

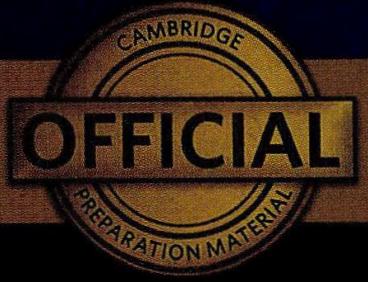


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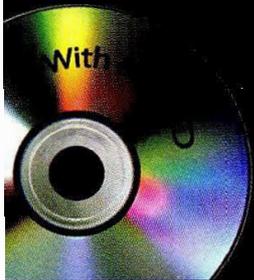


# IELTS 13

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# Contents

Introduction	4
Test 1	10
Test 2	32
Test 3	54
Test 4	76
Audioscripts	97
Listening and Reading Answer Keys	118
Sample answers for Writing tasks	126
Sample answer sheets	136
Acknowledgements	140

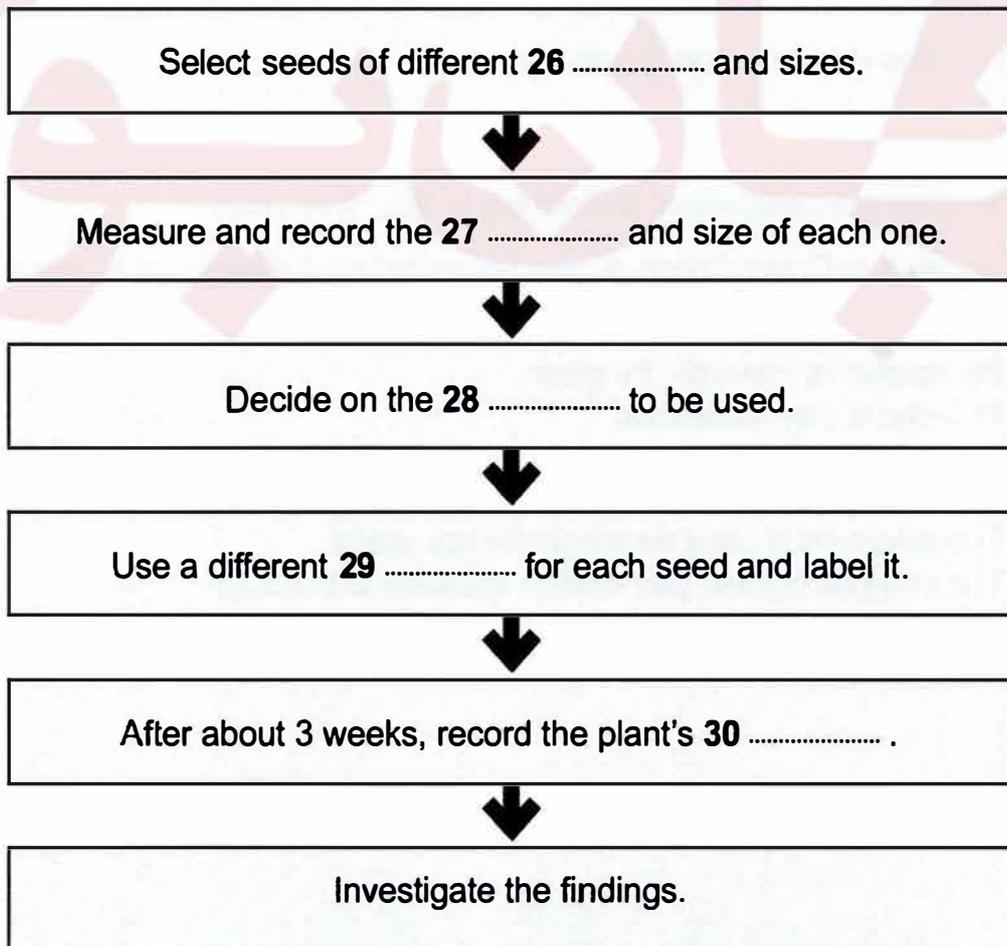
Questions 26–30

Complete the flow-chart below.

Choose **FIVE** answers from the box and write the correct letter, **A–H**, next to Questions 26–30.

<b>A</b> container	<b>B</b> soil	<b>C</b> weight	<b>D</b> condition
<b>E</b> height	<b>F</b> colour	<b>G</b> types	<b>H</b> depths

**Stages in the experiment**



## SECTION 4 Questions 31–40

Complete the notes below.

Write **ONE WORD ONLY** for each answer.

### Effects of urban environments on animals

#### Introduction

Recent urban developments represent massive environmental changes. It was previously thought that only a few animals were suitable for city life, e.g.

- the **31** ..... – because of its general adaptability
- the pigeon – because walls of city buildings are similar to **32** .....

In fact, many urban animals are adapting with unusual **33** .....

#### Recent research

- Emilie Snell-Rood studied small urbanised mammal specimens from museums in Minnesota.
  - She found the size of their **34** ..... had increased.
  - She suggests this may be due to the need to locate new sources of **35** ..... and to deal with new dangers.
- Catarina Miranda focused on the **36** ..... of urban and rural blackbirds.
  - She found urban birds were often braver, but were afraid of situations that were **37** .....
- Jonathan Atwell studies how animals respond to urban environments.
  - He found that some animals respond to **38** ..... by producing lower levels of hormones.
- Sarah Partan's team found urban squirrels use their **39** ..... to help them communicate.

#### Long-term possibilities

Species of animals may develop which are unique to cities. However, some changes may not be **40** .....

## READING

## READING PASSAGE 1

You should spend about 20 minutes on **Questions 1–13**, which are based on Reading Passage 1 below.

## Case Study: *Tourism New Zealand website*

New Zealand is a small country of four million inhabitants, a long-haul flight from all the major tourist-generating markets of the world. Tourism currently makes up 9% of the country's gross domestic product, and is the country's largest export sector. Unlike other export sectors, which make products and then sell them overseas, tourism brings its customers to New Zealand. The product is the country itself – the people, the places and the experiences. In 1999, Tourism New Zealand launched a campaign to communicate a new brand position to the world. The campaign focused on New Zealand's scenic beauty, exhilarating outdoor activities and authentic Maori culture, and it made New Zealand one of the strongest national brands in the world.

A key feature of the campaign was the website [www.newzealand.com](http://www.newzealand.com), which provided potential visitors to New Zealand with a single gateway to everything the destination had to offer. The heart of the website was a database of tourism services operators, both those based in New Zealand and those based abroad which offered tourism services to the country. Any tourism-related business could be listed by filling in a simple form. This meant that even the smallest bed and breakfast address or specialist activity provider could gain a web presence with access to an audience of long-haul visitors. In addition, because participating businesses were able to update the details they gave on a regular basis, the information provided remained accurate. And to maintain and improve standards, Tourism New Zealand organised a scheme whereby organisations appearing on the website underwent an independent evaluation against a set of agreed national standards of quality. As part of this, the effect of each business on the environment was considered.

To communicate the New Zealand experience, the site also carried features relating to famous people and places. One of the most popular was an interview with former New Zealand All Blacks rugby captain Tana Umaga. Another feature that attracted a lot of attention was an interactive journey through a number of the locations chosen for blockbuster films which had made use of New Zealand's stunning scenery as a backdrop. As the site developed, additional features were added to help independent travellers devise their own customised itineraries. To make it easier to plan motoring holidays, the site catalogued the most popular driving routes in the country, highlighting different routes according to the season and indicating distances and times.

Questions 20–23

Look at the following people (Questions 20–23) and the list of ideas below.

Match each person with the correct idea, **A–E**.

Write the correct letter, **A–E**, in boxes 20–23 on your answer sheet.

- 20 Peter Toohey
- 21 Thomas Goetz
- 22 John Eastwood
- 23 Francoise Wemelsfelder

**List of Ideas**

- A** The way we live today may encourage boredom.
- B** One sort of boredom is worse than all the others.
- C** Levels of boredom may fall in the future.
- D** Trying to cope with boredom can increase its negative effects.
- E** Boredom may encourage us to avoid an unpleasant experience.

Questions 24–26

Complete the summary below.

Choose **ONE WORD ONLY** from the passage for each answer.

Write your answers in boxes 24–26 on your answer sheet.

**Responses to boredom**

For John Eastwood, the central feature of boredom is that people cannot  
**24** ....., due to a failure in what he calls the 'attention system', and as a  
result they become frustrated and irritable. His team suggests that those for whom  
**25** ..... is an important aim in life may have problems in coping with  
boredom, whereas those who have the characteristic of **26** ..... can  
generally cope with it.

## READING PASSAGE 3

You should spend about 20 minutes on **Questions 27–40**, which are based on Reading Passage 3 below.

### Artificial artists

#### *Can computers really create works of art?*

The Painting Fool is one of a growing number of computer programs which, so their makers claim, possess creative talents. Classical music by an artificial composer has had audiences enraptured, and even tricked them into believing a human was behind the score. Artworks painted by a robot have sold for thousands of dollars and been hung in prestigious galleries. And software has been built which creates art that could not have been imagined by the programmer.

Human beings are the only species to perform sophisticated creative acts regularly. If we can break this process down into computer code, where does that leave human creativity? 'This is a question at the very core of humanity,' says Geraint Wiggins, a computational creativity researcher at Goldsmiths, University of London. 'It scares a lot of people. They are worried that it is taking something special away from what it means to be human.'

To some extent, we are all familiar with computerised art. The question is: where does the work of the artist stop and the creativity of the computer begin? Consider one of the oldest machine artists, Aaron, a robot that has had paintings exhibited in London's Tate Modern and the San Francisco Museum of Modern Art. Aaron can pick up a paintbrush and paint on canvas on its own. Impressive perhaps, but it is still little more than a tool to realise the programmer's own creative ideas.

Simon Colton, the designer of the Painting Fool, is keen to make sure his creation doesn't attract the same criticism. Unlike earlier 'artists' such as Aaron, the Painting Fool only needs minimal direction and can come up with its own concepts by going online for material. The software runs its own web searches and trawls through social media sites. It is now beginning to display a kind of imagination too, creating pictures from scratch. One of its original works is a series of fuzzy landscapes, depicting trees and sky. While some might say they have a mechanical look, Colton argues that such reactions arise from people's double standards towards software-produced and human-produced art. After all, he says, consider that the Painting Fool painted the landscapes without referring to a photo. 'If a child painted a new scene from its head, you'd say it has a certain level of imagination,' he points out. 'The same should be true of a machine.' Software bugs can also lead to unexpected results. Some of the Painting Fool's paintings of a chair came out in black and white, thanks to a technical glitch. This gives the work an eerie, ghostlike quality. Human artists like the renowned Ellsworth Kelly are lauded for limiting their colour palette – so why should computers be any different?

Researchers like Colton don't believe it is right to measure machine creativity directly to that of humans who 'have had millennia to develop our skills'. Others, though, are fascinated by the prospect that a computer might create something as original and subtle as our best artists. So far, only one has come close. Composer David Cope invented a program called Experiments in Musical Intelligence, or EMI. Not only did EMI create compositions in Cope's style, but also that of the most revered classical composers, including Bach, Chopin and Mozart. Audiences were moved to tears, and EMI even fooled classical music experts into thinking they were hearing genuine Bach. Not everyone was impressed however. Some, such as Wiggins, have blasted Cope's work as pseudoscience, and condemned him for his deliberately vague explanation of how the software worked. Meanwhile, Douglas Hofstadter of Indiana University said EMI created replicas which still rely completely on the original artist's creative impulses. When audiences found out the truth they were often outraged with Cope, and one music lover even tried to punch him. Amid such controversy, Cope destroyed EMI's vital databases.

But why did so many people love the music, yet recoil when they discovered how it was composed? A study by computer scientist David Moffat of Glasgow Caledonian University provides a clue. He asked both expert musicians and non-experts to assess six compositions. The participants weren't told beforehand whether the tunes were composed by humans or computers, but were asked to guess, and then rate how much they liked each one. People who thought the composer was a computer tended to dislike the piece more than those who believed it was human. This was true even among the experts, who might have been expected to be more objective in their analyses.

Where does this prejudice come from? Paul Bloom of Yale University has a suggestion: he reckons part of the pleasure we get from art stems from the creative process behind the work. This can give it an 'irresistible essence', says Bloom. Meanwhile, experiments by Justin Kruger of New York University have shown that people's enjoyment of an artwork increases if they think more time and effort was needed to create it. Similarly, Colton thinks that when people experience art, they wonder what the artist might have been thinking or what the artist is trying to tell them. It seems obvious, therefore, that with computers producing art, this speculation is cut short – there's nothing to explore. But as technology becomes increasingly complex, finding those greater depths in computer art could become possible. This is precisely why Colton asks the Painting Fool to tap into online social networks for its inspiration: hopefully this way it will choose themes that will already be meaningful to us.

Questions 27–31

Choose the correct letter, **A**, **B**, **C** or **D**.

Write the correct letter in boxes 27–31 on your answer sheet.

- 27** What is the writer suggesting about computer-produced works in the first paragraph?
- A** People's acceptance of them can vary considerably.
  - B** A great deal of progress has already been attained in this field.
  - C** They have had more success in some artistic genres than in others.
  - D** The advances are not as significant as the public believes them to be.
- 28** According to Geraint Wiggins, why are many people worried by computer art?
- A** It is aesthetically inferior to human art.
  - B** It may ultimately supersede human art.
  - C** It undermines a fundamental human quality.
  - D** It will lead to a deterioration in human ability.
- 29** What is a key difference between Aaron and the Painting Fool?
- A** its programmer's background
  - B** public response to its work
  - C** the source of its subject matter
  - D** the technical standard of its output
- 30** What point does Simon Colton make in the fourth paragraph?
- A** Software-produced art is often dismissed as childish and simplistic.
  - B** The same concepts of creativity should not be applied to all forms of art.
  - C** It is unreasonable to expect a machine to be as imaginative as a human being.
  - D** People tend to judge computer art and human art according to different criteria.
- 31** The writer refers to the paintings of a chair as an example of computer art which
- A** achieves a particularly striking effect.
  - B** exhibits a certain level of genuine artistic skill.
  - C** closely resembles that of a well-known artist.
  - D** highlights the technical limitations of the software.

Questions 32–37

Complete each sentence with the correct ending, **A–G** below.

Write the correct letter, **A–G**, in boxes 32–37 on your answer sheet.

- 32** Simon Colton says it is important to consider the long-term view when  
**33** David Cope's EMI software surprised people by  
**34** Geraint Wiggins criticised Cope for not  
**35** Douglas Hofstadter claimed that EMI was  
**36** Audiences who had listened to EMI's music became angry after  
**37** The participants in David Moffat's study had to assess music without

**List of Ideas**

- A** generating work that was virtually indistinguishable from that of humans.  
**B** knowing whether it was the work of humans or software.  
**C** producing work entirely dependent on the imagination of its creator.  
**D** comparing the artistic achievements of humans and computers.  
**E** revealing the technical details of his program.  
**F** persuading the public to appreciate computer art.  
**G** discovering that it was the product of a computer program.

**WRITING**

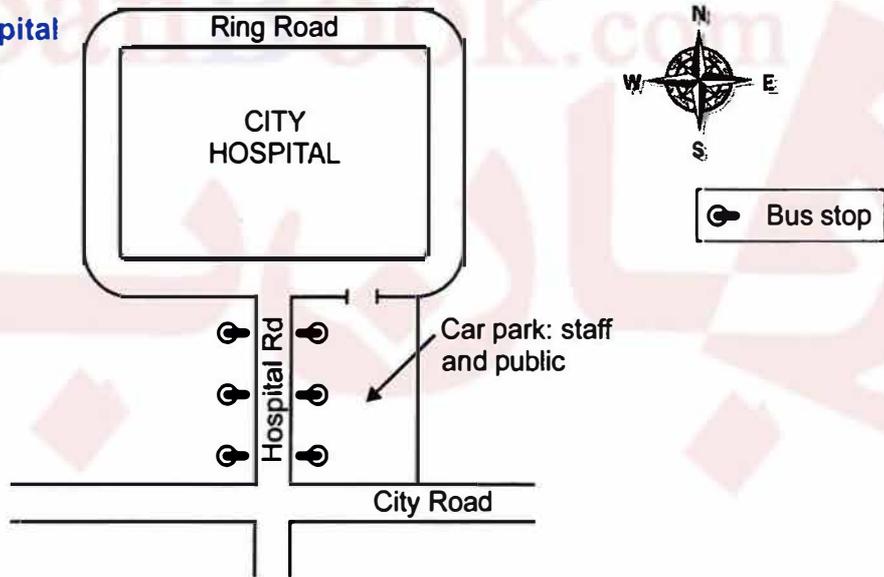
**WRITING TASK 1**

You should spend about 20 minutes on this task.

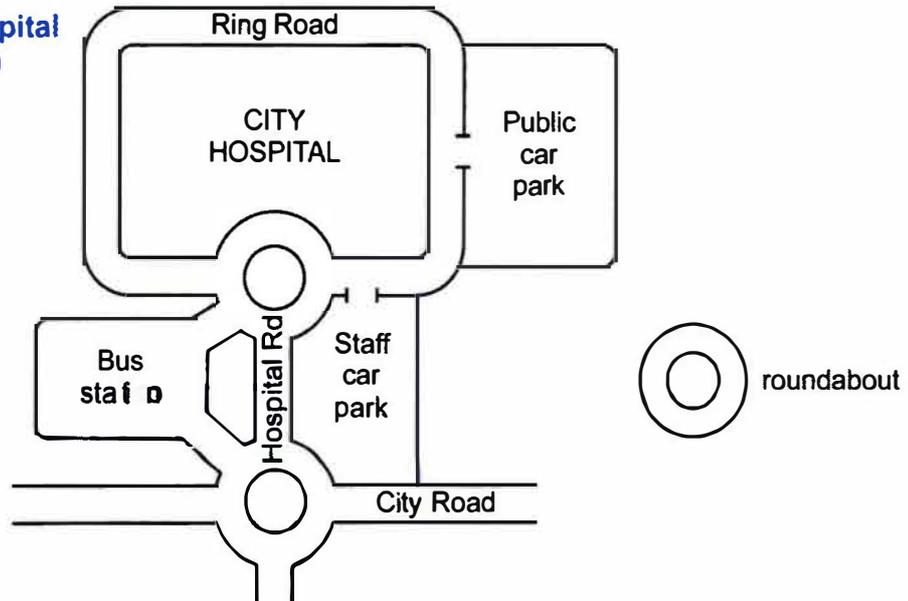
**The two maps below show road access to a city hospital in 2007 and in 2010. Summarise the information by selecting and reporting the main features, and make comparisons where relevant.**

Write at least 150 words.

**City Hospital 2007**



**City Hospital 2010**



## WRITING TASK 2

You should spend about 40 minutes on this task.

Write about the following topic:

***Living in a country where you have to speak a foreign language can cause serious social problems, as well as practical problems.***

***To what extent do you agree or disagree with this statement?***

Give reasons for your answer and include any relevant examples from your own knowledge or experience.

Write at least 250 words.

## SPEAKING

### PART 1

The examiner asks the candidate about him/herself, his/her home, work or studies and other familiar topics.

#### EXAMPLE

##### Television programmes

- Where do you usually watch TV programmes/shows? [Why?/Why not?]
- What's your favourite TV programme/show? [Why?]
- Are there any programmes/shows you don't like watching? [Why?/Why not?]
- Do you think you will watch more TV or fewer TV programmes/shows in the future? [Why?/Why not?]

### PART 2

**Describe someone you know who has started a business.**

**You should say:**

**who this person is**

**what work this person does**

**why this person decided to start a business**

**and explain whether you would like to do the same kind of work as this person.**

You will have to talk about the topic for one to two minutes. You have one minute to think about what you are going to say. You can make some notes to help you if you wish.

### PART 3

#### Discussion topics:

##### Choosing work

*Example questions:*

What kinds of jobs do young people not want to do in your country?

Who is best at advising young people about choosing a job: teachers or parents?

Is money always the most important thing when choosing a job?

##### Work–Life balance

*Example questions:*

Do you agree that many people nowadays are under pressure to work longer hours and take less holiday?

What is the impact on society of people having a poor work–life balance?

Could you recommend some effective strategies for governments and employers to ensure people have a good work–life balance?

adult talk or standard speech,' says Nairán Ramírez-Esparza of the University of Connecticut. 'We also found that it really matters whether you use baby talk in a one-on-one context,' she adds. 'The more parents use baby talk one-on-one, the more babies babble, and the more they babble, the more words they produce later in life.'

- E** Another study suggests that parents might want to pair their youngsters up so they can babble more with their own kind. Researchers from McGill University and Université du Québec à Montréal found that babies seem to like listening to each other rather than to adults – which may be why baby talk is such a universal tool among parents. They played repeating vowel sounds made by a special synthesizing device that mimicked sounds made by either an adult woman or another baby. This way, only the impact of the auditory cues was observed. The team then measured how long each type of sound held the infants' attention. They found that the 'infant' sounds held babies' attention nearly 40 percent longer. The baby noises also induced more reactions in the listening infants, like smiling or lip moving, which approximates sound making. The team theorizes that this attraction to other infant sounds could help launch the learning process that leads to speech. 'It may be some property of the sound that is just drawing their attention,' says study co-author Linda Polka. 'Or maybe they are really interested in that particular type of sound because they are starting to focus on their own ability to make sounds. We are speculating here but it might catch their attention because they recognize it as a sound they could possibly make.'
- F** In a study published in *Proceedings of the National Academy of Sciences*, a total of 57 babies from two slightly different age groups – seven months and eleven and a half months – were played a number of syllables from both their native language (English) and a non-native tongue (Spanish). The infants were placed in a brain-activation scanner that recorded activity in a brain region known to guide the motor movements that produce speech. The results suggest that listening to baby talk prompts infant brains to start practicing their language skills. 'Finding activation in motor areas of the brain when infants are simply listening is significant, because it means the baby brain is engaged in trying to talk back right from the start, and suggests that seven-month-olds' brains are already trying to figure out how to make the right movements that will produce words,' says co-author Patricia Kuhl. Another interesting finding was that while the seven-month-olds responded to all speech sounds regardless of language, the brains of the older infants worked harder at the motor activations of non-native sounds compared to native sounds. The study may have also uncovered a process by which babies recognize differences between their native language and other tongues.

# Test 4

## LISTENING

### SECTION 1 Questions 1–10

Complete the notes below.

Write **ONE WORD AND/OR A NUMBER** for each answer.

<b>Alex's Training</b>
<p><i>Example</i></p> <p>Alex completed his training in ..... <b>2014</b> .....</p>
<p><b>About the applicant:</b></p> <ul style="list-style-type: none"> <li>• At first, Alex did his training in the <b>1</b> ..... department.</li> <li>• Alex didn't have a qualification from school in <b>2</b> .....</li> <li>• Alex thinks he should have done the diploma in <b>3</b> ..... skills.</li> <li>• Age of other trainees: the youngest was <b>4</b> .....</li> </ul> <p><b>Benefits of doing training at JPNW:</b></p> <ul style="list-style-type: none"> <li>• Lots of opportunities because of the size of the organisation.</li> <li>• Trainees receive the same amount of <b>5</b> ..... as permanent staff.</li> <li>• The training experience increases people's confidence a lot.</li> <li>• Trainees go to <b>6</b> ..... one day per month.</li> <li>• The company is in a convenient <b>7</b> .....</li> </ul> <p><b>Advice for interview:</b></p> <ul style="list-style-type: none"> <li>• Don't wear <b>8</b> .....</li> <li>• Don't be <b>9</b> .....</li> <li>• Make sure you <b>10</b> .....</li> </ul>

# Sample answer sheets



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**IELTS Listening and Reading Answer Sheet**

**Centre number:**

Pencil must be used to complete this sheet.

Please write your **full name** in CAPITAL letters on the line below:

**SAMPLE**

Then write your six digit Candidate number in the boxes and shade the number in the grid on the right.

**Test date** (shade ONE box for the day, ONE box for the month and ONE box for the year):

**Day:** 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

**Month:** 01 02 03 04 05 06 07 08 09 10 11 12      **Year (last 2 digits):** 13 14 15 16 17 18 19 20 21

Listening		Listening		Listening		Listening		Listening		Listening	
		Marker use only				Marker use only				Marker use only	
1		✓	1	x	21		✓	21	x		
2		✓	2	x	22		✓	22	x		
3		✓	3	x	23		✓	23	x		
4		✓	4	x	24		✓	24	x		
5		✓	5	x	25		✓	25	x		
6		✓	6	x	26		✓	26	x		
7		✓	7	x	27		✓	27	x		
8		✓	8	x	28		✓	28	x		
9		✓	9	x	29		✓	29	x		
10		✓	10	x	30		✓	30	x		
11		✓	11	x	31		✓	31	x		
12		✓	12	x	32		✓	32	x		
13		✓	13	x	33		✓	33	x		
14		✓	14	x	34		✓	34	x		
15		✓	15	x	35		✓	35	x		
16		✓	16	x	36		✓	36	x		
17		✓	17	x	37		✓	37	x		
18		✓	18	x	38		✓	38	x		
19		✓	19	x	39		✓	39	x		
20		✓	20	x	40		✓	40	x		

Marker 2  
Signature

Marker 1  
Signature

Listening  
Total

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Please write your full name in CAPITAL letters on the line below:

**SAMPLE**

Please write your Candidate number on the line below:

\_\_\_\_\_

Please write your three digit language code in the boxes and shade the numbers in the grid on the right.



0	1	2	3	4	5	6	7	8	9
0	1	2	3	4	5	6	7	8	9
0	1	2	3	4	5	6	7	8	9



Are you: Female?  Male?

**Reading Reading Reading Reading Reading Reading**

Module taken (shade one box):

Academic

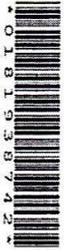
General Training

	Marker use only		Marker use only
1	✓ 1 x	21	✓ 21 x
2	✓ 2 x	22	✓ 22 x
3	✓ 3 x	23	✓ 23 x
4	✓ 4 x	24	✓ 24 x
5	✓ 5 x	25	✓ 25 x
6	✓ 6 x	26	✓ 26 x
7	✓ 7 x	27	✓ 27 x
8	✓ 8 x	28	✓ 28 x
9	✓ 9 x	29	✓ 29 x
10	✓ 10 x	30	✓ 30 x
11	✓ 11 x	31	✓ 31 x
12	✓ 12 x	32	✓ 32 x
13	✓ 13 x	33	✓ 33 x
14	✓ 14 x	34	✓ 34 x
15	✓ 15 x	35	✓ 35 x
16	✓ 16 x	36	✓ 36 x
17	✓ 17 x	37	✓ 37 x
18	✓ 18 x	38	✓ 38 x
19	✓ 19 x	39	✓ 39 x
20	✓ 20 x	40	✓ 40 x

Marker 2 Signature	Marker 1 Signature	Reading Total
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**IELTS Writing Answer Sheet – TASK 2**



Candidate Name

Centre Number  Candidate Number

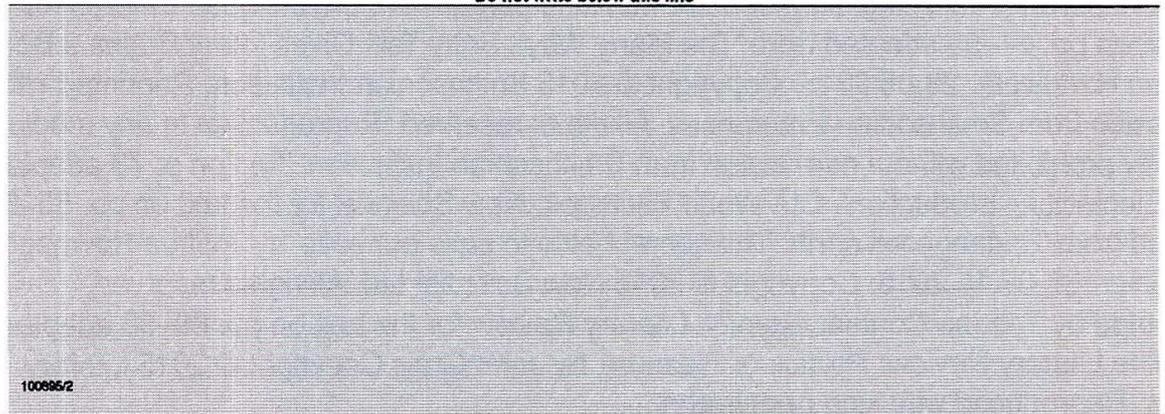
Module (shade one box): Academic  General Training

Test date     
D D M M Y Y Y Y

**TASK 2**

Handwriting lines for the answer. A large diagonal watermark 'SAMPLE' is overlaid across the page.

Do not write below this line



100895/2

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# IELTS 13

## ACADEMIC

### WITH ANSWERS

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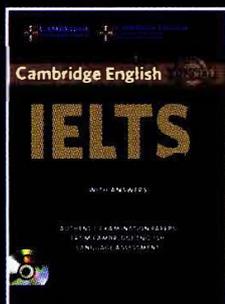
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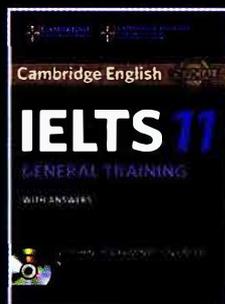
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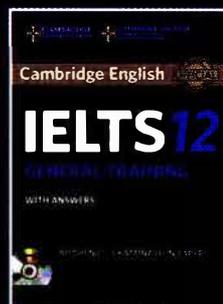
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