
HellenicAmericanUniversity

ALCETM

Advanced Level
Certificate in English

Level C1-C2

**Sample Test B
2022**

Test Booklet

Material developed by Hellenic American University,
Office for Language Assessment.

FREE OF CHARGE

INTRODUCTION

FORMAT AND CONTENT

The **Hellenic American University Advanced Level Certificate in English (ALCE™) Level C1-C2** examination comprises four sections: a Listening Section with 30 items, a Reading and Use of Language (RUL) Section with 50 items, a Writing Section with a choice of one out of two tasks, and a Speaking Section with three tasks.

The examination begins with the Listening and RUL Sections, followed by the Writing Section. Candidates have a short break between each Section. The Speaking Section is administered separately.

All Parts of the Listening Section are heard twice. Candidates have one minute before each Part begins in order to read the questions and answer choices.

LISTENING SECTION

Time: 40 minutes approx.

Number of questions: 30

Number of Parts: 4

PART	NO. OF QUESTIONS	FOCUS	FORMAT
PART 1	6	Listening for main idea, specific information, inferences, & opinion	Two extracts: 1 monologue and 1 dialogue. Each heard twice, with 3 questions each. Candidates choose the correct answer choice from 3 short written options.
PART 2	7	Listening for main ideas in a long text	Interview: 1 dialogue, heard twice with 7 questions relating to the main idea of each part of the interview. Candidates choose the correct answer choice from 3 short written options.
PART 3	10	Listening for main idea, supporting arguments, contrasting opinions, making connections between texts	Group discussion: presenter describes a proposal, and 4 speakers express their views on it. 1 discussion heard twice, accompanied by 10 questions. Candidates choose the correct answer choice from 3 short written options.
PART 4	7	Listening for specific information & supporting arguments in a long text	Presentation/talk: 1 monologue heard twice, accompanied by 7 questions, each with 3 answer choices.

READING & USE OF LANGUAGE SECTION

Time: 75 minutes

Number of questions: 50

Number of tasks: 5

PART	NO. OF QUESTIONS	FOCUS	FORMAT
TASK 1	10	Editing skills: identifying the grammatical accuracy of each sentence	1 text: 5 of the 10 numbered sentences in the text contain a language error. Candidates decide which 5 sentences contain an error, paying attention to the underlined part of each sentence.
TASK 2	10	Identifying the best grammar / vocabulary / discourse option for gaps in a cloze text.	2 short cloze texts, each with 5 multiple-choice questions. Candidates complete each gap in the texts by choosing from 4 possible answer choices.
TASK 3	10	Reading for main ideas	Candidates read 1 text comprising 7 paragraphs. The first 7 questions concern the main idea of each paragraph, while the last 3 compare information from different paragraphs. Candidates choose the correct answer to each question from 4 answer choices.
TASK 4	10	Reading to understand details	Candidates read 1 text, usually on a scientific or academic topic, accompanied by 10 questions, each with 4 answer choices. The questions test detailed understanding of the text, including identifying meaning from context.
TASK 5	10	Reading to understand viewpoints in an argumentative text	An argumentative text followed by 10 multiple-choice questions with 4 answer choices. The first 6 questions concern viewpoints expressed in the text, while the other 4 questions concern discourse features.

WRITING SECTION

Time: 45 minutes

Number of tasks: Candidates choose 1 out of 2 possible Tasks

TASK	FORMAT
TASK 1	an argumentative essay, in which the candidate argues a case based on at least 2 of the prompts provided.
TASK 2	an argumentative essay, in which the candidate argues a case based on at least 2 of the prompts provided.

SPEAKING SECTION

Time: 8 minutes approx.

Number of tasks: 3

TASK	FORMAT
TASK 1	Warm up: Candidates answer non-sensitive personal questions.
TASK 2	Topic questions: Candidates answer 2 to 3 questions on a topic, supported by prompts for each question.
TASK 3	Arguing a case: Candidates are given the context for a controversial issue, as well as points for each side. They are expected to choose one side and argue their case effectively.

Scoring

Scaled scores are given for each of the four sections: Listening, Reading and Use of Language, Writing, and Speaking. The overall result is calculated through aggregate scoring of the four sections. Candidates receive a Pass at C1 level if they achieve an overall scale score of 55 out of 100, and a Pass at C2 level if they achieve an overall scale score of 74 out of 100.

The Writing Section

The Writing Section is scored out of a total of 15 marks. There are three criteria: Task Completion, Organization, and Linguistic Resources. Each criterion provides between one and five marks. Candidates who receive a total of 8 or more marks are awarded a Pass for this section of the test at C1 level, while those with a total of 11 or more marks are awarded a Pass at C2 level.

The Speaking Section

The Speaking Section is scored out of a total of 15 marks. There are three criteria: Task Completion, Fluency and Interaction, and Linguistic Resources. Each criterion provides between one and five marks. Candidates who receive a total of 8 or more marks are awarded a Pass for this section of the test at C1 level, while those with a total of 11 or more marks are awarded a Pass at C2 level.

Listening Section

The Listening Section (items 1-30) comprises four parts. You will hear each of the parts twice. As you listen, mark your answers in your test booklet. When the Listening Section has finished, you will be given five minutes to transfer your answers to the separate answer sheet.

Part 1

In this part of the Listening Section (items 1-6), you will hear two extracts. Each extract is accompanied by three questions. For each question there are three answer choices, A, B, and C. As you listen, choose the answer choice which best answers each question according to what you hear. The questions will not be read aloud. You will hear the extracts **twice**.

You now have one minute to read the questions and answer choices before the extracts begin.

Now you will hear the extracts.

Extract One

1. Who is the speaker?

- A. a chief editor
- B. a board member
- C. a magazine owner

2. What does the speaker say to support her claims?

- A. more elderly people are reading online
- B. online readers are likely to be elderly
- C. elderly people prefer printed newspapers

3. Which of the following questions is the speaker probably responding to?

- A. "Do you think Internet use is decreasing for elderly users?"
- B. "Is it unfair to elderly readers to stop printing Telford Weekly?"
- C. "What are the findings of your company's latest research?"

Extract Two

4. Where are the speakers?

- A. in a language class
- B. in an office
- C. in a coffee shop

5. According to the man, what is true about printed newspapers?

- A. They can damage the eyes.
- B. They harm the environment.
- C. They are very easy to carry.

6. What can be inferred about the woman?

- A. She likes to make written notes.
- B. She will switch to reading online.
- C. She uses Spanish in her work.

End of Part 1.

Part 2

In this part of the Listening Section (items 7-13), you will hear part of a radio interview, accompanied by seven questions. For each question there are three answer choices, A, B, and C. As you listen, choose the answer choice which best answers each question according to what you hear. The questions will not be read aloud. You will hear the interview **twice**.

You now have one minute to read the questions and answer choices before the interview begins.

Now you will hear the interview.

- 7. What does Wendy Phillips say about her own experience of being a young music fan?**
 - A. She never had the chance to attend a concert.
 - B. The experience helped shape her identity.
 - C. She felt that she was deeply misunderstood.

- 8. According to Wendy, why did Elvis and The Beatles cause controversy?**
 - A. People thought that their music was too complex for children.
 - B. People feared that young fans would neglect their studies.
 - C. People considered the music to be more suitable for adult listeners.

- 9. According to Wendy, what does pop music enable young people to do?**
 - A. assert their individuality
 - B. meet their parents' expectations
 - C. reject their old identities

- 10. According to Wendy, what happens when children reach early adolescence?**
 - A. They find it easier to start friendships with strangers.
 - B. They reject a lot of the friends they made during childhood.
 - C. They start limiting their friendship group to certain people.

- 11. What impressed Wendy the most about the young fans who were waiting to buy tickets?**
 - A. the way they offered each other assistance
 - B. their knowledge about pop music in general
 - C. their ability to go all night without sleep

- 12. What is true about Wendy Phillips?**
 - A. She describes young music fans from a purely academic standpoint.
 - B. Her book seeks to change people's minds about teenyboppers.
 - C. She remains an avid fan of all types of modern pop music.

- 13. What is the main topic of this interview?**
 - A. the personal experiences that informed Wendy Phillips' theories
 - B. the history of teenagers' obsession with popular music
 - C. the often-overlooked benefits of a cultural phenomenon

End of Part 2.

Part 3

In this part of the Listening Section (items 14-23), you will hear part of a radio program in which four people discuss a topic. The discussion is accompanied by ten questions about what was said. For each question there are three answer choices, A, B, and C. As you listen, choose the answer choice which best answers each question according to what you hear. The questions will not be read aloud. You will hear the discussion **twice**.

You now have one minute to read the questions and answer choices before the discussion begins.

Now you will hear the discussion.

14. What does Stephanie Lavina say about the Internet?

- A. It shows a widespread bias against American English.
- B. It has content using various forms of American English.
- C. It should not host different types of American English.

15. Why does Stephanie Lavina say students suffer a shock?

- A. They were misled about a local myth in the area.
- B. They are not able to live in some of the local areas.
- C. They may have difficulty understanding the locals.

16. What does Dr. Bower say about American and international varieties of English?

- A. They have a very similar written standard.
- B. They should not be termed as dialects.
- C. They each have a very different character.

17. Why does Alexander Bower mention *pin* and *pen*?

- A. to disprove the importance of dialect differences
- B. to agree that some English varieties can be problematic
- C. to emphasize that many Americans do not speak clearly

18. What does Steven Powell say about Cajun English and Pennsylvania Dutch English?

- A. They are heavily influenced by French and Dutch.
- B. They are not acceptable as regional varieties of English.
- C. They are part of the cultural heritage of modern American.

19. What problem does Steven Powell predict?

- A. Regional varieties of English may eventually disappear.
- B. Only prestigious varieties of English may be taught.
- C. Teachers may have to teach too many varieties of English.

20. What reason does Mona Williams give for people speaking differently on the phone?

- A. wanting higher social status
- B. having a lack of culture
- C. imitating their peers

21. What does Mona Williams seem to think about rap music?

- A. It has become very culturally beneficial.
- B. It shows the high status of American English.
- C. It can be used to teach foreign students.

22. What does Stephanie Lavina reply about 'General English'?

- A. It is not the only way to learn about the US.
- B. It is the best variety for music and cinema.
- C. It is the natural product of a young country.

23. Which of the following might be a suitable title for this episode of *On the Table*?

- A. 'Why American English is the way to go'
- B. 'Too many Englishes: Is it time to simplify?'
- C. 'In defense of American varieties of English'

End of Part 3.

Part 4

In this part of the Listening Section (items 24-30), you will hear a talk, accompanied by seven questions about what was said. For each question there are three answer choices, A, B, and C. As you listen, choose the answer choice which best answers each question according to what you hear. The questions will not be read aloud. You will hear the talk **twice**.

You now have one minute to read the questions and answer choices before the talk begins.

Now you will hear the talk.

24. Who is the speaker?

- A. an interior designer
- B. an architect
- C. an urban planner

25. What is the speaker's aim in this talk?

- A. to argue against some new changes
- B. to present some new proposals
- C. to present new planning theories

26. What does the speaker say about background noise?

- A. Walls are needed to keep out background noise.
- B. Traffic noise is distracting for most students.
- C. Mild background noise helps students to focus.

27. Why will a new wall be added to the forecourt?

- A. to help people feel more relaxed
- B. to provide a space for plants
- C. to make the forecourt more secure

28. What does the speaker say about 'backmosphere'?

- A. It has no known cause.
- B. It has no clear effect.
- C. It is still theoretical.

29. What are the 'ephemeraphilia' mentioned by the speaker?

- A. statues and fountains
- B. temporary displays
- C. outdoor seating areas

30. What will the group do next?

- A. provide an opinion on the plan
- B. ask the speaker some questions
- C. see some drawings of the design

End of Part 4. End of the Listening Section.

This page intentionally left blank

Reading and Use of Language Section

The Reading and Use of Language Section comprises 5 tasks and 50 items, numbered 31-80. All items have only one correct answer and are worth one mark. Mark all your answers on the separate answer sheet. You will have 75 minutes to complete the Reading and Use of Language Section.

Task 1

Your friend has written a text and has asked you to check it carefully. You have found ten sentences which may contain a language error. For items 31-40, decide whether each of the sentences needs to be edited, paying particular attention to the underlined parts. For each sentence, choose 'I' for Incorrect, if the sentence contains an error, or 'C' for Correct, if there is no language error in that sentence, and darken the corresponding circle on the separate answer sheet. There are **five** language errors in total.

Just a Mirage

Most people associate mirages with desert areas. And this is indeed where they do frequently occur. (31) The air above the baking sand becomes heated to such extent that it affects the light. (32) The hot air transforms the blue sky on the horizon into that which seems to be a pool of water on the ground. (33) Thirsty travelers lost in the desert may rush desperately towards this apparent body of water, only to realize that the ground is completely dry.

(34) Despite this, mirages do not just occur in hot desert areas. (35) They are also regularly observed at sea, but there they are generated by cold conditions. (36) The freezing sea water chills the layer of air directly above, causing it to bend the light passing through it. (37) When a desert mirage makes the sky behind it appear closer to the ground, the mirage that occurs due to cold air makes distant objects seem to hover high in the air. And while ill-fated travelers lost in the desert may be misled by the false hope offered by a desert mirage, sailors lost at sea have been saved by visions of dry land caused by the same optical illusion. (38) At sea, a mirage can reveal distant areas of land that would otherwise be invisible beyond the horizon.

(39) According to one interesting theory, it was thanks to a mirage that Viking sailors first discovered Iceland. (40) These daring sailors would probably have headed straight on into the Atlantic, was it not for a mirage which revealed the coast of an island far off to the north.

Task 2

Items 41-50 are cloze questions. For each item, choose the option which best fills the gap in the text, and darken the corresponding circle on the separate answer sheet.

Text 1

Most people are familiar with the names of several letter fonts. Computer word processing programs allow users to type documents with the letter style (41) ____ their choice. Of the hundreds upon hundreds of fonts available, the letters of the Times New Roman font are perhaps the most recognizable to the (42) ____ computer user.

The distinctive Times New Roman letter shapes were designed by Stanley Morison in 1931. Morison's objective was legibility. He designed the shape of the letters, as well as the precise spacing between them and between separate words, in order to make newspaper type easy to read.

(43) ____ could Morison have known that, almost a century later, educational psychologists would be describing easy legibility as a (44) ____ ! Some current theories claim that the more difficult the letters are to read, the more attention the reader (45) ____ to the text, and the greater his or her level of comprehension.

41. A. on C. for
B. of D. as
42. A. customary C. average
B. usual D. moderate
43. A. Why C. What
B. Little D. Never
44. A. catalyst C. privilege
B. resource D. drawback
45. A. pays C. shows
B. takes D. keeps

Text 2

Comic book lettering is rarely acknowledged as an art form in its own right. Most comic book readers would probably admit that they focus mostly on the pictures, followed by the meanings of the text, (46) ____ opposed to the way the words look. And (47) ____ an art form is precisely what comic book lettering is. The letters enclosed in speech bubbles and text boxes have a distinctive style that (48) ____ comic books part of their appeal.

Traditionally, letterers wrote comic book text by hand. This was time-consuming and often painstaking work. But its advantage was (49) ____ the lettering could be given a personal touch. Nowadays, comic book artists have ready-made computer fonts at (50) ____ disposal, and they may even choose to do without the services of a professional letterer.

46. A. while C. as
B. then D. when
47. A. yet C. because
B. if D. even
48. A. allows C. permits
B. lends D. provides
49. A. that C. not
B. so D. whether
50. A. a C. easy
B. own D. their

Task 3

Read the text below and answer the questions which follow. For items 51-60, choose the best answer to each question and darken the corresponding circle on the separate answer sheet. The paragraphs have been numbered to help you.

The History of Dream Interpretation

1.

The Interpretation of Dreams, by the pioneer of psychoanalysis, Sigmund Freud, is regarded as the defining work in modern dream interpretation. Freud theorized that events, images, and narratives that a person sees in his or her dreams can reveal that person's psyche and the most obscure and hidden corners of his or her identity. The philosopher Norman Brown hailed *The Interpretation of Dreams* as one of the greatest realizations of the Socratic principle 'know yourself'.
2.

But what were the theories concerning dream interpretation before Freud? Ever since ancient times, dreams had featured in the realm of art, appearing in theatrical plays, in poems and songs, in folk tales and stories, and in novels. Philosophers, however, had paid surprisingly little attention to dreams and their various meanings. And of those scientists who did, some even dismissed dreams as unworthy of scientific analysis.
3.

Oneirocritica, by Artemidorus of Daldis, was an exception. Published in the 2nd century AD, it became the primary text on this subject for hundreds of years. Artemidorus drew a distinction between two types of dreams. Those dreams he labelled 'enhyponion' were nothing more than the meaningless by-products of the sleeping brain as it recycled random impressions from the dreamer's everyday life or bodily states. For Artemidorus, there was nothing remarkable in the fact that a hungry man might dream of food, or that a sailor might dream of the sea.
4.

It was a different matter entirely when it came to the second type of dream, the 'oneiros'. According to Artemidorus, this type of dream possessed metaphysical significance as an encoded prophecy. Once it had been established that the dream did not have a simple cause in the dreamer's everyday life and that it bore no logical relation to the dreamer's waking experiences, that dream could be interpreted as a symbolic representation of things to come.
5.

Despite their longevity, Artemidorus' ideas were not universally well received. Even to a modern reader, there seems to be a lack of scientific consistency in the way common dream symbols can be interpreted in multiple ways. According to Artemidorus, a pregnant woman who sees a snake in a dream may give birth to a liar because snakes have forked tongues, or to an actor because snakes change their skins, or even to a king because the snake frequently represents royalty. Moreover, even the basic principle of dream interpretation itself was not beyond dispute. In the view of Thomas Nasche, a 12th-century scholar, dreams had no meaning whatsoever, as they occurred at a time when all perceptual senses were inactive, and the sleeper had no contact with the real world.
6.

Nevertheless, *Oneirocritica* made a significant contribution to the scientific interpretation of dreams. Artemidorus can be credited with reframing the subject of dreams as an area worthy of systematic academic study, even at a time when many theorists, such as Nasche, claimed that dreams were nothing more than the confusion of a tired brain. When Freud studied dreams, seventeen centuries after *Oneirocritica* first appeared, it was in the same spirit of scientific inquiry as Artemidorus.
7.

Outside the realm of science, Artemidorus' impact is also apparent in works of art and literature. It is not too much of a stretch of the imagination to see his influence in artistic works such as Shakespeare's *A Midsummer Night's Dream*. Once the play is over, what dream did the audience just witness? Did the fairies and magical creatures on stage symbolize a mystic communication from a metaphysical realm – in other words, an 'oneiros'? Or, was the whole play just an idle and meaningless fantasy – that is, an 'enhyponion'?

51. **According to paragraph 1, what do dreams show?**
- narrative stories
 - facts from the past
 - the dreamer's true self
 - familiar situations
52. **According to paragraph 2, who were mainly concerned with dreams before Freud?**
- philosophers
 - scientists
 - psychoanalysts
 - artists and writers
53. **According to paragraph 3, what kinds of dreams did Artemidorus define as 'enhypnion'?**
- dreams without any special significance
 - dreams unrelated to biological states
 - dreams that revealed hidden truths
 - dreams that occurred every day
54. **According to paragraph 4, what did Artemidorus claim about 'oneiros' dreams?**
- They could predict future events.
 - They related to the dreamer's past life.
 - They were connected with everyday life.
 - They could be interpreted literally.
55. **According to paragraph 5, what might people think nowadays?**
- Animals in dreams are always symbolic.
 - Artemidorus' interpretations are ambiguous.
 - Dreams do not have any real meaning.
 - The real world is more important than dreams.
56. **According to paragraph 6, why was Artemidorus' work important?**
- He disproved the theories of Thomas Nasche.
 - He introduced a new approach to studying dreams.
 - He provided Freud with most of his ideas.
 - He showed that science cannot explain dreams.
57. **According to paragraph 7, what does Shakespeare's *A Midsummer Night's Dream* seem to demonstrate?**
- the meaninglessness and insignificance of dreams
 - the fact that theatrical plays are based on dreams
 - Artemidorus' skill as a writer as well as a scientist
 - the influence Artemidorus had on later writers
58. **Which paragraphs present two opposing views of Artemidorus' work?**
- Paragraphs 2 and 3
 - Paragraphs 3 and 4
 - Paragraphs 4 and 5
 - Paragraphs 5 and 6
59. **Which paragraphs explain technical terms?**
- Paragraphs 1 and 3
 - Paragraphs 3 and 4
 - Paragraphs 4 and 6
 - Paragraphs 5 and 7
60. **Which paragraphs include a positive view of Artemidorus' work?**
- Paragraphs 1 and 2
 - Paragraphs 3 and 4
 - Paragraphs 5 and 6
 - Paragraphs 6 and 7

Task 4

Read the text below and answer the questions which follow. For items 61-70, choose the best answer to each question and darken the corresponding circle on the separate answer sheet.

How the human brain reacts to criticism

Everyone knows what it is like to receive praise, just as everyone knows what it is like to be on the receiving end of criticism. Yet it is usually the latter experience that leaves a more lasting impression. Childhood memories of being reprimanded by a teacher tend to be particularly vivid, and this highlights the long-term psychological impact of criticism. Even in adulthood, negative comments have surprising power, with people deeply affected by the criticism they hear from others.

While constructive criticism and balanced feedback can be as motivating as admiration and praise, the influence of overly severe criticism should be of concern, especially in the online age. Social media users expose themselves to unwelcome criticism, whether this is explicit and deliberate, such as a sarcastic reply in an online dispute, or implicit and probably accidental, such as the 'friend request' that receives no response. Therefore, it is worth considering the psychological reasons why human beings are naturally oversensitive to criticism in order to better manage our natural tendency to **magnify** critical comments from others.

The first thing to understand is that criticism is often seen as a negative stimulus, and humans have specifically evolved to respond strongly to negative stimuli. A part of the brain called the *amygdala* permanently stores memories of traumatic experiences, and it triggers immediate fear responses. From an evolutionary point of view, this makes perfect sense: the more the brain pays attention to negative stimuli, the less likely it is that we will fall victim to a sudden danger. However, this important survival mechanism for our prehistoric ancestors can result in creating difficulties for modern humans. Chronic stress and anxiety disorders have been attributed to hyperactivity in the amygdala. This may also be the reason why the human mind becomes **fixated on** the experience of being criticized.

Modern culture intensifies the problem, by making politeness the norm and criticism the exception. Behavioral psychologists describe polite comments, such as 'Have a nice day!' and 'Good job!', as repeated stimuli that have become overly familiar or 'habituated'. According to the theory of habituation, we stop devoting attention to these kinds of unthreatening stimuli, and instead we react strongly to stimuli that are unfamiliar and might pose an imminent threat. Here again, this mechanism makes perfect evolutionary sense: by reducing the demands on the brain, habituation allowed our ancestors to save their mental energy so they could respond to potentially dangerous changes in their environment. Yet this survival mechanism has become disadvantageous in the modern age, making people desensitized to politeness and praise, and overly sensitive to the occasional harsh comment.

A further factor to consider is that the codes of politeness used in a culture may cause people to question the sincerity of praise they receive. People are aware that they frequently offer compliments only out of politeness, and not because they really mean it. Because humans are self-centered by nature, they automatically perceive in others the same motives and tendencies that they have themselves, and they therefore assume that any praise they receive must be as insincere as much of the praise they offer others. The opposite is true, however, when it comes to criticism. Because criticizing someone involves breaching the accepted social code of politeness, people generally avoid doing so unless they sincerely mean it. From this, it is thus easy for people to conclude that other people's criticism must be equally genuine.

When facing criticism, it is important for a person to remember the brain's natural mechanisms – the amygdala's sensitivity to negative stimuli, the habituation of politeness, and the assumption that praise is less sincere than criticism – and how it is these that give negative comments their **sting**, not the validity or otherwise of the comments themselves. This simple understanding makes it easier to distinguish between constructive criticism, which should be welcomed, and malicious criticism, which should be dismissed.

61. What is the writer’s main purpose?

- A. to advise the reader how to react to negative criticism
- B. to warn the reader about the risks of being too sensitive
- C. to convince the reader that all feedback is important
- D. to inform the reader about the evolution of the brain

62. According to the writer, what is the difference between praise and criticism?

- A. Most criticism is encountered during childhood.
- B. Praise is given more often by teachers than criticism.
- C. Criticism seems to have a longer-lasting effect.
- D. Adults are less affected by criticism than by praise.

63. What does the writer say about social media?

- A. There are numerous online debates about criticism.
- B. Many users are at risk of being unfairly criticized.
- C. Social media sites give advice on handling criticism.
- D. Using social media sites can be highly motivating.

64. According to the text, what is the function of the amygdala?

- A. to produce chronic stress
- B. to help avoid danger
- C. to deal with criticism
- D. to reduce negative stimuli

65. According to the writer, why has praise become a ‘habituated’ stimulus?

- A. Praise does not serve any evolutionary purpose.
- B. Praise causes increased demands on the brain.
- C. Praise is considered polite in modern society.
- D. Praise is not perceived as dangerous by the brain.

66. According to the writer, why do we rarely express criticism?

- A. Criticism is seen as more selfish than praise.
- B. Most criticism is recognized as being insincere.
- C. Most people understand that criticism is hurtful.
- D. Criticizing someone involves breaking social codes.

67. What does the writer advise concerning criticism?

- A. Criticism should not be viewed as always negative.
- B. It can be easier to be critical than to give praise.
- C. It would be better to ignore all forms of criticism.
- D. People should not be very accepting of critical remarks.

68. In sentence 3 of paragraph 2, which of the following could be used to replace “magnify”?

- A. reduce
- B. emphasize
- C. exaggerate
- D. expand

69. In sentence 6 of paragraph 3, which of the following could be used to replace “fixated on”?

- A. frightened by
- B. obsessed with
- C. used to
- D. fascinated by

70. In sentence 1 of paragraph 6, which of the following could be used to replace “sting”?

- A. significance
- B. relevance
- C. honesty
- D. hurtfulness

Task 5

Read the text below and answer the questions which follow. For items 71-80, choose the best answer to each question and darken the corresponding circle on the separate answer sheet.

In Praise of the Laugh Track

If you go online and watch comedy series from the 1990s, one feature is immediately apparent: the 'laugh track'. A laugh track is simply the recorded sound of an audience laughing at funny moments in the show. A character comes out with a witty response, and viewers at home hear an explosion of laughter, whistling, and clapping, apparently coming from a live audience.

The laugh track is intended to give viewers at home the feeling that they are part of an enthusiastic audience, thereby making the show seem even funnier. Recent experiments in the US have shown **this** to be the case. Test subjects found jokes funnier when the punchline was directly followed by the sound of other people laughing. In other words, laughter is contagious.

Despite its proven effectiveness, the laugh track has nonetheless fallen out of favor in more recent times. Many now consider this device to be dishonest. If a joke is genuinely funny, there should be no need to elicit the viewer's response with a laugh track. And if the joke is not funny, it seems somewhat fraudulent to try and disguise this fact with fake laughter. The latest trend in comedy shows is to forgo the laugh track. Without the sound of other people's laughter, there is no pressure on viewers to respond in kind. Viewers can laugh if and when they find something genuinely amusing, without any sense of compulsion.

Far from being a recent phenomenon, criticism of the laugh track began as early as the 1950s, when TV viewers and critics began to question the overreliance on the 'Laff Box'. Invented by Charles Douglass, this mechanical device artificially replicated the sound of audience laughter. US TV comedy shows soon became overloaded with this sound, with directors using the Laff Box to cover up poor scriptwriting. If writers could not come up with a joke that worked, they would just put in a weak **one** and use the Laff Box to make it appear side-splittingly hilarious. This overemphasis on fake laughter explains why many 1950s comedy shows can appear woefully poor to today's TV viewers. No wonder the actor David Niven, a star of early comedies, later called the Laff Box "the single greatest insult to public intelligence".

Comedy shows from the 1980s and the 1990s are different, however, perhaps acknowledging there was something inherently dishonest about using a Laff Box to insert the artificial sounds of fake audience laughter. 1980s and 1990s sitcoms rarely used playback of recorded laughter, but rather, these shows simply incorporated the authentic reactions of an audience which was actually present while the show was being filmed. _____, there may have been some degree of deceit because of the way some shows used prompts, such as a red light with the instruction 'Laugh now', in order to ensure that laughter and applause arrived on cue. In most cases, however, the laughter that viewers at home heard was a wholly authentic, spontaneous audience response to funny moments in the show.

With the recent contempt for the laugh track, which dismisses both fake laughter and the real laughter of a studio audience, the value of this device seems to be overlooked. Human beings like to laugh along with other human beings. Since laughter is naturally infectious, hearing other people laugh can make the hearer laugh, too. The laugh track uses **this natural human tendency** to great effect, in order to transform the often-solitary experience of watching TV into something like a shared event, in which viewers at home can feel they are in a live audience.

71. What is the main topic of this text?

- A. the way that laugh tracks help comedy writers
- B. differences between classic and modern comedy
- C. the history of laugh tracks in TV comedy shows
- D. the pros and cons of using laugh tracks on TV

72. Why does the writer mention experiments in the US?

- A. to show that laugh tracks are effective
- B. to explain why good jokes are funny
- C. to suggest why laugh tracks are unpopular
- D. to highlight the origins of the laugh track

73. According to the writer, what is true of the latest TV comedy shows?

- A. There is a general lack of honesty and integrity.
- B. The standard of the jokes has improved greatly.
- C. Laugh tracks are not used to prompt a reaction.
- D. Laugh tracks are used to disguise bad jokes.

74. According to the text, what was the purpose of Charles Douglass' 'Laff Box'?

- A. to enable script writers to get away with poor jokes
- B. to encourage live studio audiences to react to humor
- C. to record the sound of an audience laughing at jokes
- D. to mechanically produce a sound similar to people laughing

75. According to the writer, what changed in the 1980s?

- A. Actors began criticizing the frequent use of the Laff Box.
- B. TV comedy shows used the sounds of real laughter.
- C. TV directors were accused of dishonesty for using the Laff Box.
- D. Laughter was omitted from all the TV comedy shows.

76. What is the writer's main opinion?

- A. TV audiences are right to complain about the use of laugh tracks.
- B. Laugh tracks give audiences a false impression about TV shows.
- C. The quality of TV comedy shows would be better without laugh tracks.
- D. Critics of the laugh track forget the importance of this device.

77. Which of the following best fills the gap in sentence 3 of paragraph 5?

- A. Consequently
- B. Admittedly
- C. Similarly
- D. Additionally

78. In sentence 2 of paragraph 2, what does the word "this" refer to?

- A. encouraging live audiences to laugh at certain jokes
- B. removing any laugh tracks from TV comedy shows
- C. giving TV viewers the sensation of being in an audience
- D. telling people jokes and asking which ones they find amusing

79. In sentence 4 of paragraph 4, what does the word "one" refer to?

- A. a joke
- B. a scriptwriter
- C. a script
- D. a Laff Box

80. In sentence 4 of paragraph 6, what does the phrase "this natural human tendency" refer to?

- A. people enjoy humor even when they are on their own
- B. laughter is contagious when experienced with others
- C. different people can have different senses of humor
- D. people dislike being made to laugh at unfunny jokes

Writing Section

Choose **ONE** of the two writing tasks. You should write at least 250 words. You have 45 minutes to complete the Writing Section. Your writing will be assessed on Task Completion, Organization, and Linguistic Resources.

Task A

In some countries, military service is compulsory, with young persons obliged to serve in the armed forces. Some people believe that military service is essential, and that it encourages a sense of discipline in those who participate. Others argue that compulsory military service uses time that could be better spent, restricts an individual's freedom of choice, and should be abolished. In your opinion, should military service be compulsory? Give reasons to support your views.

You **must** use at least **two** points from the box below to develop and support your opinion, but you can also add your own ideas.

For:
COMPULSORY MILITARY SERVICE

- Good for character development
- Protection of the country
- Creation of feeling of national unity
- Reduction of unemployment

For:
ABOLITION OF MILITARY SERVICE

- Expense of military service for economy
- Postponement of studies/employment
- Not everyone suited to military service
- Professional military perhaps enough

Task B

Some online newspapers and magazines can only be read by paying a subscription. The publishers believe that people should pay in order to access the information they provide. Others argue that people should not pay for this kind of information regardless of the content or quality. In your opinion, should people be charged for obtaining news sources online? Give reasons to support your views.

You **must** use at least **two** points from the box below to develop and support your opinion, but you can also add your own ideas.

For:
PAYING A SUBSCRIPTION

- High standards ensured
- Staff/facilities expensive
- In-depth information provided
- Finances research and specialization

For:
NO SUBSCRIPTION

- Information already in public domain
- Income from sponsors and advertising
- Lack of time to read detailed online articles
- No printing costs for publishers

Speaking Test

Candidate's Handout

TOPIC: ANIMALS

TASK 1: WARM-UP (1 minute)

TASK 2 (4 minutes)

In this part of the speaking test, you will be asked to respond to questions about the topic of animals. If you wish, you may use the points for each question to help you with your answer.

- 1 In what ways do animals teach us about important aspects of life?
 - Companionship
 - Learning about responsibility
 - Diversity of nature

- 2 In your opinion, is it morally right to keep wild animals in captivity?
 - Preventing disappearance of a species
 - Environmental education for people
 - Natural habitat more appropriate

- 3 Do you think that a society can be judged by the way its animals are treated?
 - Laws to protect domestic and farm animals
 - Animals used for testing cosmetics
 - Abolition of performing animals in circuses

- 4 How important is it to protect species from extinction?
 - Effects of extinction on the ecosystem
 - Emotional impact of learning about recently extinct species
 - Natural ability of environment to self-repair

TASK 3: ROLE PLAY (3-4 minutes)

In this part of the speaking test, you will read a text that presents two sides of a controversial issue. Your task will be to argue in favor of one side. If you wish, you may use any of the points provided below to help you develop your argument.

You will have one minute to prepare your argument.

Issue: Many cities have a problem with stray dogs that are homeless. Some people argue that local authorities should collect these dogs and encourage citizens to adopt them. Others believe it is preferable for local authorities to care for them in designated areas on the streets.

Question: What do you think?

Should city authorities organize the adoption of stray dogs, or should they look after them on the streets?

For:

ADOPTION OF STRAY DOGS

- Danger if left on the streets
- Proper medical care and feeding needed
- Stray dogs a threat to people
- Adopting a dog beneficial to new owner

For:

LOOKING AFTER STRAY DOGS ON THE STREETS

- Difficulty of finding owners for older dogs
- Some dogs completely undomesticated
- Well-looked-after dogs pleasant for locals
- Too expensive to house dogs until adoption

Transcript

ADVANCED LEVEL CERTIFICATE IN ENGLISH

Copyright Hellenic American University

Sample Test B

Listening Section

The Listening Section (items 1-30) comprises four parts. You will hear each of the parts twice. As you listen, mark your answers in your test booklet. When the Listening Section has finished, you will be given five minutes to transfer your answers to the separate answer sheet.

Part 1

In this part of the Listening Section (items 1-6), you will hear two extracts. Each extract is accompanied by three questions. For each question there are three answer choices, A, B, and C. As you listen, choose the answer choice which best answers each question according to what you hear. The questions will not be read aloud. You will hear the extracts **twice**.

You now have one minute to read the questions and answer choices before the extracts begin.

Now you will hear the extracts.

Extract One

W1: Well, let me say, first of all, that when I bought Telford Weekly twenty years ago, it was a small magazine with a doubtful future. But I put money into it and built it up. I hired Hal, who's been an outstanding Chief Editor, and during this time the magazine has been issued very successfully every week in printed form.

But now it's time for a change. It's time to move from a printed magazine available in stores to digital form only. Telford Weekly has been available both in printed form and on our website since 2005, so it makes perfect sense to me and to our board members to discontinue printing and keep the online version only.

Now, you raised a good point and I'll answer that. It's not at all unreasonable to suggest that this change might be unfair for our elderly readers. You said there's a report which found that the majority of people in the over-seventy age bracket still prefer to buy printed copies of newspapers and magazines. With this in mind, it might seem in the best interests of this age group to keep printing Telford Weekly.

However, we've been looking at a more recent report that examined the number of people aged over seventy who have switched to reading online versions of newspapers and magazines, and this report identified a rise of 30% in the past two years alone. Assuming this trend continues over the coming years, print copies will eventually become obsolete for this age group too, and the move online will not unfairly deprive anyone. I think that should clear up your doubts.

Extract Two

W2: Hey, Michael! Is this seat free?

M1: Sure, Kim. Come and join me. I didn't know you came here on your coffee break.

W2: Yes, I just discovered this place.

M1: You've come to the right place. It doesn't get too noisy in here. And the coffee's excellent.

Kim, I hope you don't mind, but I can't help noticing that you have a newspaper with you – an actual, ink-and-paper, printed, good old-fashioned newspaper! I thought most people read newspapers online nowadays. I know I do.

W2: I guess it might seem peculiar to some people. Especially since I'm also carrying a tablet.

M1: Yes! Couldn't you just log onto the website and read the online version?

I don't mean to sound critical, but printed copies are not very environmentally friendly. True, they do use recycled paper these days, but the printing process still consumes lots of energy and resources.

Aren't you concerned about the screen brightness damaging your eyes? As long as the ambient lighting isn't too dim, reading on smartphone and tablet screens is no more harmful than watching TV.

W2: No, it's nothing like that. And I know the greener option is to read online. But look: this is a Spanish newspaper. I'm learning Spanish, you see, and I prefer reading printed newspapers so that I can use my pencil to circle unknown words, underline interesting paragraphs, things like that.

Now you will hear the extracts again.

End of Part 1

Part 2

In this part of the Listening Section (items 7-13), you will hear part of a radio interview, accompanied by seven questions. For each question there are three answer choices, A, B, and C. As you listen, choose the answer choice which best answers each question according to what you hear. The questions will not be read aloud. You will hear the interview **twice**.

You now have one minute to read the questions and answer choices before the interview begins.

Now you will hear the interview.

M2: I'm here today with Wendy Phillips. Wendy is the author of a new book called *Teenyboppers: A re-evaluation*. The book presents a new perspective on the lives of pre-teenage pop music fans, often referred to as 'teenyboppers'.

Wendy, tell us a bit about your reasons for writing this book.

W1: I wanted to write about very young pop music fans – by which I mean fans younger than fifteen years of age – because I saw that these 'teenyboppers' are sorely misunderstood. My book is an attempt to set the record straight.

There were also personal reasons. I'm forty-five years old now. But I still remember a time, back when I was a twelve-year-old kid, when I was completely crazy about pop music. I still have many fond memories of this time: covering my bedroom walls with posters of my favorite stars...going to my first ever music concert...spending hours listening to my favorite albums on repeat. Looking back, I realize that all of these experiences really molded me. Being a young pop music fan contributed in key ways to my personal development.

So, you could say that I'm not just writing about young music fans from a detached, academic viewpoint. Having been a 'pop music-mad teenybopper' myself, I felt it was my duty to tell the truth about fandom in this age group.

M2: And what are some of the misconceptions that you found?

W1: The first real pop music star was the American rock n' roll idol Elvis Presley. Presley was arguably the first artist whose audience also included young kids, some as young as eleven and twelve years old.

When Elvis started attracting such a young audience, it gave rise to widespread moral panic. People were concerned that Elvis' young fans were becoming pathologically obsessed with their idol. Some child psychologists even warned parents that their children risked failing at school, and in later life, because of their obsession with Elvis.

Then, in the early 1960s, The Beatles, an English pop group, burst onto the global scene. With 'Beatlemania', the same fears resurfaced, along with the new idea that The Beatles just made cheap, trashy, throwaway pop songs for kids, not real music. Even today, people have this same idea that 'real music' is for adults, whereas young music fans are merely motivated by blind hero worship that has nothing to do with musical quality.

So, those are the two main misconceptions that I address in my book.

M2: But your book doesn't just challenge old ideas, does it? You also describe a different aspect of music fandom – one that hasn't been examined before.

W1: Yes. Namely, the way pop music gives young people a sense of individual identity. Until the age of about twelve or thirteen, children don't really have a fully developed sense of themselves as unique individuals

with distinct personalities. Becoming a fan of a pop music group or artist therefore signals a turning-point. It's the first time these children identify themselves as individuals, by saying: "This music is mine, it's something that I have discovered for myself." That's an important milestone in personal development. Much as parents may not like it, young music fans are claiming their freedom as individuals, even if only on a symbolic level.

M2: And there are other positive effects of getting into pop music, aren't there?

W1: I've spoken about *individual* identity. There is also *collective* identity. Simply put, being a pop music fan allows youngsters to connect with their peer group, as part of a community with similar tastes and ideas.

Before the age of ten, kids find it easy to make new friends. To a young child, *every* other child can become a friend. But adolescence changes that. Adolescents start becoming more selective about who they include in their friendship groups. It's sad, in a way. With the onset of adolescence, we go from accepting all-comers as instant friends, to being very picky about the kind of people we choose to associate with, and this change carries into adulthood as well.

Early adolescence, from the ages of about twelve to fourteen, marks the beginning of this transition. Luckily for this age group, music fandom provides a ready connection with others that offsets that distancing. That bonding, based on shared interest in pop music, is almost like a return to a more innocent childhood age, when friendships were so easy to form.

M2: Actually, the chapter about this aspect of pop music fandom contains one of my favorite parts of the whole book. It's the part where you interview young fans who are camping all night outside a concert venue, hoping to be there the minute the ticket office opens.

W1: That was an unforgettable experience for me. These youngsters had formed a kind of impromptu campsite, right outside the concert venue. And they waited there all night long, just to get tickets for the concert.

There was none of the boredom of endless waiting. In fact, there was a kind of party atmosphere. The fans were chatting and swapping stories about the group and about music in general, as if they had known each other for years.

But what really impressed me most was the spirit of mutual support. Fans were sharing food and water, and some agreed to watch over others' belongings while they took a nap. They all looked out for each other, like old friends, even though most of them had never even set eyes on each other before that night.

Now you will hear the interview again.

End of Part 2.

Part 3

In this part of the Listening Section (items 14-23), you will hear part of a radio program in which four people discuss a topic. The discussion is accompanied by ten questions about what was said. For each question there are three answer choices, A, B, and C. As you listen, choose the answer choice which best answers each question according to what you hear. The questions will not be read aloud. You will hear the discussion **twice**.

You now have one minute to read the questions and answer choices before the discussion begins.

Now you will hear the discussion.

M1: Hello, listeners! And welcome to another episode of *On the Table*, our weekly discussion program.

Today, we're going to be talking about a suggestion that learners of American English should be exposed to different varieties of American English. Has the time come to expand teaching English beyond 'General American'?

Here to discuss this matter are:

Ms. Stephanie Lavina, a language teacher at the Serena Institute, Dr. Alexander Bower, a professor in Applied Linguistics, Professor Steven Powell, a columnist for *The Post* newspaper, and Ms. Mona Williams, a writer and journalist.

Welcome, everyone!

Ms. Lavina, you argue that all international English students should be taught different varieties of American English and not only the standard form. Why is that?

W1: If you go on the Internet and examine a broad cross-section of online material, whether this material is visual, audio, or written, American English pronunciation, spelling and vocabulary always predominate.

But what's interesting is the variety of that language. There are well over ten major varieties of American English, with some spoken over vast regions. For a US native, the speakers of the Southern dialects can easily be distinguished from those speaking a dialect from California or even a city like Boston. These varieties are part of the richness of American culture.

I think we do a disservice to our language students when we expose them only to the one general variety. When they travel around the country and especially if they're going to work or study in a particular area, they should already have some of the tools they need to deal with the local variety of American English in that area. It's a myth that there is only one type of English spoken here and a shock for language students when the reality is unmasked.

M1: Dr. Alexander Bower, what do you have to say?

M2: Well, it's a little controversial to call these varieties actual 'dialects', though I know that William Labov termed them as such. There's a very high degree of mutual intelligibility between them and of course all Americans share a written standard.

I'm reminded of the conversation regarding the teaching of versions of English other than American English, such as that of Britain and Australia. Again, these varieties of English are also for the most part mutually intelligible, and virtually indistinguishable in written form.

However, it's true to say that the spoken form of all these varieties may be challenging for a learner of English, especially at lower levels of competence. Some varieties of American English merge vowels, making words like *cot* and *caught* indistinguishable, or *pin* and *pen*. Such major differences in pronunciation, especially when unexpected, can confuse the listener and cause comprehension difficulties. Nonetheless, my feeling is that this is a minor issue and probably wouldn't justify classroom time for a teacher.

M1: Professor Powell, you're also skeptical about exploring varieties of American English.

M3: Yes. The question is: where do you draw the line? Dr. Bower mentioned some of the regional varieties of American English, but what about some of the dialectal forms with roots in other languages, such as Cajun English in Southern Louisiana? This is a variety of English that has been very heavily influenced by French, giving its speakers a distinctive vocabulary and way of speaking. Then there is Pennsylvania Dutch English, which is a mixture of English and, ironically, German, despite the name.

It's true these are very minority versions of English, but they are part of a wider movement to preserve the richness of today's American language and culture.

I worry that your suggestion of teaching varieties of American English will end up with some very snobbish choices. I could see varieties from Boston, New York and California making the list for the classroom, while less prestigious varieties might not make an appearance.

M1: Mona Williams, you've written a lot about the influence of language on society.

W2: Yes, that's right. Professor Powell already mentioned the concept of an accent carrying more or less prestige. This is of course a result of language being so closely interconnected with culture. This cultural connection is why some people try to imitate a more prestigious accent when talking on the phone, and why others will adopt a completely different way of speaking when, for example, rapping.

Rapping or hip-hop is an obvious example of where non-standard American English can be heard – and can be extremely influential. It has given generations access to a 'literature' of vocabulary and grammar that is filtering out from the music scene into mainstream society. We see it in memes, text messages, and everywhere on social media, even way beyond the borders of the United States.

But is this what educators need to teach our students? They're already struggling to achieve high grades in their language exams in order to get the job or the college place they want so much. Maybe the time for rap-battles is later on in life.

M1: Ms. Lavina, would you like to respond briefly to any of the views we've heard so far?

W1: Well, I was never suggesting rap-battles in the classroom, interesting though they might be. In fact, students might find them very motivating.

But this brings me to Mona's area of expertise – language and society. I still believe that exposing language students to the richness of American English will help them identify with the culture beyond the movies and hit records, or the academic articles and heavy books. The United States is still a young country, but it already has so much more to offer than 'General English'. I would like to say a word about Dr. Bower's mention of international versions of English if I may...

M1: Of course, but in just a moment. We'll be right back after this commercial break.

Now you will hear the discussion again.

End of Part 3.

Part 4

*In this part of the Listening Section (items 24-30), you will hear a talk, accompanied by seven questions about what was said. For each question there are three answer choices, A, B, and C. As you listen, choose the answer choice which best answers each question according to what you hear. The questions will not be read aloud. You will hear the talk **twice**.*

You now have one minute to read the questions and answer choices before the talk begins.

Now you will hear the talk.

W2: Good morning, ladies and gentlemen. My name is Sophia Montanelli. I work for Urban Space, an architectural company that designs outdoor public spaces. Urban Space has been asked by Maple College to redesign the forecourt in front of the college library. Today, I'd like to introduce you to some of our proposals and preliminary designs, and get your feedback.

Here you can see a plan of the redesigned forecourt. You will notice we've made two major changes. The wall on the south side of the forecourt, which closed off this area from the street, has been removed, and a new wall has been added on the north side of the forecourt.

We decided to remove the south wall in order to make the forecourt more conducive to studying. According to our research, people tend to enjoy a moderate amount of visual and audial stimulation when they are concentrating on reading or studying. A moderate degree of background noise, such as that from street and pedestrian traffic, can enhance concentration and bring a feeling of relaxation. Once the south wall, between the forecourt and the street outside, is removed, students seated in the area will be able to hear the gentle sound of traffic and to observe passing pedestrians, making this area ideal for outdoor study.

On the opposite side of the forecourt, the north side, a wall has been added, in order to take advantage of a phenomenon called 'the backmosphere'. When people are seated in an open outdoor area but have something solid behind them, such as a line of vegetation or a wall, they feel much more comfortable and at ease. There is as yet no solid theory as to why being seated in front of a solid object could give a sense of security. But while the underlying causes of the backmosphere effect are still unclear, the effect itself has been well documented, so we have included this new north wall in our design, along with a line of benches and tables directly in front of it.

Another feature of our design is the group of display boards in the center of the forecourt. Each of these boards is self-standing and has a digital screen, on which posters, artwork, photographs, and even short video loops can be displayed. Our research has highlighted another aspect of outdoor crowd behavior which we call 'ephemeralophilia'. Essentially, people who frequent a certain outdoor area are drawn to congregate around temporary displays. As a way of making an outdoor area popular, these temporary displays, which can be replaced with new ones on a regular basis, are even more effective than permanent features, for example a statue or a fountain.

So, ladies and gentlemen, now that we've had a summary of the design proposal for the forecourt, let's look at some slides made by our graphic artists to show you exactly what the design will look like. Later, there will be a chance for a discussion on the proposal and for you to give me your feedback.

Now you will hear the talk again.

End of Part 4. End of the Listening Section.

Key

LISTENING SECTION

Part 1

1. C
2. A
3. B
4. C
5. B
6. A

Part 2

7. B
8. B
9. A
10. C
11. A
12. B
13. C

Part 3

14. B
15. C
16. A
17. B
18. C
19. B
20. A
21. A
22. A
23. C

Part 4

24. B
25. B
26. C
27. A
28. A
29. B
30. C

READING AND USE OF LANGUAGE SECTION

Task 1

31. I formulaic expression
32. I relative clause
33. C word-dependent grammar
34. I discourse feature
35. C passive
36. C verb form
37. I time expression/connector
38. C preposition/particle
39. C syntax
40. I conditional

Task 2

41. B
42. C
43. B
44. D
45. A
46. C
47. A
48. B
49. A
50. D

Task 3

51. C
52. D
53. A
54. A
55. B
56. B
57. D
58. D
59. B
60. D

Task 4

61. A
62. C
63. B
64. B
65. D
66. D
67. A
68. C
69. B
70. D

Task 5

71. D
72. A
73. C
74. D
75. B
76. D
77. B
78. C
79. A
80. B



Office for Language Assessment
436 Amherst Street, Nashua, New Hampshire,
NH 03063, USA • T: +1 603-577-8700
info@hauniv.edu