

Speaking about 15 minutes**Part 2** 4 minutes**1 Risk at work****For both candidates:**

Look at the three pictures on page 138. They show people who take risks as part of their job.

CANDIDATE A: Compare **two** of these pictures and say in what ways these people benefit society and what risks they might face in their work. (1 minute)**CANDIDATE B:** Which of these people do you think should be paid most for the risks they take? (approximately 30 seconds)**2 Emotions****For both candidates:**

Look at the three pictures on page 139. They show people experiencing different emotions.

CANDIDATE B: Compare **two** of these pictures, and say how the people might be feeling towards one another, and what might have happened to make them feel this way. (1 minute)**CANDIDATE A:** Which of these people are most likely to have a lasting memory of their feelings at this moment? (approximately 30 seconds)**Part 3** 4 minutes**Character development****For both candidates:** Look at the task on page 140.

The task shows some external influences that might help to develop a young person's character and a question for you to discuss.

Talk to each other about the extent to which these external influences might help to develop a young person's character. (2 minutes)

Now you have about a minute to decide which of these influences may be the most long-lasting. (1 minute)

Part 4 5 minutes**For both candidates:**

- What do you regard as an attractive personality in other people?
- Why do you think that some people have more extrovert personalities than others?
- How far do you agree that personality is a key factor in achieving a successful career?
- Some people believe that certain personality traits can be developed through training? What do you think?
- In what ways do people try to express their individuality? How about you?
- What might be the effect of social media on the way that some people now behave?

Test 4**Reading and Use of English** 1 hour 30 minutes**Part 1**

For questions 1–8, read the text below and decide which answer (A, B, C or D) best fits each gap. There is an example at the beginning (0).

Example:

0 A searching B seeking C requesting D enquiring

0	A	B	C	D
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What does every top corporate boss need? LEGO®

The success of many leading companies depends on the members of a management team working together effectively and executives are always (0) ways to encourage this. In previous years, those ways have (1) from weekends where managers went camping together to white-water rafting. Now the latest corporate team-building technique is sitting for hours around a table making shapes out of LEGO®. But don't be (2) by those familiar green and yellow plastic blocks – this is LEGO® for adults, and among senior executives it is the hottest management (3) available.

Companies are now (4) to send senior staff along to learn what LEGO® can do for their corporate ethos, and management consultants are even (5) themselves to running LEGO® sessions to (6) the demand. They claim that the multicoloured bricks can (7) free managers from a limited imagination. For example, by (8) their firms as three-dimensional structures, managers can build models which are metaphors for the issues that often occur at work.

- | | | | |
|------------------|-----------------|-----------------|----------------|
| 1 A covered | B included | C ranged | D consisted |
| 2 A attracted | B concerned | C directed | D fooled |
| 3 A tool | B equipment | C instrument | D gadget |
| 4 A enthusiastic | B agreeable | C eager | D excited |
| 5 A specializing | B focusing | C concentrating | D dedicating |
| 6 A fill | B recognize | C meet | D supply |
| 7 A assist | B help | C aid | D support |
| 8 A symbolizing | B demonstrating | C illustrating | D representing |

Part 2

For questions 9–16, read the text below and think of the word which best fits each gap. Use only **one** word in each gap. There is an example at the beginning (0).

Write your answers IN CAPITAL LETTERS on the separate answer sheet.

Example:

0 BY

The world’s rubbish dump

In 1997 American oceanographer Charles Moore discovered (0) chance a vast floating mass of plastic garbage in the Pacific Ocean. Since then, the ‘plastic soup’ has been growing at (9) scientists believe to be an alarming rate. Held (10) place by swirling underwater currents, the garbage ‘soup’ actually consists of two linked areas, on (11) side of the islands of Hawaii. About one-fifth of the garbage gets thrown off ships or oil platforms with the rest of (12) coming from land. Historically, ocean rubbish has biodegraded but modern plastics are (13) durable that objects half-a-century old (14) sometimes found here.

Plastic garbage causes the deaths of more than 100,000 marine mammals every year, (15) to mention over a million seabirds. There is a risk to human health, too, (16) hundreds of millions of tiny industrial plastic pellets, spilled or lost, work their way into the sea, and eventually into the food chain and onto dinner plates.

Part 3

For questions 17–24, read the text below. Use the word given in capitals at the end of some of the lines to form a word that fits in the gap in the same line. There is an example at the beginning (0).

Write your answers IN CAPITAL LETTERS on the separate answer sheet.

Example:

0 WIDELY

The inability to sleep well is now (0) recognized as a modern day epidemic. Excess sugar and caffeine, high levels of (17) and artificial lighting are but some of the causes falling under (18) And the many (19) of sleep deprivation are well-documented, from severe fatigue and falling (20) in the workplace, to reduced quality of life and the development of medical problems. Recently, however, researchers have identified a new cause; simple procrastination. Their (21) are based on a survey of 172 people’s bed-time habits. Many respondents reported that they could not refrain from pursuing (22) activities, in particular, the time-wasting kind (23) made available by handy electrical devices. According to the researchers, the (24) need to watch one more episode or complete another quest shows that, for many people, it is not so much a matter of not wanting to sleep, but rather of not wanting to quit other activities.

- WIDE
- ANXIOUS
- SUSPECT
- COME
- PRODUCE
- FIND
- NECESSITY
- INCREASE
- OBSESS

Part 4

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

Example:

- 0 As he continued to listen to the speech, Richard became increasingly sleepy.

SLEEPIER

The more Richard listened to the speech, became.

The gap can be filled with the words 'the sleepier he', so you write:

Example: 0 THE SLEEPIER HE

Write **only** the missing words IN CAPITAL LETTERS on the separate answer sheet.

- 25 The damage to the painting is so minor that it won't be very noticeable to most people.

HARDLY

I'm sure that most people minor damage to the painting.

- 26 I hate it when people lie to me, which is why I split up with Simon.

STAND

I to, which is why I split up with Simon.

- 27 Joe demanded that Paul let him be the driver instead.

TAKING

Joe insisted Paul as the driver.

- 28 Remember that there's a chance it will rain when you pack for the camping trip.

POSSIBILITY

Please bear mind when you pack for the camping trip.

- 29 John needs to arrive soon or we'll have to go without him.

BEHIND

We'll have to up soon.

- 30 We managed to escape just before the whole building caught on fire.

HAD

No the whole building caught on fire.

Part 5

You are going to read a magazine article about a novelist's experience. For questions 31–36, choose the answer (A, B, C or D) which you think fits best according to the text.

Mark your answers on the separate answer sheet.

Writing and Wishing

Felicity Price loves to write, but even with her fifth novel just out, she has yet to make a living from literature.

By the time I finished the 180,000-word draft of my first novel, I imagined myself travelling the globe to meet adoring fans, being the toast of international book festivals, and juggling offers for the film rights. But then I tried to find a publisher and the bubble burst. One after another, publishers rejected it. When it was eventually accepted, that wasn't the end of the battle. I had to cut 85,000 dearly beloved, hard-earned words, followed by endless revisions by my editor. And just as I was preparing to chill the champagne for the launch party, another wave of anxiety arose over the title, the cover, the promotion and a publicity blurb that would somehow describe it in 20 words or fewer. Finally, with the book in front of me to touch and hold, the bubble burst all over again. I'd anticipated an ecstatic feeling but as soon as I opened the cover, what leapt out at me was a typing error and I was ready to give it all up for good. Then the reviews came out and almost all of them were upbeat, and I decided against indulging in self-pity. But one sarcastic reviewer picked it to pieces and I was back to throwing down my pen forever.

A bookseller asked me to do a book signing and I was on a high again. The store manager showed me to a little table where people would queue to meet me, the author of the book they were clutching. I sat down and waited. I thumbed through the book and smiled at passersby – because yes, they did pass me by. At last, someone came up to the table. My heart skipped a beat. 'Where is the new Jamie Oliver cookbook, please?' 'Sorry, I don't work here. But would you like to buy my book?' I held it up hopefully. They feigned polite interest, then headed purposefully in the direction of the cooking section. Final tally: five books sold and autographed, including one to a

friend. At least the bookshops where you go for signings have your books prominently displayed. I admit that I went around other bookstores looking for any sign of my novel and pushed it towards the front of the display but I stood no chance against celebrity memoirs.

Getting published is an emotional rollercoaster. So why do it? Hardly for the fame and certainly not the fortune. The best part of writing a novel is being tucked away in a room with a good tune on the stereo and a laptop recording every word you write – and rewrite. It's much more fun than journalism because you don't have to worry about facts getting in the way of a good story. You can improve on real people, or merge several into one malevolent anti-hero; you can embellish a true story and the characters you create can take over and almost tell the story themselves. Sure, sometimes you have to force yourself to do it. I've been known to go to the dentist just to put off the hour when I have to start a new chapter. But once I get going, I don't want to stop.

There is one other compelling reason to sit in front of the computer for endless hours until your back aches and your brain hurts – and that's your readers. There is nothing more gratifying than being stopped in the street by someone wanting to tell you how much they enjoyed your book and asking you about one of the characters in such detail they seem to think it was real. But you rarely get to experience such joy for very long. 'I loved it so much I lent it to my friend,' they go on to say. 'And she lent it to ...'. You grind your teeth, counting lost sales as it gets passed from one reader to the next because that's the next thing to worry about – will it sell?

Even if booksellers agree to stock your novel, writing fiction may not pay well unless you hit the big time, but writing on commission certainly

helps make ends meet. I've written several books on commission, including a pictorial history of Lake Tekapo and a company history. Providing you choose a subject which is captivating, writing on commission can be both professionally and financially rewarding, paying you a more realistic rate for your labours, not hard when your fiction earns you less than a dollar an hour. But you need to write more than one commissioned book a year to make the equivalent of a full time wage, and then you won't have any time left to write a novel.

In the end, it's not about the money or public recognition. Let's face it, few authors are asked to sell their wedding photos to a women's magazine. Writing novels isn't a ticket to a celebrity circuit, which is hardly surprising when you have to spend all your productive time tucked away in your study, writing in anonymous isolation, but it does bring its own rewards. The joy of writing is in the creating of something that has a life of its own and that can give pleasure to others. But just the same, it would be nice to make the top spot on the best seller list just this once.

- 31 What does the writer suggest about the process of getting her first novel published?
- A She was bitter about having to abandon the book and begin another.
 - B She felt she had been misled about the book's potential success.
 - C She had last minute doubts about the marketing of the book.
 - D She was dismayed that her writing was not as good as she had believed.
- 32 What are we told about the writer's experience during the book signing event?
- A She felt reluctant to attend the promotional event in person.
 - B She was surprised by the amount of interest shown in her book.
 - C She was resentful that her book was not clearly on display.
 - D She tried to remain optimistic despite being ignored.
- 33 The writer compares fiction writing to journalism in order to emphasize
- A the greater amount of public admiration that fiction writers receive.
 - B the point that fiction allows writers more creative freedom.
 - C the limitations journalists face when they want to criticize people.
 - D the effort it requires to make certain news stories appealing to readers.
- 34 What point does the writer make about some of her readers in paragraph five?
- A They exasperate her when they allow their friends to borrow her books.
 - B They are harder to gratify because they are familiar with her previous work.
 - C They often bother her at moments which she considers inappropriate.
 - D They do not appreciate the degree of effort that is required in writing a novel.
- 35 What is the writer doing in the penultimate paragraph?
- A discouraging people from taking up novel writing
 - B explaining the pros and cons of writing commissioned books
 - C specifying which kinds of commissioned books are worth writing
 - D criticizing the publishing industry for the way it treats writers
- 36 In the final paragraph, the writer puts across the view that
- A certain forms of media give insufficient attention to novelists.
 - B an author's self-imposed detachment may impact on their work.
 - C there is an altruistic purpose in creating a piece of fiction.
 - D it is reasonable to assume that all writers seek credit for their work.

Part 6

You are going to read four reviews of a book about self-portraits. For questions 37–40, choose from the reviews (A–D). The reviews may be chosen more than once.

The Self-Portrait: A Cultural History

Four reviewers comment on art historian James Hall's book called *The Self-Portrait: A Cultural History*

- A We live in an age of addictive self-portraiture – except that the selfies who document the busy banality of their lives aren't really making portraits, and it's unclear whether there is a distinct individual self behind their lookalike grins. A digital camera's gaze is skin-deep, and can hardly compete with the almost surgical penetration of a painted self-portrait. The images James Hall discusses in his enthralling book are therefore exercises in self-appraisal, not self-celebrations. Unusually, Hall's history begins in the Middle Ages, because for him self-portraiture emerges as a reflex of religious conscience and the search for salvation. Scattering insights on all sides, Hall's narrative advances through the centuries with masterly vigour. He observes that behind the sedate married couple in *The Arnolfini Portrait*, the Flemish artist Van Eyck includes his miniaturized self reflected in a mirror – a kind of signature, but also, according to Hall, a reference to the claim that mirrors were invented as an aid to self-knowledge, not to encourage vanity. His narrative ends with modern day artists, which makes for a somewhat diminished conclusion. But the fault is not Hall's: for contemporary artists, self-exposure has taken the place of self-knowledge.
- B What comes to mind when we think of self-portraiture? For generation Z, it may well be the spontaneous pose and the simultaneous click that allow the potential dispersal of one's own image around the globe. Considering its popularity, it seems odd that art critic and historian James Hall does not think to include this medium in his new work *The Self-Portrait: A Cultural History*. Instead he takes the conventional route by beginning his analytical journey in the medieval period, for it is at this time, so he claims, that the concept of the self-portrait truly takes form. While the paintings and engravings that feature in this book deserve their place, there are moments when the sheer amount of detail becomes a burden, thus diminishing the vitality of the work. Nevertheless, one cannot dispute Hall's argument concerning the motives for self-portraits; what was once an expression of harsh self-scrutiny in the Middle Ages eventually became an outlet for the narcissism of the early 20th century, and now serves as a means of self-publicity.
- C Which famous artist has not painted him or herself? Van Gogh, Rembrandt, Dürer, Kahlo – none held back from exposing their own emotional and physical vulnerabilities. Now the selfie, the clichéd, facile form of self-portrait, has become the predominant visual genre of our self-absorbed culture, the latest manifestation of a form that has undergone many changes over the centuries. These changes are the subject of James Hall's *The Self-Portrait: A Cultural History*, and he puts them in their historical context with dynamic yet glorious detail. It may come as a surprise to many in the art world that Hall recognizes the Middle Ages as the era in which the self-portrait takes on its distinct identity. However, as he makes clear, it was during this time that philosophical self-reflection became a preoccupation, and when, coincidentally, the glass mirror became an object that artists could acquire. These developments meant that the artist's inner life and their outward appearance were now ruthlessly examined. Considering the cultural and historical significance of the self-portrait, it is extraordinary that no author has ever dedicated themselves to this genre to a similar extent.
- D It's hard to understand why self-portraits, as a genre, have until now been so little discussed. They include some of the greatest works of all time. Perhaps the huge diversity within self-portraiture, and its leaning towards pretentiousness, have kept scholars at bay. Be that as it may, in *The Self-Portrait: A Cultural History*, James Hall has created a cultural map of this field, and he charts its development in terms that relate to the interests or intellectual climate of each period. Nothing about this book is predictable. Hall, while acknowledging that portraiture was pioneered by the Egyptians, Greeks and Romans, argues that a coherent starting point for self-portraiture is the Middle Ages, because it was an age preoccupied with personal salvation and self-scrutiny. No mention of the 'selfie' is made in Hall's discussion of the contemporary period, but he does note that self-portraits today flood the internet and that children at school are required to make them. There is never a dull passage in this book and Hall manages to retain the intellectual high ground while writing with verve and enthusiasm.

Which reviewer

takes a similar view to reviewer C on the literary attention given to traditional self-portraiture?

37

has an opposing opinion to reviewer D on James Hall's choice of introduction?

38

shares reviewer A's opinion of the significance of a form of modern self-portraiture?

39

expresses a different view from the others regarding the energy with which James Hall writes?

40

Part 7

You are going to read an extract from a newspaper article. Six paragraphs have been removed from the extract. Choose from the paragraphs A–G the one which fits each gap (41–46). There is one extra paragraph which you do not need to use.

Mark your answers on the separate answer sheet.

What happened to Earth's giant creatures?

They were some of the strangest animals to walk the Earth: huge wombats, sloths larger than bears, and an armadillo that would have dwarfed a typical car. They flourished for millions of years, then vanished from our planet entirely.

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Yadvinder Malhi, professor of ecosystem science at Oxford, is one of these. 'Creatures like megatherium and the glyptodont disappeared in North and South America when there were major changes to climates – which some believe triggered their extinctions. However, it is also the case that tribes of humans were moving into these creatures' territories at these same times – and many of us believe it is too much of a coincidence that this happened just as these animals vanished.'

42

'We think of Africa and south-east Asia as the main home of large animals today, but until very recently in our planet's history, huge creatures thrived elsewhere as well,' said Professor Adrian Lister of the Natural History Museum in London. 'The question is: why did they disappear in the new world but survive in the old world? Some believe it is because large animals in Africa and south-east Asia learned to become wary of human beings and decided to avoid them. However, I also think climate change may have been involved in the Americas and Australia and that humans only finished off these big animals when they were already weakened by loss of habitats and climate-related problems.'

43

But if our distant ancestors did play a part in wiping out these species of huge animals, humanity's supposed innate harmony with the living world appears misplaced. More to the point, humanity is still paying the price for the disappearance of the megafauna of the

Americas and Australia. 'There is now a lot of evidence to suggest that large herbivores played a key role in spreading nutrition in areas like the Amazon. They would eat fruit in the forest, including avocados, and their waste would then fertilize other areas. That no longer happens and these places are today affected by low nutrition as a result,' Malhi said.

44

'It is now becoming clear that our understanding of contemporary ecology is incomplete because it does not take into account that ecosystems were adopted to having giant animals like the mammoth or the diprotodon,' adds Malhi. 'These are not natural systems today because they are missing key components to which most plants had adopted.'

45

One such experiment is being carried out by the ecologist Sergey Zimov at a nature reserve in Siberia. He has reintroduced musk ox, moose and similarly sized animals and is attempting to find out if their browsing will restore the landscape to its previous grassy state. Other researchers go further and have proposed reviving extinct megafauna. For example, some have suggested it could be possible to clone a mammoth from frozen remains using an Asian elephant as a surrogate mother.

46

In fact, the real lesson from the fate of the Earth's megafauna is to appreciate how important surviving species are. Oxford University ecologist Emily Read, said: 'More than 20,000 elephants were killed last year for ivory and rhino numbers are declining because their horns are traded illegally. It's not just the cultural value of these large animals that we need to think about, but the fact that removing them affects the whole ecosystem.'

- A** Similarly, creatures such as the mammoth played a key role in trampling tundra and maintaining healthy grasslands in high latitudes such as Siberia. When the mammoth became extinct, the tundra took over to the detriment of the landscape.
- B** It is one of palaeontology's most intriguing mysteries. Indeed, many scientists are still debating whether it was climate change or human hunters which killed off the planet's lost megafauna, as these extinct giants are known.
- C** This recent awareness has led some scientists to propose an interesting initiative: moving populations of the planet's surviving large animals into regions where they could help restore the ecologies to their previous healthy conditions.
- D** 'We first have to ask what the benefits would be of doing this,' he says. 'And how such a move would impact on the plant and animal species that exist today. What threat would the megafauna pose?'
- E** This idea that humans were involved in any way in eradicating dozens of species of giant animal when we were still hunter-gatherers has important implications. It was thought, until relatively recently, that it was only when humans invented agriculture that our species' relationship with the natural world become unbalanced. Until then, humans had a close affinity with nature.
- F** Lister is cautious about the prospects of such work, however. 'I think people greatly underestimate the incredible difficulties involved. The corpses we have found are thousands of years old and we have yet to find one that possesses an entire, intact cell with a nucleus. Without that, you are going to find it very difficult to bring an animal like that back to life.'
- G** He points out that, after all, these creatures had already endured millions of years of climate change but had not previously encountered *Homo sapiens*. After our ancestors emerged from Africa around 70,000 years ago, they eventually reached other continents and locations at times which overlap with waves of extinctions that occurred there.

Part 8

You are going to read a magazine article in which four successful career women talk about emigrating to New Zealand. For questions 47–56, choose from the list of women (A–D). The women may be chosen more than once.

Mark your answers on the separate answer sheet.

Which woman

mentions the way in which she was disadvantaged in the country she left?

47

mentions a negative point about a job she has had?

48

explains an advantage of choosing to pursue her career in New Zealand?

49

mentions an aspect of living in New Zealand that she can find difficult?

50

appreciates the approach to achieving goals in New Zealand?

51

expresses a sense of regret about leaving her country?

52

mentions the way that a downside to her current job is compensated?

53

explains why a potential hazard in New Zealand requires special consideration in her work?

54

recognizes the fact that conflicting opinions can lead to improvements?

55

recommends that New Zealanders take more pride in their country?

56

The Brain Gain

With New Zealand becoming renowned as a great place to live, it was the first-choice destination for a new generation of talented migrants looking for a better life. Sharon Stephenson talks to four of them.

A Nicky Meiring, Architect

Listen to Nicky Meiring talk about South Africa and it soon becomes evident that she's mourning for a place she once called home. 'The current economic situation has made South Africa quite a hard place to live in,' she says, 'but I do miss it.' Nicky first arrived in Auckland in 1994 and got a job in an architectural practice in Auckland where she soon settled in. She says 'New Zealand often feels like utopia. I just love the tranquillity.' She lives and works from a renovated factory where her mantelpiece is littered with awards for the design of her summer house on Great Barrier Island. 'Although the design of buildings is fairly universal, houses here are generally constructed of timber as opposed to brick and when it comes to the engineering of buildings, I have to take great heed of earthquakes which isn't an issue in South Africa,' she says. 'But the very fact that my training and experience are different means I have something to offer. And I'm so glad I have the opportunity to leave my stamp on my new country.'

B Jenny Orr, Art Director

Having worked in corporate design for ten years in the USA, Jenny Orr was after a change and thought of relocating to New Zealand. It didn't take long for her to land a job with an Auckland design firm, where she was able to gain experience in an unfamiliar but challenging area of design – packaging – and before long, she was headhunted to a direct marketing agency which recently transferred her to Wellington. While she admits she could have the same salary and level of responsibility at home, 'it would probably have been harder to break into this kind of field. I'm not saying I couldn't have done it, but it may have taken longer in the US because of the sheer number of people ahead of me.' Ask Jenny how she's contributing to this country's 'brain gain' and she laughs. 'I don't see myself as being more talented or intelligent but opposing views are what make strategies, concepts and designs better and I hope that's what I bring.'

C Sarah Hodgett, Creative Planner

What happens when all your dreams come true? Just ask Sarah Hodgett. Sarah says that she had always dreamed of a career in advertising. 'But I was from the wrong class and went to the wrong university. In the UK, if you're working class you grow up not expecting greatness in your life. You resign yourself to working at the local factory and knowing your place.' New Zealand, on the other hand, allowed her to break free of those shackles. 'It's a land of opportunity. I quickly learned that if you want to do something here, you just go for it, which is an attitude I admire beyond belief.' Within a month of arriving, she'd landed a job in customer servicing with an advertising agency. Then, when an opening in research came up, she jumped at the chance. 'My job is to conduct research with New Zealanders,' she explains. 'So I get to meet people from across the social spectrum which is incredibly rewarding.' She certainly sees New Zealand in a good light. 'I wish New Zealanders could see their country as I do. That's why it saddens me that they don't think they're good enough on the global stage.'

D Lucy Kramer, School Director

Born in Sydney, Australia, Lucy Kramer left for London when she was 23 to further her career as a stockbroker. 'London certainly lived up to my expectations and I had a very exciting, very hectic lifestyle,' Lucy explains. But after four years she felt burnt out and was becoming increasingly disillusioned with her job. 'People at work were far too competitive for my liking,' she says. It was at this time she made two life-changing decisions. 'I signed up for a teacher-training course and shortly after that met my partner, Graeme. He asked me to come back to New Zealand with him and I didn't hesitate.' It wasn't long before she found work in a large Auckland school and, since then, she has rapidly worked her way up to a management position. 'It's fair to say I'm not earning what I used to but my New Zealand colleagues are much more easy-going. A good atmosphere more than makes up for the drop in salary,' she says. 'Sometimes it bothers me that we're so remote – you can feel a bit cut off from what's going on in the rest of the world, but on the whole, I'd say it's one of the best moves I ever made. This is home now.'

Writing 1 hour 30 minutes

Part 1

You must answer this question. Write your answer in 220–260 words in an appropriate style.

- 1 You have listened to a radio discussion programme about school facilities which should receive money from local authorities. You have made the notes below.

Which school facilities should receive money from the local authorities?

- sports facilities and equipment
- classroom technology
- library

Some opinions expressed in the discussion:

'Not all children are interested in sport.'

'More technology means motivated learners!'

'A library isn't just a room full of books!'

Write an essay discussing **two** of the school facilities in your notes. You should **explain which facility it is more important** for local authorities to spend money on, **giving reasons** in support of your answer.

You may, if you wish, make use of the opinions expressed in the discussion, but you should use your own words as far as possible.

