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Centre Number

Candidate Number

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UNIVERSITY OF CAMBRIDGE ESOL EXAMINATIONS**English for Speakers of Other Languages****CERTIFICATE OF PROFICIENCY
IN ENGLISH****PAPER 4 Listening****SAMPLE PAPER**

Additional materials:

Answer sheet

Soft clean eraser

Soft pencil (type B or HB is recommended)

TIME Approx. 40 minutes**INSTRUCTIONS TO CANDIDATES**

Do not open this booklet until you are told to do so.

Write your name, Centre number and candidate number in the spaces provided at the top of this page and on the answer sheet unless this has already been done for you.

There are twenty-eight questions in this paper.

Answer **all** questions.

Write your answers in the spaces provided on the question paper. You will have five minutes at the end to copy your answers onto the separate answer sheet. Use a soft pencil.

At the end of the test, you should hand in both the question paper and the answer sheet.

INFORMATION FOR CANDIDATES

Each question in this paper carries one mark.

You will hear each piece twice. There will be a pause before each piece to allow you to look at the questions and other pauses to let you think about your answers.

Part 1

You will hear four different extracts. For questions 1-8, 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 part of a radio programme about science-fiction films.

1 The speaker compares science-fiction films with myths to make the point that they

- A have a universal appeal.
- B show people in a heroic light.
- C create an imaginary universe.

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2 According to the speaker, why did science-fiction films begin to go out of fashion?

- A The films became more factual.
- B There was over-use of special effects.
- C Audiences were increasingly critical.

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Extract Two

You hear part of a talk about science and public opinion.

3 The speaker uses the example of genetics to underline people's

- A vulnerability in the face of false claims from scientists.
- B willingness to believe a good story.
- C inability to understand deep concepts.

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4 What is the speaker doing in this part of the talk?

- A complaining about our lack of imagination
- B encouraging us to take science more seriously
- C questioning our faith in scientific findings

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Extract Three

You hear part of a talk on the radio in which a novelist describes how she writes.

5 What is the novelist's opinion of writing thrillers?

- A She finds the task of creating the plot complicated.
- B She considers the actual process of writing them rather dull.
- C She thinks the language she can use in a thriller is too limited.

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6 How does the novelist feel when she is writing the end of a book?

- A surprised that everything has fallen into place
- B excited at the thought of readers discovering her novel
- C proud of having created another original work

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Extract Four

You hear an environmentalist talking about alien plant species.

7 The speaker is concerned about alien plant species because their presence

- A reduces the overall number of different plants.
- B encourages the introduction of harmful diseases.
- C changes the climatic conditions in certain areas.

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8 According to the speaker, why were alien plant species introduced?

- A to eliminate certain insect pests
- B to make an area visually attractive
- C to improve native plant stocks

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Part 2

You will hear part of a radio programme in which food historian Andrew Dalford talks about pepper, one of the commonest spices. For questions 9-17, complete the sentences with a word or short phrase.

Andrew Dalford's recently published book about the history of spices is entitled

9

The colour of pepper is related to when the

10

occurs.

In the past, dishonest dealers would add cheaper plant materials such as

and

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to sacks of pepper.

Andrew uses the term

12

to describe the social importance of pepper throughout history.

Peppercorns could be used in financial transactions, like paying

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and clearing debts.

Together with ivory and

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, pepper was regarded as a luxury item in the Roman Empire.

In medicine, both pepper and

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were used to treat certain conditions.

Made into an ointment, pepper was used to treat irritated

16

and to relieve pain.

Pepper in solution or as a powder was used to keep

17

away.

Part 3

You will hear a radio discussion on the subject of dictionaries. For questions **18-22**, choose the answer (**A**, **B**, **C** or **D**) which fits best according to what you hear.

18 Elaine says she is under pressure at work as a result of

- A** the growth of the market.
- B** the quality of the competition.
- C** the demand for greater profits.
- D** the need to manage resources.

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19 Elaine decides to include a word in her dictionaries after checking

- A** how it is used in the press.
- B** whether it is on the database.
- C** what her researchers think of it.
- D** whether its use is widespread.

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20 According to Elaine, in which area of her work has new technology had the greatest impact?

- A** the accuracy of the entries
- B** the speed of the research
- C** the reliability of the data
- D** the quality of the language

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21 According to Tony, what may influence a dictionary compiler's decision to include a particular term?

- A** technical experience
- B** reading habits
- C** personal interests
- D** objective research

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22 According to Elaine, what prevents dictionary compilers from inventing words themselves?

- A** respect for their colleagues
- B** lack of inspiration
- C** fear of criticism
- D** pride in their work

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Part 4

You will hear two friends, Dominic and Sue, talking about formality in the workplace. For questions **23-28**, decide whether the opinions are expressed by only one of the speakers, or whether the speakers agree.

Write **S** for Sue,
 D for Dominic,
or **B** for Both, where they agree.

23 Today's technology removes the need for open-plan offices.

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24 Company policy determines the level of formality required when dealing with others.

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25 Dressing casually for work is not always appropriate.

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26 There are similarities in attitude towards dress between school and the workplace.

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27 Some people need guidance as to what to wear.

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28 Clothes can create artificial differences between work colleagues.

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| | 28 |
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[illegible]

If the candidate is **ABSENT** or has **WITHDRAWN** shade here ☐

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|---|---|---|---|
| | | | |
| 0 | 0 | 0 | 0 |
| 1 | 1 | 1 | 1 |
| 2 | 2 | 2 | 2 |
| 3 | 3 | 3 | 3 |
| 4 | 4 | 4 | 4 |
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| 6 | 6 | 6 | 6 |
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| 9 | 9 | 9 | 9 |

CPE Paper 4 Listening Candidate Answer Sheet

| | | | | | | | | |
|-------------------------------|-------------------------------|-------------------------------|-------------------------------|-------------------------------|-------------------------------|----------------------|-------------------------------|-------------------------------|
| Mark test version (in PENCIL) | A <input type="checkbox"/> | B <input type="checkbox"/> | C <input type="checkbox"/> | J <input type="checkbox"/> | K <input type="checkbox"/> | Special arrangements | S <input type="checkbox"/> | H <input type="checkbox"/> |
|-------------------------------|-------------------------------|-------------------------------|-------------------------------|-------------------------------|-------------------------------|----------------------|-------------------------------|-------------------------------|

| | | | |
|---|--------------------------|-------------------------------------|--------------------------|
| 0 | A | B | C |
| | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input type="checkbox"/> |

0 example 

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|---|---|
| 0 | A  |
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Part 1

| | | | |
|---|---------------------------|---------------------------|---------------------------|
| 1 | A <input type="text"/> | B <input type="text"/> | C <input type="text"/> |
| 2 | A <input type="text"/> | B <input type="text"/> | C <input type="text"/> |
| 3 | A <input type="text"/> | B <input type="text"/> | C <input type="text"/> |
| 4 | A <input type="text"/> | B <input type="text"/> | C <input type="text"/> |
| 5 | A <input type="text"/> | B <input type="text"/> | C <input type="text"/> |
| 6 | A <input type="text"/> | B <input type="text"/> | C <input type="text"/> |
| 7 | A <input type="text"/> | B <input type="text"/> | C <input type="text"/> |
| 8 | A <input type="text"/> | B <input type="text"/> | C <input type="text"/> |

| Part 2 | | Do not write here |
|--------|--|--|
| 9 | | $\frac{1}{\square} \quad \frac{9}{\square} \quad \frac{0}{\square}$ |
| 10 | | $\frac{1}{\square} \quad \frac{10}{\square} \quad \frac{0}{\square}$ |
| 11 | | $\frac{1}{\square} \quad \frac{11}{\square} \quad \frac{0}{\square}$ |
| 12 | | $\frac{1}{\square} \quad \frac{12}{\square} \quad \frac{0}{\square}$ |
| 13 | | $\frac{1}{\square} \quad \frac{13}{\square} \quad \frac{0}{\square}$ |
| 14 | | $\frac{1}{\square} \quad \frac{14}{\square} \quad \frac{0}{\square}$ |
| 15 | | $\frac{1}{\square} \quad \frac{15}{\square} \quad \frac{0}{\square}$ |
| 16 | | $\frac{1}{\square} \quad \frac{16}{\square} \quad \frac{0}{\square}$ |
| 17 | | $\frac{1}{\square} \quad \frac{17}{\square} \quad \frac{0}{\square}$ |

| Part 3 | | | | |
|--------|---------------------------|---------------------------|---------------------------|---------------------------|
| 18 | A <input type="text"/> | B <input type="text"/> | C <input type="text"/> | D <input type="text"/> |
| 19 | A <input type="text"/> | B <input type="text"/> | C <input type="text"/> | D <input type="text"/> |
| 20 | A <input type="text"/> | B <input type="text"/> | C <input type="text"/> | D <input type="text"/> |
| 21 | A <input type="text"/> | B <input type="text"/> | C <input type="text"/> | D <input type="text"/> |
| 22 | A <input type="text"/> | B <input type="text"/> | C <input type="text"/> | D <input type="text"/> |

| Part 4 | | Do not write here |
|--------|--|----------------------|
| 23 | | <u>1</u> 23 <u>0</u> |
| 24 | | <u>1</u> 24 <u>0</u> |
| 25 | | <u>1</u> 25 <u>0</u> |
| 26 | | <u>1</u> 26 <u>0</u> |
| 27 | | <u>1</u> 27 <u>0</u> |
| 28 | | <u>1</u> 28 <u>0</u> |

PAPER 4: LISTENING

Answer keys

When you have finished the paper, you can check your answers below.

| PART 1 | | PART 2 | | PART 3 | | PART 4 | |
|--------|---|--------|---|--------|---|--------|---|
| 1 | B | 9 | dangerous taste(s) | 18 | C | 23 | S |
| 2 | C | 10 | harvest(ing) (period) | 19 | D | 24 | B |
| 3 | B | 11 | (common/commonly-available) seed(s) | 20 | B | 25 | B |
| 4 | C | | (and) berries | 21 | C | 26 | S |
| 5 | B | 12 | status symbol | 22 | D | 27 | D |
| 6 | A | 13 | (for) rent(s) for renting for the rent | | | 28 | B |
| 7 | A | | | | | | |
| 8 | B | 14 | silk | | | | |
| | | 15 | ginger | | | | |
| | | 16 | skin (problems) burned/burnt/ sunburned/sunburnt/ itching/itchy skin | | | | |
| | | 17 | (some/many) insects/bugs | | | | |

PAPER 4: LISTENING

Tapescript for Part 1

I'm going to give you the instructions for this test.

I'll introduce each part of the test and give you time to look at the questions.

At the start of each piece you'll hear this sound:

— *** —

You'll hear each piece twice.

Remember, while you're listening, write your answers on the question paper. You'll have five minutes at the end of the test to copy your answers onto the separate answer sheet.

There'll now be a pause. Please ask any questions now, because you must not speak during the test.

PAUSE-5 SECONDS

Now open your question paper and look at Part 1.

PART 1

PAUSE-5 SECONDS

You'll hear four different extracts. For questions 1–8, choose the answer (A, B, or C) which fits best according to what you hear. There are two questions for each extract.

Extract One.

PAUSE-15 SECONDS

— *** —

The first science-fiction film was 'Rocket to the Moon', made in 1902. According to one movie director not known for his succinct use of language, the appeal of science-fiction is that 'it's the modern equivalent of ancient myths, where the fantasy world that's created provides the backdrop against which human nature can come up trumps in the face of adversity.' And ever since that first movie, we've been vicariously hurling our bodies into the void: to the moon, and above all to Mars.

For several decades Mars was a place of awe, even in, say, the 1938 film 'Flash Gordon's Trip to Mars', in which all the Martians spoke English. It seems laughably naive now.

In the 1950s, science-fiction gained a tinge of science fact, not to mention politics. A decade later, the increasingly sophisticated movie-going audience was drifting away to other genres, after more convincing special effects, or out of the cinema altogether. And for a few years, there was little film-makers could do to stem the flow.

PAUSE-5 SECONDS

— *** —

REPEAT

PAUSE-2 SECONDS

Extract Two.

PAUSE-15 SECONDS

— *** —

The next time some academic writes a book about how science is on the verge of having a grand theory of everything, he or she should be mercilessly exposed, not only for misleading us, but for encouraging us to believe that science has the answer to all our problems; that all we need to do is lie back and follow the instructions. Genetics is the most recent example of this triumphalism in science. Exaggerated news reports give the impression that a genetic cause can be assigned to virtually anything. And whilst more serious scientists make clear that that's not true if you study the evidence carefully, no-one's listening at that point because the story's broken and the headline has caught the public imagination in a way that the detail never could. The cult of the expert is a strong one. We like to believe that scientists are clever and their conclusions are valid. But we also persuade ourselves that we don't need to think things through for ourselves. Somebody else will do this for us, somebody who knows what they're talking about.

PAUSE-5 SECONDS

— *** —

REPEAT

PAUSE-2 SECONDS

Extract Three.

PAUSE-15 SECONDS

— *** —

Well, I tend to make it up as I go along. I don't map out stories beforehand. You have to know what road you're going along but not what twists and turns it's going to have, but you've got to get to a destination even though you don't know what it is. But all novels are different. I've written thrillers in which you kind of have to know the plot, which I find a bit tedious actually, because then in a way you're just filling in the gaps with language. It's more stimulating if you take the reader on a route you don't know either – a magical mystery tour!

And yet you have to trust your unconscious enough to know you'll be able to tie up all the ends, and it's quite startling when you do, because you go through a patch when you're despondent. But you have to remember that this has happened before and hope it'll happen again and I think I learned early on, you know, the pain of having to abandon something is so terrible that your unconscious will do anything to avoid it, anything!

PAUSE-5 SECONDS

— *** —

PAPER 4: LISTENING

Tapescript for Parts 1 and 2

REPEAT

PAUSE-2 SECONDS

Extract Four.

PAUSE-15 SECONDS

— *** —

What's likely to happen all over the world is that we'll see an increasing homogenisation of the earth's plant life. There's plenty of evidence to show that that's going on. I'm particularly worried about aliens; plants that have insinuated themselves into ecosystems where they don't belong. Many ecologists now believe that the spread of such aliens is the second biggest threat to the world's range of species after habitat loss.

A lot of the species we're talking about that are currently causing this problem were deliberately brought in for ornamentation but once aliens are established, it's not easy to get rid of them. They become a problem not because native ones are effete and ripe for take-over by more aggressive colonists, but because native plants have their own predators, insects, etc. – fungal diseases. When you have an introduction into a country, it doesn't have anything that's adapted to live on it. And so the alien is able to grow very well with a release from that competition, I suppose.

PAUSE-5 SECONDS

— *** —

REPEAT

PAUSE-2 SECONDS

That's the end of Part One.

Now turn to Part Two.

PART 2

PAUSE-5 SECONDS

You will hear part of a radio programme in which food historian Andrew Dalford talks about pepper, one of the commonest spices. For questions 9–17, complete the sentences with a word or short phrase.

You now have forty-five seconds in which to look at Part Two.

PAUSE-45 SECONDS

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PRESENTER: Pepper is such a common food item nowadays that we have almost ceased to appreciate it. It may be hard to believe it was once so valuable it was used as currency. Food historian, Andrew Dalford, talks about the significance of pepper in history and in cooking.

ANDREW: Today, when spices cost so little, it seems unbelievable that these fragrant bits of bark, leaves and seeds were once so costly, so hard to track down and transport, that men were willing to risk their lives going to the ends of the earth for them. I've investigated the history of spices and written about it in *'Dangerous Tastes'* which has just been published. Pepper is a unique spice, as the fruits are marketed in four different versions: black, white, green and red, according to the harvest period, irrespective of the planting and growing conditions. Yet whereas everybody knows that salt is valuable, because you need it in order to live, pepper is not essential. So why was it so sought after?

Pepper was valued partly just because it was expensive. For hundreds of years, pepper only grew in southern India, so it was a voyage of many months to bring it to other parts of the world. At the time when such journeys were hazardous, lengthy and unpleasant, the result was that the merchants could charge almost whatever price they fancied. Ships travelled from Europe with goods in huge quantities so that pepper could be brought back in exchange. Unscrupulous suppliers often mixed in commonly available berries and seeds, even small stones, to make the sacks of pepper go further. In the West it was considered exotic, yet in southern India it's a common plant – everyone can grow it in their garden, as a vine hanging off other trees.

The traffic in spices goes back to the days before recorded history. Archaeologists estimate that by fifty thousand years ago, primitive man had discovered that parts of certain aromatic plants help make food taste better. Spices have been socially important throughout history as a status symbol as well as for flavouring and preserving foods. Their value can be seen as early as the year 408, when they are featured in a list of valuable items given to Alaric the Visigoth in return for the release of the city of Rome.

Being much smaller and lighter than metal, pepper was particularly suited for use instead of money. Wealthy aristocrats kept stores of pepper as we might store gold, since everyone recognised its value as currency. It was accepted as payment for rents and debts. Pepper was considered one of the essential luxuries which were in demand in the Roman Empire along with silk and materials such as ivory, which the Romans exchanged for the pottery and leather goods they produced.

Pepper remained important down through the centuries. Spices were also used in preserving foods, as well as seasoning them to cover up the taste of food which may have been slightly rotten. Although best known, along with salt, for its flavour-enhancing qualities, pepper, like ginger, came to be used for medicinal purposes, for example, as a digestive stimulant. Its hot and pungent flavour was helpful to those with respiratory problems. When the hotness catches your throat it aids coughing, and thus the

PAPER 4: LISTENING

Tapescript for Parts 2 and 3

removal of offending irritants. It was also used as an external ointment to soothe itching or burning skin, especially when caused by over-exposure to the sun.

Black pepper is an effective deterrent to insects as it is toxic to many of them. It can be either ground and dissolved in warm water and sprayed on plants or sprinkled on affected areas. Today, pepper, the king of spices, still accounts for one fourth of the world's spice trade. Pepper is the third most added ingredient to recipes, after water and salt. Some even like it for sweet dishes, such as strawberries. So the humble pepper has an illustrious and dramatic past which we should perhaps remember as we unthinkingly grind or sprinkle it onto our food.

PRESENTER: Thank you, Andrew Dalford.

PAUSE-10 SECONDS

Now you'll hear Part Two again.

— *** —

REPEAT

PAUSE-5 SECONDS

That is the end of Part Two.

Now turn to Part Three.

PART 3

PAUSE-5 SECONDS

You will hear a radio discussion on the subject of dictionaries. For questions 18–22, choose the answer (A, B, C or D) which fits best according to what you hear.

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

PAUSE-60 SECONDS

— *** —

INTERVIEWER: The creation of dictionaries used to be a slow and genteel process. But these days, dictionaries seem to be subject to the same pressures as any other book. I'm joined by Dr Elaine Wilson, Publishing Manager for the *New London Dictionary*, and Tony Travis, who's a professional dictionary compiler, otherwise known as a 'lexicographer'. Elaine, do you agree that competitive pressure is now there in dictionaries?

ELAINE: I think it's true generally. There's an enormous market for dictionaries overseas now, for example. And I feel under a lot of pressure from management. We have to maximise the income that we make from dictionaries and of course the way to do that is to keep them as up-to-date as possible.

INTERVIEWER: And how are the decisions made?

ELAINE: There's a rigorous system for assessing whether a new word should go in the dictionary. We have a team of readers who go through material for us and provide us

with examples. This gives us a big database. We then look at any potential new entries and what we're looking for is the frequency and breadth of use, so we want to see that a word's being used by more than one journalist, commentator, writer or speaker. And we're also looking for use in more than one level of media.

INTERVIEWER: Tony, people say anecdotally that the influence of America is very strong because of television programmes, movies, the Internet. Do we see that also in dictionaries?

TONY: Oh yes. The American domination of the media still means that a lot of the new words come from the United States. But there is a fight-back. There's a lot more Australian, Caribbean, Northern English coming into the language, mainly through slang.

INTERVIEWER: Elaine, we talked about the Internet and new technology. It must make it easier to track a word.

ELAINE: Yes, it does. Much of the data-gathering that our various teams do in order to authenticate a new word or usage has been accelerated. It's also improved the compiling process because all the stages are done electronically and equipment will continue developing over the next decade or so.

INTERVIEWER: Does it worry you, Tony, this competitive pressure?

TONY: Oh yes, and in fact I must be clear about this – this is not a totally objective profession. I mean, it's very interesting if you look at these new dictionaries; there are very few technical terms relating to farming, climbing, and fishing, for example, but there are a huge number relating to alternative medicine, the theatre and journalism. I think this says something about where the lexicographers are coming from.

INTERVIEWER: Very briefly, both of you, doctors have this mania for finding a new disease. Do you ... is it tempting to invent a word yourself to go into the dictionary? Tony?

TONY: Ah, I've been told that most lexicographers slip in at least one invention just ...

INTERVIEWER: Do you have to watch your staff on this?

ELAINE: No, no, we never slip in our own invented words. That would go against everything we stand for. Anyway, we have our work cut out capturing all the genuine new words without trying to invent others!

INTERVIEWER: All right, we believe you! Elaine Wilson and Tony Travis, thank you.

PAUSE-10 SECONDS

Now you'll hear Part Three again.

— *** —

REPEAT

PAUSE-5 SECONDS

That's the end of Part Three.

Now turn to Part Four.

PAPER 4: LISTENING

Tapescript for Part 4

PART 4

PAUSE-5 SECONDS

You will hear two friends, Dominic and Sue, talking about formality in the workplace. For questions 23–28, decide whether the opinions are expressed by only one of the speakers, or whether the speakers agree. Write S for Sue, D for Dominic, or B for both, where they agree.

You now have thirty seconds in which to look at Part Four.

PAUSE-30 SECONDS

— *** —

DOMINIC: You know, Sue, I was speaking to someone yesterday about informality at work and he thought that open-plan offices really improve the working environment and encourage people to talk about the job and about problems among themselves, and to the boss, who's sitting there too.

SUE: I wouldn't be able to concentrate, so it would definitely be detrimental to my work output.

DOMINIC: Well, it depends to some extent on the individual, I suppose, but it works for me, though previously I was sceptical.

SUE: These days with e-mail and all these other ways of communicating, I can't see any advantage in having open-plan offices.

DOMINIC: That's hardly an argument against them. Everyone wants a more informal atmosphere these days.

SUE: Another aspect of being less formal is calling your colleagues by their first names. Where I work the owners most definitely want to be called 'Mr' and 'Mrs', but the rest of us all call each other by our first names. Does your company have any convention on that?

DOMINIC: We're trained to go for polite informality. I answer the phone and introduce myself as Dominic Greenfield, not Mr Greenfield, so everyone calls me Dominic and we're off on a good footing.

SUE: I'm sure that's right, because you're immediately breaking down the barrier. You can get on with the business more smoothly than if you sound starchy.

DOMINIC: What about dressing down at work into casual wear? My boss has changed his mind, in fact, and now he thinks it's acceptable. What do you think about that?

SUE: I'm for it in the right environment. Maybe you are in a very young environment, not an old-fashioned workplace like mine and it's probably very acceptable if people ... frankly, if they work better because they feel more comfortable. But as long as it doesn't get too sloppy, because I think if you go to work with no idea of formal dress, if there isn't any code at all then it just tends to encourage people to be lazy.

DOMINIC: I understand what you're saying, and maybe wearing a nice shirt and tie and a nice pair of cufflinks ... you know,

is important to impress your clients. But when you've got a day at work when you're not having any meetings or representing the firm at all, and you're probably in an airless, overheated office, I think it helps to have easy, casual clothes.

SUE: I think modern offices are usually quite congenial and conducive to work.

DOMINIC: Anyway, it shouldn't be like school.

SUE: But I think some of the reasons children wear school uniform can be applied to adults in the workplace. I've always been in favour of school uniform because it equalises people in a place where they need to concentrate on work, not on what everybody else looks like.

DOMINIC: And there are certainly those who need to be protected from their own dress-sense, and it'd be better for all of us if they were told.

SUE: What difference does that make to your performance at work?

DOMINIC: Don't you think that dressing down may create an unspoken hierarchy that doesn't really exist? So people at work who're, maybe, on the same level – if one of them dresses on a higher budget, in designer labels, even if it's casual clothes, that person will automatically be seen as more prestigious.

SUE: I don't say it's all-important, but I think it could disadvantage certain people. I like the idea of being comfortable and wearing casual clothes and it all being easier and less formal, but I always feel right in a suit at work.

DOMINIC: I think there's two sides to the argument.

SUE: Anyway, I like to come home ...

PAUSE-10 SECONDS

Now you'll hear Part Four again.

— *** —

REPEAT

PAUSE-5 SECONDS

That's the end of Part Four.

There'll now be a pause of five minutes for you to copy your answers onto the separate answer sheet. Be sure to follow the numbering of all the questions. I'll remind you when there is one minute left, so that you're sure to finish in time.

PAUSE-4 MINUTES

You have one more minute left.

PAUSE-1 MINUTE

That's the end of the test. Please stop now. Your supervisor will now collect all the question papers and answer sheets.