

NB *Read out the text which is not in italics. Read at normal speed making it sound as much like spoken English (rather than English which is read aloud) as possible.*

Part one, part one.

You will hear eight short unfinished conversations. Choose the **best reply** to continue the conversation. Put a circle round the letter of the **best reply**. First, look at the example [15 seconds]. You will hear the conversations twice.

Number one. Number one. (6 seconds)

(M) A: *[expressing degree of satisfaction]* I think we've made quite a bit of progress today.
(F) B: *[despairing]* But we really must make a decision.
(M) A: *[reassuring but firm]* Now let's not rush into anything.
(Wait 10 seconds before repeating.)
(10 seconds)

Number two. Number two. (6 seconds)

(F) A: Dan just called. I'm afraid he can't make this meeting.
(M) B: *[mixing annoyance and disappointment]* Oh no, we can't really go ahead without him.
(F) A: *[critical of the lateness of the call]* He might have told us earlier. *[Stress on 'earlier']*
(Wait 10 seconds before repeating.)
(10 seconds)

Number three. Number three. (6 seconds)

(M) A: *[excited anticipation]* Maria is a bit worried about her new job.
(F) B: I'm not surprised. It's a heck of a challenge.
(M) A: *[inferring there is a downside]* And she'll have to get up earlier.
(Wait 10 seconds before repeating.)
(10 seconds)

Number four. Number four. (6 seconds)

(F) A: *[breathing heavily as if carrying a weight with someone.]* Whoa! This is heavy.
Where has it got to go?
(M) B: *[equally breathless]* Down the cellar.
(F) A: *[incredulous]* You must be joking!
(Wait 10 seconds before repeating.)
(10 seconds)

Number five. Number five.

(6 seconds)

(M) A: *[worried]* What are you doing home so early?

(F) B: I felt really peculiar.

(M) A: how do you mean 'peculiar'?

(Wait 10 seconds before repeating.)

(10 seconds)

Number six. Number six.

(6 seconds)

(F) A: I read your story. The character of the father rang very true.

(M) B: *[eager for more feedback]* What about the mother?

(F) A: I found her a little less convincing.

(Wait 10 seconds before repeating.)

(10 seconds)

Number seven. Number seven.

(6

seconds)

(M) A: *[rounding off a meeting]* That's the last item on the agenda. There are just one or two ...

(F) B: *[as if getting up to go]* OK, I'll get going then.

(M) A: If you could just hold on one second ...

(Wait 10 seconds before repeating.)

(10 seconds)

Number eight. Number eight.

(6 seconds)

(M) A: All right Julia, what's it going to be?

(F) B: Oh I think I'll have the duck today.

(M) A: *[highly recommending it]* They say it's amazing.

(Wait 10 seconds before repeating.)

(10 seconds)

That is the end of Part One.

Part two, part two.

You will hear three conversations. Listen to the conversations and answer the questions below. Put a circle round the letter of the correct answer. You will hear each conversation twice. Look at the questions for Conversation One. (10 seconds.)

Conversation One

F:	So you didn't enjoy them then, Adrian?
M1:	That's not what I said at all Sue!
F:	Well that's what it sounded like to me. Isn't that right George?
M2:	No I don't think so Sue. I know what you mean, Adrian. They were everything I expected but at the same time ...
M1:	Yeah, that's exactly what I mean. They were great, as you would expect, but there was that certain something not quite there. I can't put my finger on it.
F:	I know what it may be. You probably expected them to sound just like their CDs. Goodness knows you listen to them all the time. And then when you see them live, they disappoint because they can't recreate the same sound they get in the studio.
M1:	Mmm. I don't think that was it. Anyway... it was great to see them after all this time.
M2:	Oh I wouldn't have missed it for the world. Thanks for getting the tickets.
M1:	My pleasure. Thanks for coming.

(Wait 10 seconds before repeating.)
(10 seconds)

Now, look at the questions for Conversation Two. (10 seconds.)

Conversation Two

- M1: Hi Mike. *[attempting to be reassuring]* Now I know this is a delicate matter, but it's something we really need to resolve for all our sakes.
- M2: Yes, OK. *[rather flippant, obviously doesn't want to be there]* So I was a bit rude to Cheryl. *[not really sorry]* I'm sorry, but she had it coming.
- F: Mike, *[in a counselling manner]* I think that's part of the problem. You seem to be alienating people recently. We just wondered if there's something wrong, maybe in your personal life.
- M2: *[sharp]* Let's leave my personal life out of it, shall we. I'm just trying to do my job.
- M1: It's not just Cheryl; several staff members have commented on your behaviour.
- M2: *[angry]* Well I'm sorry ... but I'm fed up with Cheryl and everyone else expecting me to do everything around here. They sit around waiting for things to happen
- F: Mike. *[attempting to sound sincere]* I really think you're overstressed, and we'd like to help you.
- M2: *[sarcastic]* Help me! I'll tell you how you can help me. *[stubborn]* Get some of that lot to do some work, that would be a start.

(Wait 10 seconds before repeating.)
(10 seconds)

Now, look at the questions for Conversation Three. *(10 seconds.)*

Conversation Three

- M1: Now let's have a look. Well at this late stage I can only offer you ten days in Morocco.
- F: *[interested]* Morocco. I've never been to Morocco. What do you think, Tom?
- M2: I don't know, Rosemary. I was thinking more of the South of Spain myself. I suppose it'll be different culturally. Can't make up my mind. What do you think?
- M1: I think it's fair to say that lots of European resorts feel much the same I suppose because of globalisation. Whereas, Morocco hasn't changed nearly so much.
- F: Yes, I really like the idea of wandering round the old markets.
- M2: I'm more interested in the ancient villages I've read about. Can we get to see the Sahara?
- M1: Yes, you'd be surprised how near it is.
- F: My only concern is the chances of unwittingly offending local people.
- M1: Oh I wouldn't worry too much about that. They're used to visitors and as long as you behave considerately you'll have no problems but that's true anywhere.

(Wait 10 seconds before repeating.)
(10 seconds)

That is the end of Part Two.

Part three, part three.

You will hear a lecture in which a film historian talks about the origins of Hollywood. Listen to the lecture and complete the notes below. Write **short** answers (1-5 words). An example is done for you. At the end of the lecture you will have two minutes to read through and check your answers. You will hear the lecture twice.

You have one minute to look at the notes below. (1 minute.)

[beep]

Good evening everybody. Now I'm going to talk a bit about the beginnings of the movie industry and the growth of Hollywood. And the only place to start really is with Thomas Edison. In 1892, Edison, who'd spent his life as an inventor, came up with something he called the Kinetoscope, although most of the work seems to have been done by one of his assistants, William Dickson. The kinetoscope was really the first motion picture device and was in the form of a kind of box that one person at a time could look through. Inside photographs flashed through the light to show a rather crude, jerky moving picture. These boxes began appearing in New York City amusement arcades and pretty soon spread all across America. They were called Nickelodeons; Odeon, the name of the ancient Greek theatres and Nickel, because it cost a nickel, or five cents, to watch. People didn't realise what was about to begin.

The first moving pictures were mostly short comedies or adventure stories. And then, in 1903, a man called Edwin S. Porter, known as 'the father of the story film', produced an eight minute effort called 'The Great Train Robbery'. It became incredibly successful and turned what had been just a gimmick into a popular art form.

Now this growing popularity of movies attracted more entrepreneurs into the film industry, many of whom began building their own versions of the kinetoscope, despite the fact that Edison held the patent. When Edison began suing everyone around New York and the East Coast, filmmakers panicked at the prospect of ending up behind bars. So they skipped town and headed west in true cowboy style.

Where did they end up? You guessed it. A little place called Hollywood in southern California, about as far away from Edison as they could get. For many, the opportunity to make films all year long in sunny California was just too good to pass up and pretty soon it was **the** place to be if you were a filmmaker. Now at this time California really did resemble the real wild west. The wide open spaces, punctuated by the odd dilapidated building made it, with the addition of a cowboy, a heroine and a couple of horses, the perfect place for filming Westerns on a low budget. Hundreds of Westerns were made during this time and the prospect of cinematic glory attracted aspiring filmmakers like gold prospectors to the Klondike.

Now screen actors in the early days of Hollywood were mostly out-of-work theatre actors, most of whom were ashamed to be appearing in this passing fad and low form of art. They were paid five dollars a day and never received on-screen credit. To an extent, they were right. Most of the early silent films made at this time were really awful. But future cinematic greats such as Cecil B. DeMille, William Fox and Adolph Zukor, founder of Paramount Pictures, produced enough high-quality films to raise the industry's reputation.

Now I'll finish this part with a quote from a 1909 newspaper article: 'The sleepy town surrounded by orange groves in the northern suburbs of Los Angeles seems likely to become a more lively place if an assumption can be made by the interest shown in it by filmmakers.' If that reporter had only known...

(Wait 10 seconds before repeating.)

(10 seconds)

You will now have two minutes to read through and check your answers.

(two minutes.)

(beep)

That is the end of Part Three.

Part Four, Part Four.

Listen to the conversation and answer the questions. Put a circle round the letter of the correct answer. An example is done for you. You will hear the conversation twice.

You have two minutes to read through the questions below. (2 minutes.)

[beep]

- F: Well, thanks for seeing me like this, Mr Grant. *[very worried]* I'm very concerned about Jack.
- M: *[sincerely]* Yes, I'm aware of what's going on and I'm really glad you decided to come and talk about it. Can't have been easy.
- F: Oh this bit's easy enough. *[slightly ironic]* It's just working out what to do about it is the hard part. That's where I thought you may be able to help. It's beginning to affect his behaviour and his school work. I really don't know what to do.
- M: I'm sorry to say, Mrs Smith, that there isn't a school in the country where some form of bullying doesn't take place. It comes in various forms, but it can escalate if nothing is done about it. *[businesslike]* But first I need a bit of background. Do you know when this started?
- F: Well it sort of crept up on us – I suppose we noticed it when he kept asking for more and more money to buy lunch and yet when he came home he was starving hungry as if he hadn't eaten all day. He was very defensive when we asked him about it. Then we found out he was being threatened by some group of kids from the year above.
- M: Any idea why?
- F: Well, he's a quiet boy, got his little group of friends – he's very popular – but he keeps himself to himself really.
- M: Well kids can be very cruel without any apparent reason, and they pick on ones they think won't fight back, as in this case.
- F: *[getting anxious again]* I know, but what I don't understand is why nothing can be done. *[as if she thinks they should have been]* Have these kids been challenged over this?
- M: Well we know who they are, but at the moment it's their word against his I'm afraid. And I certainly don't want to escalate the situation.
- F: *[almost disbelieving]* I don't see how threatening to punish them or something like that can be seen as escalation.
- M: Mrs Smith. I appreciate your frustration but it isn't as simple as that. Kids bully for a variety of reasons. They may have a troubled family life or a history of abuse.
- F: *[losing her cool]* And that gives them the right to make my son's life a misery, does it? *[angry]* Who's side are you on here?
- M: I'm on no-one's side Mrs Smith; you have to understand it's a delicate situation. Now, let's get back to Jack. Sometimes kids feel like it's their own fault, that if they looked or acted differently it wouldn't happen. Sometimes they're scared if the bully finds out that they told, it will get worse.
- F: *[calming down again]* I think that's what's happened in our case. He just hates going to school now.

(continued)

- M: Which means it's probably still happening. Others are worried their parents will want them to fight back when they're scared to.
- F: *[eager to reject this idea]* No no. I don't think there's anything to be gained by fighting back. We're not that sort of family really.
- M: *[firm]* Jack needs to know that there are lots of kids in the same or worse position than him, just so he knows he's not alone. And tell him that you'll try to help him find a solution.
- F: Well yes, I've done all that. But now I need to know what action the school is taking. *[ironic / verging on sarcastic]* Not a lot by the look of it.
- M: Have you tried talking to the boys' parents?
- F: *[thinks it's a bad idea]* That's all very well in theory, but in practice where would I start? *[mocking]* Excuse me can you tell your son to stop bullying my son. How do you think they'd react? And anyway, it's not just one boy.
- M: Well I think the only thing you can realistically do is to let Jack know we're all on his side and just encourage him to walk away, not to react, avoid the bullies.
- F: We've done all that. *[incredulous]* Is that really all you can suggest? As far as I can see it's Jack who's being treated like the wrongdoer here and not the real culprits.

(Wait 10 seconds before repeating.)
(10 seconds)

That is the end of Part Four.

You now have 2 hours 40 minutes to complete the rest of the paper.