

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.*

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**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: Excuse me – was that Doctor Brown I just saw coming in?

F: *[unsure]* Ye...s, I **think** so.

M: *[impatient]* Can I go in now, then?

*(Wait 10 seconds before repeating.)*

*(10 seconds)*

Number two. Number two. (6 seconds)

M: We **can't** go tonight – I won't finish work before six.

F: We **might** make it if we take a taxi.

M: No, we'd still be late.

*(Wait 10 seconds before repeating.)*

*(10 seconds)*

Number three. Number three. (6 seconds)

M: So...you're looking for an English class?

F: I wondered about the Beginners on Tuesdays.

M: Oh – I think you'd cope with higher than **that**.

*(Wait 10 seconds before repeating.)*

*(10 seconds)*

Number four. Number four. (6 seconds)

M: *[enthusiastic]* That was an **excellent** talk, wasn't it?

F: *[less enthusiastic]* Yes, ...yes, most informative.

M: Do you fancy chatting about it over a coffee?

*(Wait 10 seconds before repeating.)*

*(10 seconds)*

Number five. Number five.

(6 seconds)

F: I'm afraid Mr Jones isn't in yet.  
M: But you **are** expecting him?  
F: Oh yes, he's **usually** here by now.  
(Wait 10 seconds before repeating.)  
(10 seconds)

Number six. Number six.

(6 seconds)

M: You can make tomorrow's meeting, then?  
F: Yes, that should be fine. **What's** the name of the place again?  
M: It's the Llangollen Conference Centre.  
(Wait 10 seconds before repeating.)  
(10 seconds)

Number seven. Number seven.

(6 seconds)

M: **Where** did you say you last saw it?  
F: Well, I **think** it was on Joe's desk.  
M: [doubtful] Well, there's a big **blue** file here, ...?  
(Wait 10 seconds before repeating.)  
(10 seconds)

Number eight. Number eight.

(6 seconds)

M: Forecast's good for the weekend.  
F: Really? That makes a pleasant change.  
M: Perhaps you'll get the chance to relax in the sun at last.  
(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**

M:	<i>[upbeat to colleague returning to work after holiday]</i> Hi Florence, how was the holiday?
F:	<i>[ironic]</i> What holiday? We had a problem with the builders in the house.
M:	<i>[surprised]</i> Oh I thought the idea was for them to do the work while you were relaxing on the beach.
F:	That <b>was</b> the idea. But as soon as they started, we realised we'd be stupid to go. We thought we'd just be able to delay it by a few days but there was no way.
M:	<i>[concerned]</i> Oh no! What a way to spend your holiday. That's terrible.
F:	<i>[fairly upbeat]</i> I'm really glad we did actually. They just needed someone to tell them what to do every day. Otherwise they were fine.
M:	Well, I suppose it's better than worrying about it while you're away.
F:	Absolutely. Even if we had gone, we would probably have come back early. We could go later in the year, I suppose... And I must say, they did a great job in the end!

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

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

## Conversation Two

- M: So, now I've finished university and got my qualifications, I haven't got a clue really where to go from here.
- F: *[reassuring]* It's a common problem. And I sympathise because it's difficult knowing what to apply for.
- M: My parents seem to think I should apply for any job just to get some experience, but I'm quite happy to wait until something really interesting comes along. I don't mind if it takes a while.
- F: Mmm. That's one way of approaching it, but you could also take the view that it's important experience to apply and go to some interviews. There's no guarantee they'll offer you the job but if they do, you can always turn it down and look for something better.
- M: Yes I suppose you're right, it's all good practice.
- F: Yes, I've known people who've been to lots of interviews before they get a job. By that time, they're good at it and they stand a better chance of getting the job they really want.
- M: *[decisive]* I think I'll take your advice.

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

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

### Conversation Three

- M: So, would you like me to show you around before we go any further?
- F: *[keen as she is not convinced yet]* Yes, that would be helpful – to get an idea of the place before I decide.
- M: Well, first of all we have the main gym; as you can see we have running machines, rowing machines and all sorts of other machines. You can even watch TV while you exercise.
- F: *[genuinely impressed]* Wow, that's great. But how do I work out how to use all the machines?
- M: We have trained fitness instructors on call all day. When you first start, they'll also help work out a fitness programme just for you.
- F: Brilliant. It certainly looks impressive. Can we see the pool now?
- M: Yes, of course; the pool is full size and it has a jacuzzi.
- F: *[initially disappointed]* Oh, the jacuzzi's a bit small *[very interested again]* but the sauna makes up for that.

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

That is the end of Part Two.

**Part three, part three.**

Listen to the talk about Budapest. Make **short** notes about the talk (1-5 words). An example is done for you. (30 seconds.) At the end of the talk you will have two minutes to read through and check your answers. You will hear the talk twice.

You have one minute to look at the notes below.

(1 minute)

(beep)

The capital city of Hungary, Budapest, was created out of the unification of the separate historic towns of Buda, Pest and Óbuda in eighteen seventy three. Whilst the area had been inhabited from early times, it was from this date that the city's expansion into a world capital really began. Budapest is bisected by the River Danube, flowing north to south, with the city as much a natural geographical centre as it is the country's transport hub. Covering an area of two hundred square miles and divided into twenty-three administrative districts, it is home today to a population of one-point-eight million people.

Buda and Óbuda, comprising roughly a third of the total area, are situated mainly in the hills to the west, with commercial Pest on the plains to the east. There are three islands – Óbuda Island, Margaret Island and Csepel Island – and nine bridges, seven with roads and pavements and two for railway lines only.

Budapest possesses a rich and fascinating history as well as a vibrant cultural heritage. Recognising the unique value of its traditions it has managed to maintain its magic and charm, and is rightly known as the Queen of the Danube. As there are a dozen thermal bath complexes served by over a hundred natural springs, it has also been called the City of Spas.

That Budapest – considered one of the most beautiful cities in the world – has developed where it is, is not down to some historical accident. Take a look at Gellért Hill, right next to the River Danube flowing majestically through the centre of the modern city. The earliest settlers decided it was the ideal place to build a town precisely because of the combination of the relative ease of crossing the river here and the natural protection the hill offered against invasion. The Eravisci, a tribe of highly cultured Celts, settled on the slopes of Gellért Hill in the fourth and third centuries B.C. They worked with iron, decorated their earthenware pots and even minted their own coins. Later, the Romans built a settlement at today's Óbuda, which they called Aquincum, a civilian town surrounded by walls, with aqueducts and paved streets, inhabited by artisans and tradesmen.

Budapest is truly one of the world's most attractive cities, rich in both natural and architectural beauty. It's no wonder that the Castle District and the River Danube embankments have been officially recognised as UNESCO World Heritage Sites. Visitors to Budapest will quickly see how it has managed to blend several centuries of architectural and cultural heritage with all the innovations thrown at it by modern life. Historic buildings and monuments are gradually being renovated and restored, as finances permit, and if time is of the essence visitors would be well advised to make a plan in order to see as much as possible of this beautiful city.

(Wait 10 seconds before repeating.)

(10 seconds)

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

*(2 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. First, look at the questions. An example is done for you. (20 seconds.) You will hear the conversation twice.

- M: We're delighted to welcome Nora Rifat. Nora first came to our attention as a photographer, but has now forsaken that profession for one of producer/director and has already carved herself a very prominent position in the world of cinema. Welcome, Nora.
- F: Thanks, John, but I rather think I'm still travelling towards that position – I'm really not sure I'm there yet.
- M: I'm sure many would beg to differ. Your films seem very **natural**, Nora; the relationships **real**, not acted. Am I right?
- F: I certainly aim for that, John, yes. But doesn't anyone who makes films?
- M: Well, yes, of course. But you do seem to take it one step further, Nora. I mean, the elderly gentleman in your first film was your father and the elderly woman your mother. One of the other characters is a cousin. Any more relatives?
- F: *[laughing]* No. That's all, John. It **does** sound a bit odd, when you put it like that. But, really, that **was** a one off, **and** only down to lack of funds. It **worked** though, didn't it?
- M: Indeed. Very well! Nevertheless, though, that film **was** about growing up in a small town in Turkey. So, how close **is** it to your own experience?
- F: Quite close, actually. Yes, I suppose this is really a very autobiographical film. I remember many things and they come together here. But you forget which bits are real and which fiction. I think script-writing and film-making's like a collage.
- M: Sorry – you've lost me there.
- F: OK – like writing music: you try to make everything in harmony. For that to happen, sometimes you add some sugar, some salt ... different things come together. Most of the film's from my sister's memories, but the first part, the classroom, I wrote myself.
- M: So, you wrote some, and some with your sister. You used to take photographs, now you make films, and your sister, Emine's also an able and prolific photographer. Did you come from an artistic family? And how did you get into film-making?
- F: Actually, when I was a child, there was no art around me. I was living in a small town and the only art form around was maybe folk music, and maybe film. But no art exhibitions or anything like that. I sometimes wonder myself how I inclined to art.
- M: So, did this happen when you moved to Istanbul, for high school?

(continued)



- F: Mmm. I really don't know, but my sister, my cousin and I all somehow inclined towards art. I remember someone gave me a present of a book about photography. Maybe that started it.
- M: Perhaps that shows we should be very careful when we buy presents for small children.
- F: Absolutely. *[laughs]* I think that book changed my life – it made photography seem a very enjoyable game. I made a darkroom, developed and printed photographs, and with time I began to realise that it's an art. And my sister started photography after me.
- M: And how did you move into film-making from photography?
- F: I don't remember very well, but in those days, there were no video cameras, so the idea of film-making was very difficult. It was in the hands of only certain people. Even after university, I still didn't think about making movies.
- M: But you did watch them?
- F: Oh yes, like everybody I liked to **watch** movies but I think it was reading books about film-making that changed my life. Reading Roman Polanski's autobiography influenced me – his life seemed very adventurous, starting from absolute zero up to Hollywood. In that book, film-making seemed easy to me.
- M: OK – well let's look at a clip of that first film of yours now, then, shall we?

*(Wait 10 seconds before repeating.)*

*(10 seconds.)*

That is the end of Part Four.

**You now have two hours and ten minutes to complete the rest of the paper.**