bags and coats in. You will get given keys later that work with any of the lockers in here. Over on the other side, past the lockers is our most exciting area. This is where our wardrobe and makeup will take place. Every shift you will be transformed from normal people into grotesque medieval prisoners. If you're lucky you get to be the gaoler, but even they rarely bathed in those days.

Of course some of you might consider yourselves method actors, but please do try to shower before your shift. We don't want to give visitors an experience that is too authentic.

Now we do have a staff shower here if you really need it. It is located next to the staff toilets which are unisex. I hope nobody has too much of a problem with that.

Unfortunately dungeons were not really designed with comfort in mind. You can find the bathroom at the other end of the room from the makeup area. There is also another toilet for the public concealed just to the right of the door into this room.

Let's move back into the museum. We have three main sections down here. The first one you pass into when you leave the staffroom is the museum. This is where all the useful information can be found such as dates, number of prisoners and the kinds of torture that were used. I know it is a lot of information to take in on your first day, but try to learn as much of it as you can. Even though you will mostly be in character, visitors might want to ask you some questions and it would be great if you could tell them more about the dungeons. I think it would be more interesting if visitors could learn directly from you rather than having to read about it.

As you can see, on the left we have an interactive display for children, and on the right we have a photo booth. This was the original dungeon, first built in 1435. Now let's pass through into the main dungeon that was added during the Tudor period in around 1570.

You might be able to feel that the air is a lot damper and cooler here. That is because we are now beneath the River Stevens. This is primarily the room in which most of you will be working. This is where many high profile religious figures were held,

sometimes for years on end. Depending on the roles you will be playing, you can be either chained up, free to roam, or if you are a gaoler, wandering between prisoners to keep an eye on them.

Now we will pass into our third and final section: The prison cells. Over here you can see there are some wooden stocks and a fake gibbet. Don't worry, I can see a couple of you looking concerned, you don't need to re-enact any of the torture scenes for visitors. One person each shift will play the gaoler in here, where you will give a speech to the group about some of the more notable prisoners to stay here in the past. This is usually the end of the tour, but some visitors will certainly want to ask you more questions at this point, so please try your best to make yourselves available. Help them by answering any questions they have. Also feel free to guide the visitors through the museum if you see that they are going the wrong way.

This concludes our introduction to your new workplace. If you please follow me I will get you all issued with keys and some information about the dungeons that you can take home with you to study. I will also introduce you to our shift supervisor Alice Stiles, and you can ask her any questions you may have about your roles.

Practice Test 6, Section 3 (Track 38)

OLGA: Hi Jacob, thank you so much for coming along today.

JACOB: It's my pleasure. I am very intrigued about what a tea meditation entails exactly.

OLGA: Well it's very simple really. I think the first thing you need to keep in mind is that it is mostly about leaving everything that you have been thinking or worrying about today to one side. Really focus on the present moment.

JACOB: Sounds great, I certainly don't know very much about tea, and I'm keen to get started. But, before you go into more detail, can I ask you what your favourite kind of tea is?

OLGA: Well I think the kind of tea we are going to have today is my favourite. It is a pu-erh tea from Yunnan province in southern China.

JACOB: What makes this tea special?

OLGA: Pu-erh is a dark tea. The regions of Yunnan, the north of Vietnam and Laos, have one of the best climates for growing tea in the world. Pu-erh is a post-fermented tea.

JACOB: What is a post-fermented tea exactly?

OLGA: It is a tea that has undergone a period of aging in the open air. They age the tea for days, even years. The exposure to humidity and oxygen helps to oxidise the tea leaves and encourage fermentation. This changes the smell of the tea and also removes a lot of the bitterness from the taste.

- JACOB:** It sounds similar to the process of aging wine.
- OLGA:** The process is different but the effect of aging on the taste is certainly similar.
- JACOB:** Does this mean the tea can be quite expensive?
- OLGA:** Absolutely. It can be very expensive. The tea is usually pressed into balls or 'cakes' and sold. At one time only tea enthusiasts cared about buying these cakes, but now many people have realised that they are an investment and so buy them like they would buy gold because the price goes up a lot over time. So now, I want you to focus on clearing your mind of anything other than this present moment. Let go of any concerns.
- JACOB:** Okay, one slight problem, I will need to record our conversation. And I will need to take notes for the article. I plan to write about this for my newspaper. Is that okay?
- OLGA:** Oh yes, of course, whatever you need.
- JACOB:** Thank you. I'll try to keep my notes to a minimum.
- OLGA:** Good. So where was I? Oh yes, I think very few people really appreciate the complexity and variety of tea that exists in the world.
- JACOB:** Right, most people are maybe like me and just use teabags.
- OLGA:** Exactly, and with a teabag, the tea is trapped inside and cannot move around freely. You can really taste the difference drinking a brewed tea that was free to move around through all the water.
- JACOB:** So do you ever use teabags?
- OLGA:** Never. There are many kinds of tea: white, yellow, black, green, oolong, matcha, herbal and many others. Each one has its own unique properties. To fully experience what each tea has to offer you must first brew it in the correct way. I also believe in only drinking tea that is picked and sorted by hand, rather than using mechanical processes. Although it takes more time, the tea made by hand is so much better, that it leads to an increase in the tea's sales.
- JACOB:** But in that case, surely if there is more interest in the tea, and with the time-intensive farming process, this means there could be shortages because the demand is higher than the ability to produce it.
- OLGA:** There were shortages for a while, but then an artificial fermentation process was developed in the 1970s which helped to speed up the fermentation times. As I mentioned, this process has an aging effect on the taste of pu-erh tea that is very similar to the effect on the taste of wine that you get from that fermentation process, though for pu-erh tea today, we're talking about that artificial process.

- JACOB:** How can they do this artificially?
- OLGA:** The farmers gather the tea leaves into a big pile then cover it with a large sheet or tarp. They spray water on the tea every now and then and therefore fermentation happens faster. Usually the tea is left for 30, 45, 60 or even 90 days still. The farmer will check the tea every few days, and just by the feel of the tea he knows whether it is ready or if it needs more time.
- JACOB:** Wow that sounds like a fascinating process. I never realised that there was such a science behind producing tea.
- OLGA:** Well now you are ready for the best part, the tasting of it.
- JACOB:** That sounds like a very good idea to me.
- OLGA:** So what I will do now is boil the water and we can begin our meditation.
- JACOB:** What does that entail?
- OLGA:** We need to focus on only two things. The first is your mind and body. Forget everything that you have been worrying about today. Forget about what you have to do later on, or what somebody said to you earlier. Focus on your breathing and on how your body feels. If you have aches and pains, acknowledge them. Pinpoint where there is tension in your body and try to release it.
- JACOB:** Oh yes, I can really feel tension in my shoulders.
- OLGA:** Let it go. Close your eyes if that helps. Take deep breaths in and out. Soon we will drink the tea. When you drink it think about the taste and how it feels on your tongue. Is it easy to swallow the tea or do you need to gulp it?
- JACOB:** Can you brew the tea leaves more than once?
- OLGA:** Oh yes, you can brew some teas more than ten times. Now we will shift to noble silence, focusing only on ourselves and the tea. Enjoy.

Practice Test 6, Section 4 (Track 39)

During today's seminar we will be looking at English Gothic architecture and its origins with a specific case study of Wells Cathedral in England. The Gothic style was initially brought over to England from France. This was at a period of time in which England was ruled from France by the Normans, starting with William the Conqueror who first defeated the English army at the Battle of Hastings on October 14th, 1066. After 1072 when some smaller rebellions in northern England had been defeated, the Normans gained complete control of the English monarchy, which they controlled until 1154. The peace that ensued in England had a large impact on many aspects of

daily life. Thousands of French words entered the English language for the first time such as beef, fruit, city and hour. French ideas and styles, like Gothic, also began to flow across The Channel to England too, examples of which can still be seen in the architecture of many listed buildings. A listed building is one that is protected from alteration or demolition because of its historical or stylistic importance. One such building is Wells Cathedral.

Construction on Wells Cathedral began in 1175 at a time when Gothic architecture as a style was in its infancy. As a result it is one of the first entirely Gothic buildings ever constructed. From the first designs to the date it was completed in 1490, Gothic architecture flourished in England. Therefore later additions to the building were still influenced by this Gothic style, rather than by later architectural styles such as Tudor architecture.

Older cathedrals in England would have initially been influenced by Romanesque architecture, alternatively known as Norman architecture in England. As the former name suggests, Romanesque was a building style based on the skills passed on to various areas of Europe by the Romans. When the Western Roman Empire collapsed in the 5th Century, these methods were retained by Rome's former colonies and developed further. One such Roman gift to the Romanesque architects was the round arch, also known as the true arch. The Romans perfected this style by using wedge-shaped stones called *voussoirs*, which created pressure that held the structure together at the top.

Cathedrals in England such as the ones in Ely and Canterbury were started before the arrival of Gothic architecture. Even though parts of those two cathedrals which were constructed later are in the Gothic style, other sections predating the arrival of Gothic architecture are Romanesque. The result is known as eclectic because the building is constructed using more than one style.

All of these cathedrals belong to a group known as the medieval cathedrals of England. There are twenty-six different buildings that belong to this group in total; all of which were constructed or added to during a five hundred year period from 1040 to 1540.

The transition from Romanesque to Gothic began in 1144 at the Abbey Church of St-Denis on the edge of Paris. It was here that a Benedictine abbot by the name of Suger had just completed his plan to rebuild the Basilica of St-Denis in a new style through which he believed "the dull mind rises to truth through that which is material."

This refers to one architectural feature in particular: high, rib vault ceilings, which created much more space inside the cathedral and were designed to draw the attention of the people up towards heaven. This design feature also allowed whole walls of the cathedral to be transformed by colourful stained glass.

Work started on Wells Cathedral soon afterwards, greatly inspired by abbot Suger's work. Planned in the crucifix style with the head pointing east and foot pointing west, the cathedral is 126 metres long and the nave is 20 metres high. This is quite low compared to some of the bigger cathedrals elsewhere.

Use of tracery, lancet windows and mullions are all characteristic of English Gothic architecture. Whilst examples of all three of these architectural elements can be found at Wells, the lancet windows have no tracery at all, which was more common in early English Gothic architecture before advances were made in the use of mullions and tracery with glass.

Lancet windows are tall, thin windows with a pointed arch at the top and are so named because they resemble the weapon often carried by a soldier called a lance. Examples of these lancet windows can be seen on the West front of the cathedral, which is the most celebrated for its life-sized sculptures and delicate floral carvings.

Inside the pinnacle-topped gable is a sculpture of 'Christ the Judge'. Immediately below him, sculptures of the 12 Apostles peer out over the small city of Wells. Below the Apostles are nine archangels, which are half-sized sculptures. At one time all of these, along with the decorative carvings, would have been painted and gilded. However today all the paint has worn away and the sculptures are the colour of the oolite sedimentary stone used to construct the cathedral.

It is remarkable to think that more than 800 years ago such magnificent buildings were created, without the use of large cranes and modern technology. It would have taken much longer, but it is possible to see the high level of craftsmanship and attention to detail that is less common in the modern day.