

LISTENING (40 minutes approximately)**Part 1**

You will hear three different extracts.

For questions 1–6, choose the answer (A, B or C) which fits best according to what you hear.

There are two questions for each extract.

Extract One

You hear an art gallery guide talking about the paintings of Marianne North, a nineteenth-century traveller and botanical artist.

1 The guide suggests that Marianne North's work is important

- A as historical documentation.
- B for its range of subject matter.
- C because of technical expertise.

2 The guide refers to a change in people's attitude towards

- A the role of education.
- B the value of artistic skills.
- C the relationships between men and women.

Extract Two

You hear part of an interview with Professor Renton, who has recently been appointed director of a science museum.

3 What does Professor Renton suggest that he has inherited?

- A his enquiring mind
- B his problem-solving skills
- C his talent for gathering facts

4 Professor Renton says that one of the museum's aims should be to

- A reassure visitors about current issues.
- B enable visitors to draw conclusions.
- C interpret evidence for visitors.

Extract Three

You hear an economist talking about technological developments.

5 What is his attitude towards the Internet?

- A Its practical drawbacks have been overemphasised.
- B Its effects on business have generally been exaggerated.
- C Its social importance has been overestimated by entrepreneurs.

6 What does he say about washing machines?

- A They led to an expansion of the labour market.
- B They were initially only available to wealthier people.
- C They were an early sign of changing attitudes to women.

Part 2

You will hear part of a lecture about ancient Egyptian ships and an attempt to reconstruct one.

For questions 7–15, complete the sentences with a word or short phrase.

Archaeologists believe that the site called Mersa Gawasis was once a

(7) on the Red Sea.

To gain the support from the (8), the Pharaoh Hatshepsut
imported incense by ship.

Ancient Egyptian shipbuilders differed from modern ones in that they did not make a
(9) for the ship they were building.

The speaker compares building an ancient Egyptian ship to doing a
(10)

The Egyptian river ship used (11) to help attach planks
together, unlike the seagoing ships.

Wood from trees grown in (12) was used in the reconstruction
of the ship.

The modern shipbuilders were provided with a (13)
by the archaeologists.

The modern shipbuilders used (14) to make the ship watertight.

The modern team used a (15) to get the ship to the sea.

Part 3

You will hear two costume design students, Angela and Mike, discussing the role of costumes in films.

For questions 16–20, choose the answer (A, B, C or D) which fits best according to what you hear.

16 At the beginning of their course, they were asked to watch a film with the sound turned off to see if they could

- A still follow the details of the plot.
- B spot small inconsistencies in costumes.
- C identify the main themes of the film.
- D predict the development of characters' relationships.

17 Which aspect of the course particularly interests Mike?

- A the importance of film as social history
- B the way film influences fashion
- C costume-making techniques
- D the sourcing of fashion accessories

18 What interpretation of a female character wearing layers of clothes do they find implausible?

- A that she is shy and lacks confidence
- B that she has a complex personality
- C that she wants to hide her past
- D that she is still searching for her true identity

19 What compromise do they agree costume designers have to make?

- A They have to sacrifice authenticity for dramatic effect.
- B They have to make costumes that are comfortable for actors to wear.
- C They substitute poorer-quality fabrics because of budget constraints.
- D They carry out limited research because of tight deadlines.

20 What is Angela going to do her next project on?

- A how to make costumes for films with large numbers of minor characters
- B how to alter costumes to reflect the development of the main character
- C how the significance of items of clothing has changed over time
- D how male film-makers have misunderstood the role of women

Part 4

You will hear five short extracts in which people are talking about their experiences in their first jobs.

TASK ONE

For questions 21–25, choose from the list (A–H) what skill each speaker developed during their first job.

TASK TWO

For questions 26–30, choose from the list (A–H) what each speaker appreciated most in their first job.

While you listen, you must complete both tasks.

A translating

B time management

C giving presentations

D financial planning

E giving feedback

F interpreting data

G problem solving

H delegating tasks

Speaker 1 21Speaker 2 22Speaker 3 23Speaker 4 24Speaker 5 25

A the friendliness of colleagues

B flexible working hours

C out-of-work activities

D hands-on learning style

E the opportunity to deal with a challenge

F travel opportunities

G financial incentives

H promotion opportunity

Speaker 1 26Speaker 2 27Speaker 3 28Speaker 4 29Speaker 5 30

SPEAKING (16 minutes)

There are two examiners. One (the interlocutor) conducts the test, providing you with the necessary materials and explaining what you have to do. The other examiner (the assessor) will be introduced to you, but then takes no further part in the interaction.

Part 1 (2 minutes)

The interlocutor first asks you and your partner a few questions which focus on information about yourselves.

Part 2 (4 minutes)

In this part of the test you and your partner are asked to talk together. The interlocutor places a set of pictures on the table in front of you. There may be only one picture in the set or as many as seven pictures. This stimulus provides the basis for a discussion. The interlocutor first asks an introductory question which focuses on two of the pictures (or in the case of a single picture, on aspects of the picture). After about a minute, the interlocutor gives you both a decision-making task based on the same set of pictures.

The pictures for Part 2 are on pages C6–C7 of the colour section.

Part 3 (10 minutes)

You are each given the opportunity to talk for two minutes, to comment after your partner has spoken and to take part in a more general discussion.

The interlocutor gives you a card with a question written on it and asks you to talk about it for two minutes. After you have spoken, the interlocutor asks you both another question related to the topic on the card, addressing your partner first. This procedure is repeated, so that your partner receives a card and speaks for two minutes and a follow-up question is asked.

Finally, the interlocutor asks some further questions, which leads to a discussion on a general theme related to the subjects already covered in Part 3.

The cards for Part 3 are on pages C10–C11 of the colour section.

Test 4

READING AND USE OF ENGLISH (1 hour 30 minutes)

Part 1

For questions 1–8, read the text below and decide which answer (A, B, C or D) best fits each gap.

Mark your answers on the separate answer sheet.

There is an example at the beginning (0).

0 A managed B functioned C performed D worked

0	A	B	C	D

Photography at its most daring

Photographers who have (0) so close to volcanoes that their clothes started to burn, come within stroking (1) of tigers in the wild, or dived under sea ice in freezing cold water have (2) forces for an exhibition, (3) as displaying images from the harshest places on Earth

Polar bears and seals were (4) on camera by a photographer who grew up in the Arctic and trained as a (5) biologist. He dives under sea ice to swim with his subjects, once offending a leopard seal by (6) the penguin she tried to feed him with. Another exhibitor has recorded not only tigers but also chimpanzees that had never before encountered human beings. The volcano enthusiasts work in fireproof suits, always at risk of becoming so (7) by the beauty of the eruptions that they venture too close. There are invisible pockets of gas as well as flames, all of which contribute to the (8) perils of being an extreme photographer.

- | | | | |
|----------------|-------------|--------------|--------------|
| 1 A interval | B space | C distance | D reach |
| 2 A united | B joined | C merged | D integrated |
| 3 A billed | B announced | C labelled | D scheduled |
| 4 A snatched | B captured | C taken | D suspended |
| 5 A aquatic | B sea | C marine | D ocean |
| 6 A repulsing | B denying | C dismissing | D refusing |
| 7 A transfixed | B bound | C focussed | D held |
| 8 A reckless | B deadly | C alarming | D fearful |

Part 2

For questions 9–16, read the text below and think of the word which best fits each space. Use only one word in each space. There is an example at the beginning (0). Write your answers **IN CAPITAL LETTERS** on the separate answer sheet.

Example: 0 A M O U N T

Altering the modern mind

A recently published book claims that the **(0)** AMOUNT of time we spend on the Internet is changing the very structure of our brains. Its thesis is simple enough: not only that the modern world's relentless informational overload is killing our capacity **(9)** reflection, contemplation and patience, but that our online habits are also altering the way our brains are wired.

In the book, the author looks **(10)** on such human inventions as the map and the clock and the **(11)** to which they influenced our essential models of thought. He argues that the Internet's multiplicity of stimuli and mass of information have **(12)** rise to hurried and distracted thinking. Without putting too fine a point on it, the author concludes that our ability to learn **(13)** at all worthwhile has become superficial. Surprisingly very **(14)** research has looked into the Internet's effects on the brain, but further research is **(15)** hand and is investigating whether deep-thinking processes really are in **(16)** of disappearing.

Part 3

For questions 17–24, read the text below. Use the word given in capitals at the end of some of the lines to form a word that fits in the space in the same line. There is an example at the beginning (0). Write your answers **IN CAPITAL LETTERS** on the separate answer sheet.

[illegible]

Windfarms

Windfarms are hailed as powerful weapons in the battle against **(0)** ...GLOBAL... warming; it is considered by many to be politically incorrect to criticise them. They are clean, green and therefore **(17)**, and viewed as such throughout the world. There is a **(18)** to wind turbines, of course. They are enormous and dominate the landscape; they make a noise that condemns people to the turbine standing alone in a windswept setting. Useful, but can the same description be applied to a windfarm? These drawbacks pale into **(20)**, we are confident that the benefits that will result from this renewable energy

GLOBE

VIRTUE

SIDE

SLEEP

SIGNIFY

However, there is as yet no economic way of storing electricity; turbines generate it only when the wind blows, not (21) when demand is high; (22) of carbon from the plants manufacturing turbines are considerable. (23), the environmental pollution caused by the extraction of a metal crucial to their construction is potentially (24)

NECESSARY

EMIT

ADD

DISASTER

Part 4

For questions 25–30, complete the second sentence so that it has a similar meaning to the first sentence, using the word given. **Do not change the word given.** You must use between **three** and **eight** words, including the word given. Here is an example (0).

Example:

- 0 Do you mind if I watch you while you paint?

objection

Do you you while you paint?

0	have any objection to my watching
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Write **only** the missing words **on the separate answer sheet.**

- 25 Unless Sam's plans change over the weekend, we'll leave early on Monday morning.

no

Providing over the weekend, we'll leave early on Monday morning.

- 26 As far as I know, Simon will be here on Thursday.

suppose

I've be here on Thursday.

- 27 The role played by the PR company in securing the government contract was never acknowledged officially.

official

At no time the role the PR company played securing the government contract.

- 28 Passengers are absolutely forbidden to cross the railway track.

account

On to cross the railway track.

- 29 I have no idea why my email bounced back.

loss

I why my email bounced back.

- 30 Felix doesn't intend to make the same mistake again.

no

Felix the same mistake again.

Part 5

You are going to read a newspaper article about people's attitudes to their possessions in a digital age. For questions 31–36, choose the answer (A, B, C or D) which you think fits best according to the text. Mark your answers on the separate answer sheet.

Less is More

How do people cut down on their possessions in a digital age

The 17th century French artist Poussin is well-known for his paintings, usually set in serene and idyllic pastoral landscapes, which convey serious lessons for mankind. These messages are sometimes a bit obscure, and some continue to puzzle art historians, but in the picture *Landscape with Diogenes*, things seem relatively straightforward. The ancient philosopher Diogenes is depicted casting away his last possession, a drinking bowl. He realises he doesn't need it after seeing a youth cupping a hand to drink from a river. The significance for us is that Diogenes' spiritual descendants known as 'new minimalists' are now everywhere, if not as radically possession-free as he was.

There are hundreds of websites extolling the virtues of uncluttered living. 'I can carry everything I own,' says Kevin. 'I have a few changes of clothing, laptop, two pots, bowl, spoon, fork, futon and flask. I like sitting on the floor eating fruit, nuts, vegetables and rice.' At this point I really hated Kevin, but I should have known better because he continued, 'The nice thing about a bare room is that you begin to notice other things like the changing sunlight during the day. Many possessions tend to tie one down mentally and physically – seeing too much permanence in inanimate objects rather than being aware of the vitality of the outside world of nature.'

Everyone is trying to cut down on things these days. People are trying to reduce their carbon footprints, their waistlines, their monthly outgoings. What's more, there's a general fear that people are becoming asphyxiated by their possessions, and this is fuelled by the knowledge that, according to innumerable sociological surveys, the leading pastime these days seems to be shopping. It's true, sales of e-readers and e-books outstrip those of paperbacks, and we know that only losers and reactionaries buy camera film today. As a result, the need for bookshelves and photo albums is cut out.

However, today's new minimalists don't urge us to burn our books and crush our CDs, but just make sure we have them as digital files. So, for example, I have digitised versions of some of my old vinyl LP records and haven't, as yet, stirred myself to take the LPs to the nearest charity shop – and I admit I shall probably go on keeping them. Technology has, perhaps, gone beyond our dreams and there is always the lurking suspicion that our hard drives will crash and all will be lost. Far more important, however, is the fact that our memories are so inextricably tied to our possessions that we can't get rid of stuff. No matter how much glossy magazines insist that we should.

We are not exactly suffering withdrawal symptoms as we try to break our addiction to objects. We are just acquiring new stuff that means we can bin or recycle our old stuff. Diogenes, who was quite the cynic philosopher, would have seen through this imposture in seconds. Those who can afford to, buy the kit to make the minimalist dream a reality, but they are still investing in commodities, just different ones from those they collected a decade earlier.

A few years ago I wrote a piece predicting the demise of incredibly expensive watches, believing that they would inevitably be eclipsed by the amazingly more versatile mobile phone, no matter how beautifully crafted and elegant they might be, but they still seem to be covetable objects of conspicuous consumption. Clearly the ostensible function of a £20k watch is negligible enticement to owning it. Here then is another manifestation of the lure of possessions – we are not only sentimental in our attachment to them, but also status driven.

I'm happy to have found another website which seems to solve a whole lot of problems at once – a thriving online advice surgery offering storage solutions. The interior designer responsible for this does not counsel getting rid of stuff, but rather recommends buying more stuff (elegant flexible trugs, colourful lidded containers) to hide the first lot of stuff from view. I love this philosophy – get that decluttered minimalist look, convince yourself you've got your desire for possessions under control, without having to lose a thing. There's no reason to think such bad faith will change soon: we aren't ruthless enough to emulate Diogenes and cast away all our possessions.

31 Why does the writer refer to a painting by the artist Poussin?

- A Its message is not as simple as it appears.
- B Its meaning is only now becoming clear.
- C It illustrates a very modern trend.
- D It portrays a very wise philosopher.

32 What lesson did the writer take from his own reaction to Kevin's blog?

- A Learn to enjoy your natural surroundings.
- B Don't be too quick to judge people.
- C Take pleasure in the simple things of life.
- D Don't become tied down by possessions.

33 In the writer's opinion, what prompts people to want to reduce their possessions?

- A unease about the acquisitive nature of modern society
- B a desire to take advantage of new technology
- C a concern about wasting money
- D an urge to simplify their lives

34 The writer thinks minimalism will not succeed in the long term because of people's

- A lack of faith in digital hardware.
- B laziness in the face of change.
- C nostalgia for physical objects.
- D resistance to media pressure.

35 The writer suggests Diogenes would have viewed modern attempts at minimalism with

- A indifference.
- B sympathy.
- C approval.
- D contempt.

36 According to the writer, people invest in smart new storage in order to

- A ease their conscience over having too many things.
- B provide a temporary solution to a problem.
- C make attractive additions to their homes.
- D indulge their desire to make purchases.

Part 6

You are going to read a newspaper article about psychology. Seven paragraphs have been removed from the extract. Choose from the paragraphs **A–H** the one which fits each gap (37–43). There is one extra paragraph which you do not need to use. Mark your answers **on the separate answer sheet**.

Psychology: just common sense?

For many sceptics, it was a sweet moment when, at a recent science meeting, a psychology professor denounced his own discipline as 'banal' and 'a fake science'. As a rehearsal for an international conference on the theme of 'critical psychology', Professor Ian Parker was addressing the British Psychology Association.

37

So it was a relief for some to hear of Professor Parker's claim that psychologists 'don't tell us anything we don't already know'. The rebel professor argues that psychology cannot claim to be a science because it is unable to subject itself to the same research and validation processes that biology, physics and chemistry do. This accusation has been made loudly for decades and he says the subject has done little to improve itself. 'Psychology pretends to be a science but it is not a science and it is questionable whether it could ever be one,' he says.

38

For a long time, psychologists have attempted to address the issue of what effect this attitude has. Some have incorporated into their conclusions the influence it has on results, exposing it instead of making ineffectual attempts to hide it. And new, more sophisticated theories have arisen. Professor Parker thinks a few of these have been useful but most are merely fads: 'They are there for about 10 years and then they disappear.'

39

Professor Parker accepts that these may be cheap experiment fodder. But, he argues, how many of us feel that their behaviour yields much insight into the rest of us? In some institutions, he claims, it is now becoming compulsory for them to take part in psychology

experiments, narrowing even further the range of people that is studied.

40

Thus, the psychologist who studies, say, impulse buying, must first test our preconceptions about the habit to decide on common views on it. After that, he then makes more detailed investigations to see if the evidence supports them. In this way, psychologists' conclusions would be supported by layer upon layer of reliable evidence.

41

A key problem here is that humans themselves keep changing, partly in response to what psychologists have previously told them about themselves. Ask the man on the street to account for his behaviour and he may well invoke his 'unconscious' in the explanation. But before the concept of the unconscious was invented by Freud, the man would have explained himself differently.

42

The fact that fashions in psychology can change so dramatically is one more argument in Professor Parker's attack on his own profession. But whatever doubts he and those who support him hold, there is no denying the great public and media appetite for the results of even the smallest of experiments conducted by the most inexperienced of researchers.

43

There is a willing audience ready to absorb and believe things that affect all of us in our daily lives. And so without challenge, without counter-proposition, yet another rumour would enter the world of popular psychology, masquerading as proven fact.

- A** Although he therefore acknowledges that there have been some positive developments, Professor Parker believes there are still some very obvious problems with psychologists' techniques. An example is the temptation among university researchers to study only undergraduates.
- B** Psychological theories even cause people to behave differently. The agony aunts advising people on their problems in British newspapers and magazines fifty years ago absorbed the psychology of their generation and urged readers to repress feelings which they would now encourage them to indulge.
- C** Moreover, it is testimony to psychology's success that much of its research now appears common sense. This is because psychology's findings are more generally disseminated to a general audience than other sciences. But why is this the case?
- D** The week-long get-together was packed with interesting science but some of the psychology presentations were so dubious that delegates were already inclining towards his views. One researcher, for example, had discovered that impulse buyers like clothes and hi-fis but are not tempted by gardening tools or car equipment.
- E** But this is what Professor Parker thinks is missing: 'If the theories are built up on solid ground, the question is: where is the building? The magnificent tower of psychological knowledge never appears,' he says.
- F** As a result, just a day's research by a student has in the past been deemed worthy of presentation at a psychology conference. It has then duly been reported by uncritical newspapers.
- G** One contributing factor to this lack of academic rigour, he believes, is that the subjects who volunteer for psychology experiments are different from the rest of us. Investigations have shown that they are more insecure and they try harder to please. Indeed, they try hard to discover what result the researcher wants and then help to produce it.
- H** Combine this with the 'banal' or 'common sense' results that seem to flood psychology journals and conferences, and it is not surprising that the discipline of psychology may appear ridiculous to some outsiders. To restore its reputation, first and foremost psychologists must establish the foundations of their research to avoid creating a structure that rests on mere hearsay.

Part 7

You are going to read a newspaper article about poetry. For questions 44–53, choose from the sections (A–D). The sections may be chosen more than once. Mark your answers **on the separate answer sheet**.

In which section does the writer mention

the possibility of a poem following certain conventions?

44

poetry which sounds like prose?

45

particular lines of poems being precious to most people?

46

poetry being instantly recognisable?

47

evidence that poetry has long been seen as a creative act?

48

poetry being the ultimate expression of an intellectual mind?

49

professional respect for the integrity of poetry?

50

the possibility of poetry dealing with everyday matters?

51

poetry's relative lack of exposure?

52

poetry that relies for its effectiveness purely on its emotional resonance?

53

Poetry

The writer AA Gill reflects on the nature of poetry

A

One of the most satisfying things about words is their black and whiteness, the neat, austere simplicity of their process. Letters on a page are so direct and literal; you read a sentence and you can trace the thought. You know how it's done – just so long as it's prose. With poetry, however, the rules don't apply. On the face of it, it looks the same; the letters, the words, are familiar. But by some internal magic, poetry hovers above the page. It happens outside the black and white lines. Poetry is in essence a mysterious art. Poems are coded messages for your eyes only, left under pillows, tied to roses, written in water. There are no regular poetry reviews in cultural magazines, or poetry programmes on the telly. I expect Seamus Heaney and Wendy Cope could stroll hand in hand through most bookshops unmolested. Poems sell few and far, for little or less. But this reticence belies the truth of verse. Even if we haven't read a new poem for a decade, still there are verses that are the most dear cultural amulets we own, hidden in the dead letterboxes of our hearts. Snatches of verse, we take them to our end.

B

I write about 1,500 words every day. I handle them with respect and pleasure, for they are the tools of my trade. I reckon I can make a craftsman-like job of most wordy things, from a shopping list to a eulogy. But I have no idea, not the faintest inkling, of how a poem is made, and not for want of trying. Of course, I've tried. I've chopped the lines out, I've counted the syllables and made similes and metaphors, but it's barely poetry. It remains resolutely page-bound: prosaic, poetish pastiche. The hardest thing after writing poetry is writing about poetry, as you must already have noticed. It makes the author sound either pretentiously airy-fairy or thuggishly indifferent. For a start, nobody has really even satisfactorily defined what poetry is. Have a look in any dictionary, and you'll see what I mean. The word 'poet' got its first recorded use in English in the 14th century. It came from the Ancient Greek for 'the maker'. People have written books defining what poetry is and isn't, but they can only tell you the mechanics. I asked an editor what poetry was. She said, 'It's that which can't be edited.'

C

You know poetry the moment you see it; the first line tells you. Yet it has no rules. It can rhyme or not. It can have as many rhythms as a Brazilian ballroom, lines of any length, as much or as little punctuation as it feels like. But poetry can also be as rigorous as mathematics. It exists outside grammar and formula, and yet it can tie itself up in manners and etiquette. It can have any number of subtly different meanings; indeed, it can have no logical meaning at all, yet still be beautiful and touching and disturbing. A woman once wrote to Dylan Thomas saying that she loved his poetry, but was worried that her understanding of it was not what he'd intended. Thomas replied that a poem was like a city: it had many entrances.

D

I have yet to hear a convincing explanation of where poetry comes from and how it arrives, but I do know it is the highest calling of a sensitive and cerebral existence. Poetry, along with dancing and drumming is probably the most ancient of all our arts. There was rhythm and rhyme before written language. Poems lit up the memory of our collective past, told us who we were and where we came from, and they still do. People who never read poetry still reach for it at the precipitous points of their existence. At times of great happiness or terrible sadness, those places where prose is leaden with its own wordiness, only poetry will do. And there is poetry for every occasion. In my life we have had a particularly rich period of poets: Auden, Graves, Larkin, Thomas, Betjeman, to name but five. They have written between the lines on every facet of our lives, from sport to table manners. The poetry of our times is a fairer record of our concerns and hopes and our collective life than film or television or painting.

WRITING (1 hours 30 minutes)

Part 1

Read the two texts below.

Write an essay summarising and evaluating the key points from both texts. Use your own words throughout as far as possible, and include your own ideas in your answers.

Write your answer in **240–280** words.

1

Reading Habits

For many young adults embarking on their university or college courses, reading can stop being fun and become a chore. Faced with piles of compulsory reading, it is no surprise that it loses its appeal. It is such a pity because when they were children, reading was an enormous source of pleasure, stimulating their imaginations and widening their horizons. Science fiction novels could open up the possibility of a future as a brilliant scientist, adventure stories of a dreamed-of life as an intrepid explorer. Children's choice of books often reveal their developing personalities.

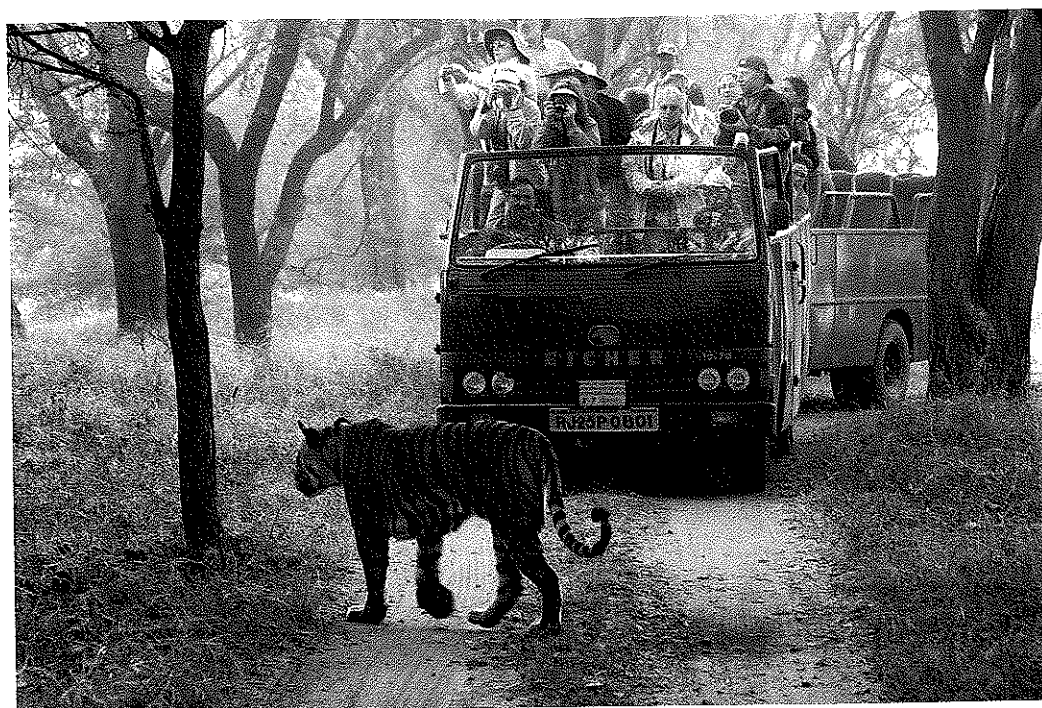
Reading Aloud

Much of the pleasure of reading lies in sharing your reactions with others. I personally believe that reading aloud is a perfect pastime for all ages whether it be to a child at bedtime or an overworked and stressed adult. Listening to the written word on the radio or as a member of a book group in the company of others and discussing what you have heard is a rewarding and exhilarating experience. It allows individuals to find meaning together, to make connections and uncover memories. To put it briefly, it makes the world a better place.

Write your **essay**.

Visual materials for the Speaking test

1A



1B



1C



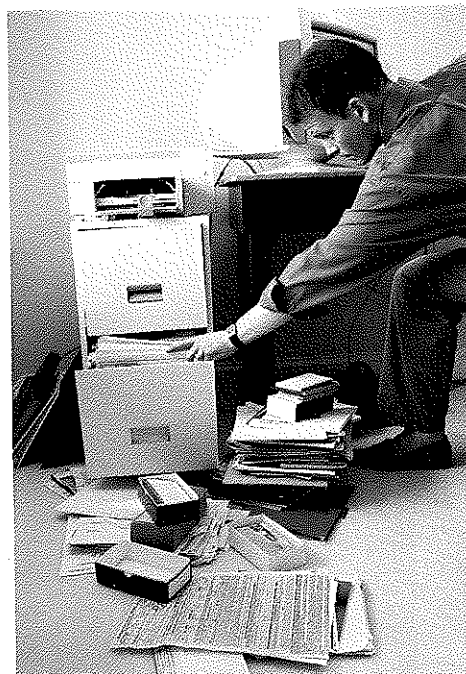
1D



2A



2B



2E



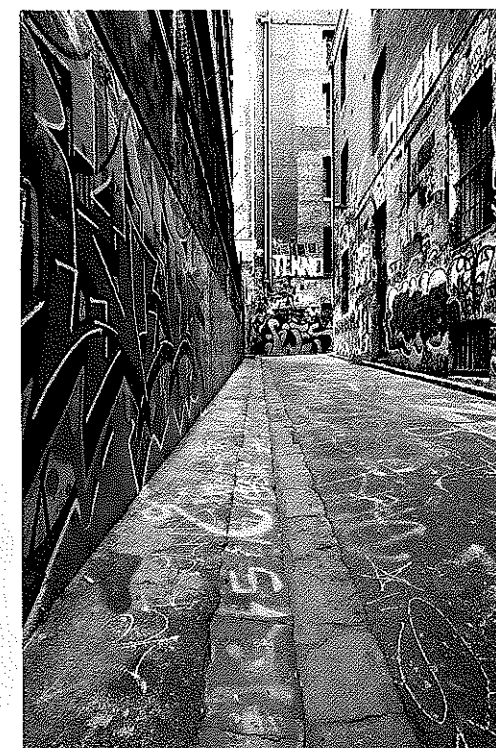
2C



2D



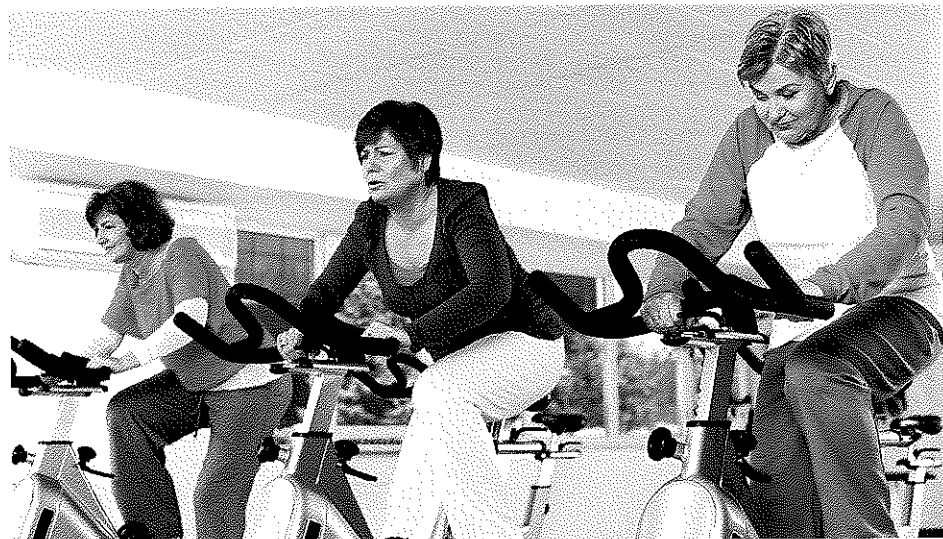
2F



3A



3B



3C



3D



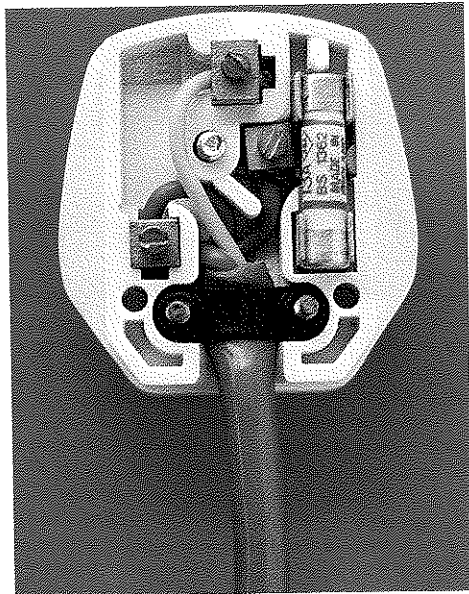
3E



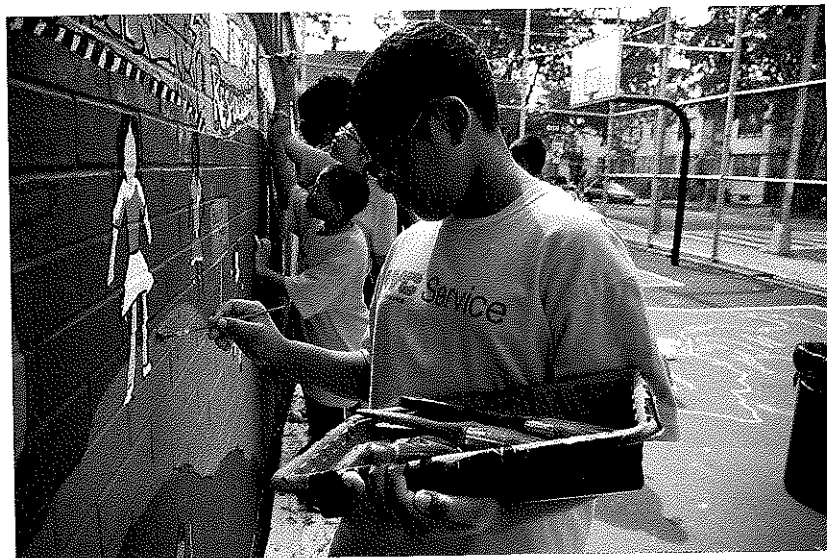
4A



4B



4C



4D



4E



TEST 1

Prompt card 1a

To what extent do professional sportsmen and women need support?

- from trainers
- from the public
- from governments

TEST 2

Prompt card 2a

What creates a positive learning environment?

- people
- resources
- mood

TEST 3

Prompt card 3a

Why is it important to celebrate special dates?

- for an individual
- for a family
- for a country

TEST 4

Prompt card 4a

How much do we know about the food we eat?

- origins
- production
- labelling

TEST 1

Prompt card 1b

How important is it for effort to be recognised?

- for children
- at work
- in the arts

TEST 2

Prompt card 2b

Why do people explore the world around them?

- holidays
- business
- science

TEST 3

Prompt card 3b

How do our priorities change at different stages of life?

- relationships
- ambition
- possessions

TEST 4

Prompt card 4b

What responsibilities do governments have with regard to people's health?

- medicine
- at work
- leisure facilities