

**Cambridge English, C2 Proficiency – Listening.**

**Part One.**

*Pause 05"*

**You will hear three different extracts. For each question, choose the correct answer. There are two questions for each extract.**

**Extract one.**

**Now look at questions one and two.**

*Pause 15"*

*FX \*\*\**

**M:** Conducting yourself effectively at business meetings is about ensuring your presence is felt. Be aware of sitting up rather than slouching, but maintain a relaxed appearance. Spreading papers around looks chaotic, and there's a tendency to suppose having phones on the table in front of you makes you look important and in demand. It hints more at a propensity to get diverted from the issues at hand. A notepad and pen will be more effectual in suggesting you're on the ball, as will placing yourself in the eye-line of movers and shakers and looking focused.

Have a glass of water to hand, as this will keep you alert and will also check your urge to blurt something out without due consideration. You want your observations to be valid and articulate, so a well-judged sip before responding can ensure against anything too off-the-cuff. Do contribute in the early stages of the meeting as the longer you hold off the harder it gets to chip in, and you could get left behind. It's best to come up with ideas that appear to demonstrate foresight and that you think others will deem sensible and go along with.

*Pause 05"*

*FX \*\*\**

*Repeat*

*Pause 03"*

**Extract two.**

**Now look at questions three and four.**

*Pause 15"*

*FX \*\*\**

**F:** Why did you decide to start a green learning organisation to target schoolchildren?

**M:** We're in a time now where everyone's talking about climate change, but everything's been refined to four words: carbon, energy, transport and offset. That's all I ever hear and people believe that by focusing on these, our planet will be healthy again. So we need a concerted effort to introduce a programme that's about investigative learning, not prescribed pathways. The challenge is how we market the message in a way that will resonate and compete. Because we're bombarded by advertising messages twenty-four hours a day.

**F:** Are you trying to get your learning programme into the school curriculum?

**M:** I'm in two minds because it would be awful if it became just another class, like 'Oh no, we've got ecology today!' I love going to schools though, that's the pay back, sitting with kids. They have an amazing perspective on things. We grow more cynical as we grow older and have preconceived ideas about what's possible and what's not. Kids are like, 'Why are we cutting down trees if it's bad for the Earth? We must stop right now.'

*Pause 05"*

*FX \*\*\**

*Repeat*

*Pause 03"*

**Extract three**

**Now look at questions five and six.**

*Pause 15"*

*FX \*\*\**

**F:** Many people are hampered by what they think of as a fit and proper subject for the camera. But, it can be healthy for your creativity to apply the same kind of attention and effort you might to a so-called 'important' subject or spectacle, to instead, the mundane stuff that most people ignore. The idea of finding the extraordinary simply by giving the ordinary your full attention began with surrealist painters in the 1920s.

This has even more resonance now, with the onset of globalisation, which may homogenise things in one way, but also means that the remaining differences between cultures are often found in the simplest things. A henna stencil, used as body decoration for special occasions, may be unremarkable in Asia, but in the west it makes an image oddly intriguing. Even so, as has always been true, it's not enough just to find something and make a snapshot of it. For the photography of the ordinary to work, it's more important than ever to give the image your

full imaginative and skilful treatment. The best photographers often do this instinctively.

*Pause 05"*

*FX \*\*\**

*Repeat*

*Pause 03"*

**That's the end of Part One.**

**Now look at Part Two.**

*Pause 05"*

**You will hear a journalist reporting on a scientific expedition to a volcano in Papua New Guinea. For each question, write the correct answer in the gap. Write a word or short phrase.**

**You now have forty-five seconds to look at Part Two. At the end of Part Two, you'll have one minute to check your answers.**

*Pause 45"*

*FX \*\*\**

**F:** Biologists had long harboured a hunch that the extinct volcano of Mount Bosavi in the jungles of Papua New Guinea could contain a treasure trove of undiscovered species. Its high crater walls meant that animals contained within them have evolved in isolation for thousands of years. Scientists had never been inside and so an expedition was planned involving a team of biologists and naturalists, but the TV crew, who would film it for a documentary series, outnumbered them all.

The producer was charged with sorting out the logistics of the mission. He and a researcher flew by helicopter to the nearest village, a 4-day trek from the volcano, and sought the permission of local people to film there.

Concerned not to consume the local resources, they also arranged for sweet potatoes to be planted, reducing the quantities of rice and canned food that would need to be flown in. After six months, the harvested yield would sustain expedition members during their time there. A base camp was established near the village and eventually the rest of the team arrived.

Local tribes people were employed, who, though they had some knowledge of the crater, had always judged it too inaccessible to visit regularly. An advance party headed out to locate somewhere a helicopter could land. In charge was a skilled climbing professional who, with

the help of local hunters, would scale the mountainside and enter the crater itself. Once inside, they found an area where a helicopter could land.

The time was then right for the others to head for the crater. Flying in, they were greeted by vegetation dripping with diverse life-forms. The volcano teemed with so much life that it took just 30 seconds to discover a new species of frog, and even then they almost squashed it. By the time they re-emerged from the crater this would be just one of 16 frog species catalogued for the first time, including one with long pointed teeth more akin to a snake's. Despite being hot, dirty and sweating for much of the time, the naturalists were ecstatic. The jungle within the crater walls revealed stick insects the length of a human forearm or huge fat-lipped fish that looked as if they'd swallowed an octopus. Butterflies, some with dimensions closer to those of a paperback, fluttered everywhere, many of which were already documented.

Most biologists consider it an achievement to name one new species, but in rainforests as remote as this the discoveries seemed endless. They also had the daunting task of assigning names to their finds. One caterpillar awaiting cataloguing provided a source of amusement. The hairy creature bore more than a passing resemblance to the eyebrows of a political figure and could well provide inspiration for its ultimate labelling.

One of the team's naturalists, Steve Backshall, chanced upon a tree kangaroo as he combed the areas alongside the streams for unfamiliar creatures. Tree kangaroos are notoriously wary of people, but this one was unfazed by the team's presence, confirming suspicions that the crater walls had effectively cut off the animals living within, allowing them to remain innocent of the danger humans could represent.

The most exciting discovery was of a giant rat recorded rummaging around on the forest floor, after being captured by what's known in the trade as a camera trap. Members of the team were awed by its size and suspected it could be a new species but needed to see the animal in the flesh to be sure. Trackers caught a live specimen which measured 82 cm from nose to tail and weighed around 1.5 kilos.

After a fortnight within Bosavi's crater, some of the group visited the island of New Britain, several hundred kilometres to the east of New Guinea. The volcano there is active and their goal was to observe its activity, and chart the caves there, believed to be the deepest in the southern hemisphere, and a likely location for further incredible discoveries. Sudden spectacular volcanic activity, however, forced them to make a premature departure, bringing

this remarkable expedition to a close.

*Pause 10"*

**Now you'll hear Part Two again.**

*FX     \*\*\**

*Repeat*

*Pause 05"*

**That's the end of Part Two. You now have one minute to check your answers to Part Two.**

*Pause 1' 00"*

**Now look at Part Three.**

*Pause 05"*

**You will hear part of a discussion between two language experts, George Steadman and Angela Conti, who are talking about how advances in communication are affecting English usage. For each question, choose the correct answer.**

**You now have one minute in which to look at Part Three.**

*Pause 1' 00"*

*FX     \*\*\**

- M1:** It's great to welcome two researchers from the university linguistics department, Angela and George, to lead our discussion of what's happening to our language today. Folks are pointing to communication on the internet as evidence of a language collapse. Are they right, Angela?
- F:** Well, traditionally we've had two mediums – speech and writing. Now we have a third – electronic communication – producing a fundamental difference in the way language is communicated. The internet's many things: emails, chat rooms and so on. In each you see a new form of language – an amalgam of writing and speech, if you like, with its own conventions. What do you think, George?
- M2:** Throughout history, technology has allowed us to do new things with language, starting with printing in the fifteenth century, via the telephone to broadcasting. Just think of all the varieties of usage on radio and television that have come into existence. But with each advance there have been people who've prophesied doom. Now naysayers are proclaiming that the net is allowing the language structures to fall apart. But we're in a transitional period, so the jury's still out.

- F:** Another thing that people are moaning about is the language in text messaging.
- M2:** There's a difference, in my view. All the usual stuff people worry about with language, has some basis. If somebody says, 'Splitting infinitives is making the language go down the drain,' it's because people do actually split infinitives. With text messaging though, it's people fantasising. Their main criticism is, 'Texts are full of strange made-up words and misspellings.' They firmly believe that, although they've probably never texted. And one of the first planks of my research was to examine large quantities of texts, to find that more than 90 per cent of words have standard spelling. So it's a myth.
- F:** But texts do contain some abbreviations and they're what people find salient about them.
- M2:** That's a fair point, but there are other aspects of the myth too. Some people believe that the culprits are teenagers who are forcing the language into unknown directions. Though if you look into it, as I have, you find virtually every commonly used abbreviation has roots that go way, way back.
- F:** And interestingly, if we did a survey of texting, we'd find the amount kids generate is probably under 20 per cent. Adults of all ages text now, and institutions text more than everyone put together – that's texts sent by companies and the stock market, or universities and broadcasters. When you consider the etiquette, most of these organisations bar abbreviations, because they're concerned they cause ambiguity.
- M2:** Well, what about this new 'literary' genre – text-poetry? What's your take on it?
- F:** Its supporters say the length constraint in text-poetry fosters economy of expression, just as other tightly constrained forms of poetry do. To say a text-poem must be written within 160 characters at first seems just as pointless as to say a poem must be fourteen lines, but put the form into the hands of a master, and the result can be magic. Of course, text-poetry has some way to go before it matches traditional forms, but they've had quite a head-start!
- M2:** There's something unparalleled about it. This is nothing to do with the use of texting language or length. It's more the way the short lines have an individual force. With a text-poem you stay focused on each line as it appears on the tiny illuminated screen. It can be very powerful, though, of course, most are nauseating rubbish. So what's new?
- F:** So, what conclusion can we reach?
- M2:** As far as linguistics is concerned, we need to observe the rapid changes and do research. There are still an extraordinary number of doom-laden prophecies about damage to the

language that things like texting are unleashing. But research has begun to dispel these notions. The most important finding is that texting doesn't erode children's language. In fact, it improves it in certain aspects. The latest studies have found strong links between text language and the skills underlying success in standard English in pre-teenage children. The more short forms in their messages, the higher they scored on reading and vocabulary. And the younger they received their first phone, the better.

- F:** People assume that children are learning poor spelling and non-standard grammatical structures. They fail to realise that before you can write and play with short forms, you need a sense of how the sounds of your language relate to the letters. If you're aware that your texting behaviour is different, you must have already intuited that there's such a thing as a standard.

*Pause 10"*

**Now you'll hear Part Three again.**

*FX \*\*\**

*Repeat*

*Pause 05"*

**That's the end of Part Three.**

**Now look at Part Four.**

*Pause 05"*

**Part 4 consists of two tasks. You will hear five short extracts in which students talk about doing an internship, professional work experience in a company. For Task 1, choose from the list what reason each speaker gives for choosing the internship. For Task 2, choose from the list what unexpected experience each speaker had during their internship. For each question, choose the correct answer. Complete both tasks.**

**You now have forty five seconds to look at Part Four.**

*Pause 45"*

*FX \*\*\**

**Speaker 1**

*Pause 02"*

- F:** I've just got back from my internship in New Zealand. I'm studying environmental policy and when I was looking for an internship, I was determined not to spend my time cooped up in some dingy office so when I saw the amount of fieldwork this one involved, I went for it. I had to go and talk to dairy farmers and analyse damage caused by flooding using some very

complicated – for me – technology! One of the scientists I worked with wants me to take up a post monitoring water quality when I've completed my studies. I'd never thought of living in New Zealand permanently – I'll have to see.

*Pause 03"*

**Speaker 2**

*Pause 02"*

**M:** I'd always wanted to go to vet school, ever since I was really little, but never really thought beyond that. And funnily enough, it's only when I went on my internship and worked in a bird sanctuary that I realised that rehabilitating native birds was where I saw my future. In fact, I must email someone I know who's doing just that in Spain; perhaps she can put me in touch with some organisations. The internship's lived up to my expectations in every sense. I knew that a leading zoologist was working at the sanctuary and I got to work with her on several occasions – so my dream came true!

*Pause 03"*

**Speaker 3**

*Pause 02"*

**F:** I chose to do an internship at a photographic studio next to the art school where I study in New York. The fact it's on my doorstep is a bonus but that wasn't the deciding factor when choosing. They get photographers, designers, technicians from everywhere and it was that global perspective on photography that I was after. It was pretty scary at first; I'd go into a meeting and by the end of it I'd find that I'd been allocated a project to manage. Nothing had prepared me for that. OK, there were people to support me, but until I asked for help, I was just expected to get on with it.

*Pause 03"*

**Speaker 4**

*Pause 02"*

**M:** My internship was one of the best experiences I've had so far. It motivated me to study hard and as a result I've now got a really well-paid job in a financial institution. It was crucial for me to find something that would give me hands on experience of what we were covering in lectures and my placement gave me just that. What I didn't see coming was the fact that in my second month there I was nominated and chosen for the National Honour Society. I was thrilled especially because I know that the panel of judges was made up of some really

famous business people.

*Pause 03"*

**Speaker 5**

*Pause 02"*

- F:** A friend had warned me that research science internships can mean working day in, day out, in the same lab somewhere. That's why the most important criterion when selecting my internship was that it had to be in a large company where I could go to branches in different cities and broaden my experience that way. The knock-on effect of that, that I hadn't thought about was that I'd got to work with some of the latest microscopes and scanners. So both my life-long ambitions were fulfilled during my internship. I've now got to make sure that the 'real' job I've applied for lives up to that experience.

*Pause 10"*

**Now you'll hear Part Four again.**

*FX \*\*\**

*Repeat*

*Pause 05"*

**That's the end of Part Four.**

**You now have two minutes to check all your answers.**

*Pause 1' 00"*

*FX \*\*\**

**You have one more minute left.**

*Pause 1' 00"*

*FX \*\*\**

**That's the end of the test.**

