

Preface

This handbook is for anyone who is preparing candidates for the Certificate in Advanced English examination (CAE). The introduction gives an overview of CAE and its place within Cambridge ESOL. This is followed by a focus on each paper and includes content, advice on preparation and example papers.

Further information on the examination will be issued in the form of:

- regular update bulletins
- an extensive programme of seminars and conference presentations.

If you require additional CDs or further copies of this booklet, please email: ESOLinfo@CambridgeESOL.org

Contents

Inside front cover	CAE content and overview	OVERVIEW OF CAE
2 University of Cambridge ESOL Examinations	2 Key features of Cambridge ESOL examinations	INTRODUCTION TO CAMBRIDGE ESOL
2 The purpose of the review project 3 The process of the project	3 Factors affecting the design of the examination	INTRODUCTION TO CAE
3 Content of CAE 3 The level of CAE 4 Varieties of English 4 Recognition	4 Official accreditation in the UK 4 The CAE candidature 4 Marks and results 5 Special circumstances	EXAMINATION CONTENT AND PROCESSING
6 Course materials 6 Past papers and examination reports 6 Online support	6 Seminars for teachers 6 Administrative information 6 Further information	CAE SUPPORT
7 General description 7 Structure and tasks 8 The four parts of the Reading paper 9 Preparation 11 Sample paper – test 1	16 Answer keys – test 1 16 Sample paper – test 2 21 Answer keys – test 2 21 Candidate answer sheet	1 READING PAPER
22 General description 22 Structure and tasks 23 The two parts of the Writing paper 24 Preparation 26 Task types 28 Sample paper – test 1	31 Sample paper – test 2 33 Assessment 34 Cambridge ESOL Common Scale for Writing 35 Sample scripts and mark schemes – tests 1 and 2	2 WRITING PAPER
47 General description 47 Structure and tasks 48 The five parts of the Use of English paper 49 Preparation	51 Sample paper – test 1 55 Answer keys – test 1 56 Sample paper – test 2 60 Answer keys – test 2 61 Candidate answer sheet	3 USE OF ENGLISH PAPER
62 General description 62 Structure and tasks 63 The four parts of the Listening paper 63 Preparation 66 Sample paper – test 1 69 Sample tapescript – test 1	73 Answer keys – test 1 74 Sample paper – test 2 77 Sample tapescript – test 2 81 Answer keys – test 2 82 Candidate answer sheet	4 LISTENING PAPER
83 General description 83 Structure and tasks 84 The four parts of the Speaking test 85 Preparation 88 Sample paper – test 1	92 Sample paper – test 2 95 Assessment 96 Cambridge ESOL Common Scale for Speaking	5 SPEAKING TEST
Inside back cover	CAE Glossary and Acronyms	

Introduction to Cambridge ESOL

■ University of Cambridge ESOL Examinations

University of Cambridge ESOL Examinations (Cambridge ESOL) is a part of the Cambridge Assessment Group, which is a department of the University of Cambridge*. It has a tradition of language assessment dating back to 1913, and is one of the world's largest educational assessment agencies. Cambridge ESOL offers an extensive range of examinations, certificates and diplomas for learners and teachers of English. In 2006, over 2 million people took these examinations at centres in over 130 countries.

Cambridge ESOL's systems and processes for designing, developing and delivering examinations and assessment services are certified as meeting the internationally recognised ISO9001:2000 standard for quality management.

Cambridge ESOL examinations are suitable for learners of all nationalities, whatever their first language and cultural background, and there are examinations suitable for learners of almost any age. Although they are designed for native speakers of languages other than English, no language related restrictions apply. The range of Cambridge ESOL examinations includes specialist examinations in Business English and English for Academic Purposes, as well as tests for young learners and a suite of certificates and diplomas for language teachers.

The examinations cover all four language skills – reading, writing, listening and speaking. They include a range of tasks which assess candidates' ability to use English, so that in preparing for the examinations, candidates develop the skills they need to make practical use of the language in a variety of contexts. Above all, what the Cambridge ESOL examinations assess is the ability to communicate effectively in English.

Cambridge ESOL is committed to providing examinations of the highest possible quality. This commitment is underpinned by an extensive programme of research and evaluation, and by continuous monitoring of the marking and grading of all Cambridge ESOL examinations. Of particular importance is the rigorous set of procedures which are used in the production and pretesting of question papers.

■ Key features of Cambridge ESOL examinations

Cambridge ESOL undertakes:

- to assess language skills at a range of levels, each of them having a clearly defined relevance to the needs of language learners
- to assess skills which are directly relevant to the range of uses for which learners will need the language they have learned, and which cover the four language skills – reading, writing, listening and speaking – as well as knowledge of language structure and use
- to provide accurate and consistent assessment of each language skill at the appropriate level

* Cambridge Assessment is the operating name for the University of Cambridge Local Examinations Syndicate (UCLES).

- to relate the examinations to the teaching curriculum in such a way that they encourage positive learning experiences, and to seek to achieve a positive impact wherever possible
- to endeavour to be fair to all candidates, whatever their national, ethnic and linguistic background, gender or disability.

Cambridge ESOL examinations are designed around four essential qualities: validity, reliability, impact and practicality. Validity is normally taken to be the extent to which a test can be shown to produce scores which are an accurate reflection of the candidate's true level of language skills. Reliability concerns the extent to which test results are stable, consistent and accurate, and therefore the extent to which they can be depended on for making decisions about the candidate. Impact concerns the effects, beneficial or otherwise, which an examination has on the candidates and other users, whether these are educational, social, economic or political, or various combinations of these. Practicality can be defined as the extent to which an examination is practicable in terms of the resources needed to produce and administer it. All these factors underpin the development and production of Cambridge ESOL examinations.

Introduction to CAE

The Certificate in Advanced English (CAE) was originally offered in 1991. An update in 1999 allowed the examination to keep pace with changes in language teaching and testing. Following the successful revision of the Certificate of Proficiency in English (CPE) in 2002 and in light of feedback received, it was decided to review CAE and implement changes as appropriate.

■ The purpose of the review project

The purpose of the project was to review CAE in order to ensure that it met the current needs of candidates, teachers, centres and other users in terms of content and length.

The aims were to:

- reflect developments in the field of language teaching and learning
- reflect developments in Cambridge ESOL's other General English examinations, e.g. the revision of CPE
- take account of information about candidates gained through the Candidate Information Sheets completed by all candidates at each administration of the examination
- ensure a thoroughly validated examination
- define a specific test focus for each part of each paper
- ensure the examination meets the needs of candidates and other users.

The outcome, in terms of benefits for the various areas and stakeholders, is the result of extensive research and several rounds of consultation with all users, both online and face-to-face.

■ The process of the project

The project included the following main stages:

- Data collection, e.g. market information including survey questionnaires sent to candidates, teachers, Oral Examiners and examination administrators; information on candidature collected on Candidate Information Sheets.
- The development of examination specifications, including the development of the test construct, test content and the definition of the test focuses; the production, editing and trialling of draft task types and materials; the development and trialling of assessment criteria; and research into the validity and reliability of the material and assessment procedures.
- The production of examination support materials, including public specifications, and training materials for examiners and writers of examination materials.

Throughout the project, Cambridge ESOL has gathered feedback on its proposals for the examination by holding meetings with representatives of key ESOL organisations and English language specialists, and by holding consultative seminars with teachers and Directors of Studies. During trialling, teachers and students have been asked to complete questionnaires on trial materials.

■ Factors affecting the design of the examination

Analysis of CAE Candidate Information Sheets and CAE market survey questionnaires showed consistent agreement on the kind of candidate taking CAE, on how the examination should reflect candidates' needs and interests, and on administrative aspects of the examination. Extensive research was also conducted into the current examination.

The design of the updated examination has incorporated the insights provided by this information and aims to provide:

- coverage of candidates' needs and interests
- coverage of language abilities underlying these needs and interests (in reading, writing, language systems, listening and speaking)
- reliable assessment (range of testing focuses broadened)
- positive educational impact
- ease of examination administration
- an examination which is more user friendly for candidates in terms of its length.

Examination content and processing

■ Content of CAE

Cambridge ESOL examinations reflect a view of language proficiency in terms of a language user's overall communicative ability; at the same time, for the purposes of

practical language assessment, the notion of overall ability is subdivided into different skills and subskills. This 'skills and components' view is well established in the language research and teaching literature.

Four main skills of reading, writing, listening and speaking are recognised, and each of these is assessed in a test component of the same name. Reading and listening are multi-dimensional skills involving the interaction of the reader/listener's mental processing capacities with their language and content knowledge; further interaction takes place between the reader/listener and the external features of the text and task. Purpose and context for reading/listening shape these interactions and this is reflected in the CAE Reading and Listening components through the use of different text and task types which link to a relevant target language use context beyond the test.

Writing ability is also regarded as a linguistic, cognitive, social and cultural phenomenon that takes place in a specific context and for a particular purpose. Like Reading and Listening, CAE Writing involves a series of complex interactions between the task and the writers, who are required to draw on different aspects of their knowledge and experience to produce a written performance for evaluation.

Like writing, speaking involves multiple competences including vocabulary and grammatical knowledge, phonological control, knowledge of discourse, and pragmatic awareness, which are partially distinct from their equivalents in the written language. Since speaking generally involves reciprocal oral interaction with others, Speaking in CAE is assessed directly, through a face-to-face encounter between candidates and examiners.

A fifth test component in CAE (Use of English) focuses on the language knowledge structures or system(s) that underpin a user's communicative language ability in the written medium; these are sometimes referred to as 'enabling' (sub)skills and include knowledge of vocabulary, morphology, syntax, punctuation, and discourse structure.

Each of these five test components in CAE provides a unique contribution to a profile of overall communicative language ability that defines what a candidate can do at this level.

■ The level of CAE

CAE is at Level C1 of the Council of Europe Common European Framework of Reference for Languages, and a description of this level is given below in terms of:

- what material learners can handle
- what learners can be expected to be able to do.

The type of material a CAE candidate can deal with

At this level, learners are expected to be able to use the structures of the language with ease and fluency. They are aware of the relationship between the language and the culture it exists in, and of the significance of register. This means that to some extent they are able to adapt their

language use to a variety of social situations, and express opinions and take part in discussions and arguments in a culturally appropriate way. Learners at this level can develop their own interests in reading both factual and fictional texts. They can also produce a variety of types of texts and utterances, such as letters of varying degrees of formality. They can use language in a creative and flexible way, with the ability to respond appropriately to unforeseen as well as predictable situations, producing, if required, extended and complex utterances.

The written and spoken texts encountered in most common everyday situations can be dealt with at a level below that reached by the C1 learner, but certain more difficult situations, e.g. discussing abstract or cultural topics with a good degree of fluency, demand this level of language. Users at this level can enjoy a wide range of social contacts.

What a CAE candidate can do

Examinations at Level C1 may be used as proof of the level of language necessary to work at a managerial or professional level or follow a course of academic study at university level.

The ALTE 'Can Do' Project

The Association of Language Testers in Europe (ALTE) has developed a framework which covers five levels of language proficiency aligned to the Council of Europe Common European Framework of Reference for Languages. (See Table 1.)

Research carried out by ALTE has shown what language learners can typically do at each level. Table 2 (overleaf) gives some examples at CAE level of typical general ability plus ability in each of the skill areas and in a range of contexts.

Table 1

Cambridge Main Suite	ALTE levels	CEF levels
Certificate of Proficiency in English	5	C2
Certificate in Advanced English	4	C1
First Certificate in English	3	B2
Preliminary English Test	2	B1
Key English Test	1	A2

■ Varieties of English

Candidates' responses to tasks in the Cambridge ESOL examinations are acceptable in varieties of English which would enable candidates to function in the widest range of international contexts. Candidates are expected to use a particular variety with some degree of consistency in areas such as spelling, and not for example switch from using a British spelling of a word to an American spelling of the same word in the same written response to a given task.

■ Recognition

CAE is recognised as fulfilling English language entrance requirements by many higher education institutions and

corporate bodies across the world. More information about recognition is available from centres, British Council offices, Cambridge ESOL and from www.CambridgeESOL.org

■ Official accreditation in the UK

CAE has been accredited by the Qualifications and Curriculum Authority (QCA), the statutory regulatory authority for external qualifications in England, and its counterparts in Wales and Northern Ireland, at Level 2 in the National Qualifications Framework, under the title 'Cambridge ESOL Level 2 Certificate in ESOL International'.

■ The CAE candidature

Information is collected about CAE candidates at each session, when candidates fill in a Candidate Information Sheet. The candidates for CAE come from a wide range of backgrounds and take the examination for a number of different reasons. The following points summarise the characteristics of the current CAE candidature.

Nationality

CAE is taken by candidates throughout the world in about 80 countries, although the total number of nationalities represented in the candidature is over 190. The majority of these candidates enter for CAE in European and South American countries.

Age and Gender

The majority of candidates are aged between 16 and 19. About 62% of the candidates are female.

Education

Most candidates are students, although there are considerable differences in the proportion of students in different countries.

Preparation

A large proportion of candidates (about 85%) undertake a preparatory course before taking the examination.

Reasons for taking CAE

Candidates' reasons for wanting an English language qualification are roughly distributed as follows:

- to gain employment (32%)
- for further study (24%)
- out of personal interest (12%)
- other (32%).

■ Marks and results

- A candidate's overall CAE grade is based on the total score gained by the candidate in all five papers. It is not necessary to achieve a satisfactory level in all five papers in order to pass the examination.

Table 2

‘Can Do’ summary

Typical abilities	Listening and Speaking	Reading and Writing
Overall general ability	CAN contribute effectively to meetings and seminars within own area of work or keep up a casual conversation with a good degree of fluency, coping with abstract expressions.	CAN read quickly enough to cope with an academic course, and CAN take reasonably accurate notes in meetings or write a piece of work which shows an ability to communicate.
Social & Tourist	CAN pick up nuances of meaning/opinion. CAN keep up conversations of a casual nature for an extended period of time and discuss abstract/cultural topics with a good degree of fluency and range of expression.	CAN understand complex opinions/arguments as expressed in serious newspapers. CAN write most letters (s)he is likely to be asked to do; such errors as occur will not prevent understanding of the message.
Work	CAN follow discussion and argument with only occasional need for clarification, employing good compensation strategies to overcome inadequacies. CAN deal with unpredictable questions.	CAN understand the general meaning of more complex articles without serious misunderstanding. CAN, given enough time, write a report that communicates the desired message.
Study	CAN follow up questions by probing for more detail. CAN make critical remarks/express disagreement without causing offence.	CAN scan texts for relevant information, and grasp main topic of text. CAN write a piece of work whose message can be followed throughout.

- All the papers are equally weighted, each contributing 40 marks to the examination’s overall total number of 200 marks.
- Results are reported as three passing grades (A, B and C) and two failing grades (D and E) and are set according to the following information:
 - statistics on the candidature
 - statistics on the overall candidate performance
 - statistics on individual items, for those parts of the examination for which this is appropriate (Papers 1, 3 and 4)
 - advice, based on the performance of candidates and recommendations of examiners, where this is relevant (Papers 2 and 5)
 - comparison with statistics from previous years’ examination performance and candidature.
- Candidates are issued with statements of results approximately two months after the examination has been taken. These include the grades awarded, a graphical display of the candidate’s performance in each paper (shown against the scale Exceptional – Good – Borderline – Weak), and a standardised score out of 100 (which is converted from the aggregate mark of 200). This score allows candidates to see exactly how they performed. It has set values for each grade, allowing comparison across sessions of the examination:
 - Grade A = 80–100 marks
 - Grade B = 75–79 marks
 - Grade C = 60–74 marks
 - Grade D = 55–59 marks
 - Grade E = 54 marks or below.

This means that the score a candidate needs to achieve a passing grade will always be 60.

- Certificates are issued to candidates gaining a passing grade (A, B or C) approximately six weeks after the issue of statements of results.
- Certificates are not issued to candidates awarded the failing grades D and E.

■ Special circumstances

Special circumstances covers three main areas: special arrangements, special consideration and malpractice.

- *Special arrangements:*
These are available for candidates with a permanent or long-term disability, such as a visual or hearing difficulty, or a temporary difficulty such as a broken hand, or ear infection affecting a candidate’s ability to hear clearly. They may include extra time, separate accommodation or equipment, Braille transcription, etc. Consult the Cambridge ESOL Local Secretary in your area for more details as soon as possible.
- *Special consideration:*
Cambridge ESOL will give special consideration to candidates affected by adverse circumstances immediately before or during an examination. Special consideration can be given where an application is sent through the centre and is made within 10 working days of the examination date. Examples of acceptable reasons for giving special consideration are in cases of illness or other unexpected events.

- *Malpractice:*

Cambridge ESOL will consider cases where candidates are suspected of copying, collusion or breaking the examination regulations in some other way. Results may be withheld because further investigation is needed or because of infringement of regulations. Centres are notified if a candidate's results have been investigated.

CAE support

■ Course materials

A number of coursebooks and practice materials are available from publishers. A list of UK publishers which produce material related to the examinations is available from Cambridge ESOL Information and is on the Cambridge ESOL website. CAE requires an all-round language ability and this should be borne in mind when selecting course materials. Most coursebooks will need to be supplemented; care should be taken to ensure that coursebooks and practice materials selected accurately reflect the content and format of the examination.

N.B. Cambridge ESOL does not undertake to advise on textbooks or courses of study.

■ Past papers and examination reports

Cambridge ESOL produces past examination papers, which can be used for practice, and examination reports, which provide a general view of how candidates performed overall and on each paper, and offer guidance on the preparation of candidates. Details of how you can order past papers and examination reports, and a downloadable order form, are available from www.CambridgeESOL.org/support

The sample question papers included in this handbook have been produced to reflect the format of the examination. However, candidates are strongly advised not to concentrate unduly on working through practice tests and examinations as this will not by itself make them more proficient in the different skills.

■ Online support

Cambridge ESOL provides an online resource for teachers, designed to help them understand the examinations better and to prepare candidates more effectively.

The Teaching Resources website can be found at www.CambridgeESOL.org/teach

In some countries, a dedicated Cambridge ESOL website is available. These websites can be found at

[www.CambridgeESOL.\(initials for country\)](http://www.CambridgeESOL.(initials for country)), e.g.

www.CambridgeESOL.gr (Greece)

www.CambridgeESOL.ch (Switzerland).

■ Seminars for teachers

Cambridge ESOL offers a wide range of seminars designed for teachers concerned with the examinations; some are also suitable as introductions for administrators, school directors, etc. Some seminars are intended to provide information and support for teachers who are familiar with the examinations, and others can be used to introduce teachers to established examinations and also to new or revised examinations. Contact Cambridge ESOL Information for further details.

■ Administrative information

The CAE examination will be offered three times a year in March, June and December.

Candidates must enter through a recognised centre.

■ Further information

Copies of the regulations and details of entry procedure, current fees and further information about this and other Cambridge examinations can be obtained from the Cambridge ESOL Local Secretary in your area, or from the address on the back cover of this handbook. In some areas this information can also be obtained from the British Council.

PAPER 1

READING

GENERAL DESCRIPTION

Paper format	The paper contains four parts, with a range of texts accompanying comprehension tasks. A text may consist of several short pieces.
Timing	1 hour 15 minutes.
No. of parts	4.
No. of questions	34.
Task types	Multiple choice, gapped text, multiple matching.
Text types	From the following: newspapers, magazines, journals, books (fiction and non-fiction), promotional and informational materials.
Length of texts	Approximately 550–850 words per text. Approximately 3,000 words overall. N.B. The total number of words of the three short texts in Part 1 is within the range of 550–850 words.
Answer format	For all parts of this paper, candidates indicate their answers by shading the correct lozenges on the separate answer sheet.
Marks	Parts 1, 2 and 3: each correct answer receives 2 marks. Part 4: each correct answer receives 1 mark.

STRUCTURE AND TASKS

PART 1

Task type and focus	Multiple choice. Detail, opinion, tone, purpose, main idea, implication, attitude, text organisation features (exemplification, comparison, reference).
Format	Three themed texts followed by two 4-option multiple-choice questions on each text.
No. of Qs	6.

PART 2

Task type and focus	Gapped text. Text structure, cohesion and coherence.
Format	A text from which paragraphs have been removed and placed in jumbled order after the text. Candidates must decide from where in the text the paragraphs have been removed.
No. of Qs	6.

PART 3

Task type and focus	Multiple choice. Detail, opinion, tone, purpose, main idea, implication, attitude, text organisation features (exemplification, comparison, reference).
Format	A text followed by 4-option multiple-choice questions.
No. of Qs	7.

PART 4

Task type and focus	Multiple matching. Specific information, detail, opinion and attitude.
Format	A text or several short texts preceded by multiple-matching questions. Candidates must match a prompt to elements in the text.
No. of Qs	15.

The four parts of the Reading paper

■ PART 1 – MULTIPLE CHOICE

In this part there is an emphasis on the understanding of a short text, including detail, opinion, tone, purpose, main idea, implication, attitude, and also text organisation features such as exemplification, comparison and reference.



Sample tasks and answer keys: pages 11–12, 16–17; 16 and 21.



Each correct answer in Part 1 receives 2 marks.

Part 1 consists of three short texts, from a variety of sources. The texts share a broad theme and the linking theme is stated in the instructions. Each text is followed by two 4-option multiple-choice questions testing comprehension of text content. Some questions will focus on detail in sections of the text, and there may be questions designed to test understanding of the whole short text and of text organisation.

■ PART 2 – GAPPED TEXT

In this part, there is an emphasis on understanding how texts are structured and the ability to follow text development.



Sample tasks and answer keys: pages 13, 16, 18 and 21.



Each correct answer in Part 2 receives 2 marks.

Part 2 consists of one long gapped text from which six paragraphs of equal length have been removed and placed in jumbled order after the text, together with a seventh paragraph which does not fit in any of the gaps. The text may be drawn from a fiction or non-fiction source (including journalism). This part tests comprehension of text structure, cohesion, coherence and global meaning.

Candidates are required to decide from where in the text each paragraph has been removed. Each paragraph may be used only once, and there is one paragraph that candidates do not need to use.

Candidates need to read the gapped text first in order to gain an overall idea of the structure and the meaning of the text, and to notice carefully the information and ideas before and after each gap as well as throughout the whole of the gapped text. They should then decide which paragraphs fit the gaps, remembering that each letter may only be used once and that there is one paragraph which they will not need to use.

■ PART 3 – MULTIPLE CHOICE

In this part, there is an emphasis on the understanding of a long text, including detail, opinion, tone, purpose, main idea, implication, attitude, and also text organisation features such as exemplification, comparison and reference.



Sample tasks and answer keys: pages 14, 16, 19 and 21.



Each correct answer in Part 3 receives 2 marks.

Part 3 consists of one long text, drawn from a variety of sources which include fiction. The text is followed by seven 4-option multiple-choice questions which are presented in the same order as the information in the text so that candidates can follow the development of the text.

This task tests detailed understanding, including opinions and attitudes expressed; the ability to distinguish between, for example, apparently similar viewpoints, outcomes or reasons. Candidates should be able to deduce meaning from context and interpret the text for inference and style. They should also be able to understand text organisation features such as exemplification, comparison and reference, including lexical reference. The final question may depend on interpretation of the text as a whole, e.g. the writer's purpose, attitude or opinion.

■ PART 4 – MULTIPLE MATCHING

In this part, there is an emphasis on locating specific information, detail, opinion and attitude in a text or a group of short texts.



Sample tasks and answer keys: pages 15, 16, 20 and 21.



Each correct answer in Part 4 receives 1 mark.

Part 4 consists of one or two sets of questions followed by a single page of text: the text may be continuous, or divided into sections, or consist of a group of short texts. In total, there are 15 questions and four to eight options.

Candidates are required to match the questions with the relevant information from the text. To do this, they need to understand detail, attitude or opinion in the question, and locate a section of text where that idea is expressed, discounting ideas in other sections which may appear similar, but which do not reflect the whole of the question accurately. Some of the options may be correct for more than one question and there may be more than one correct answer to some questions. If so, the instructions to candidates will say this.

In addition to the use of letters, e.g. A–H, the range of possible answers may be presented in the form of a list of, for example, names of people or places, titles of books or films or types of occupation.

Preparation

General

- Your students should read as widely as possible both in class and at home. This will enable them to become familiar with a wide range of language. In class encourage your students to interact fully with each text by focusing on pre-reading questions. This will help train them in prediction techniques.
- It is helpful to introduce a programme of reading at home. As part of the weekly homework assignments, an idea might be to introduce a reading scheme which involves the students in providing verbal or written reviews on the texts they have read. These could include: unabridged short stories or novels, newspaper and magazine articles, leaflets, non-fiction, etc. Where possible, your students should be encouraged to follow up on their hobbies and interests by reading magazines or looking on the internet for articles in English about sport, computers, fashion, etc. Research in these areas could also lead to a series of short class talks or articles for a class project. A class or school magazine may also encourage interest in reading.
- It is important to make sure your students are familiar with the format of the Reading paper. It will be helpful to spend time going through sample papers. The Reading paper has a standard structure and format so that students will know what to expect in each part of the paper.
- Students should be encouraged to read a text without thinking that they need to understand every word. They are not allowed to use a dictionary in the examination and they should be trained to deduce the meaning of unknown words from the context. Students often spend time worrying about the text at word level rather than trying to get a more global view of what it is about. Focus your students' attention on understanding the overall function and message of texts or sections of texts.
- Your students need to read the instructions, title and sub-title of each reading text carefully. This is meant to give them an idea of what to expect from the text; it will tell them where the pieces come from and/or what the text is about. If there is a visual, it is usually included to help with a reference in the text that the students may not be familiar with, for example, a photo of a certain animal or place.
- It is important that your students are familiar with the instructions on the front page of the question paper, and for each part of the test. Your students should also be familiar with the technique of indicating their answer on the separate answer sheet so that they can do this quickly and accurately. Students need to be shown how to do this and have practice doing this in a timed exercise. They must record their answers on the answer sheet.
- When your students are familiar with the different task types, it is a good idea to discuss which part(s) take them longer to complete. Following this discussion you can suggest

possible timings for each task. Your students need to be reminded that Parts 1, 2 and 3 are allocated 2 marks per question, while Part 4 is allocated 1 mark per question. Students at CAE level need to process large quantities of text in a defined time-scale and therefore need practice in planning their time carefully.

By part

■ PART 1

- Your students should familiarise themselves with a wide range of sources, registers, topics and lexical fields. Preparation should include practice in reading a text quickly for a first overall impression, followed by close reading of the text in order to prevent any misunderstanding.
- Your students should read the question and underline the part of the text which answers the question. They should then look at the options and decide which one is the closest in answering the question. Students often make the mistake of only briefly referring to the text when answering a question, and just choosing an answer which sounds plausible or reflects their own ideas. It is often useful to ask each student to justify their answer to the rest of the class.
- Ask your students to check the questions which take the form of incomplete sentences very carefully; the whole sentence has to match what is written in the text and not just the phrase in option A, B, C or D.
- Your students should be aware of the thematic link between the texts as this will help them in moving from one text to the next.
- Make sure that your students read texts in which opinion, attitudes and feelings are expressed, e.g. interviews with famous people talking about how they began their careers and what made them successful, or short stories about how characters feel about the situation they find themselves in. Activities which focus on recognising and evaluating attitude and opinion and which enhance your students' abilities to infer underlying meaning will also be helpful.
- Your students should be given practice in text organisation features. For example, there may be a question which tests the ability to differentiate between a main idea and an example, or one which asks the students to connect an abstract argument with a concrete illustration. Items may test comparison and contrast, both literal and metaphorical or the understanding of cohesive devices and structures.
- It is important that your students avoid just matching words in the text with words in the question or option.

■ PART 2

- Your students should be encouraged to read the text as a whole, and not to focus on each gap separately. They need to understand that getting an idea of the structure and understanding the development of the theme of the text are

both important prerequisites to doing the task. Students frequently make the wrong choices by selecting an option which fits the text before the gap, and neglecting to check that the text after the gap follows on smoothly.

- Sometimes your students will need to choose carefully between two paragraphs as possible answers and will need practice in making decisions about which is the most logical paragraph to fill the particular gap. Give your students plenty of practice in recognising a wide range of linguistic devices which mark the logical and cohesive development of a text, e.g. words and phrases indicating time, cause and effect, contrasting arguments, paraphrasing of vocabulary, use of pronouns, repetition and the use of verb tenses.
- You should alert your students to the dangers of approaching the gapped-text task as an exercise requiring them merely to identify extracts from the text and sections in the text containing the same words, including names and dates. The task is designed to test understanding of the development of ideas, opinion and events rather than the recognition of individual words.

■ PART 3

- The advice on preparation for Part 1 also applies to Part 3. Sources for texts in this part, however, will not include ephemera and candidates will need substantial practice in dealing with a relatively long and complex text.
- Candidates need to read the text closely in order to distinguish between, for example, apparently similar viewpoints, outcomes, or reasons.
- Candidates should read each question very carefully, as well as the four possible answers. The questions can be answered correctly only by close reference to the text.

■ PART 4

- Your students will need practice in skimming and scanning texts in order to prepare for the multiple-matching task. They should practise scanning texts for the particular information required and not feel that they must read every word in the text. It is also important that they have enough practice in timing their reading.
- Remind your students that the questions for the multiple-matching task are printed before the text so that the candidates know what to look for in the text.
- Draw your students' attention to the particular wording of questions, since these are intended to lead the reader to specific information, and to disregard irrelevant information. It can be helpful for students to underline key words in the questions as this helps when trying to find the information in the text which provides the answers.
- Sometimes a question may consist of two parts, for example: a writer's surprise at being confronted by a difficult situation. Students may find evidence of a difficult situation in a section of the text but fail to realise that it may be the wrong

section as no surprise is expressed in that part. It is important that your students understand that they need to find a paraphrase of the whole question, not just one part.

- Discourage your students from selecting an answer solely on the basis of matching a word in the question with a word in the text, since careful reading of a particular part of the text is required to ensure an accurate match in terms of meaning.
- Give your students plenty of opportunity to read articles and reviews where different people discuss work, books, hobbies, etc. Ask your students to prepare their own questions, perhaps as a homework exercise to be used later in class. This will help them gain a better understanding of how the test is constructed and will also give them some insight into what clues they need to look for when doing this part.

Part 1

You are going to read three extracts which are all concerned in some way with scientific research. For questions 1 – 6, 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.

YOUNG ENVIRONMENTAL JOURNALIST COMPETITION

HOW TO ENTER:

- If you're aged 16-25, we're looking for original articles of 1,000 words (or less) with an environmental or conservation theme. The closing date for entries is 30 December 2006.
- Your article should show proof of investigative research, rather than relying solely on information from the internet and phone interviews. You don't have to go far; a report on pollution in a local stream would be as valid as a piece about the remotest rainforest.
- Your article should show you are passionate and knowledgeable about environmental issues. It should also be objective and accurate, while being creative enough to hold the reader's interest. We are not looking for 'think pieces' or opinion columns.
- Your aim should be to advance understanding and awareness of environmental issues. You should be able to convey complex ideas to readers of this general interest magazine in an engaging and authoritative manner.
- Facts or information contained in short-listed articles will be checked.
- Read the rules carefully.

- 1 Before entering for the competition, young people must have
- A conducted some relevant research in their local area.
 - B gained a qualification in environmental research.
 - C uncovered some of the evidence in their research themselves.
 - D consulted a number of specialists on the subject under research.
- 2 The articles submitted must
- A focus on straightforward concepts.
 - B include a range of views.
 - C be accessible to non-specialists.
 - D reveal the writer's standpoint.

Turn over ▶

PAPER 1: READING

Test 1 Part 1 (questions 3–6)

EXTRACT FROM A NOVEL

Chapter One

The landing cupboard is stacked high with what Glyn calls low-use material: conference papers and research papers including, he hopes, a paper that he needs right now for the article on which he is working. All of these go back to his postgraduate days, in no convenient sequential order but all jumbled up. A crisp column of *Past and Present* magazine is wedged against a heap of tattered files. Forgotten students drift to his feet as he rummages, and lie reproachful on the floor: 'Susan Cochrane's contributions to my seminar have been perfunctory' ... labelled boxes of aerial photographs showing archaeological sites are squeezed against a further row of files. To remove one will bring the lot crashing down, like an ill-judged move in that game involving a tower of balanced blocks. But he has glimpsed behind them a further cache which may well include what he is looking for.

line 12

On the shelf above he spots the gold-lettered spine of his own doctoral thesis, its green cloth blotched brown with age. On top of it sits a 1985 run of the *Archaeological Journal*. Come to think of it, the contents of the landing cupboard are a nice reflection of his profession – it is a landscape in which everything co-exists requiring expert deconstruction. But he does not dwell on that, intent instead on this increasingly irritating search.

3 The writer mentions a game in line 12 in order to emphasise

- A the difficulty in accessing some material stored in the cupboard.
- B the poor condition of much of the contents of the cupboard.
- C Glyn's approach to locating items stored in the cupboard.
- D Glyn's skill in manoeuvring the material in the cupboard.

4 In the second paragraph, the writer makes a comparison between the cupboard and

- A the development of Glyn's academic career.
- B Glyn's particular area of work.
- C Glyn's way of life.
- D the current state of Glyn's research.

THE THEORY OF EVERYTHING

Time was when physicists dreamed of a final theory of fundamental physics, a perfect set of equations that would describe every force and particle in nature. Today that dream is being overtaken by the suspicion that there is no such thing. Some even fear that all attempts at a deeper understanding of nature are dead ends. This will lend support to those who have long claimed that research into fundamental physics is a waste of time and money; that at best it provides answers to obscure questions which few people understand or care about.

So do these reservations undermine pure physics as a scientific pursuit? Surely, it makes no difference if the truths that physicists seek turn out to be more complex and messy than they once hoped. It could even make the search more intriguing. There are as many profound questions out there as there have ever been, and to answer them physicists need the

kind of hard experimental evidence that can only come from pure research.

Can we, therefore, justify spending the huge sums of money that such research demands? What it boils down to is whether we think the search for fundamental truths is important. This quest for knowledge is a defining human quality, but it's hard to quantify how our lives have been 'improved' by it. There have been plenty of technological spin-offs from the space race and other experiments. But the spin-offs are not the point. In showing us how the universe works, fundamental physics could also tell us something profound about ourselves. And for that, a few billion dollars would be a small price to pay.

5 According to the writer, technological 'spin-offs' from scientific research

- A do not justify the sums invested in it.
- B reveal the true aims of those promoting it.
- C should convince the public of the value of it.
- D should not be the main reason for pursuing it.

6 In this piece, the writer is generally

- A distrustful of those who doubt the value of pure research.
- B supportive of those wishing to carry out pure research.
- C sceptical about the long-term benefits of pure research.
- D optimistic about the prospects of funding for pure research.

Turn over ►

Part 2

You are going to read an extract from a magazine article. Six paragraphs have been removed from the extract. Choose from the paragraphs **A – G** the one which fits each gap (7 – 12). There is one extra paragraph which you do not need to use.

Mark your answers **on the separate answer sheet**.

When the hippos roar, start paddling!

Richard Jackson and his wife spent their honeymoon going down the Zambezi river in a canoe.

'They say this is a good test of a relationship,' said Tim as he handed me the paddle. I wasn't sure that such a tough challenge was what was needed on a honeymoon, but it was too late to go back. My wife, Leigh, and I were standing with our guide, Tim Came, on the banks of the Zambezi near the Zambia/Botswana border. This was to be the highlight of our honeymoon: a safari downriver, ending at the point where David Livingstone first saw the Victoria Falls.

7

Neither of us had any canoeing experience. Tentatively we set off downstream, paddling with more enthusiasm than expertise. Soon we heard the first distant rumblings of what seemed like thunder. 'Is that Victoria Falls?' we inquired naively. 'No,' said Tim dismissively. 'That's our first rapid.' Easy, we thought. Wrong!

8

The canoe plotted a crazed path as we careered from side to side, our best efforts seeming only to add to our plight. This was the first of many rapids, all relatively minor, all enjoyably challenging for tourists like us.

9

The overnight stops would mean mooring at a deserted island in the middle of the river, where Tim's willing support team would be waiting, having erected a camp and got the water warm for our bucket showers. As the ice slowly melted in the drinks, restaurant-quality food would appear from a cooker using hot coals. Then people would begin to relax, and the day's stories would take on epic proportions.

10

One morning, Tim decided to count the number of hippos we saw, in an attempt to gauge the population in this part of the river. Most of the wildlife keeps a cautious distance, and we were assured that, safe in our canoe, any potential threats would be more scared of us than we were of them – but we had been warned to give these river giants a wide berth. They'd normally stay in mid-stream, watching us with some suspicion, and greeting our departure with a cacophony of grunts.

11

Tim yelled 'Paddle!' and over the next 100 metres an Olympic runner would have struggled to keep up with us. The hippo gave up the chase, and although Tim said he was just a youngster showing off, our opinion was that he had honeymooners on the menu. That would certainly be the way we told the story by the time we got home.

12

At some times of the year, you can even enjoy a natural jacuzzi in one of the rock pools beside the falls. No permanent structures are allowed on the island – everything has to be removed when you leave.

The travel brochures say it's the world's most exclusive picnic spot. It's certainly the ideal place to wind down after a near miss with a hippo.

A Luckily we could make our mistakes in privacy as, apart from Tim and another couple, for two days we were alone. Our only other company was the array of bird and animal life. The paddling was fairly gentle and when we got tired, Tim would lead us to the shore and open a cool-box containing a picnic lunch.

B If that was the scariest moment, the most romantic was undoubtedly our final night's campsite. Livingstone Island is perched literally on top of Victoria Falls. The safari company we were with have exclusive access to it: it's just you, a sheer drop of a few hundred metres and the continual roar as millions of litres of water pour over the edge.

C There was plenty of passing traffic to observe on land as well – giraffes, hippos, elephants and warthogs, while eagles soared overhead. We even spotted two rare white rhinos – sadly shorn of their horns in an attempt to stop poaching. We paddled closer to get a better look.

D We had a 4-metre aluminium canoe to ourselves. It was a small craft for such a mighty river, but quite big enough to house the odd domestic dispute. Couples had, it seemed, ended similar trips arguing rather than paddling. But it wasn't just newlyweds at risk. Tim assured us that a group of comedians from North America had failed to see the funny side too.

E But number 150 had other ideas. As we hugged the bank he dropped under the water. We expected him to re-surface in the same spot, as the others had done. Instead, there was a sudden roar and he emerged lunging towards the canoe.

F Over the next hour or so the noise grew to terrifying dimensions. By the time we edged around the bend to confront it, we were convinced we would be faced with mountains of white water. Instead, despite all the sound and fury, the Zambezi seemed only slightly ruffled by a line of small rocks.

G When we'd all heard enough, we slept under canvas, right next to the river bank. Fortunately, we picked a time of year largely free of mosquitoes, so our nets and various lotions remained unused. The sounds of unseen animals were our nightly lullaby.

Turn over ▶

PAPER 1: READING

Test 1 Part 3 (questions 13–19)

Turn over ▶

- 13 The writer believes that one reason he is terrible on TV is that
- A he doesn't make enough effort to perform well.
 B he can't help being rude to interviewers.
 C his personality seems unappealing to viewers.
 D his personality differs from that of newsreaders and presenters.
- 14 The writer has become involved with Public Image Ltd because
- A he wants to find out what such companies do.
 B he has been told that it is in his interests to do so.
 C he is intrigued by the work they do for politicians.
 D he has been told that the company is good at promoting novels.
- 15 Diana and Jeannie both say that one of the writer's problems when appearing on TV concerns
- A the way he sits.
 B the clothes he wears.
 C the way his eyes move.
 D the way he moves.
- 16 What does Diana tell the writer about politicians?
- A They are usually reluctant to tell the truth.
 B They often fail to realise that they are shouting.
 C They are frequently nervous when they appear on TV.
 D They frequently speak in a way that is harmful to them.
- 17 The writer believes that his response to Diana's first question sounds
- A insincere.
 B silly.
 C rude.
 D predictable.
- 18 When the writer asks Diana about her job, she
- A says that she is only interested in doing it well.
 B admits that sometimes it results in people looking foolish.
 C says that it frequently involves frustrations.
 D agrees that it is hard to justify it.
- 19 In the final paragraph, the writer concludes that
- A he has underestimated how challenging appearing on TV can be for politicians.
 B he has learnt how to sound convincing without saying anything meaningful.
 C some people can be trained to do absolutely anything.
 D viewers are more perceptive than is generally believed.

Part 3

You are going to read a newspaper article. For questions 13 – 19, 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.

Groomed for TV

Martyn Harris looks back on his experience of being trained to appear on TV.

I am terrible on TV. I slouch, sneer, stammer, fidget, forget my lines and swallow the ends of my words. It rattles, because I know inside I am scintillating, sensitive and sincere. Television can make any fool look like an intellectual. Newsreaders can contrive to look nice and even the worst presenters can seem sensible, but I come over as a shifty subversive. The single television programme I have presented was so awful that even my mother couldn't find a good word for it. After a catastrophic radio show last year, when I addressed the interviewer by the wrong name throughout, I swore I'd never do broadcasting again.

Until now, that is. I have my first novel out next month, which is called *Do It Again*, and the PR people inform me you just have to get out there and promote it. Scotland one day, the south coast of England the next. It's going to be hectic and I have to get my act together. Which is how I find myself being scrutinised for televisual potential by two swelté creatures from Public Image Ltd, while cameraman Alastair focuses on my trembling upper lip. Public Image is the outfit which has been teaching MPs how to look good on TV. They also groom executives from major companies in everything from corporate presentations to handling broadcast interrogation, but as far as I'm concerned, they are good enough for me.

'He blinks a lot, doesn't he?' says Diana, the speech specialist, studying my image on a video monitor. 'And the crossed legs look defensive. But the voice isn't bad.' Jeannie, who is introduced to me as Public Image's 'charisma consultant', takes a step backwards to study the general posture. 'Needs to get his bottom back in the sofa. And the jacket makes him look a bit deformed. Where *does* he get his clothes from?'

'Honesty is the most important thing,' says Diana. 'We don't want to turn people into actors. We want to bring out the personality. And of course speech is most important too. Lots of politicians don't breathe properly, so they have to shout. They give themselves sore throats and polyps on the vocal chords. Breathe from the diaphragm and you can speak quite loudly and for quite a long time without strain. Then most importantly, there are the three

E's: Energy, Enthusiasm and Enjoyment. And do try to stop blinking.'

And so, as I breathe from the diaphragm, clench my eyelids apart and desperately try to project honesty as well as the three E's at once, the camera rolls. 'Today we are visiting the home of Martyn Harris,' says Diana dishonestly, 'a journalist who has recently published his first novel *Do It Again*. So, what can you tell us about the plot, Martyn?' 'Umm ... A long pause. 'Err ... A longer pause. 'Tee hee, hargh ...' An asinine giggle. 'All right Alastair,' says Diana patiently, 'we'll try that again.'

We try it again, many, many times, each time chipping away at another tic and mannerism and gaucherie. On the second run-through, my crossed legs keep bobbing up and down, which makes me look as if I want to run away (I do, I do). On the third run they are uncrossed, but my hands are clenched in my lap. On the fourth I have wringed my hands from my lap, but now they are fiddling with my ears. On the fifth, I'm throwing away the ends of my sentences, which sounds as if I think my audience is thick (I don't really).

Television does curious things to your face, dragging it towards the edges of the screen. If you have a long face, as I have, it makes you look like a cadaverous mule. It emphasises the darkness of lipstick and eyeshadow, so make-up should be minimal, and used mainly to soften facial shadows. Does Diana think it is wicked, I wonder, to mould politicians in this way? 'As soon as anyone gets on telly these days, we expect them to be as good as our professionals, because that's where we get our standards from. It's unfair, but that's the way of the world. As for the ethics, I leave that to others and get on with my job.'

And it's a job she does very well, because on the final run-through, after three hours or so, I really don't look too bad. Steady gaze, breathing from the diaphragm, no twitches, no blinking. Not a consummate professional in the business, but not bad.

I'm brimming with honesty, energy, enthusiasm and enjoyment and I'm talking a lot of twaddle, but you'd hardly notice. When you watch politicians on TV, you'll see a lot more just like me.

Part 4

You are going to read an article containing reviews of crime novels. For questions 20 – 34, choose from the reviews (A – F). The reviews may be chosen more than once.

Mark your answers on the separate answer sheet.

In which review are the following mentioned?

- a book successfully adapted for another medium
- characters whose ideal world seems totally secure
- a gripping book which introduces an impressive main character
- a character whose intuition is challenged
- the disturbing similarity between reality and fiction within a novel
- an original and provocative line in storytelling
- the main character having a personal connection which brings disturbing revelations
- the completion of an outstanding series of works
- the interweaving of current lives and previous acts of wickedness
- a deliberately misleading use of the written word
- a rather unexpected choice of central character
- an abundant amount of inconclusive information about a case
- a character seeing through complexity in an attempt to avert disaster
- a novel which displays the talent of a new author
- the characters' involvement in a crime inevitably leading to a painful conclusion

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CHILLING READS TO LOOK OUT FOR

Some recommendations from the latest batch of crime novels

A Zouache may not be the obvious heroine for a crime novel, but November sees her debut in Fidelis Morgan's wonderful Restoration thriller *Unnatural Fire*. From debtor to private eye, this Countess is an aristocrat, fleeing for her life through the streets of 17th-century London. Featuring a colourful cast of misfits and brilliantly researched period detail, *Unnatural Fire* has a base in the mysterious science of alchemy, and will appeal to adherents of both crime and historical fiction.

B Minette Walters is one of the most acclaimed writers in British crime fiction whose books like *The Sculptress* have made successful transitions to our TV screens. Preoccupied with developing strong plots and characterisation rather than with crime itself, she has created some disturbing and innovative psychological narratives. *The Shape of Snakes* is set in the winter of 1978. Once again Walters uses her narrative skills to lead the reader astray (there is a clever use of correspondence between characters), before resolving the mystery in her latest intricately plotted bestseller which is full of suspense. Once again she shows why she is such a star of British crime fiction.

C Elizabeth Woodcraft's feisty barrister heroine in *Good Bad Woman*, Frankie, is a diehard Motown music fan. As the title suggests, despite her job on the right side of the law, she ends up on the wrong side – arrested for murder. No favourite of the police – who are happy to see her go down – in order to prove her innocence she must solve the case, one that involves an old friend and some uncomfortable truths a bit too close to home. *Good Bad Woman* is an enthralling, fast-paced contemporary thriller that presents a great new heroine to the genre.

E Andrew Roth's deservedly celebrated Roth Trilogy has drawn to a close with the paperback publication of the third book, *The Office*, set in a 1950s cathedral city. Janet Byfield has everything that Wendy Appleyard lacks: she's beautiful, she has a handsome husband, and an adorable little daughter, Rosie. At first it seems to Wendy as though nothing can touch the Byfields' perfect existence, but old sins gradually come back to haunt the present, and new sins are bred in their place. The shadows seep through the neighbourhood and only Wendy, the outsider looking in, is able to glimpse the truth. But can she grasp its twisted logic in time to prevent a tragedy whose roots lie buried deep in the past?

F And finally, Reginald Hill has a brilliant new Dalziel and Pascoe novel, *Dialogues*, released in the spring. The uncanny resemblance between stories entered for a local newspaper competition and the circumstances of two sudden disappearances attracts the attention of Mid-Yorkshire Police. Superintendent Andy Dalziel realises they may have a dangerous criminal on their hands – one the media are soon calling the Wordman. There are enough clues around to weave a tapestry, but it's not clear who's playing with whom. Is it the Wordman versus the police, or the criminal versus his victims? And just how far will the games go?

PAPER 1: READING

Test 2 Part 1 (questions 1–2)

Part 1

You are going to read three extracts which are all concerned in some way with communication. For questions 1 – 6, 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.

**What's it like being a reporter on a student newspaper?
Student reporter Darren Benton tells us**

Being a reporter on a student newspaper can be a daunting task - you are, after all, faced with ensuring that students on the college campus are aware of everything they need to know, especially the stuff that others would rather they didn't. All this, as well as keeping a social life, a circle of friends, and, of course, doing the degree.

It's in the uncovering and investigative bits that student hackery really comes into its own. We have no budget, very little time and no library of resources at our disposal. But then, all you really need is a hunch, a telephone and an abundance of

patience. The more people who know you're a reporter the better. Everyone has a story, whether they know it or not. One little off-the-cuff comment can lead to all manner of revelations, maybe even a real scoop.

There is one piece of advice that someone once gave me which has proved pretty useful. Always, always make a backup of your work and carry it round with you 24/7. I have never known computers to crash as much as the ones in student newspaper offices.

1 What is the writer emphasising in the first paragraph?

- A what a responsible job a student reporter has
- B things that a student reporter needs to bear in mind
- C how mundane much of the work of a student reporter is
- D things that prevent a student reporter from doing a good job

2 Which word or phrase from the text is used to express the goal of the investigative journalist?

- A hackery (line 12)
- B a hunch (line 16)
- C off-the-cuff comment (line 21)
- D a real scoop (line 23)

Turn over ►

PAPER 1: READING

Answer keys

Test 1

PART ONE

- 1 C
- 2 C
- 3 A
- 4 B
- 5 D
- 6 B

PART TWO

- 7 D
- 8 F
- 9 A
- 10 G
- 11 E
- 12 B

PART THREE

- 13 C
- 14 B
- 15 A
- 16 D
- 17 B
- 18 A
- 19 B

PART FOUR

- 20 B
- 21 E
- 22 C
- 23 D
- 24 F
- 25 B
- 26 C
- 27 E
- 28 E
- 29 B
- 30 A
- 31 F
- 32 E
- 33 D
- 34 D

Turn over ▲

EXTRACT FROM A NOVEL

An unexpected visitor

The trouble with family-known-things is that they always seem peculiar if you try to explain them to anyone else. I've probably made us sound like hostile hermits who move the furniture across the front door if a stranger turns into the street, but it isn't that bad. Dad always gets on all right with everyone he works with, and Mum gets on fine with all the people who go into the shop for medicine or advice. She even knows most of them by name and what their troubles are. It's just that it doesn't go much further than that with them.

line 8

Then suddenly this distant relative, Kathleen, who none of us had ever heard of before, wrote from Canada to say she was doing some research into family history. That was a bit of a shock because when we think of 'family' we just think of the four of us. Neither Mum nor Dad had brothers or sisters, and their parents died a long time ago, so we don't go in for aunts and uncles and grandparents. When there's just the four of you, all in the same house, you don't expect to have a history.

She'd enclosed a piece of flimsy paper, folded up small, which opened out to show a huge family tree, with gaps and question marks all over the place, and her name and ours underlined in red. Mum and Dad had looked aghast. All those people! It was like an unexpected invasion of dead great-aunts and second cousins and all the rest – and that wasn't all – some of them were still alive!

- 3 What does the word 'it' in line 8 refer to?
A the family's immediate circle of friends
B the family's general attitude to strangers
C the importance of work in the family's life
D the extent of the family's social interactions
4 How did the writer's family react to the sight of the family tree?
A They found it amusing.
B They found it confusing.
C They found it fascinating.
D They found it alarming.

e-nough is enough

My friend was audibly unhappy with me when he phoned. 'You know, you really should be very careful when you email. The internet is not a secure place. One careless touch on the keyboard, and you can upset somebody... know what I mean?'

I'd worked out what had gone wrong before I was able to speak through the thick layer of egg accumulating on my face. A mutual friend of ours in the USA, notorious for his tenuous grasp of technology, had committed the great, and increasingly common, computer faux pas of accidentally reflecting back a message you've received in an email you're now sending out. The eek moment I was now enduring was a direct consequence of

line 24
line 25

this. A message that the mutual friend in the USA had sent to my friend in London had somehow included an earlier message from me to friend in USA that was slightly mocking of friend here.

Actually, such a humiliating slip-up as this doesn't have to be accidental. Some of the clumsier email utilities automatically repeat the received email in every reply, although how friend in USA managed to include my somewhat sarcastic sentiments about a third party in a message to that third party still baffles me a little. Anyhow, the damage, such as it was, was done and I apologised. Not much else you can do, really, to get out of the sort of jam I'd inadvertently got myself into.

- 5 The phrase 'the eek moment' (lines 24-25) refers to the writer's
A feelings of embarrassment.
B anger at his friend in the USA.
C realisation that he had made an error.
D inability to understand his friend's reaction.
6 In the third paragraph, the writer suggests that
A the comments in his email may have been misinterpreted.
B his friend in the USA is upset by what has happened.
C an aspect of the situation remains largely unexplained.
D his friend in London was unimpressed by his apology.

PAPER 1: READING

Test 2 Part 2 (questions 7–12)

Part 2

You are going to read an extract from a magazine article. Six paragraphs have been removed from the extract. Choose from the paragraphs **A – G** the one which fits each gap (7 – 12). There is one extra paragraph which you do not need to use.

Mark your answer on the separate answer sheet.

TRACKING THE MOUNTAIN LION

Rupert Isaacson joins a volunteer project to protect mountain lions in Idaho, USA.

After two hours of trudging up the mountainside through deep snowdrifts, the dogs began to bark. There, in our path, was what we'd been looking for: the paw print of a mountain lion. It belonged to a female that had recently passed by. Kevin and Ken, the houndsmen, consulted briefly with John, the biologist, while the four hounds whimpered with excitement, straining at their leads, eager to begin the chase.

7

I carried one of the two rifles, followed by a pilot lugger measuring instruments, and a doctor and a postman struggling with cameras and radio antennae. Six others puffed and panted their way behind us, all of them – like me – professional city-folk unused to such strenuous exertion.

8

When we finally caught up with the dogs they were bunched up at a rock, behind which an angry female mountain lion snarled and spat, swiping with its claws. We kept back, ready to run if it made a bid for freedom, while John crept down the mountain behind it. Having approached the lion quietly from below, he took his rifle from his bag, loaded it, took aim and shot.

9

We moved in, briskly efficient, photographing, measuring and weighing as John had taught us. Having changed the battery in its radio-collar, we brought the silken-coated creature round with an injection. Snarling and unsteady, it slunk away into cover and we began the long trek down the mountain.

10

However, our initial prejudices soon faded, as we realised the pair had more in common with us than we'd thought, and as the skill and dedication which they put into the project became apparent. This was most noticeable the next day, when our task was to provide a mother and cubs with new batteries in their collars. As we reached the point in the canyon where the pines grew thickest, suddenly a large male lion went streaking across the snowy plain. Ken and Kevin set off through the sagebrush.

11

While this was happening, Ken and Kevin crept up behind and tried to drop a pitifully small lasso – made from the dogs' leads – over the lion's head. Sensing their presence, the animal whirled around, slashing with its claws. I went in with the hounds again, and a surreal dance developed.

12

Of course it wasn't always so dramatic – many of our days in the mountains were quite mundane. But for me, the best thing about the trip was watching hunters and environmentalists sharing an adventure and putting money and energy into conservation, all the while showing that really they are two sides of the same coin.

A The dart hit the lioness in the back of the leg. It flinched, growled and then turned sleepily back to the hounds. Like a tiring boxer, its slashing movements became slower and slower until it slumped into the snow, unconscious.

B Finally, on the fifth or sixth try, the houndsmen managed to drop the restraint over the lion's head and tie it around a sagebrush trunk. Quickly and efficiently they did the same with one of its hind legs, then I helped them to sit on the protesting lion until John arrived with the tranquilliser.

C On the way, John told me he had recruited Ken and Kevin, two hunters, to assist in the lion study because of their local knowledge. At first my fellow volunteers felt uncomfortable with this. How could these men kill animals one day, then try to protect them the next?

D The men exchanged nods, then bent down to set the animals loose. And with a whoop, they were off, bounding through the snow, leaving the rest of us to lumber after them, each laden with his allotted encumbrance.

E Kevin barely had time to reply before the lion reached out a massive paw and swiped at the rifle. With impressive speed, John seized his own rifle, and – what seemed like a split-second later – the creature lay motionless on the ground, a tranquilliser dart in its tawny side.

F This motley crew formed the ten-strong paying volunteer group taking part in a University of Idaho study into the effect of habitat fragmentation on wildlife. Our task was to radio-collar mountain lions and gather data on their feeding habits, with the ultimate aim of persuading state authorities to curb urban growth and adopt more wildlife-friendly forestry practices.

G They sprinted effortlessly over the rocky ground, while I stumbled along in their wake. After five kilometres we spotted the lion. 'Quick,' said Ken, thrusting the hounds' collars into my hand. 'You distract it for a moment.' Scarcely able to believe what I was doing, I found myself letting the straining dogs lunge at the lion just enough to make it come at us, then jumping back in time to avoid its claws.

Turn over ►

13 In the first paragraph, the writer says she discovered that

- A there were some subjects she had no interest in dealing with.
- B the standard of her work as an interpreter was getting lower.
- C her mind was wandering when she should have been doing her job.
- D she could no longer understand subjects she had previously covered.

14 What does the writer say about being an interpreter in the second paragraph?

- A It was the kind of job her parents had always expected her to do.
- B It turned out to be more challenging than she had anticipated.
- C It was what she had wanted to be ever since she was a small child.
- D It gave her access to important information before other people.

15 What does the writer say about speakers she interpreted for?

- A Some of them had a tendency to get irritated with interpreters.
- B She particularly disliked those she struggled to hear properly.
- C They usually had the wrong idea about the function of interpreters.
- D Some of them made little attempt to use their own language correctly.

16 The writer says that relationships between interpreters

- A can make it difficult for interpreters to do their jobs well.
- B are affected by interpreters' desires to prove how good they are.
- C usually start well but end in arguments.
- D are based on secret resentments.

17 The writer says that when she disagreed with speakers, she would sometimes

- A mistranslate small parts of what they said.
- B make it clear from her tone of voice that she did not agree.
- C exaggerate their point of view.
- D give the impression that they did not really mean what they said.

18 The writer says that when she returned to interpreting,

- A she did not start off very well.
- B she briefly wished she had not given it up.
- C she thought that two of the delegates recognised her.
- D she changed her ideas about the main character in her novel.

19 What is the writer's main point in the article as a whole?

- A It is not always a good idea to go into a profession because it looks glamorous.
- B Most interpreters eventually become disillusioned with the work.
- C Being an interpreter did not allow her to satisfy her need to be creative.
- D Most interpreters would actually like to do something more creative.

Part 3

You are going to read a newspaper article. For questions 13 – 19, 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.

How I found my true voice

As an interpreter, Suzanne Glass could speak only for others – but the work provided terrific material for her first novel.

'No, no, no! You've got to get away from this or you're going to lose it.' The voice reverberating in my head was my own. I was at an international conference. My throat was killing me and my headphones were pinching. I had just been interpreting a speaker whose last words had been: 'We must take very seriously the standardisation of the length of cucumbers and the size of tomatoes.' You can't afford to have your own thoughts when you're interpreting simultaneously, so, of course, I missed the speaker's next sentence and lost his train of thought. Sitting in a darkened booth at the back of a huge conference hall, I was thrown. Fortunately, my colleague grabbed my microphone and took over.

This high-pressure, high-output work was not quite the dream profession I had hoped for. Although I had fun with it in the beginning – occasionally being among the first to hear of medical and political breakthroughs would be exciting for any 25-year-old – I realised that this was a job in which I would never be able to find my own voice. I had always known that words would be my life in one form or another. My mother thought she'd given birth to an alien when I began to talk at the age of seven months. That momentous day, she had placed my playpen in the hallway and gone into the bedroom. In imitation of the words she had repeated to me again and again, I apparently called out towards the bedroom door: 'I see you. I see you.' I was already in training for a career as a professional parrot.

But how mistaken I was to think that international interpreting would be glamorous. The speaker rarely stops to think that there's someone at the back of the room, listening to his words, absorbing their meaning, and converting them into another language at the same time. Often I was confronted with a drone, a whisperer or a mumbler through my headphones. The mumbler was the worst. Most of the time, an interpreter is thought of as a machine – a funnel, a conduit. Which, I suppose, is precisely what we are. Sometimes, when those we are translating for hear us cough or sneeze, or turn round and look at us

behind the smoky glass of the booth, I think they're surprised to see that we're actually alive.

Ironically, part of the secret of interpreting is non-verbal communication. You have to sense when your partner is tired, and offer to take over. At the same time, you have to be careful not to cut him short and hog the microphone. Interpreters can be a bit like actors: they like to show off. You do develop friendships when you're working in such close proximity, but there's a huge amount of competitiveness among interpreters. They check on each other and sometimes even count each other's mistranslations.

Translating other people's ideas prevented me from feeling involved and creative as an interpreter. Actually, you can't be a creative interpreter. It's a contradiction in terms. Sometimes, when I disagreed with a speaker, I wanted to rip off my headphones, jump up and run out of the booth, shouting: 'Rubbish. Rubbish. You're talking a lot of nonsense, and this is what I think about it.' Instead, I had to sit there and regurgitate opinions in violent contradiction with my own. Sometimes, I'd get my revenge by playing games with the speaker's tone of voice. If he was being serious, I'd make him sound jocular. If he was being light-hearted, I'd make him sound earnest.

Eventually, I wanted to find a career where my own words would matter and where my own voice would be heard. So, to redress the balance, I decided to write a novel. While I was writing it, I did go back and interpret at a few conferences to get inside the head of Dominique, my main character. At first, I was a little rusty and a couple of the delegates turned round to glare at me, but after twenty minutes, I was back into it, playing that old game of mental gymnastics. Interpreting is like learning to turn somersaults: you never forget how to do it. But for me, sitting in the booth had a ghost-like quality to it – as though I had gone back into a past life. A life that belonged to the time before I found my own voice.

PAPER 1: READING

Test 2 Part 4 (questions 20–34)

Science Books

Anjana Ahuja reviews a selection of science publications.

The most anticipated book of the year was *The Universe in a Nutshell* by Stephen Hawking. A follow-up to his best-seller *A Brief History of Time*, this is a sumptuously illustrated romp through cosmology written in bite-sized chapters. It is a competent introduction to how the universe began with a Big Bang and may end up with a Big Crunch. Along the way, there are multi-dimensional universes to be conquered, so Hawking's book may end up lying guiltily on the coffee table.

My next choice is *The Science Book: 250 Milestones in the History of Science*, edited by Peter Tallack. A silver slab of a book, it guides the reader through a chronology of science, beginning in Swaziland 37,000 years ago with the origins of counting, and ending with the recent Human Genome Project. Topics are summarised on one page, making it ideal for dipping into bits of science such as superconductivity and why there are different blood groups.

Rivalry is often the lifeblood of science, and so I was thrilled to see Michael White's inspired treatise on the subject earlier this year. *Rivals* details eight feuds, both historical and contemporary, that fuelled academic endeavour. We learn that Sir Isaac Newton harboured an almost pathological desire to humiliate and hinder competitors. His main rival was Gottfried Wilhelm von Leibniz, a German mathematician who claimed to have invented calculus at the same time as, and independently of, Newton. The enraged Englishman rallied supporters to denigrate von Leibniz as a plagiarist.

Those who like to witness harmony among their fellow humans will be heartened to read *The Seven Daughters of Eve* by Bryan Sykes. Sykes is an Oxford University geneticist who has discovered that 95 per cent of Europeans are descended from one of seven ancestral mothers, and his book is the unashamedly upbeat story of how the discovery came about. In this racy, pacy account, Sykes bestows nicknames on his seven European matriarchs (Katrine, Xenia, Jasmine, Velda, Ursula, Tara and Helena), and indulges in amusing speculation about what they would have been like.

Biographies are always coveted possessions. I recommend two of this year's crop. The first is Oliver Sacks's poignant memoir, *Uncle Tungsten*. It is a story of a strange childhood bound up with the history of chemistry. Sacks, a neurologist who has written eloquent accounts (*Awakenings*, *The Man Who Mistook His Wife For a Hat*) of how strange the human mind can be, dreams that elements in the Periodic Table are his friends. It is, admittedly, a slightly bizarre book, but written with elegance and compassion.

My second suggestion is *The Northern Lights*. Lucy Jago's fictionalised account of the life of Kristian Birkeland. He was a Norwegian scientist who tried to understand the Aurora Borealis, the dancing coloured lights that streak across polar skies. Birkeland, born in the middle of the 19th century, was a textbook eccentric: obsessive, absent-minded and disorganised. As Jago explains, his theory – that the dancing lights arose from the interplay between the Earth's magnetic field and charged particles streaming from the sun – was largely disregarded. It is a perfect winter tale of ice and light. However, some may find the blurring of fact and fiction, and the excitable speculation about Birkeland's final years a little trying.

If you're looking for a book to shock you out of complacency, you could try *Surviving Galeras* by Stanley Williams, a chilling first-hand account of a volcano eruption in 1993 that killed several of Williams's colleagues. Along the way, Williams, who was injured, tells us about the elite band of researchers who would study volcanoes despite the very real dangers involved. Williams's veneration of these hero-vulcanologists is controversial in the geology community, but his tale offers an irresistible insight into the reckless, darker side of science.

Part 4

You are going to read an article containing reviews of science books. For questions 20 – 34, choose from the reviews (A – G). The reviews may be chosen more than once.

Mark your answers on the separate answer sheet.

About which of the books is the following stated?

It describes personal antipathy that stimulated scientific enterprise.
It centres on an individual who displays the negative characteristics of a particular stereotype.

It is an overtly jolly book about a scientific breakthrough.

The organisation of the book lends itself to easy reference.

It presents the interweaving of an early life with a scientific discipline.

It gives a compelling glimpse of the riskier aspects of scientific study.

Despite being odd, it has a humane approach.

Its heavy subject matter may cause it to be abandoned.

Extreme and unpleasantly vindictive elements of an individual scientist's personality are revealed.

Many people were looking forward to its publication.

The author's attitude to fellow professionals is not shared by others in his or her field of work.

Its emotive and subjective approach may irritate the reader.

It will appeal to readers who appreciate peaceful co-existence.

It makes reference to a hypothesis which was ignored by people at that time.

It describes a public attempt to discredit a scientist.

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A The Universe in a Nutshell

B The Science Book

C Rivals

D The Seven Daughters of Eve

E Uncle Tungsten

F The Northern Lights

G Surviving Galeras

PAPER 1: READING
Answer keys

Test 2

PART ONE

- 1 A
- 2 D
- 3 D
- 4 D
- 5 A
- 6 C

PART TWO

- 7 D
- 8 F
- 9 A
- 10 C
- 11 G
- 12 B

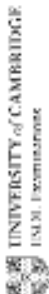
PART THREE

- 13 C
- 14 D
- 15 B
- 16 B
- 17 D
- 18 A
- 19 C

PART FOUR

- 20 C
- 21 F
- 22 D
- 23 B
- 24 E
- 25 G
- 26 E
- 27 A
- 28 C
- 29 A
- 30 G
- 31 F
- 32 D
- 33 F
- 34 C

Candidate answer sheet



University of Cambridge
ESOL Examinations

This sheet is available from www.cambridgeenglish.org

Centre No. _____

Candidate No. _____

Examination Details _____

Candidate Name _____

Candidate Signature _____

Examination Title _____

Centre _____

Supervisor _____

If the candidate is ABSENT or has WITHDRAWN from the test


Candidate Answer Sheet

Instructions

Use a PENCIL (B or HB)

Mark ONE letter for each question.

For example, if you think B is the right answer to the question, mark your answer sheet like this:



0 A B C D E F G H

Rub out any answer you wish to change using an eraser.

1	A	B	C	D	E	F	G	H
2	A	B	C	D	E	F	G	H
3	A	B	C	D	E	F	G	H
4	A	B	C	D	E	F	G	H
5	A	B	C	D	E	F	G	H
6	A	B	C	D	E	F	G	H
7	A	B	C	D	E	F	G	H
8	A	B	C	D	E	F	G	H
9	A	B	C	D	E	F	G	H
10	A	B	C	D	E	F	G	H
11	A	B	C	D	E	F	G	H
12	A	B	C	D	E	F	G	H
13	A	B	C	D	E	F	G	H
14	A	B	C	D	E	F	G	H
15	A	B	C	D	E	F	G	H
16	A	B	C	D	E	F	G	H
17	A	B	C	D	E	F	G	H
18	A	B	C	D	E	F	G	H
19	A	B	C	D	E	F	G	H
20	A	B	C	D	E	F	G	H
21	A	B	C	D	E	F	G	H
22	A	B	C	D	E	F	G	H
23	A	B	C	D	E	F	G	H
24	A	B	C	D	E	F	G	H
25	A	B	C	D	E	F	G	H
26	A	B	C	D	E	F	G	H
27	A	B	C	D	E	F	G	H
28	A	B	C	D	E	F	G	H
29	A	B	C	D	E	F	G	H
30	A	B	C	D	E	F	G	H
31	A	B	C	D	E	F	G	H
32	A	B	C	D	E	F	G	H
33	A	B	C	D	E	F	G	H
34	A	B	C	D	E	F	G	H
35	A	B	C	D	E	F	G	H
36	A	B	C	D	E	F	G	H
37	A	B	C	D	E	F	G	H
38	A	B	C	D	E	F	G	H
39	A	B	C	D	E	F	G	H
40	A	B	C	D	E	F	G	H

PAPER 2

WRITING

GENERAL DESCRIPTION

Paper format	The paper contains two parts.
Timing	1 hour 30 minutes.
No. of parts	2.
No. of questions	Candidates are required to complete two tasks: a compulsory one in Part 1 and one from a choice of five in Part 2.
Task types	From the following: an article, a competition entry, a contribution to a longer piece, an essay, an information sheet, a letter, a proposal, a report, a review. Each task has a given purpose and a target reader.
Answer format	The questions are in a booklet with lined pages for the answers. The blank pages at the back of the booklet can be used for writing notes or finishing answers, if necessary.
Marks	Each question on this paper carries equal marks.

STRUCTURE AND TASKS

PART 1

Task type and focus	QUESTION 1 Writing one of the following: an article, a report, a proposal, a letter. Focus on evaluating, expressing opinions, hypothesising, persuading.
Format	Candidates are required to deal with input material of up to 150 words. This may include material taken from advertisements, extracts from letters, emails, postcards, diaries, short articles, etc.
No. of tasks and length	One compulsory task. 180–220 words.

PART 2

Task type and focus	QUESTIONS 2–4 Writing one of the following: an article, a competition entry, a contribution to a longer piece, an essay, an information sheet, a letter, a proposal, a report, a review. QUESTION 5 (Question 5 has two options) Writing one of the following, based on one of two prescribed reading texts: an article, an essay, a report, a review. Varying focuses according to the task, including: comparing, giving advice, giving opinions, justifying, persuading.
Format	A situationally based writing task specified in no more than 80 words.
No. of tasks and length	One task to be selected from a choice of five. 220–260 words.

The two parts of the Writing paper



Each question on the Writing paper carries equal marks.

Expected word length

Candidates are asked to write 180–220 words for Part 1 and 220–260 words for Part 2.

Writing approximately the right number of words is an integral part of task achievement. If significantly fewer words are written, this is likely to mean that the task has not been successfully completed, whereas overlong pieces of writing may involve irrelevance, repetition of ideas, poor organisation and have a negative effect on the target reader.

PART 1 – COMPULSORY TASK

This part tests the candidate's ability to produce a specified task type in response to instructions and one or more texts, which may be supported by visual prompts.



Sample questions and scripts: pages 28, 31, 35 and 41.

Task type and focus

In Part 1, candidates are asked to write one of the following: an article, a report, a proposal or a letter. The letter may include the writing of references, letters of application, and other formal letters, for example to the editor of a magazine. The task includes instructions and input material which candidates are required to consider and use appropriately in their answer.

The range of functions in the task may include evaluating, expressing opinions, hypothesising, justifying, persuading, prioritising, summarising and comparing, as well as recommending, suggesting, advising, apologising, describing and explaining. Tasks will always include an element of persuasion.

Task format

The input of up to 150 words may come from a variety of sources, for example extracts from newspapers, letters, articles, leaflets, notices, memos, notes, emails, announcements, diaries, an annotated text, advertisements, questionnaires, etc. Visuals such as tables of survey results may be included with the textual input to support or extend a topic.

The focus is on content (within specified functions), effective organisation of the input material, appropriacy of the piece of writing to the intended audience, and accuracy. It is important that candidates cover all the functions specified in the question so that the target reader is fully informed.

Candidates need to adopt an appropriate style, layout, register and tone so that the effect on the target reader is positive. They need to use the relevant information appropriately, ensuring adequate coverage of each point. They should consider organisation and cohesion, as well as accuracy of language. Evidence of a range of language is also required, which means building on key words from the input rather than lifting whole segments.

Part 1 also offers candidates the opportunity to expand on the information given and enables them to demonstrate their range of language.

PART 2

This part consists of four questions from which candidates must choose one. One of the four questions offers two options based on the list of set texts. (There are two set texts, and one question will be offered on each.)

Task format

In Part 2, the input for the five tasks is considerably less than in Part 1. Each writing task in Part 2 has a context, a purpose for writing and a target reader, specified in no more than 80 words. Attention to every element in the question is essential for effective task achievement and candidates should consider carefully what level of formality is appropriate to the task.

PART 2 – QUESTIONS 2–5



Sample questions and scripts: pages 29, 32, 36–40 and 42–46.

Task type and focus

In Part 2, candidates have a choice of tasks. Questions 2–4 are general questions based on a range of topics. These tasks may include any of the following: an article, a competition entry, a contribution to a longer piece (e.g. to a book), an essay, an information sheet, a letter, a proposal, a report or a review. The letter may include the writing of references, letters of application, and other formal letters, for example to the editor of a magazine. Questions 5(a) and 5(b) are based on two set texts. There will be one question on each of the set texts (see following section).

As with Part 1, candidates will be expected to show that they are sensitive to the style and tone required by a task, and must be prepared to demonstrate appropriate use of two or more of the following functions as specified in the task: describing, evaluating, hypothesising, persuading, expressing opinion, comparing, giving advice, justifying and judging priorities.

The different task types are intended to provide frameworks for candidates so that they can put together and develop their ideas on a topic with a purpose for writing and a target reader in mind.

■ PART 2 – QUESTIONS 5(a) AND 5(b)

This consists of a choice of two tasks, one based on each of two books. These are specified in the Examination Regulations issued every year and are also available through the Cambridge ESOL website: www.CambridgeESOL.org/cae

■ Task type and focus

Candidates are required to write one of the following: an article, an essay, a report or a review.

This option is intended to give candidates the opportunity to read a range of literature written in English and to show in their writing that they have appreciated the themes, characters and relationships within the work they have read. Alternatively, or in addition, candidates may choose to watch a film version of the book. It is not compulsory to prepare a set text, or to write on one in a Cambridge ESOL examination, but it is hoped that the study of a text can be a rewarding and enjoyable experience. Teachers are best placed to make a judgement as to which of the set texts on offer may be appropriate and stimulating for a particular teaching situation.

Two books of a different style and genre are offered each year. Each book will normally remain on the list for two years.

Assessment is based, as for the other Part 2 tasks, on control of language in the given context.

Preparation

General

■ Candidates write most effectively when they choose tasks and topics suited to their interests and experience. When preparing your students for the examination, it is important to make sure they are familiar with the paper and the range of task types and topics.

■ Your students will need guidance on the particular features of each task type and the appropriate style and tone. Adopting an inappropriate style may mean that the overall impression mark is adjusted.

■ Train your students to read the questions carefully, underlining the most important parts. They then need to plan an answer which addresses all the points required by the task. This will help them produce well-structured and appropriately balanced answers which deal adequately with each point they need to address.

■ The time allowed for the Writing paper (1 hour 30 minutes) is designed to be sufficient for candidates to make brief plans and then write two answers. Any corrections they need to make should be clear so that the examiner can follow and mark what they have written.

■ Each question on the Writing paper carries equal marks so your students should practise planning the time they spend on each question carefully.

■ Counting words wastes time in an examination and leads to clumsy alterations to what a candidate has already written. Students need practice in writing tasks within the word limit so that they know when they have written enough in their own handwriting.

■ Your students need to think carefully about whom the target reader is for each task and try to write in an appropriate style and register. Is the target reader, for example, somebody they know or a stranger, or someone in a position of authority? Do they need to present difficult information politely (as in a complaint) or are they trying to persuade somebody to do something? It is important to have a balance between the function(s) required by the task and the relationship with the target reader.

■ When planning their writing, your students will need help in balancing their answers so that one part does not dominate at the expense of another. It is important that your students use effective paragraphing, and they should be encouraged to develop each of the required points in a separate paragraph.

■ Linking ideas effectively is also something your students will need guidance with. Using a variety of linking words and phrases is important, as is ensuring that the flow of ideas in the writing is logical and easy for the reader to follow.

■ Your students should be encouraged to use a range of complex language. If, in doing so, they make mistakes, the examiner will always give credit for the complex language attempted as long as the mistakes do not impede communication.

■ Your students will need to practise developing points as fully as possible in order to demonstrate a range of language and in using as wide a variety of vocabulary as possible by, for example, using synonyms.

■ Make sure your students are aware of the importance of spelling and punctuation. Although spelling errors and faulty punctuation are not specifically penalised they can sometimes impede communication. If so, the overall impression mark will be adjusted. (N.B. American usage and spelling are acceptable – see Varieties of English, page 4). Remind them of the importance of checking their work.

■ Each question on the Writing paper carries equal marks so your students should practise planning the time they spend on each question carefully.

■ Remind your students that they must write their answers on the lined pages following each question in the booklet. They may use the blank pages at the back of the question booklet to make notes, but these notes will not be marked. They may also use these pages to finish their answers, if necessary, but they should make it clear that the writing is part of their answer.

■ Make sure your students have practice in answering questions without the use of dictionaries. Dictionaries are not allowed in the CAE examination.

■ It is important to write clearly so that the answers are easy to read. However, it is not important if candidates write in upper or lower case, or if their writing is joined up or not.

By part

■ PART 1

■ Train your students to read the opening paragraphs and instructions and to think carefully about what their role is and the purpose of the task. Whom are they writing to and why? What are they trying to achieve in the task?

■ Part of the task in Part 1 is organising and using the information given appropriately, so your students will need practice in reading the input, looking carefully at the task instructions and then deciding how to organise and develop the information. They can then move on to planning their answer.

■ The opening instructions tell students what is expected in their answer, for example, describing what they enjoyed, explaining any problems that occurred, and recommending improvements. Your students must cover these functions in the task, so it is a good idea to get them to use these as informal headings for their plan so they can make sure they have something to say under each point. They should have practice in deciding which material in the input is relevant to each part of the task.

■ Students are given the opportunity to expand on some of the points. They should be encouraged to use this opportunity to demonstrate a range of structure and vocabulary.

■ Students can use key words from the question but should not lift whole segments from the input texts. No credit is given for language which has been obviously lifted from the question. Your students should therefore be given practice in using their own words when using information from the input. This is especially important when they are expected to adapt the style and tone of the wording to something more appropriate for the target reader, e.g. informal notes into formal language.

■ PART 2

■ It is important that your students familiarise themselves with the different task types that appear on the paper, and are confident that they know the differences between them. Since not all task types appear on every paper, it is important for them to have experience of writing all the different types.

■ Your students should be aware that certain functions (describing, narrating, explaining, giving opinions) will be needed for many of the task types. Students need to be familiar with the structures and vocabulary relevant to the required functions and know how to express levels of formality.

■ Your students will have a much better chance of performing well in the task if they are familiar with the topic area of the task. Your students should avoid a topic if it is unsuited to

their interests or experience.

■ It is worth giving your students some practice in selecting which task to do. They should be encouraged to look at the task types and topic areas and to consider which register, functions, grammatical structures and vocabulary are required by each task. They can then select the task which they feel they can complete most successfully.

■ The expected word length for the Part 2 tasks is 220–260 words. Your students should be given practice in deciding how to allocate this in their plan and in which tasks the lower end of the word count might be appropriate. Being concise is an advanced level writing skill and your students should be reminded of this.

■ Remind your students that they should not reproduce a task that they have done in class on the same topic as this is unlikely to address the specific points in the task set. It is essential that they address the points in the question and not just write about an issue which is loosely connected to the topic.

■ Your students should be made aware that they should not attempt the set text question (Question 5) unless they are familiar with one of the texts.

Task types in the CAE Writing paper

AN ARTICLE is usually written for an English-language magazine or newspaper, and the reader is assumed to have similar interests to the writer. The main purpose is to interest and engage the reader, so there should be some opinion or comment.

A COMPETITION ENTRY is written for a judge or panel of judges. Candidates will usually be expected to nominate somebody for something or propose themselves for selection for something (e.g. a grant to study). A competition entry will include some degree of persuasion and give reason(s) why the candidate's choice is best.

A CONTRIBUTION TO A LONGER PIECE is written for someone who is in the process of collecting information for use in a larger document (e.g. a book, a guidebook or a piece of research). The main purpose is to supply information and opinion. The choice of register is likely to be influenced by the purpose of the longer document, as indicated in the task instructions. A contribution should be clearly organised and may also include headings.

AN ESSAY is usually written for a teacher and may be written as a follow-up to a class activity. It should be well organised, with an introduction, clear development and an appropriate conclusion. The main purpose of the task is the development of an argument and/or discussion of issues surrounding a certain topic. Candidates will usually be expected to give reasons for their opinions.

AN INFORMATION SHEET is written for an audience who needs information, instruction or help in some area. Candidates will be expected to produce clear factual information and/or advice on a topic. An information sheet should be clearly organised and may also include headings.

A LETTER is written in response to the situation outlined in the question. Letters in the CAE Writing paper will require a response which is consistently appropriate for the specified target reader, and candidates can expect to be asked to write letters to, for example, the editor of a newspaper or magazine, to the director of an international company, to a school or college principal, or to a friend.

Preparation

A successful **article** interests and engages the reader. Descriptions, examples and anecdotes are often appropriate, and effective answers will be lively and include some colourful use of language. A personal angle usually works well, and a catchy title will attract attention. The use of direct and indirect questions also adds colour, and students should be taught how to use these. Looking at examples from English-language magazines may help.

Competition entries need to catch the attention of the reader and to try to persuade the reader that the entry is the best. Students should be taught the language of persuasion and how to finish an entry with a strong final paragraph.

As the style of the **contributions to longer pieces** will be defined by the larger document to which they make a contribution, students need practice in identifying what this document is (given in the question) and deciding what an appropriate style may be, e.g. a guidebook may require a factual, neutral style, whereas a piece for a book may demand a more discursive style.

Essays need to present an argument and give reasons for this. Your students need to be taught to give opinions and to agree or disagree in a formal or neutral register. They should be advised that they are free to agree or disagree with the statement in the task, or discuss both sides.

Effective planning and paragraphing is important in essay writing, as is the correct use of appropriate linking words and phrases. Students also need practice in writing appropriate opening and concluding paragraphs.

A successful **information sheet** gets the relevant points across clearly and succinctly. It is important that the purpose of the leaflet is made clear and the information is clearly organised.

Letters may include a narrative element which details personal experience, e.g. to a newspaper or magazine; other letters may be more concerned with giving factual information. Letter types may also include letters of application. Candidates may also be asked to write a reference for a friend. This can be framed within a letter format but may also be written as a statement. Candidates can choose to frame their responses as emails, but letter writing conventions such as an opening salutation, clear paragraphing and closing phrasing are always important.

Task types in the CAE Writing paper

Preparation

A PROPOSAL is written for a superior (e.g. a boss or college principal) or a peer group (e.g. club members or colleagues). Candidates will be expected to make one or more suggestions, supported by some factual information, in order to persuade the reader of a course of action. A proposal should be clearly organised and may include headings.

Proposals are often structured in a similar way to reports and should be clearly organised under headings. Students should be taught how to make polite recommendations and suggestions and how to use a range of persuasive language.

A REPORT is usually written for a superior (e.g. a boss or college principal) or a peer group (e.g. club members or colleagues). Candidates will be expected to give some factual information and make suggestions or recommendations. A report should be clearly organised and may include headings.

Students need to be taught a **report** format, with the use of headings where appropriate. They should also work on specific vocabulary areas such as transport, leisure and entertainment, and learn how to make suggestions and recommendations.

A REVIEW is usually written for an English-language magazine, newspaper or website. The main purpose is to describe and express a personal opinion about something which the writer has experienced (e.g. a film, a holiday, a product, a website, etc.) and to give the reader a clear impression of what the item discussed is like. Description and explanation are key functions for this task, and a review will normally include a recommendation to the reader.

Students should be encouraged to read as wide a range of **reviews** as possible, such as those for holidays, books, television programmes and consumer goods. They need to be taught the use of appropriate adjectives, and how to describe and explain. They also need to know how to give an opinion, positive or negative, and make a recommendation.

SET TEXT questions may be articles, essays, reports or reviews. Assessment is based on control of language in the given context.

Discuss the characters and the plot of the **set text**, or the film version, with your students. The set text question will ask students to include some description from the book and to give their opinions. The questions will be structured in the same way as other Part 2 questions, so students should be reminded of the need to address the functions listed. They should give reasons for their views, so it is useful to have some class discussion of their opinion of the text. Students should make sure they have the necessary vocabulary and understanding of the text to answer the task set.

These indications of readership and purpose are not comprehensive, but are intended to give some guidelines to the different task types. It must be stressed that specialised writing skills are not expected of candidates at this level.

Assessment

Candidates' answers are assessed with reference to two mark schemes: one based on the examiner's overall impression (the General Impression Mark Scheme), the other on the requirements of the particular task (the Task Specific Mark Scheme). The General Impression Mark Scheme summarises the content, organisation and cohesion, range of structures and vocabulary, register and format, and target reader indicated in the task. The Task Specific Mark Scheme focuses on criteria specific to each particular task. Examples of candidate responses, together with the Task Specific Mark Schemes, can be found on pages 35–46.

Candidates are penalised for dealing inadequately with the requirements of the Task Specific Mark Scheme. The accuracy of language, including spelling and punctuation, is assessed on the general impression scale for all tasks.

Writing approximately the correct length of text is an integral part of task achievement. Significantly fewer words are likely to mean that the task has not been completed, whereas over-long pieces of writing may involve irrelevance or have a negative effect on the target reader. If this is the case, over-length answers will be penalised.

The examiner's first priority is to give credit for the candidates' efforts at communication, but candidates are penalised for content irrelevant to the task set.

Marking

The panel of examiners is divided into small teams, each with a very experienced examiner as Team Leader. A Principal Examiner guides and monitors the marking process, beginning with a meeting of the Principal Examiner for the paper and the Team Leaders. This is held immediately after the examination and begins the process of establishing a common standard of assessment by the selection and marking of sample scripts for all the questions in Paper 2. These are chosen to demonstrate the range of responses and different levels of competence, and a Task Specific Mark Scheme is finalised for each individual task on the paper. Examiners discuss these Task Specific and General Impression Mark Schemes and refer to them regularly while they are working.

During marking, each examiner is apportioned scripts chosen on a random basis from the whole entry in order to ensure there is no concentration of good or weak scripts or of one large centre from one country in the allocation of any one examiner. A rigorous process of co-ordination and checking is carried out before, during and after the marking process.

The CAE General Impression Mark Scheme is interpreted at Council of Europe Level C1.

A summary of the General Impression Mark Scheme is given opposite. Trained examiners, who are co-ordinated prior to each examination session, work with a more detailed version, which is subject to updating.

General Impression Mark Scheme

BAND 5 For a Band 5 to be awarded, the candidate's writing has a very positive effect on the target reader. The content is relevant* and the topic is fully developed. Information and ideas are skilfully organised through a range of cohesive devices, which are used to good effect. A wide range of complex structures and vocabulary is used effectively. Errors are minimal, and inaccuracies which do occur have no impact on communication. Register and format are consistently appropriate to the purpose of the task and the audience.

BAND 4 For a Band 4 to be awarded, the candidate's writing has a positive effect on the target reader. The content is relevant* and the topic is developed. Information and ideas are clearly organised through the use of a variety of cohesive devices. A good range of complex structures and vocabulary is used. Some errors may occur with vocabulary and when complex language is attempted, but these do not cause difficulty for the reader. Register and format are usually appropriate to the purpose of the task and the audience.

BAND 3 For a Band 3 to be awarded, the candidate's writing has a satisfactory effect on the target reader. The content is relevant* with some development of the topic. Information and ideas are generally organised logically, though cohesive devices may not always be used appropriately. A satisfactory range of structures and vocabulary is used, though word choice may lack precision. Errors which do occur do not cause difficulty for the reader. Register and format are reasonably appropriate to the purpose of the task and the audience.

BAND 2 For a Band 2 to be awarded, the candidate's writing has a negative effect on the target reader. The content is not always relevant. Information and ideas are inadequately organised and sometimes incoherent, with inaccurate use of cohesive devices. The range of structures and vocabulary is limited and/or repetitive, and errors may be basic or cause difficulty for the reader. Register and format are sometimes inappropriate to the purpose of the task and the audience.

BAND 1 For a Band 1 to be awarded, the candidate's writing has a very negative effect on the target reader. The content is often irrelevant. Information and ideas are poorly organised, often incoherent, and there is minimal use of cohesive devices. The range of structures and vocabulary is severely limited, and errors frequently cause considerable difficulty for the reader. Register and format are inappropriate to the purpose of the task and the audience.

BAND 0 For a Band zero to be awarded, there is either too little language for assessment or the candidate's writing is totally irrelevant or illegible.

*Candidates who do not address all the content points will be penalised for dealing inadequately with the requirements of the task.

Candidates who fully satisfy the Band 3 descriptor will demonstrate an adequate performance in writing at CAE level.

Cambridge ESOL Common Scale for Writing

The Cambridge ESOL Common Scale for Writing has been developed to allow users to:

- interpret levels of performance in the Cambridge tests from beginner to advanced
- identify typical performance qualities at particular levels
- locate performance in one examination against performance in another.

The Common Scale is designed to be useful to test candidates and other test users (e.g. admissions officers or employers). The description at each level of the Common Scale is not intended as a specification for the test content, but rather aims to provide a brief, general description of the nature of written language ability at a particular level in real-world contexts. In this way the wording offers an easily understandable description of performance which can be used, for example, in specifying requirements to language trainers, formulating job descriptions and specifying language requirements for new posts.

LEVEL MASTERY

C2 CERTIFICATE OF PROFICIENCY IN ENGLISH:

Fully operational command of the written language

- Can write on a very wide range of topics.
 - Is able to engage the reader by effectively exploiting stylistic devices such as sentence length, variety and appropriacy of vocabulary, word order, idiom and humour.
 - Can write with only very rare inaccuracies of grammar or vocabulary.
 - Is able to write at length organising ideas effectively.
-

LEVEL EFFECTIVE OPERATIONAL PROFICIENCY

C1 CERTIFICATE IN ADVANCED ENGLISH:

Good operational command of the written language

- Can write on most topics.
 - Is able to engage the reader by using stylistic devices such as sentence length, variety and appropriacy of vocabulary, word order, idiom and humour though not always appropriately.
 - Can communicate effectively with only occasional inaccuracies of grammar and vocabulary.
 - Is able to construct extended stretches of discourse using accurate and mainly appropriate complex language which is organisationally sound.
-

LEVEL VANTAGE

B2 FIRST CERTIFICATE IN ENGLISH:

Generally effective command of the written language

- Can write on familiar topics.
 - Shows some ability to use stylistic devices such as variety and appropriacy of vocabulary and idiom though not always appropriately.
 - Can communicate clearly using extended stretches of discourse and some complex language despite some inaccuracies of grammar and vocabulary.
 - Can organise extended writing which is generally coherent.
-

LEVEL THRESHOLD

B1 PRELIMINARY ENGLISH TEST:

Limited but effective command of the written language

- Can write on most familiar and predictable topics.
 - Can communicate clearly using longer stretches of discourse and simple language despite relatively frequent inaccuracies of grammar or vocabulary.
 - Can organise writing to a limited extent.
-

LEVEL WAYSTAGE

A2 KEY ENGLISH TEST:

Basic command of the written language

- Can write short basic messages on very familiar or highly predictable topics possibly using rehearsed or fixed expressions.
 - May find it difficult to communicate the message because of frequent inaccuracies of grammar or vocabulary.
-

Mark scheme and sample script with examiner comments

QUESTION 1: CANDIDATE A

■ Content

For Band 3 or above, the candidate's **letter** must:

- describe the job
- say whether or not they would recommend it
- give reasons for their opinion.

■ Organisation and cohesion

Clearly organised into paragraphs with appropriate linking devices.

■ Appropriacy of register and format

Consistently informal to unmarked.

■ Range

Language of description, evaluation and recommendation.

■ Target reader

Would be informed.

Candidate A

Dear Jan,

I was happy to hear from you again after such a long period of time. So I send you the information you wanted.

First, the job with this international company organizing music festivals has two sides.

I had days where I sat behind a desk in an unfriendly office giving information to people who called. I had to do nothing important except making coffee for the organising committee during their long hours of talk. But, those few days were soon forgotten, because after I had shown my ability to work hard I was responsible for more important tasks. I worked as an interpreter several times, but also had to advise and help English visitors. So I improved my English skills and learned a lot about official and politically correct language.

The next important point is that you will be able to make a really extraordinary journey. Really, there is not need to worry about money.

As I know your interest in music I especially point out the fact that one gets free entry to several festivals and sometimes even the chance to meet one of the performing stars face to face.

I believe this job to be perfect for you and might even affect your future career.

Cheers,

Examiner comments

■ Content

All points covered with some expansion.

■ Organisation and cohesion

Clearly organised into paragraphs, with attention paid to use of cohesive devices.

■ Range

Evidence of a range of appropriate vocabulary.

■ Accuracy

Generally accurate with occasional awkwardness in choice of structure (e.g. 'I send you').

■ Appropriacy of register and format

Consistently informal with successful attempt at a friendly tone appropriate for the target reader.

■ Target reader

Would be fully informed.

■ Marks awarded

Band 4.

PAPER 2: WRITING

Test 1 Question 2 (sample script)

Mark scheme and sample script with examiner comments**QUESTION 2: CANDIDATE B****■ Content**

For Band 3 or above, the candidate's **reference** must:

- describe character/qualities and skills
- describe previous experience
- explain why the person should be selected.

■ Organisation and cohesion

Clearly organised into paragraphs with appropriate linking devices.

■ Appropriacy of register and format

Consistently formal to unmarked.

■ Range

Language of description, explanation and recommendation.

Vocabulary related to personality.

■ Target reader

Would be informed.

Candidate B

To whom it may concern:

Michelle Wong

Michelle and I have been working for seven years for ACB Ltd, an international company specialised in the use of plastics engineering.

During the time we have worked together she proved herself to be a very competent and efficient receptionist. She is undoubtedly a trustworthy and punctual person, rarely absent from work. She has a level-headed approach to problems and is never daunted when things go wrong, remaining self-possessed. She is extremely dedicated to her job and she is known to be a hard-worker, working overtime should the need arise.

As a colleague, she is a friendly person who is always on hand to help. Therefore, she is liked and respected by everyone.

Regarding dealing with customers, she has a great deal of experience, and her polite and tactful manner is vital in customer relations.

When she started work in the company, due to her organised manner, she used to get a little nervous when she was under stain. Nevertheless, she soon changed drastically and became more self-assured.

It is undeniable that Michelle has a talent for foreign languages, and she is fluent in English, French and Chinese. This is a great advantage when working in an English language college. Despite being such an intelligent person she keeps a low-profile.

For all these reasons, I strongly believe that Michelle would have much to contribute, and therefore I have no hesitation in supporting her application wholeheartedly.

Examiner comments

■ Content

Good realisation of the task.

■ Organisation and cohesion

The task is well organised and there is evidence of use of a range of cohesive devices.

■ Range

A very good range of vocabulary and structure.

■ Accuracy

Minimal errors; controlled and natural use of language.

■ Appropriacy of register and format

Consistently appropriate.

■ Target reader

Very positive effect on target reader, who would consider Ms Wong's application.

■ Marks awarded

Band 5.

Mark scheme and sample script with examiner comments

QUESTION 3: CANDIDATE C

■ Content

For Band 3 or above, the candidate's **competition entry** must:

- nominate a scientist
- describe their achievement(s)
- justify their nomination.

■ Organisation and cohesion

Clearly organised into paragraphs with appropriate linking devices.

■ Appropriacy of register and format

May mix registers if appropriate to approach taken by candidate.

■ Range

Language of description, explanation and justification.

Vocabulary related to science.

■ Target reader

Would be informed.

Candidate C

Dear to whom it may concern,

I am writing to you to express my delightness about the planned series of TV programmes about science, and paralelly I do so, because I would like to nominate one person, who is in my opinion, the most important scientist of all times – Albert Einstein.

I am convinced about this because of three main reasons: the impact of his discoveries on our lives, the effect of his theories on a modern science and finally the extraordinary charisma and attitude of Einstein, who became an eternal symbol of free-thinking.

Firstly, the discoveries of this man changed our lives more than we think. His work led to constructing such devices as nuclear bomb or laser. Today we know that all history of human mankind from 1940s is deformed by the threat of nuclear war. A technological progress of mankind is based on abilities that laser offer to us. This man influenced the way of our lives more than anybody else, beyond the shadow of a doubt.

What is more, the ideas of Einstein are somehow even more powerful than their application in our life. The three papers on photoelectric effect he published in 1920's shaped science in every aspect. E-mc² has become the symbol of a modern science and despite the fact that only few people are able to understand to it, we have it all of us in our minds. I think that the level of our understanding of phenomenons and questions as a speed of light, how the time works, what is space, what are black holes about, and so on, still haven't reached the level of Einstein's mind.

The last reason of my nomination lies in the charisma of Einstein's personality. He is the father of free-thinking. 'The rebel', who was almost all his life refused by "science authorities" He is the one who opened the gates of that, what we know now as a 'NEW-AGE'. But he managed to prove to everyone that he is the biggest genius ever born and I think that he would definetly deserve the highest position in your ranking.

Yours faithfully

Examiner comments

■ Content

All points covered with some expansion.

■ Organisation and cohesion

Clearly organised into paragraphs. Letter format is natural for competition entry.

■ Range

A good range of appropriate vocabulary and structure.

■ Accuracy

Ambitious attempt at task with some errors, particularly with word choice (e.g. 'delightness', 'deformed', 'refused'), which, however, do not impede communication.

■ Appropriacy of register and format

Consistent and appropriate.

■ Target reader

Achieves the desired effect.

■ Marks awarded

Band 3.

PAPER 2: WRITING

Test 1 Question 4 (sample script)

Mark scheme and sample script with examiner comments

QUESTION 4: CANDIDATE D

■ Content

For Band 3 or above, the candidate's **letter of application** must:

- outline the advantages of staying in a host family rather than in college accommodation
- describe what qualities are necessary to be a host family
- explain why they are interested in hosting students.

■ Organisation and cohesion

Clearly organised into paragraphs with appropriate linking devices.

■ Appropriacy of register and format

Formal to unmarked.

■ Range

Language of description, comparison and explanation.

■ Target reader

Would be informed and consider application.

Candidate D

Dear Mr S. Martin,

My name is Holly Parker and I'm writing this letter as a response to your latest add in the 'Student International Magazine'.

We are a family of four: my husband Gregory, forty-five, working as a consultant manager for a tourist agency; our two sons Eric, 18 years old, and John, 16 years old; both students; and of course myself, 43 years old and working as an account manager. We have a 5 bedroom and 4 bathroom cottage and we live at a short distance from the best tourist attractions in the region and within walking distance from the nearest bus and rail-way station.

We would be more than happy to wellcome amongst us a male foreign student, to live with us as a part of our family, for the duration of two years.

Besides lodging we offer three meals per day and he would be more than wellcome to any family outings and activities.

We are making this application because we would like to experience living with someone coming from another culture and also because my boys are going to leave soon to France as exchange students and I would like to know what would be the best option for us as parents, to send them to college accomodation or to families like us.

I sincerely hope my letter of application will be accepted and that we are found suitable to host an international student.

Best regards

Examiner comments

■ Content

Some attempt at task but with notable omissions in the response. The candidate has not explained the advantages to students of host family accommodation, nor described the qualities a host family needs to have.

■ Organisation and cohesion

Slightly over paragraphed.

■ Range

Satisfactory for the task.

■ Accuracy

Mostly accurate with very few errors.

■ Appropriacy of register and format

Satisfactory.

■ Target reader

Would be partially informed.

■ Marks awarded

Band 2.

Mark scheme and sample script with examiner comments

QUESTION 5A: CANDIDATE E

■ Content

For Band 3 or above, the candidate's **review** must:

- briefly describe the plot of *The Pelican Brief*
- say whether or not they would recommend it
- give reasons for their opinion.

■ Organisation and cohesion

Clearly organised into paragraphs with appropriate linking devices.

■ Appropriacy of register and format

May mix registers if appropriate to approach taken by candidate.

■ Range

Language of description, recommendation and explanation.

■ Target reader

Would be informed.

Candidate E

Pelican Brief is very exciting story. It is written by John Grisham, who wrote lot of thrillers. The book begins when two judges are murdered. Darby Shaw is heroine of book and she tries to find reasons of the murders. She believes that oil tycoon Victor Mattiese guilty, because he want to get oil on land where live special pelicans. He has to make legal process for permission to work on that land. Two murdered judges protected the environment. Darby understands that Mattiese, who made business before with President of USA thinks President can now make new judges who will let him to use land. Darby tells to her boyfriend her idea that tycoon is corrupt and he tells other person. Boyfriend and that other also murdered. Darby knows she correct. Journalist, Gray Grantham, helps to Darby to prove she is right. The bad guys try to kill Darby and Gray. Of course, all well that ends well. Darby is not murdered and falls in love again.

I liked very much this book and recomend to read it to other readers on your website. Is very good film too but book is better, from my point of view. I bit my nails when I read the book because it so exciting and thrilling.

Examiner comments

■ Content

Content points are addressed, though there is a lack of balance between description of the plot and opinion/recommendation.

■ Organisation and cohesion

Broadly organised into two paragraphs though there is little attention to cohesion.

■ Range

Attempt to use a range of vocabulary (e.g. 'I bit my nails'). However, little evidence of successful use of a range of structure.

■ Accuracy

Lack of control of basic structure.

Language issues obscure message in places (e.g. 'Boyfriend and that other also murdered.').

■ Appropriacy of register and format

Not inappropriate though little discernible adaptation to audience.

■ Target reader

Very negative effect.

■ Marks awarded

Band 1.

PAPER 2: WRITING

Test 1 Question 5b (sample script)

Mark scheme and sample script with examiner comments**QUESTION 5B: CANDIDATE F****■ Content**

For Band 3 or above, the candidate's essay must:

- describe the most interesting character in Lucky Jim
- give reasons for their opinion.

■ Organisation and cohesion

Clearly organised into paragraphs with appropriate linking devices.

■ Appropriacy of register and format

Consistently formal to unmarked.

■ Range

Language of description and opinion.

■ Target reader

Would be informed.

Candidate F

There are many interesting characters in Lucky Jim but as for me the most of these is the protagonist Jim Dixon.

Jim is a young professor at university in England just after the WW2. He says that he became it because he doesn't know what to do in his life and is not at all happy to work there. He doesn't like teaching and he doesn't like his boss the professor Welch. Instead he imagines to work for a rich man to help him not to be bored and this happens in the end of the story. In fact Jim doesn't like a lot of the other personages in the book and the story is mainly about his life in battle with them.

Another reason Jim is the most interesting is that funny things happen to him, especially when he had drunk. For example at Welch's house he runs away from singing and goes to the pub. When he returns he by accident burns down his bed. Also he drinks to give him courage before his speech and finishes by mocking the university stuff.

Though Jim is not always a good man I find him interesting and am very happy when in the end of the story he gets a good job and Christine at the same time.

Examiner comments

■ Content

The content of the task is covered.

■ Range

Attempts to use a range of language are not always entirely successful (e.g. 'burns down').

■ Organisation and cohesion

Clearly organised and paragraphed with some attention paid to cohesion.

■ Accuracy

A number of non-impeding errors.

■ Appropriacy of register and format

Consistent and appropriate.

■ Target reader

Would be informed.

■ Marks awarded

Band 3.

Mark scheme and sample script with examiner comments

QUESTION 1: CANDIDATE G

■ Content

For Band 3 or above, the candidate's **proposal** must:

- describe the two venues
- recommend one of the venues
- give reasons for choice.

■ Organisation and cohesion

Clearly organised, possibly with headings.

■ Appropriacy of register and format

Formal to unmarked. Must be consistent.

■ Range

Language of description, recommendation and persuasion.

■ Target reader

Would be informed.

Candidate G

The aim of this proposal is to suggest a suitable venue for the weekend trip the social committee is organising.

The people taking part of this weekend activity attend college, therefore the activities involved should be proper.

One of the first suggestions given was mainly about physical exercise. It would be a great opportunity for them to keep fit and relax doing a sport. Second, the students expressed their wish for quiet and peace, are also concerned about the food they will receive and also about going shopping for presents. The last comment was related to entertainment, either a film or a concert.

Regarding the students' opinions and wishes for the trip but also taking into consideration the two choices of locations, I recommend that the 'Briar Park Hotel'. Although 'Lakeside Activity Centre offers a peaceful setting in woodland and opportunities for walking, canoeing and sailing, 'Briar Park Hotel' best meets all the demandings. It has beautiful grounds outside Leightonbury, a swimming pool and also tennis courts for sports. The free bus to and from city centre is perfect for going shopping and the international menu has good food.

As a conclusion, I believe that Briar Park Hotel is a good option which the social committee should choose for the weekend trip

Examiner comments

■ Content

All points addressed, though last paragraph needs more expansion.

■ Organisation and cohesion

Well organised into paragraphs but weaker internal cohesion e.g. 'also ... also' in the third paragraph. The proposal would benefit from a title and headings.

■ Range

Reasonable range of vocabulary but good range of structure.

■ Accuracy

Several non-intrusive errors.

■ Appropriacy of register and format

Generally consistent.

■ Target reader

Would be informed.

■ Marks awarded

Band 3.

PAPER 2: WRITING

Test 2 Question 2 (sample script)

Mark scheme and sample script with examiner comments**QUESTION 2: CANDIDATE H****■ Content**

For Band 3 or above, the candidate's **article** must:

- describe essential ingredients of good science fiction film
- explain why science fiction films are popular.

■ Organisation and cohesion

Clearly organised into paragraphs with suitable linking.

■ Appropriacy of register and format

May mix registers if appropriate to the approach taken by candidate.

■ Range

Language of description and opinion.

Film-related vocabulary.

■ Target reader

Would be informed and consider publishing the article.

Candidate H

X-Files, Men in Black, Starship Troopers, Gattaca and Co

Everybody knows about these names. You don't? Then ask a teenager and you will quickly get the answer. They are all titles of famous science fiction films or series.

All science fiction movies share several characteristics, the necessary ingredients which will draw the viewer's attention. One of them is the presence of real characters, normal people in an unreal environment. It allows the viewer to identify himself/herself to his/her hero. It is not by chance that the main character is always a human. It is only the world which he/she evolves in that is strange, either completely futuristic or crowded with aliens or giant insects. That way, the person who watches the film can imagine that he/she is actually saving the world from an alien invasion or fighting enormous spiders.

Another essential feature of a good science fiction movie is mystery. Have you noticed that, after watching any science fiction film, there is always something that you don't completely understand? It is done on purpose to let your imagination run wild. The fact that there is no answer makes you think that, after all, what you have seen is not totally impossible to happen one day or another.

And that is why this kind of movies is so popular among young people. Their imagination is generally much bigger than the imagination of older people. They are often less reluctant to saying "this is impossible, it can't happen", compared with adults whose rational mind is an obstacle to enjoying this type of movies.

Examiner comments

■ Content

All points covered with suitable development.

■ Organisation and cohesion

Clearly organised with attention paid to cohesion.

■ Range

Good range of vocabulary and structure.

■ Accuracy

Generally accurate with occasional slips (e.g. 'impossible to happen', 'reluctant to saying') where more complex language attempted.

■ Appropriacy of register and format

Appropriately engaging.

■ Target reader

Would be informed and interested.

■ Marks awarded

Band 4.

Mark scheme and sample script with examiner comments

QUESTION 3: CANDIDATE I

■ Content

For Band 3 or above, the candidate's **contribution** must:

- identify and describe one specific place/area
- explain what visitors could learn about traditional ways of life
- suggest why they are an important part of local or national culture. (May be embedded in previous points.)

■ Organisation and cohesion

Clearly organised with suitable paragraphing.

■ Appropriacy of register and format

Any as long as consistent.

■ Range

Language of description and speculation.

Vocabulary related to places and lifestyles.

■ Target reader

Would be informed.

Candidate I

COME TO SPAIN, YOU WON'T REGRET THAT!

If you come to Spain, you will discover so many interesting things about different topics: music, sport, dance, food, holidays in the beach

You will realize all these experiences just by the mere fact of living during ten days in July in Pamplona. We have a lot of Hotels, Residences, Hostels which you can book for the summer from now. You can make your reservations in www.spainhotel.es.

The 7th of July is the typical day of Pamplona: Sanfermin, and you can see the bulls running in the streets. There are so many events programmed around that day: the Pablo Sarasate's Orchestra plays a very emotive performance which consists on Spanish Composers, there is a football match between Real Madrid and Barcelona every year, the Government of Navarra organises a festival where dancers from every cities of Spain are invited to dance with the 'regional' music of each city, restaurants have their best cooks and they prepare delicious typical menus for people from other countries....

You can learn costumes from all different places of Spain if you come to Pamplona in July!

It is possible also to rent a car and to go to San Sebastian just for a day. It is wonderful! You will be able to swim in the sea while seeing the snow in the Pyrenees Mountains.

These ways of life in Pamplona are very important because it is known in all the World. People from America, Europe, Asia everywhere use to come, and Pamplona becomes the 'centre point' in the news.

Don't forget to be dressed in white and red colours.

You will enjoy yourself so much at the same time as you will learn our costumes, history, etc

(For further information www.navarrasummer.com)

Examiner comments

■ Content

The points are addressed but there is notable irrelevance in content (e.g. trip to San Sebastian).

■ Organisation and cohesion

Clearly organised.

■ Range

Limited.

■ Accuracy

A number of errors, some of which impede.

■ Appropriacy of register and format

More appropriate to advertising than to required genre.

■ Target reader

Would be partially informed.

■ Marks awarded

Band 2.

PAPER 2: WRITING

Test 2 Question 4 (sample script)

Mark scheme and sample script with examiner comments**QUESTION 4: CANDIDATE J****■ Content**

For Band 3 or above, the candidate's report must:

- outline positive aspects of airport
- describe problems
- suggest improvements.

N.B. personal aspect may be implicit.

■ Organisation and cohesion

Clear organisation with appropriate paragraphing. Headings may be an advantage.

■ Appropriacy of register and format

Formal or unmarked.

■ Range

Language of description and recommendation.

■ Target reader

Would be informed.

Candidate J

AIRPORT SURVEY: AIRPORT OF OSLO, NORWAY

The aim of this report is to evaluate the facilities and services of Oslo Airport, Gardemoen.

The history of Oslo Airport Gardemoen:

Oslo Airport Gardemoen was first open in 1996 and was and still are the main airport of Norway. It is located about half an hour north of the capital and can easily be reached by the airport-train from the city centre. You will find a large number of different aircraft-companies, which can take you to any parts of the world.

The silent, clean airport:

In addition to many other airports Gardemoen is known as a silent airport. The idea is not to make the travellers stressed, so you will therefore never hear a voice speaking over the speaking system. However, information can easily be found on the information screens.

The airport is also clean at any time of the day, because of the large number of cleaners who look after the buildings.

The weather of the North can make trouble:

Norway is located up in the North so snow and cold temperatures do often appear. That is Gardemoen's main problem. As a traveller be always aware of this and do not become angry if your plane is delayed because of the snow.

What can be done?

It is difficult to handle the weather because of the fact that we are just human. Anyways, it is important to always be aware of snow and cold temperatures and have a staff which take action at the first sign of snow.

Conclusion:

Oslo Airport Gardemoen is a nice place to start or end your journey. It is a peaceful, clean airport, but be prepared that the weather can give you some trouble.

Examiner comments

■ Content

All points addressed.

■ Organisation and cohesion

Organised in report format with good use of headings.

■ Range

Sufficient range of language (e.g. '... information can easily be found on the information screens.').

■ Accuracy

Some basic but non-impeding errors (e.g. 'Oslo airport was first open ... and still are the main airport ...', '... an silent airport.').

■ Appropriacy of register and format

Appropriate.

■ Target reader

Would be informed and the report achieves the required effect.

■ Marks awarded

Band 3.

Mark scheme and sample script with examiner comments

QUESTION 5A: CANDIDATE K

■ Content

For Band 3 or above, the candidate's essay must:

- outline the main strengths of Darby Shaw's personality
- say which aspect of her personality the candidate most admires
- explain why this aspect of her personality is the one they most admire.

■ Organisation and cohesion

Clearly organised into paragraphs with appropriate linking devices.

■ Appropriacy of register and format

Formal to unmarked. Must be consistent.

■ Range

Language of description, opinion and explanation.

Vocabulary related to commenting on character.

■ Target reader

Would be informed.

Candidate K

The main character in The Pelican Brief is Darby Shaw. At the beginning of the novel she is studying law and having a relation with Thomas Callahan, one of her professors. Together they become interested in the suspicious deaths of two Supreme Court judges. Darby writes a report about it and this document leads to Callahan's violent death. Darby knows she is in great danger but this does not prevent her to continue the investigation.

As this brief description suggests, Darby is a very brave person. She was very lucky that she did not die with Callahan. She knows that her actions are making dangerous men become angry, she tries to hide from them but she does not stop her investigation. She is afraid but she still wants to find the truth.

Darby also possesses many other strengths. She is a very intelligent person, for example she is able to work out the connection between the two judges. In addition, she has very deep principles. She realises that very important people are involved in the situation but she is still determined to make the truth public. She knows that the environment is in threat and this is very important for her.

So, I hope I showed that Darby has many strengths. The aspect of her personality that I most admire is her braveness. However this does not mean that she is not afraid. Instead, it means that she acts with courage despite her fear.

Examiner comments

■ Content

All the points are fully covered and suitably expanded.

■ Organisation and cohesion

The essay is well organised in clearly connected paragraphs.

■ Range

The candidate uses a good range of relevant vocabulary effectively.

■ Accuracy

The language is generally very accurate. The few errors (e.g. 'prevent her to continue', 'in threat' and 'environement') do not in any way impede the reader's understanding.

■ Appropriacy of register and format

Consistently appropriate.

■ Target reader

Would be fully informed about Darby's character and what the writer admires about her.

■ Marks awarded

Band 5.

PAPER 2: WRITING

Test 2 Question 5b (sample script)

Mark scheme and sample script with examiner comments**QUESTION 5B: CANDIDATE L****■ Content**

For Band 3 or above, the candidate's **review** must:

- briefly outline the plot
- explain why the book is called Lucky Jim
- say whether the candidate would or would not recommend the book to other students.

■ Organisation and cohesion

Clearly organised into paragraphs with appropriate linking devices.

■ Appropriacy of register and format

Formal to unmarked. Must be consistent.

■ Range

Language of description, explanation and opinion.

Vocabulary related to description of plot, comment on character and recommendation of a book.

■ Target reader

Would be informed.

Candidate L

Lucky Jim is the story of a university professor. Lucky Jim is Jim Dixon. He teaches history and he doesn't like very much his job. He doesn't like the another teachers, especially the chief professor, and even he doesn't like very much his girlfriend Margaret. Sometimes she is his girlfriend and sometimes she isn't. She teaches also history in the university. He particularly not like Bertrand the chief professor's son and he try to steal his girlfriend. He does a lot of stupid and embarasing things and he has often drank very much. When he stays at the professor's house one weekend he smokes in bed and makes fire. He burns his bed. Then he has to make a very important lecture called Merrie England and he nervous about it so he becomes too drunk. He looses his job. Then he also gets another job in London and the girlfriend of the son of the chief professor. One day they see that same professor and his wife and Bertrand in London and they can just laugh at them.

This story is quiet funny. The people are all too stupid and not one is nice or kind but the book make me laugh. It make a good film. I certainly recommend the story to the other students.

Examiner comments

■ Content

The candidate devotes too much space to outlining the plot and omits to say anything about the reason for the novel's title.

■ Organisation and cohesion

The review is not well organised as it has one very long and one very short paragraph. The summary of the plot is not very coherent as it provides too much irrelevant detail.

■ Range

The candidate displays a slightly narrow range of language here.

■ Accuracy

There are a number of errors in the writing (e.g. 'the another', word order in 'he doesn't like very much his job', 'looses' rather than loses, 'quiet' instead of quite and so on). Although some errors are quite basic for the level ('try' instead of tries, for example), they do not prevent the reader from understanding the writer's intention.

■ Appropriacy of register and format

Not consistent.

■ Target reader

Would be informed about the plot of the play but would not be informed about the reason for the title.

■ Marks awarded

Band 2.

PAPER 3

USE OF ENGLISH

GENERAL DESCRIPTION

Paper format	The paper contains five parts.
Timing	1 hour.
No. of parts	5.
No. of questions	50.
Task types	Multiple-choice cloze, open cloze, word formation, gapped sentences, key word transformations.
Answer format	Candidates may write on the question paper, but must transfer their answers to the separate answer sheets within the time limit. Candidates indicate their answers by shading the correct lozenges or writing the required word or words in capital letters in a box on the separate answer sheets.
Marks	Parts 1, 2, and 3: each correct answer receives 1 mark. Part 4: each correct answer receives 2 marks. Part 5: each answer receives up to 2 marks.

STRUCTURE AND TASKS

PART 1

Task type and focus	Multiple-choice cloze. Lexical/lexico-grammatical.
Format	A modified cloze test containing 12 gaps and followed by 4-option multiple-choice items.
No. of Qs	12.

PART 2

Task type and focus	Open cloze. Grammatical/lexico-grammatical.
Format	A modified cloze test containing 15 gaps.
No. of Qs	15.

PART 3

Task type and focus	Word formation. Lexical/lexico-grammatical.
Format	A text containing 10 gaps. Each gap corresponds to a word. The stems of the missing words are given beside the text and must be changed to form the missing word.
No. of Qs	10.

PART 4

Task type and focus	Gapped sentences. Lexical.
Format	Questions are made up of three discrete sentences. Each sentence contains one gap. The gapped word is common to the three sentences. Candidates must write one word which is appropriate in all three sentences.
No. of Qs	5.

PART 5

Task type and focus	Key word transformations. Lexical and grammatical.
Format	Eight separate items, each with a lead-in sentence and a gapped second sentence to be completed in three to six words, one of which is a given 'key word'.
No. of Qs	8.

The five parts of the Use of English paper

■ PART 1 – MULTIPLE-CHOICE GLOZE

In this part, there is an emphasis on vocabulary and grammar.



Sample tasks and answer keys: pages 51, 55, 56 and 60.



Each correct answer in Part 1 receives 1 mark.

Part 1 consists of a text in which there are 12 gaps (plus one gap as an example). Each gap represents a missing word or phrase. The text is followed by 12 sets of four words or phrases, each set corresponding to a gap. Candidates have to choose which one of the four words or phrases in the set fills the gap correctly.

Candidates are required to draw on their lexical knowledge and understanding of the text in order to fill the gaps. Some questions test at a phrasal level, such as collocations and set phrases. Other questions test meaning at sentence level or beyond, with more processing of the text required. A lexico-grammatical element may be involved, such as when candidates have to choose the option which fits correctly with a following preposition or verb form.

■ PART 2 – OPEN GLOZE

In this part, there is an emphasis on grammar and vocabulary.



Sample tasks and answer keys: pages 52, 55, 57 and 60.



Each correct answer in Part 2 receives 1 mark.

Part 2 consists of a text in which there are 15 gaps (plus one gap as an example). Candidates are required to draw on their knowledge of the structure of the language and understanding of the text in order to fill the gaps. In this part, as there are no sets of words from which to choose the answers, candidates have to think of a word which will fill the gap correctly.

The focus of the gapped words is either grammatical, such as articles, auxiliaries, prepositions, pronouns, verb tenses and forms; or lexico-grammatical, such as phrasal verbs, linkers and words within fixed phrases. The answer will always be a single word. In some cases, there may be more than one possible answer and this is allowed for in the mark scheme.

The absence or misuse of punctuation is ignored, although spelling, as in all parts of the Use of English paper, must be correct.

■ PART 3 – WORD FORMATION

In this part, there is an emphasis on vocabulary.



Sample tasks and answer keys: pages 52, 55, 57 and 60.



Each correct answer in Part 3 receives 1 mark.

Part 3 consists of a text containing 10 gaps (plus one gap as an example). At the end of some of the lines, and separated from the text, there is a stem word in capital letters. Candidates need to form an appropriate word from given stem words to fill each gap.

The focus of this task is primarily lexical, though an understanding of structure is also required. It tests the candidates' knowledge of how prefixes, suffixes, internal changes and compounds are used in forming words. Candidates may be required to demonstrate understanding of the text beyond sentence level.

■ PART 4 – GAPPED SENTENCES

In this part, there is an emphasis on vocabulary



Sample tasks and answer keys: pages 53, 55, 58 and 60.



Each correct answer in Part 4 receives 2 marks.

Part 4 consists of five questions; each question is made up of three discrete sentences. Each sentence contains one gap and the gapped word is common to all sentences. Candidates must write the one word which is appropriate in all three sentences.

The focus of the task is lexical and aims to test candidates' knowledge of lexical patterns such as collocation, phrasal verbs and other word combinations. It tests whether candidates know items of vocabulary in a range of contexts and with a range of meanings

■ PART 5 – KEY WORD TRANSFORMATIONS

In this part, there is an emphasis on grammar and vocabulary



Sample tasks and answer keys: pages 54, 55, 59 and 60.



Each answer in Part 5 receives 0, 1 or 2 marks.

Part 5 consists of eight questions (plus an example). Each question contains three parts: a lead-in sentence, a key word, and a second sentence of which only the beginning and end are given. Candidates have to fill the gap in the second sentence so that the completed sentence is similar in meaning to the lead-in sentence. The gap must be filled with between three and six words, one of which must be the key word. The key word must not be changed in any way.

In this part of the paper the focus is both lexical and grammatical and a range of structures is tested. The ability to express a message in different ways shows flexibility and resource in the use of language.

The mark scheme splits the answer into two parts and candidates gain one mark for each part which is correct.

Preparation

General

- The texts in Parts 1, 2 and 3 all have titles. Encourage your students to pay attention to each title as it will indicate the main theme of the text.
- Encourage your students to read through each text (Parts 1, 2 and 3) carefully before beginning to answer the questions so that they have a clear idea of what it is about.
- In Parts 2 and 5, there may be more than one permissible answer for a question. However, students should only give one answer for each question. If they give two answers, and one of them is incorrect, they will not be given a mark. If they want to change an answer, they should rub it out.
- All parts of the paper have detailed instructions and completed examples. These should be studied carefully so that your students know what kind of answers they are expected to give and how they should show them on the answer sheet.
- Your students should be encouraged to read extensively so that they build up a wide vocabulary and become familiar with the many uses of different structures. This should enable them to deal with a range of lexical items and grammatical structures in a variety of text types.
- When studying for the paper, it will be useful for your students to refer to dictionaries and grammar books. However, they should also develop strategies for operating independently of reference books (by, for example, guessing the meaning of unknown words from the context) as they are not permitted to take dictionaries into the exam with them.
- Students should develop an efficient personal system for recording the new vocabulary they learn. They should record as much detail as possible, including information about complementation and collocations of the words learned.
- Encourage your students to plan their time carefully and not to spend too long on any one part of the test. They should try to make sure that they have a few minutes at the end of the test to check through their answers. They can do the various parts of the test in any order, but it may be better to do them in the order of the question paper so as to avoid the possibility of putting answers in the wrong sections of the answer sheet.
- Remind your students to check the spelling of their answers as incorrect spelling will lose them marks.
- Remind your students that handwriting should be clear so that it can be read easily by the markers.

- Give your students practice in completing the answer sheet. When writing their answers on the answer sheet, they must be careful to make sure that they put the answer by the appropriate question number. This is especially important if they leave some questions unanswered. They must also be sure to write in capital letters in Parts 2, 3, 4 and 5.

By part

■ PART 1

- When studying vocabulary in preparation for the paper, your students should pay attention to collocation, the shades of meaning differentiating sets of similar words, and complementation (e.g. whether words are followed by a certain preposition, or by a gerund or an infinitive, etc.).
- Advise your students to consider all the options carefully before deciding on an answer. Some of the options may be very tempting, but only one will be semantically and grammatically correct in that particular context.

■ PART 2

- Any preparation task which promotes grammatical accuracy is useful, especially those which focus on verb forms and the use of auxiliary and modal verbs, pronouns, prepositions, conjunctions, modifiers and determiners.
- Remind your students that only one word is required for each answer. Answers of more than one word will not earn the mark.
- Some gaps in this part can be filled by referring just to the immediate phrase or sentence, but others will require understanding of the paragraph or whole text.

■ PART 3

- Preparation tasks which promote familiarity with the principles of word formation (use of prefixes, suffixes, internal changes, compounding) will be helpful.
- Remind your students that they need to understand the context of each gap in the text to decide which class of word (noun, verb, adjective or adverb) is required.
- Sometimes a plural form or a specific part of a verb will be required.
- Sometimes a negative prefix will be required. There is usually at least one word requiring a prefix in each Part 3 task, so advise your students to look out for these.

■ PART 4

- Preparation tasks which heighten students' awareness of the multiple meanings and/or usage of certain vocabulary items are useful.
- Remind your students that they are looking for the ONE word which is common to all three sentences in each question.

■ PART 5

- Transformation tasks which increase awareness of expressions with parallel or synonymous meanings, and develop flexibility in the use of language, are good preparation for this part.
- Remind your students that the key word **MUST** be used in each answer and that the key word may **NOT** be changed in any way.
- Also remind your students that their answer must **NOT** exceed six words. Contractions count as two words.

Part 1

For questions 1 – 12, 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).

Mark your answers on the separate answer sheet.

Example:

0 A expressed B directed C indicated D guided

0	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D
---	-------------------------	-------------------------	-------------------------	-------------------------

What we know about music and the brain

Work on the human brain has (0) how different parts are centres of activity for different skills, feelings, perceptions and so on. It has also been shown that the left and right halves, or hemispheres, of the brain are (1) for different functions. While language is processed in the left, or analytical hemisphere, music is processed in the right, or emotional hemisphere. (2) of music like tone, pitch and melody are all probably processed in different parts of the brain. Some features of musical experience are processed not just in the auditory parts of the brain, but in the visual ones. We don't yet fully understand the (3) of this.

The tempo of music seems to be (4) related to its emotional impact, with fast music often (5) as happier and slower music as sadder. It is the same with the major biological rhythm of the body: our heart (6) quickens when we're happy, but slows when we're sad. Military music may have (7) from attempts to get us ready for (8) by using fast drumming to (9) our hearts into beating faster. Music is perhaps one of the most complex experiences the brain (10) with and it has become an absolutely (11) part of our rituals and ceremonies. It has power beyond language to (12) mood and co-ordinate our emotional states.

- | | | | | | | | | |
|----|---|--------------|---|--------------|---|-------------|---|--------------|
| 1 | A | amenable | B | dependable | C | responsible | D | reliable |
| 2 | A | Views | B | Aspects | C | Factors | D | Pieces |
| 3 | A | expectations | B | implications | C | assumptions | D | propositions |
| 4 | A | surely | B | plainly | C | evidently | D | directly |
| 5 | A | felt | B | endured | C | encountered | D | touched |
| 6 | A | pulse | B | speed | C | pace | D | rate |
| 7 | A | evolved | B | extended | C | advanced | D | elevated |
| 8 | A | battle | B | fight | C | quarrel | D | struggle |
| 9 | A | activate | B | motivate | C | stimulate | D | animate |
| 10 | A | manages | B | cope | C | bears | D | holds |
| 11 | A | vital | B | important | C | compulsory | D | dominant |
| 12 | A | notify | B | report | C | associate | D | communicate |

Turn over ▶

PAPER 3: USE OF ENGLISH
 Test 1 Part 4 (questions 38–42)

Part 4

For questions 38 – 42, think of **one** word only which can be used appropriately in all three sentences. Here is an example (0).

Example:

0 They say the new minister is a lovely person and very to talk to.

My neighbours have not had a very life, but they always seem cheerful.

It's enough to see why the town is popular with tourists.

Example:

0	E	A	S	Y															
---	---	---	---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

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

38 I can't see the of all this paperwork, can you?

I was so frustrated that I was on the of giving up, but my piano teacher persuaded me to keep on practising.

Now, let's move on to the final for discussion at this meeting.

39 I think it's to say that not everyone in the boardroom agreed with the decision about the site of the new factory.

Rita complained that it was not that she had a smaller company car than her colleagues.

My husband looks nothing like his brothers and sisters because he is so

40 The workers at the car factory are at present in negotiations to improve their position.

As the business expanded and more staff were required, the company the services of a recruitment agency.

When my brother and his new girlfriend announced that they were it took the whole family by surprise.

41 The instructions were written in such a complicated way that Joe had to spend a long time out how to set up the printer.

First results indicated that the new drug was and had no side effects.

John was annoyed to find the drinks machine was not yet again.

42 Lisa is in while I'm away from the office, OK?

They've introduced a small for parking outside the station.

The protestors moved back quickly in reaction to a sudden by the police.

Turn over ▶

PAPER 3: USE OF ENGLISH

Test 1 Part 5 (questions 43–50)

Part 5

For questions 43 – 50, 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 James would only speak to the head of department alone.

ON

James to the head of department alone.

The gap can be filled with the words 'insisted on speaking', so you write:

Example: 0

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

43 There were a lot of things that we had to think about before we could accept their offer.

OBLIGED

There were several things that we consideration before we could accept their offer.

44 Do you think you could help me to fill in this application form?

WONDERING

I me a hand filling in this application form.

45 I know that it was wrong of me to shout in front of the customers.

RAISED

I know that I should in front of the customers.

46 If you need any help, you can always call me.

HESITATE

If you need any help, me.

47 It hasn't rained quite as much this year as in previous years.

SLIGHTLY

This year, it has rained did in previous years.

48 Unless the weather improves, they will have to stop the tennis match.

MEAN

If the weather doesn't get stopping the tennis match.

49 I don't mind whether we stay in or go out this evening, but John wants to go to the cinema.

DIFFERENCE

It doesn't whether we stay in or go out this evening, but John wants to go to the cinema.

50 It's possible that the thieves entered the building by forcing a window at the back.

BROKEN

The thieves may the building through a window at the back.

PAPER 3: USE OF ENGLISH

Answer keys

Test 1

PART ONE	PART TWO	PART THREE	PART FOUR	PART FIVE
1 C	13 followed	28 increasingly	38 point	43 were obliged to][take into
2 B	14 little	29 sufficient	39 fair	44 was wondering if/whether][you could/would/might lend/give
3 B	15 the	30 undoubtedly/ doubtlessly	40 engaged	45 not have raised][my voice
4 D	16 for	31 maintenance	41 working	46 don't/do not hesitate][to call
5 A	17 to	32 stability	42 charge	47 slightly less][than it
6 D	18 Though/Although/ While/Whilst	33 intentions		48 (any) better][it will mean
7 A	19 why	34 readily		49 make any/much difference][to me
8 A	20 their	35 diversity		50 have broken][into
9 C	21 another	36 removal][shows where the answer is split into two parts for marking purposes.
10 B	22 may/might/will	37 unattractive		
11 A	23 not/never			
12 D	24 out			
	25 off			
	26 so			
	27 being			

PAPER 3: USE OF ENGLISH

Test 2 Part 1 (questions 1–12)

- | | | | | |
|----|---------------|-----------------|----------------|---------------|
| 1 | A performed | B shown | C executed | D held |
| 2 | A localities | B circumstances | C surroundings | D backgrounds |
| 3 | A builds | B forms | C composes | D creates |
| 4 | A liable | B subject | C related | D adapted |
| 5 | A transmitted | B played | C directed | D broadcast |
| 6 | A reflect | B exhibit | C produce | D register |
| 7 | A harm | B halt | C impede | D prevent |
| 8 | A twisting | B bending | C distorting | D adjusting |
| 9 | A absorb | B attract | C withdraw | D detain |
| 10 | A firm | B strong | C forceful | D rough |
| 11 | A enclosure | B shade | C wrapper | D cover |
| 12 | A defeated | B overcome | C cleared | D handled |

Turn over ▶

Part 1

For questions 1 – 12, 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).

Mark your answers on the separate answer sheet.

Example:

0 A climate B weather C season D condition

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

Music in the great outdoors

Outdoor entertainment has a long history in countries with a warm (0) In ancient Greece, for example, plays were (1) in large open arenas. Today, audiences enjoy concerts of classical, opera, pop and rock music in outdoor (2) These are usually less formal and restrictive for the listeners than a stuffy concert hall, and a warm, starry night (3) a unique atmosphere.

Music heard inside a building is (4) to different acoustics. Sound vibrations are (5) from a musical instrument or voice to the eardrum and the building's structure can (6) these vibrations, which we then experience as an echo. Obstructions such as pillars can (7) vibrations, and hard surfaces resonate or vibrate, (8) the sound, while carpets and curtains may (9) and deaden voices and music.

The music at open-air concerts, on the other hand, must often compete with the noise of traffic, bird song or wind and thunder. A (10) wind can carry the sound away and a sudden summer storm can drown out the music altogether. In addition, if there is any risk of rain, all instruments and sound equipment must be housed under (11) to avoid the danger of electrocution. Once these problems are (12) , outdoor concerts allow people the opportunity to enjoy a wide range of live music in the fresh air.

Part 2

For questions 13 – 27, 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 O U R

The best books

Are there one thousand books that all of us should read sometime in (0) lives? Throughout this year, we will be recommending a collection of books that, when taken (13) a whole, will form a library of 1,000 titles that will inspire and satisfy (14) kind of reader you could possibly imagine. Book lists appear from time to time, often arousing controversy (15) being too elitist or too populist. But our list is the result of consultations with bookbuyers and booksellers, people (16) know and love books. Currently, there are well (17) a million books in print. Add (18) these yet another 100,000 books published each year and the choice for readers becomes bewildering. (19) certain books, both classics and contemporary works, stand out. While our list doesn't identify classics (20) the traditional sense, many of the works included (21) considered to be classic books. The list aims to make the reader aware of (22) is available that is stimulating, rewarding and inspiring. (23) else does one learn about a good read other (24) by enthusiastic recommendation? This month we are highlighting fifty books from the area of business and reference. These fifty titles represent the perfect business and reference library for your needs, (25) personal or professional. Our selection will help you to expand and enhance (26) understanding of today's fast-changing world of business. Look out for next month's fifty choices. (27) will take you a step nearer completion of your 1,000-book library.

Part 3

For questions 28 – 37, 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 A P P L I C A T I O N S

Aerial photography

Photography has many forms and (0) Of all of them, the **APPLY** practice of taking pictures of earth from the air has had the most value for **WORLD** geographers (28) **INFANT** Photography was still in its (29) when, in 1858, French artist Felix Tourmachon took the first aerial photograph from a hot-air balloon. From these crude (30) , aerial photographs have been taken from **BEGIN** (31) higher vantage points and now cameras on satellites can capture **INCREASE** images of earth from space. This would have been (32) in 1858. Today, **IMAGINE** such images provide a wealth of detailed information and (33) they have **CONSEQUENCE** made an enormous contribution to our understanding of the Earth's atmosphere and weather patterns. They are also invaluable to (34) and **ARCHAEOLOGY** those monitoring urban (35) **EXPAND** Although aerial photographs and maps both present a bird's eye view of the Earth's surface, they are valuable in different ways. In terms of (36) , **ACCURATE** maps will always provide a more reliable representation of the surface of the Earth. However, aerial photography has become the more (37) as a **INFLUENCE** means of documenting the world's changing landscape and ecosystems.

Turn over ▶

PAPER 3: USE OF ENGLISH

Test 2 Part 4 (questions 38–42)

Part 4

For questions 38 – 42, think of **one** word only which can be used appropriately in all three sentences. Here is an example (0).

Example:

0 They say the new minister is a lovely person and very to talk to.

My neighbours have not had a very life, but they always seem cheerful.

It's enough to see why the town is popular with tourists.

Example:

0	E	A	S	Y															
---	---	---	---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

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

38 The two nations have a shared culture and a language.

You are lucky to see this bird today because they are not at this time of year.

It's sense for drivers to slow down when it's raining.

39 My cousin isn't doing all that well academically but he's a genius on the football

This company has gained a reputation for being one of the most innovative in its

This year, I'm growing sunflowers in this and next year it will be maize.

40 At the start of his career, James was between taking a job in television and becoming an accountant.

The main suspect in the case told the police that his jacket had been when he fell off his bicycle.

In some urban areas, tower blocks are being down to be replaced by rows of houses.

41 The use of wind power is still controversial but, in its , we can say that it's a renewable source of energy.

It soon became clear that what my neighbour really wanted was to ask me a..... .

Because of their effect on the environment, large cars have fallen out of in some parts of the world.

42 The teacher up the books that were on the desk and put them away in the cupboard.

The train slowly speed as it pulled out of the station.

Leaders of the main trade unions have in Dublin for an emergency meeting today.

Turn over ▶

Part 5

For questions 43 – 50, 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 James would only speak to the head of department alone.

ON

James to the head of department alone.

The gap can be filled with the words 'insisted on speaking', so you write:

Example:

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

43 This is the number to call to book theatre tickets for tonight.

RESERVED

Theatre tickets for tonight this number.

44 Once Noriko had performed her solo, there was no reason for us to stay for the rest of the concert.

POINT

There was for the rest of the concert once Noriko had performed her solo.

45 I'm not sure how Mark grows such impressive tomatoes.

METHOD

I don't know grow such impressive tomatoes.

46 Harry wished he had asked a mechanic to check the car before he bought it.

WITHOUT

Harry regretted it checked by a mechanic.

47 No-one can believe how successful the composer's first musical has been.

TAKEN

The success of the composer's first musical surprise.

48 Tom is so tall he can only just get through that door without stooping.

ANY

If Tom was be able to get through that door without stooping

49 Despite arriving at work late on several occasions, my brother was still promoted.

TURNED

Even late for work on several occasions, my brother was still promoted.

50 We ought to discuss the date for the annual art exhibition.

HAVE

We ought to we are going to hold the annual art exhibition.

PAPER 3: USE OF ENGLISH

Answer keys

Test 2

PART ONE

- 1 A
2 C
3 D
4 B
5 A
6 A
7 C
8 C
9 A
10 B
11 D
12 B

PART TWO

- 13 as
14 every/any
15 for/by/from/through
16 who/that
17 over
18 to
19 yet/but/although/
though
20 in
21 are
22 what
23 How/how
24 than
25 whether/either
26 your/an
27 which

PART THREE

- 28 worldwide/
world-wide
29 infancy
30 beginnings
31 increasingly
32 unimaginable
33 consequently
34 archaeologists/
archeologists
35 expansion
36 accuracy
37 influential

PART FOUR

- 38 common
39 field
40 torn
41 favour/favor
42 gathered

PART FIVE

- 43 can be **reserved**][by calling/
if you call
44 little/not any/no **point** (in)][
(our/us) staying
45 what/which **method**][Mark
adopts to/follows to/employs
to/uses to
46 buying/having bought
the/a/his car][**without**
getting/having
47 has **taken** everyone/
everybody/us (all)/people][
by
48 **any** taller][he would
not/wouldn't
49 though he + (had)][**turned**
up
50 **have** a discussion][about
when

][shows where the answer is
split into two parts for marking
purposes.

PAPER 4

LISTENING

GENERAL DESCRIPTION

Paper format The paper contains four parts. Each part contains a recorded text or texts and corresponding comprehension tasks. Each part is heard twice.

Timing Approximately 40 minutes.

No. of parts 4.

No. of questions 30.

Task types Multiple choice, sentence completion, multiple matching.

Text types *Monologues*: announcements, radio broadcasts, speeches, talks, lectures, anecdotes, etc.
Interacting speakers: radio broadcasts, interviews, discussions, etc.

Answer format Candidates are advised to write their answers in the spaces provided on the question paper while listening. There will be 5 minutes at the end of the test to copy the answers onto a separate answer sheet.
Candidates indicate their answers by shading the correct lozenges or writing the required word or words in capital letters in a box on the answer sheet.

Recording information The instructions for each task are given in the question paper, and are also heard on the recording. These instructions include the announcement of pauses of specified lengths, during which candidates can familiarise themselves with the task and, for some items, predict some of the things they are likely to hear. A variety of voices, styles of delivery and accents will be heard in each Listening paper to reflect the various contexts presented in the recordings, as appropriate to the international contexts of the test takers.

Marks Each correct answer receives 1 mark.

STRUCTURE AND TASKS

PART 1

Task type and focus Multiple choice.
Feeling, attitude, opinion, purpose, function, agreement, course of action, gist, detail, etc.

Format Three short extracts from exchanges between interacting speakers with two multiple-choice questions on each extract.

No. of Qs 6.

PART 2

Task type and focus Sentence completion.
Specific information, stated opinion.

Format A monologue (which may be introduced by a presenter) lasting approximately 3 minutes. Candidates are required to complete the sentences with information heard on the recording.

No. of Qs 8.

PART 3

Task type and focus Multiple choice.
Attitude and opinion.

Format A conversation between two or more speakers of approximately 4 minutes. There are six multiple-choice questions, each with four options.

No. of Qs 6.

PART 4

Task type and focus Multiple matching.
Gist, attitude, main points, interpreting context.

Format Five short themed monologues, of approximately 30 seconds each. Each multiple-matching task requires selection of the correct options from a list of eight.

No. of Qs 10.

The four parts of the Listening paper

■ PART 1 – MULTIPLE CHOICE

This part tests the candidate's ability to listen to short dialogues and show understanding of gist, detail, function, agreement, course of action, as well as the speakers' purpose, feelings, attitudes and opinions.



Sample tasks pages 66, 74, tapescripts pages 69–70 and 77–78, and answer keys pages 73 and 81.



Each correct answer in Part 1 receives 1 mark.

Part 1 consists of three unrelated short texts. These texts are approximately 1 minute in length and involve more than one speaker. Texts are taken from a wide range of real-life contexts and, therefore, contain a correspondingly wide range of topics, voices and styles of delivery. There are two 3-option multiple-choice questions on each text.

■ PART 2 – SENTENCE COMPLETION

This part tests the candidate's ability to follow the main points of a text and retrieve specific information and stated opinion.



Sample tasks pages 67, 75, tapescripts pages 70 and 78, and answer keys pages 73 and 81.



Each correct answer in Part 2 receives 1 mark.

Part 2 features an informational monologue of approximately 3 minutes in length. Texts typically take the form of talks, lectures or broadcasts, aimed at a non-specialist audience, and are delivered in a neutral or semi-formal style.

A series of eight independent sentences reports the main ideas from the text and candidates show their understanding of what they have heard by completing gaps in these sentences. There is one gap per sentence, which is completed by a single word or short phrase from the listening text. The task focuses on the retrieval of specific information and stated opinions from the text and questions follow the order of information presented in the text.

Correct spelling is expected at this level, although some minor variations are allowed, for example in proper names. Both US and British English spellings are accepted.

■ PART 3 – MULTIPLE CHOICE

This part tests the candidate's ability to listen to longer interviews and discussions and show understanding of the speakers' attitudes and opinions.



Sample tasks pages 67, 75, tapescripts pages 70–71 and 78–79, and answer keys pages 73 and 81.



Each correct answer in Part 3 receives 1 mark.

Part 3 features interviews and discussions, involving two or more speakers. The text is approximately 3–4 minutes in length and typically takes the form of a broadcast interview or discussion aimed at a non-specialist audience.

A series of six 4-option multiple-choice questions focuses on the attitude and opinions of speakers, both explicitly stated and implied. The questions may also focus on either detailed or gist understanding. Questions follow the order of information presented in the text.

■ PART 4 – MULTIPLE MATCHING

This part tests the candidate's ability to identify the gist of a number of short texts on a theme by identifying main points and interpreting context.



Sample tasks, pages 68, 76, tapescripts pages 71–72 and 79–80, and answer keys pages 73 and 81.



Each correct answer in Part 4 receives 1 mark.

Part 4 consists of a series of five short monologues on a theme. The text is 3–4 minutes in length with each monologue lasting approximately 30 seconds. The monologues represent spontaneous speech, delivered in an informal spoken style by speakers with a range of backgrounds and voices. There are two parallel multiple-matching tasks, each with a different focus. In each case, the correct option has to be chosen from a list of eight.

The series of monologues is heard twice, but candidates may approach the tasks in either order. Each task focuses on a different aspect of gist understanding, for example: interpreting context, identifying the speaker, identifying main points, attitudes and opinions.

Preparation

General

■ The instructions for each task are given on the question paper and are also heard on the recording. This includes information about the speakers, the topic and the context of the text. Before each text is heard, candidates will have time to read through and think about the questions. The length of this preparation time is indicated on the tape. Candidates should

use this time to familiarise themselves with the task and begin to make predictions about what they are likely to hear.

- A variety of voices, styles of delivery and accents will be heard in each Listening paper to reflect the various contexts presented in the recordings.
- Classroom discussion activities in the target language provide an invaluable source of listening practice. Students' ability to understand what they hear can improve dramatically if they are regularly exposed to audio materials: the more English they hear, delivered at natural speed in a variety of voices and contexts, the more confident they will become in extracting key information and gist meaning, even when they are not able to decode every single word or phrase. These skills are essential to learners at CAE level.
- A daily learning programme which includes a 'hearing English' component from audio recordings will help prepare your students for the Listening test. Your students should be exposed to varieties of English, to speakers of different ages and backgrounds and to the language of different contexts, e.g. formal announcements, lectures, less formal talks, informal discussions, interviews, etc.
- Your students should be encouraged to deal with texts in different ways depending on the nature of the listening task. For example, they might listen to a text once for gist, producing a summary of the main ideas or attitudes expressed. They could then be asked to listen to the same text again, this time retrieving specific information.
- Make your students aware of how much they themselves bring to a listening task. Encourage them to make predictions about listening texts from their own experience and world knowledge. The instruction provides information about the speaker, topic and context. Encourage your students to use this information to help them tune in to the text quickly when they hear it. Remind your students that they should use the pause before each recording to read through the task carefully, so they are prepared for what they hear. Encourage them to use the task on the question paper to guide them through the listening text and keep their place as they answer the questions.
- Remind your students that in long texts, the questions come in the same order as the information in the recording, and therefore reflect the structure of the text. Help them to identify discourse markers, interviewers' questions and other textual features that structure a text and are often reflected in the layout and wording of the task on the page.
- Remind your students that in sentence-completion tasks they should write their answers clearly in CAPITAL LETTERS.
- Encourage your students to answer all the questions, even if they are not sure, as there are no marks deducted for wrong answers and it may be that they have understood more than they think.

By part

■ PART 1

- Remind your students that they need to listen to the whole extract carefully once through before choosing their answers; that they should not assume too soon that they have heard the correct answer. Remind them that because the two questions each have a different focus, information relevant to the answers could come from different parts of the recording, so they may not be able to answer the questions 'in sequence' as they would in a longer text.
- Similarly, your students should be wary of choosing an answer simply because it contains words and phrases heard on the recording. Rather, they should read through the questions before they listen and think about what they are being asked to listen for. This could be the speaker's purpose, attitudes and opinions, the gist of an argument, or perhaps whether or not the speakers agree about a certain point under discussion.
- Very few questions will test the literal meaning of the text alone; most will require candidates to think about what is said and relate it to the ideas presented in the options. Therefore, encourage your students to mark one answer to each question at the end of the first listening, even if they're not sure it is correct. The second listening can then be used to confirm this answer or not.

■ PART 2

- Remind your students that the task instruction and the set of sentences or notes on the page provide a lot of information about what they are going to hear. Encourage them to use the preparation time wisely. One way of doing this is to give them pre-listening tasks in the classroom that will help them to think about likely vocabulary and other language features associated with the topic and context. For example, they can look at the information in the instruction and try to visualise the speaker and the situation; to imagine the kind of information that might be given, and the type of language that might be used.
- Encourage your students to read through the set of sentences and think about the type of information that is missing. Remind them that most questions will focus on concrete pieces of information (e.g. nouns, proper names, etc.) and will generally be single words or very short noun groups (e.g. adjective plus noun), and that usually no more than three words are required.
- Tell your students not to try and write long answers and not to repeat information which is already on the page. Some students try to paraphrase the information they hear rather than using the actual words on the recording. This is not a good idea. The ability to produce paraphrase is not a skill that is tested in this task; the keys focus on the actual words heard on the recording.

■ In sentence completion tasks, the word(s) students write must complete the sentence logically and grammatically. By using the actual words on the recording, students can complete the sentences without worrying too much about the grammar. They should, however, check that they have heard the correct form of the word. For example, if students do not hear clearly whether a word is singular or plural, they should check the rest of the sentence to see which is required.

■ PART 3

■ This is the longest part of the Listening test, and your students should be given plenty of exposure to longer interviews and discussions. Students need to follow the line of development in these texts and recognise when the conversation has moved on from one particular aspect of the issue being discussed to another. For example, on a first listening in class, your students can listen simply for the number of issues discussed, what they are, and where the natural breaks in the dialogue come, as well as each speaker's general attitude towards those issues.

■ In multiple-choice tasks, encourage your students to concentrate on the question stems, rather than the options in their preparation, so that they can listen for the answer in the text and then match this to the closest option.

■ The multiple-choice questions will use language that paraphrases and reports ideas from the text. As the texts often focus on the attitudes and opinions of speakers, which are discussed at length, your students need to have a good command of the meaning and use of the type of language used to report these ideas succinctly in the questions. They will, for example, need to understand such words as reporting verbs (e.g. regrets, admits, resents, etc.), adjectives and adverbs describing attitudes and feelings (e.g. disappointed, frustrated, unexpected, etc.), words used to report opinions (e.g. insists, suggests, denies, etc.), and degrees of certainty (e.g. doubtful, convinced, etc.).

■ PART 4

■ Remind your students that they will hear five different speakers, but that the texts will have a thematic link. In this part of the test, the whole series of texts is heard once and then the whole series is repeated.

■ Encourage your students to think about the theme of the texts and to think about the kinds of attitudes and ideas that they expect to hear in connection with the topic in question.

■ Remind your students that they will be listening for gist meaning rather than detail in these texts, so although they may not understand every word, they should be able to pick out the speaker's main point, feeling, attitude or opinion, or to identify the speaker from what they say.

■ In order to help your students to develop this skill of gist listening, it may not always be helpful to go through the text with them afterwards, as close analysis of the language of the texts will not help them to develop the most appropriate

listening strategies. As in Part 3, a sound knowledge of the type of words used to report attitudes and feelings in the questions will help your students in this part.

■ Remind your students that they must answer both tasks and that they will only hear the series of monologues twice. They can choose how they approach the tasks, however, perhaps attempting one task on each listening, or perhaps approaching both tasks simultaneously, answering the most accessible questions on the first listening and the more challenging questions when the recording is repeated.

■ Research has shown that different candidates approach this task in different ways, with equal success, so avoid imposing one particular strategy on them. Classroom activities could focus, for example, on helping your students to identify the best method of approaching this task for themselves.

PAPER 4: LISTENING

Test 1 Part 1 (questions 1–6)

Part 1

You will hear three different extracts. For questions 1 – 6, choose the answer (A, B or C) which fits best according to what you hear. There are two questions for each extract.

Extract One

You hear two people on a music programme talking about the singer Nancy Graham.

- 1 What is the man's opinion of Nancy's second album?
 - A He thinks it is very experimental.
 - B He appreciates the continuity of style.
 - C He wonders if she is lacking inspiration.
- 2 What do the two speakers agree about?
 - A the freshness of the music
 - B the lack of real emotion in the music
 - C the calming effect of the music on the listener

Extract Two

You hear part of an interview with a woman who trained the winning horse in a top showjumping competition.

- 3 Why does she compare herself to an Olympic athlete?
 - A to demonstrate how tough she had to be
 - B to explain how she reacted to her victory
 - C to emphasise how fortunate she was to win
- 4 How did she feel before her horse won the competition?
 - A uncertain of the rider's ability
 - B frustrated with the worsening weather
 - C doubtful whether her horse was fit enough

Extract Three

You hear part of an interview with a food writer called Richard Capstick.

- 5 Richard decided not to become a chef because he lacked
 - A adequate organisational skills.
 - B a talent for inventive cooking.
 - C the ability to make quick decisions.
- 6 What did Richard think about food writing before he got involved in it?
 - A He considered himself well suited to it.
 - B He regarded it as a hobby rather than a career.
 - C He imagined a qualification was needed to do it.

Turn over ▶

Test 1 Part 2 (questions 7–14) and Test 1 Part 3 (questions 15–20)

Part 2

You will hear a marine wildlife photographer called Bruce Hind talking about his work. For questions 7 – 14, complete the sentences.

MARINE WILDLIFE PHOTOGRAPHER

Bruce says that is the most important aspect of his work.

Before going on a trip, Bruce makes of the photographs he hopes to take.

Knowing the type of photographs he wants to take helps Bruce to choose the right .

Bruce disagrees with people who say his way of taking photographs is not .

It's important to find out whether is needed to photograph in a particular place.

Bruce says that have spoiled several promising shots.

When at sea, Bruce generally keeps his cameras in a container designed for storing .

He is particularly pleased when his photographs appear in .

Part 3

You will hear part of a radio interview in which the comedian and writer Jane Clarkson is talking about her work. For questions 15 – 20, choose the answer (A, B, C or D) which fits best according to what you hear.

- 15 What did Jane find difficult about writing a book?
 - A She couldn't travel around the country.
 - B She didn't get any instant reaction to her work.
 - C She had to spend time looking after her daughter.
 - D She found the process itself very challenging.

- 16 According to Jane, why did some critics dislike her novel?
 - A They didn't think the book was funny.
 - B They were dismissive of her initial success.
 - C They thought her male colleagues were better writers.
 - D They thought she should stick to being a comedian.

- 17 Which aspect of Jane's work as a comedian helped her to write?
 - A her patience
 - B her ability to listen
 - C her habit of watching people
 - D her rational way of thinking

- 18 According to Jane, how do many people react to female comedians?
 - A They're convinced women can't tell jokes.
 - B They're afraid the women will break down.
 - C They find women's humour too intense.
 - D They find women's jokes embarrassing.

- 19 What was the disadvantage of the stage image which Jane developed?
 - A It frightened the audience.
 - B It made the audience angry.
 - C People thought it reflected her real personality.
 - D People did not take her seriously any more.

- 20 Why does Jane prefer being a solo comedian to acting in a play?
 - A She can choose where she works.
 - B There is a greater range of roles.
 - C It's more rewarding financially.
 - D It's a more relaxing way of life.

Turn over ▶

PAPER 4: LISTENING**Test 1 Part 4, Tasks One and Two (questions 21–30)****Part 4**

You will hear five short extracts in which people are talking about keeping fit.

TASK ONE

For questions 21 – 25, choose from the list (A – H) the person who is speaking.

TASK TWO

For questions 26 – 30, choose from the list (A – H) what each speaker is expressing.

While you listen you must complete both tasks.

A an artist

B a fitness instructor

C a sales manager

D a childminder

E a doctor

F an office cleaner

G a secretary

H a retired person

Speaker 1 21

Speaker 2 22

Speaker 3 23

Speaker 4 24

Speaker 5 25

A a pride in personal achievements

B indifference to current trends

C an enjoyment of a daily routine

D a commitment to taking regular exercise

E a desire to improve his or her diet

F awareness of his or her health problems

G a reluctance to admit failure

H resentment of another person's attitude

Speaker 1 26

Speaker 2 27

Speaker 3 28

Speaker 4 29

Speaker 5 30

PAPER 4: LISTENING

Sample tapescript – Test 1

Please note the 5 min pause at the end of the recording is not represented in real time.

This is the Cambridge Certificate in Advanced English Listening test.

SAMPLE TEST 1.

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

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

At the start of each piece you will hear this sound:

— *** —

You'll hear each piece twice.

Remember, while you're listening, write your answers on the question paper. You'll have 5 minutes at the end of the test to copy your answers onto the separate answer sheet.

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

PAUSE 5 SECONDS

Now open your question paper and look at Part 1.

PAUSE 5 SECONDS

You'll hear three different extracts. For questions 1–6, choose the answer (A, B, or C) which fits best according to what you hear. There are two questions for each extract.

Extract one.

You hear two people on a music programme talking about the singer Nancy Graham.

Now look at questions 1 and 2.

PAUSE 15 SECONDS

— *** —

Jon: I bought Nancy Graham's first album. I loved it and thought it was a really new sound and a different way to sing the old jazz and blues songs. This one, however, seems in a way more of the same and, although there's been an injection of country music to vary that jazz sound, I did think she was slightly running out of steam and maybe she's released this album too soon.

Meg: I think there's a lot of great stuff on it – the late night jazz numbers in particular. It just gets a bit bland at times for me. When the true 'country' stars sing of pain and anguish you believe them, which I can't say I do here.

Jon: Maybe it's just that she's just not quite mature enough yet to have had the necessary experience to inject into the songs, and that's why?

Meg: I have to say I did find it wonderfully soothing. I actually fell asleep listening to it but when I woke up I couldn't

tell the difference between the track I'd started listening to and the one I was listening to then.

PAUSE 5 SECONDS

— *** —

REPEAT EXTRACT 1

PAUSE 3 SECONDS

Extract two.

You hear part of an interview with a woman who trained the winning horse in a top showjumping competition.

Now look at questions 3 and 4.

PAUSE 15 SECONDS

— *** —

Int: What do you remember about the first time one of your horses was a winner?

Trainer: It's an incredible experience, after all those months of training. When my horse, Black Prince, won the National Showjumping Competition, people expected me to be exhilarated, but I was absolutely stunned by it. People ask, 'How did you celebrate?' but you're completely wiped out! And it takes a while for it to sink in. I think you're like an Olympic athlete – you know, they say it never comes home to them until they're on their way home.

Int: You were worried about Black Prince before the competition, weren't you?

Trainer: Not so much him, because he was in pretty good condition on the whole, and although the heavens had opened and it was getting awfully muddy underfoot, Black Prince excelled on that sort of ground. I hate to admit this now, but we had a replacement rider at the last minute, and I did just wonder if he could hack it – it's a challenging course. Fortunately of course I was proved wrong, so I had to eat my words! I also ... [fade]

PAUSE 5 SECONDS

— *** —

REPEAT EXTRACT 2

PAUSE 3 SECONDS

Extract three.

You hear part of an interview with a food writer called Richard Capstick.

Now look at questions 5 and 6.

PAUSE 15 SECONDS

— *** —

Int: So, Richard, you worked as an assistant in the kitchens of several well-established restaurants, moving round to gain experience. You found being involved in the preparation of new and different things every day very exciting. But at the same time you seem to have discovered you really didn't want to be a chef?

Richard: Yes, it was quite tough just coming to that decision! I realised being a top chef is all about teamwork, and basically I just wasn't up to being in charge of a whole kitchenful of people. There's more to it than just creating fabulous dishes.

Int: And so you turned to writing about food?

Richard: I'd never really seen myself in that role at all, because I assumed, wrongly of course, that you couldn't actually write for a living without some kind of recognised training or something. But a customer at a café where I was working asked me to write an article about food for a magazine she was setting up, and when I did it, I thought, 'I love this!' and soon it wasn't even a part-time thing, it took over my whole life.

Int: And you became the successful writer you are today ...
[fade]

PAUSE 5 SECONDS

— *** —

REPEAT EXTRACT 3

PAUSE 3 SECONDS

That's the end of Part 1.

Now turn to Part 2.

PAUSE 5 SECONDS

You'll hear a marine wildlife photographer called Bruce Hind talking about his work. For questions 7–14, complete the sentences.

You now have 45 seconds to look at Part 2.

PAUSE 45 SECONDS

— *** —

Well, the first thing to say about marine photography is that it's not as easy as it might look. Actually taking photos is only a part of it. Because you have to organise a boat and crew and everything, forward planning is actually the key to my work and without that I'd never pick up a camera, because I wouldn't know what I was aiming for. Another important aspect is doing drawings which show roughly what the photograph will contain – if I do that first, it means I'm more likely to capture it on film. And because I've decided beforehand what pictures I want, I'm in a position to select the appropriate equipment ... it's all part of the process.

I mean, not everybody goes about it as I do, I know, and some people say that I'm ruling out the creative side of photography by working in this way. But in fact the opposite is true. Because my aim is for every photo to depict something new, I need to think about how I'm going to achieve that, otherwise I'd just go home with the same photos every time.

It's also important to remember that marine photography is not only about what you might want to get as pictures. The seas where you find whales and

dolphins are often protected, so you need to check whether you need to get official permission to photograph there. So that means leaving enough time to apply in advance to the relevant authorities.

So, well, eventually I find myself at sea, and that's where the real excitement starts ... Most of the time, I'll be in a boat, often quite a small one, and of course they don't stay very still at the best of times, and quite a few potentially great photos have been ruined by sudden storms, when you just can't get the photos you want. The other challenge is to prevent water damage to my cameras, so I usually keep them in a plastic food container, which is watertight, even if it doesn't look entirely professional!

And the results? Well, because I travel a lot, I'm rarely at home, so my son keeps most of my photos in his house, so I can see them there if I want. I'm really delighted when photos are accepted by magazines, because they then reach a wider public than in an exhibition or if I do a commission for a book.

PAUSE 10 SECONDS

Now you'll hear Part 2 again.

— *** —

REPEAT PART 2

PAUSE 5 SECONDS

That's the end of Part 2.

Now turn to Part 3.

PAUSE 5 SECONDS

You'll hear part of a radio interview in which the comedian and writer Jane Clarkson is talking about her work. For questions 15–20, choose the answer (A, B, C or D) which fits best according to what you hear.

You now have 1 minute to look at Part 3.

PAUSE 1 MINUTE

— *** —

Int: Today I'm with the much-loved comedian and writer Jane Clarkson. Obviously Jane, this year has been quite a turning point for you ...

Jane: Well, I'll never stop doing comedy, but there were practical reasons for wanting to take some time off and write a book. I felt my daughter had been neglected. She was just about to make the tricky transition from primary to secondary school and I thought she needed her mum around. I seem to have spent most of her life in a van touring from venue to venue for my comedy act. And I did enjoy being at home for a bit, although I missed the applause and the laughter. When I finished writing in the evening, I'd turn the computer off and there'd be nothing, which was hard to get used to.

Int: How was your novel received?

Jane: Well, a lot of male comedians had written books, so there was a bit of a bandwagon waiting to be jumped on, but with my impeccable timing I jumped slightly late, when everyone was starting to get heartily sick of comedians' books. Also there's a kind of fury coming from some journalists about comics writing books. They're absolutely livid, as if they see your book in a bookshop and they jump up and down, shouting, 'It's not fair! Why should she make money out of writing as well as performing?'

Int: Was it a difficult transition?

Jane: Well, if you think logically, writing is the obvious step. I've spent years trying to make people listen to my anecdotes, so that must count for something! Also, if you've been an observational comedian, which I am, it's not a great leap to use those skills you've developed, like observing odd mannerisms to use for jokes, and turn them into a book. At least that's what I felt, but you don't become a writer instantly. I'll have to wait and see whether it was just beginners' luck.

Int: I think why people give you a hard time about the novel is surely because we're so trapped into thinking Jane Clarkson is a comedian. It's as though, you know, you can't do anything else, which is quite ridiculous because you've been writing radio comedy for years.

Jane: Yes, people do become obsessed about what you are. The character I adopted for my comedy act became rather a burden after a while. When I started going on stage alone, I was very young and I wasn't entirely convincing as a comedian because nervous young women on stage actually frighten audiences. They're convinced you're going to fail and burst into tears, which will be very embarrassing. So there's a palpable tension in the room and some audiences actually boo the female comedians off the stage.

Int: How did you deal with that?

Jane: Well, I had to counteract that stereotype so I started coming on shouting and being madder and crosser than any audience could ever be and that defused the tension. In fact, I rather overdid it and my character got cruder than I ever really intended. I got so good at it that people got confused between the everyday Jane and the stage Jane.

Int: What attracted you in the first place to performing, and particularly to making people laugh?

Jane: Oh, from an early age, I knew I wanted to be an actress. I innocently thought I was going to be a glamorous film star. The reason I started to do comedy acts was that in the 1980s a lot of small provincial theatres closed down. In the past, girls would've come out of drama school and if they had a leaning towards comedy they'd join one of these small theatres and play a variety of comedy roles in all sorts of plays from Shakespeare to contemporary

stuff. All of a sudden, with the demise of these theatres, rooms above pubs opened up and comedians started telling jokes and developing their acts there. It was cheap, one performer one microphone, and anyone could do it. In some ways, it's a healthier performance art than acting, because with acting you're at the mercy of everybody else deciding whether you can work or not. With stand-up comedy, you might only get paid peanuts, but nobody can stop you from just driving to a venue, often hundreds of miles in terrible weather, and going on stage.

Int: But what is it when you're actually on stage ... [fade]

PAUSE 10 SECONDS

Now you'll hear Part 3 again.

— *** —

REPEAT PART 3

PAUSE 5 SECONDS

That's the end of Part 3.

Now turn to Part 4.

PAUSE 5 SECONDS

Part 4 consists of two tasks. You'll hear five short extracts in which people are talking about keeping fit. Look at Task 1. For questions 21–25, choose from the list (A–H) the person who is speaking. Now look at Task 2. For questions 26–30, choose from the list (A–H) what each speaker is expressing. While you listen you must complete both tasks.

You now have 45 seconds to look at Part 4.

PAUSE 45 SECONDS

— *** —

Speaker 1

PAUSE 2 SECONDS

People always think I should be the fittest person around. I mean, here I am in the gym with all these machines, just ready and waiting for me to use them. But in reality there's very little time for that. You see, I open up for the early birds at seven, and then once the business types have moved on to the office, it's time to help the mums and senior citizens to flex their muscles. Then I grab a sandwich for lunch, and well, the day just rolls on with more of the same, till lateish in the evening. Don't get me wrong, I really like the predictability of it. But as for sorting out my own programme – no chance!

PAUSE 3 SECONDS

Speaker 2

PAUSE 2 SECONDS

Every year when spring comes around, I'm called in and told to send off for the brochures on all the gyms in the area. Let's face it, she could ask her children to do that!

And she's so casual about it, that's what gets me, just assumes I have nothing better to do. It's ridiculous, because three weeks later all the brochures are gathering dust, and a week after that, they end up in the bin! It's not part of my job to make sure other people are fit – or tidy up after them. But all this takes up valuable time, which means I can't get on with collating the reports for meetings, and then I have to stay late. It's so thoughtless.

PAUSE 3 SECONDS

Speaker 3

PAUSE 2 SECONDS

Much as I'd like to say I'm very fit, the fact is I have to keep an eye on my blood pressure – that's doctor's orders and I'm slightly overweight. It's a lifestyle thing, I suppose. If I'm office-based, I'm there well before the secretary gets in because I need to plan my day. But invariably I'm travelling, spending a lot of time sitting around. If I know I've got a long day of meetings and presentations to clients, I force myself to go for a run round the park at lunchtime. But that's the best I can do! Last year I paid vast sums of money to join a very smart gym, but I was really just subsidising the owner's pension, because I never had time to go.

PAUSE 3 SECONDS

Speaker 4

PAUSE 2 SECONDS

The fact is that by the time I've got up, sorted out my daughter Lucy, been to the studio, done some work on my ongoing project, picked Lucy up from school and got home, there's very little time for me to concentrate on keeping fit. At least in my work, no two days are the same. Luckily Lucy isn't fussy about food, so we eat a pretty balanced diet, but nothing too trendy. And three evenings a week I get a babysitter in, and do as many lengths of the local pool as I can possibly manage. I'm determined to try to keep that up.

PAUSE 3 SECONDS

Speaker 5

PAUSE 2 SECONDS

For most of my life I've been listening to people giving me their half-baked theories on keeping fit. It's just like water off a duck's back now – I must confess I hardly even listen any more. As far as I'm concerned, it doesn't matter whether the latest thing is yoga or mud baths or vitamin supplements. What's important is doing everything in moderation, and that includes diet and exercise. If more people took that to heart, my surgery'd be a lot less crowded, I can tell you!

PAUSE 10 SECONDS

Now you'll hear Part 4 again.

— *** —

REPEAT PART 4

PAUSE 5 SECONDS

That's the end of Part 4.

There'll now be a pause of 5 minutes for you to copy your answers onto the separate answer sheet. Be sure to follow the numbering of all the questions. I'll remind you when there's 1 minute left, so that you're sure to finish in time.

PAUSE 4 MINUTES

You have 1 more minute left.

PAUSE 1 MINUTE

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

PAPER 4: LISTENING
Answer keys

Test 1

PART ONE

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

PART TWO

- 7 planning
8 drawings
9 equipment
10 creative
11 permission
12 storms
13 food
14 magazines

PART THREE

- 15 B
16 D
17 C
18 B
19 C
20 A

PART FOUR

- 21 B
22 G
23 C
24 A
25 E
26 C
27 H
28 F
29 D
30 B

PAPER 4: LISTENING

Test 2 Part 1 (questions 1–6)

Part 1

You will hear three different extracts. For questions 1 – 6, choose the answer (A, B or C) which fits best according to what you hear. There are two questions for each extract.

Extract One

You hear part of a radio discussion in which two musicians, Alan and Jodie, are talking about their careers.

- How does Alan compare writing songs for albums and for films?
 - He prefers the freedom of thinking up his own subjects.
 - He realises that a film song will provide better publicity.
 - He welcomes the challenge of writing within certain guidelines.
- Alan and Jodie agree that the music business has changed in that
 - some performers are less talented today than in the past.
 - singers have to know how to make use of the media today.
 - musicians are now expected to become successful very quickly.

Extract Two

You hear part of an interview with a successful fashion retailer called Jason Pendry.

- How does Jason feel when he produces a new fashion collection?
 - critical of his design team
 - reluctant to give media interviews
 - apprehensive about losing customers
- Why does Jason think he is more successful than other retailers?
 - He makes sure that he keeps pace with the latest trends.
 - He instinctively knows which clothes are going to be popular.
 - He provides a wide range of clothes for people to choose from.

Extract Three

You hear a man telling a friend the story of his encounter with a tiger while he was working in India.

- What did the man do to put himself at risk?
 - He cycled into a forbidden area.
 - He ignored instructions he'd been given.
 - He failed to inform anyone where he was going.
- How does he feel about his response to the situation?
 - disappointed by his sense of panic
 - modest about his own bravery
 - proud of the way he reacted

Turn over ►

Test 2 Part 2 (questions 7–14) and Test 2 Part 3 (questions 15–20)

Part 2

You will hear a nature conservation worker called Brian Dover talking about his job. For questions 7 – 14, complete the sentences.

CONSERVATION WORKER

- Brian's parents used to have a so he met people who told him about wildlife.
- The subject Brian chose to study at university was .
- Brian's present job involves both and practical skills.
- He says dealing with can be difficult.
- He says that what he particularly enjoys is seeing the of his work.
- The decreasing number of on farming land is a big conservation problem.
- His present project aims to join separate together.
- Brian says people wishing to work in conservation may have to volunteer initially or do work.

Part 3

You will hear part of a radio interview in which two actors, Patsy Turner and Dale Green, are talking about their careers. For questions 15 – 20, choose the answer (A, B, C or D) which fits best according to what you hear.

- 15 According to Patsy Turner, how can actors influence the writers of TV soap operas?
- A by proposing changes to characters they play
 - B by altering the way they act their parts
 - C by reflecting their characters' history to date
 - D by discussing the success of current storylines
- 16 What makes Patsy continue acting in soap operas?
- A the feeling of security it gives her
 - B the irregularity of the filming schedules
 - C the enjoyment of working as part of a team
 - D the challenge of reacting to changes in the plot
- 17 How has appearing in the popular soap opera affected Patsy?
- A She finds the level of attention rather difficult to deal with.
 - B She likes the fact that ordinary people feel they know her.
 - C She enjoys certain aspects of a celebrity lifestyle.
 - D She feels the media intrusion has affected her work.
- 18 According to Dale Green, why are some people attracted to acting?
- A They long to play romantic roles.
 - B They imagine it is a glamorous life.
 - C They want to be admired by their peers.
 - D They wish to go beyond their normal experience.
- 19 What is Dale's advice for out-of-work actors?
- A They should take the initiative to ensure they get good roles.
 - B They shouldn't worry about the quantity of roles they perform.
 - C They should try to find alternative sources of income.
 - D They shouldn't feel they have to accept sub-standard work.
- 20 For Dale, what is the most fulfilling part of being an actor?
- A using skills you have developed
 - B gaining theatre critics' approval
 - C making the audience think
 - D taking part in large-scale projects

Turn over ▶

PAPER 4: LISTENING**Test 2 Part 4, Tasks One and Two (questions 21–30)****Part 4**

You will hear five short extracts in which people are talking about the jobs they do now and the jobs they used to do in the past.

TASK ONE

For questions 21 – 25, choose from the list (A – H) the job each speaker used to do in the past.

TASK TWO

For questions 26 – 30, choose from the list (A – H) the aspect of their new job that each speaker appreciates most.

While you listen you must complete both tasks.

A I was a lawyer.

B I was a pilot.

C I was a sales manager.

D I was a journalist.

E I was a teacher.

F I was a data processor.

G I was a hotel owner.

H I was a bank official.

Speaker 1 21

Speaker 2 22

Speaker 3 23

Speaker 4 24

Speaker 5 25

A dealing with people

B being my own boss

C travelling abroad

D being able to spend more time with the family

E being able to live in the country

F having variety in the work

G working at a slow pace

H being able to fulfil an ambition

Speaker 1 26

Speaker 2 27

Speaker 3 28

Speaker 4 29

Speaker 5 30

PAPER 4: LISTENING

Sample tapescript – Test 2

Please note the 5 min pause at the end of the recording is not represented in real time.

This is the Cambridge Certificate in Advanced English Listening Test.

SAMPLE TEST 2.

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

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

At the start of each piece you will hear this sound:

— *** —

You'll hear each piece twice.

Remember, while you're listening, write your answers on the question paper. You'll have 5 minutes at the end of the test to copy your answers onto the separate answer sheet.

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

PAUSE 5 SECONDS

Now open your question paper and look at Part 1.

PAUSE 5 SECONDS

You'll hear three different extracts. For questions 1–6, choose the answer (A, B, or C) which fits best according to what you hear. There are two questions for each extract.

Extract one.

You hear part of a radio discussion in which two musicians, Alan and Jodie, are talking about their careers.

Now look at questions 1 and 2.

PAUSE 15 SECONDS

— *** —

Jodie: Writing songs for films is more restricting than creating songs for an album, isn't it Alan?

Alan: Actually it's great, because instead of wandering round the streets wondering what to write about, they give you a pretty specific brief – the song has to reflect the mood of a scene or the characters. So you feel it's genuinely part of the film rather than being stuck on the end as a bit of extra marketing, and that's more interesting.

Jodie: There's the phenomenon now of a young, inexperienced and, some might say, talentless singer who's won a TV competition and shot to stardom in a week. That's different from our beginnings. You were in your late twenties when you began to be successful with your first band and you progressed from there. Things are changing in that respect, aren't they?

Alan: I think there's just as much talent around now as there ever was. There's not such a nurturing atmosphere,

though. They tend to use young talent and then very quickly discard it unless it's selling well. When I started, they brought you on for a while before they expected you to make millions. So that's different.

PAUSE 5 SECONDS

— *** —

REPEAT EXTRACT 1

PAUSE 3 SECONDS

Extract two.

You hear part of an interview with a successful fashion retailer called Jason Pendry.

Now look at questions 3 and 4.

PAUSE 15 SECONDS

— *** —

Int: So, Jason, it must be exciting when your latest fashion collection is about to be seen for the first time.

Jason: Suddenly you're very much in demand, everyone wants to talk to you – well, to an extent that's quite enjoyable. But even when you've been achieving excellent sales and have a loyal following, you're still on edge when your collection comes out, because this one may not work and they may all desert you. It's tempting to blame your creative team, if things go wrong – but you know it's usually down to you.

Int: What is the secret of your success, compared with other retailers?

Jason: Retail is detail. Our garments are ultra-fashionable, and I've improved our production standards beyond all recognition. I was one of the first to put shoes next to suits in our stores, to make it easy for customers to match up accessories with outfits. And of course I check the sales figures every week, to see what's selling and what isn't. You have to keep your finger on the pulse.

Int: And what do you think ... (fade)

PAUSE 5 SECONDS

— *** —

REPEAT EXTRACT 2

PAUSE 3 SECONDS

Extract three.

You hear a man telling a friend the story of his encounter with a tiger while he was working in India.

Now look at questions 5 and 6.

PAUSE 15 SECONDS

— *** —

F: What's all this about you and a tiger?

M: Well, I was working in a national park in India. I'd just finished work one day and decided to cycle back to my lodgings. We'd been told by our manager to watch out

for tigers, that we should always travel in the jeep. But it was such a beautiful evening I was determined to cycle. I'd done it many times without ever sighting a tiger, so I told my colleague I was off home and left.

F: So what happened?

M: Well, I was cycling along when I suddenly spotted something in the undergrowth – a tiger. She suddenly charged at me, ears back, so I immediately dropped my bike and ran away, as anyone would, with the tiger in pursuit. Then I remembered something I'd read about not running away, so I simply stopped, turned round and stared her out. It took some courage, I can tell you. The tiger was a bit confused by this, so stopped too, and after a brief standoff, lost interest and slipped away.

F: Phew! Amazing story!

PAUSE 5 SECONDS

— *** —

REPEAT EXTRACT 3

PAUSE 3 SECONDS

That's the end of Part 1.

Now turn to Part 2.

PAUSE 5 SECONDS

You'll hear a nature conservation worker called Brian Dover talking about his job. For questions 7–14, complete the sentences. You now have 45 seconds to look at Part 2.

PAUSE 45 SECONDS

— *** —

Well, I suppose I should start at the beginning. I've always been interested in wildlife. As a child, I used to go out looking for butterflies and frogs. I was lucky, because a lot of the older people in the area would tell me things, show me where to find interesting examples. I came into contact with these people because they were customers of my parents, who ran the newsagent's shop where we lived. I enjoyed all the science subjects at school, and when it came to choosing a subject for university, I was tempted to go in for medicine, but in the end I decided to follow my heart and settled on botany – and I've never regretted it.

Well, after various jobs along the way, I'm now called Site Co-ordinator for the Countryside Board. In fact I'm very lucky, as there's always masses of competition when it comes to jobs with organisations which are responsible for protecting the countryside. I enjoy the job, as it means getting to grips with both practical tasks and management skills – there's never a dull moment! The only aspect that's perhaps a bit too much of a challenge is liaising with landowners. Unlike ordinary farmers or people involved in the tourist business, they can be hard to get on with ... inflexible, you might say. But that aside, I do look forward to work each day, and especially when there are visible benefits from my

efforts, I feel real pleasure. Mind you, the problems around are enormous. A major issue that we have to tackle is that there have been huge reductions in populations of farmland birds. Ways have to be found to fit modern needs into the environment we live in. People do need new homes, but they also need open spaces where they can breathe and get close to nature, and these should be incorporated into new housing projects at the design stage. The Countryside Board aims to find the best way to deal with the ways cities are spreading. At the moment, I'm working on a plan to plant trees so that isolated forest areas may become one large forest. And then when new species are introduced, or threatened ones begin to recover, they have a better chance to spread and establish themselves.

Well, if people are interested in a career in conservation, a good starting point is to get in touch with the Countryside Board, who can provide information about the various opportunities. A qualification is necessary, and people must be prepared to do seasonal or voluntary work to start with. But it is a life I can wholeheartedly recommend ...

PAUSE 10 SECONDS

Now you'll hear Part 2 again.

— *** —

REPEAT PART 2

PAUSE 5 SECONDS

That's the end of Part 2.

Now turn to Part 3.

PAUSE 5 SECONDS

You'll hear part of a radio interview in which two actors, Patsy Turner and Dale Green, are talking about their careers. For questions 15–20, choose the answer (A, B, C or D) which fits best according to what you hear.

You now have 1 minute to look at Part 3.

PAUSE 1 MINUTE

— *** —

Int: With us this evening we have the distinguished actors, Patsy Turner and Dale Green. Let's start with you, Patsy. You've worked with great success on the stage and more recently in the much loved soap opera 'Roundtown'. Tell me, in a blockbuster television soap, how much influence do the cast have when it comes to shaping their characters?

Patsy: You must remember we have the restrictions of the character. You're given a very comprehensive biography when you come into the show. And from that point on, there is some sort of dialogue between the writers and the actor. You do something slightly different in your performance and one of them may pick it up and say, 'Oh, I like that aspect of the character, I'll try and take it

a bit further.' But it's very rarely discussed in any formal sense. So from that point of view I suppose, over the years, it's difficult to say how much control we have.

Int: One question I've always wanted to ask is why actors stay in long-running soap operas?

Patsy: I can't speak for everyone, but for me the joy of an ongoing series is that you can go on happily week after week, turning up with the rest of the cast at the studio, thinking that you know what's on the cards – but you aren't always aware what's round the next corner. So it's no good as an actor saying, 'Oh, but my character wouldn't do that!' Maybe you feel sure that she wouldn't, given that you've played her for years in a variety of situations. It doesn't mean to say something can't be flung at you, as it would be in life, that actually throws you off balance and you react in an unexpected way. And that's what's intriguing. That's why I don't like to know too much about the coming storyline.

Int: What about the interface between the soap opera and the actor's life? When they've been entwined so long, does one seep into the other?

Patsy: The playing of the character I don't think has affected me. I think being in a high-profile drama certainly has, because it makes demands on you which are comparable with the sort of profile you would expect from 'A' list Hollywood stars. I suppose I have had to change my life to deal with those demands, because I don't actually function terribly well under that sort of spotlight. I'm interested in doing my job and hopefully doing it well, rather than just getting my face in the press. I also didn't expect that, just because you appear in people's living rooms night after night and people know the character you play so intimately, they're misled into thinking they know you too. That's hard to respond to sometimes.

Int: Can I bring you in here, Dale? You started acting on the radio and on stage for a number of years and now also write and direct plays. What about getting the job in the first place, persuading the casting directors that you're right for the part?

Dale: Well, I think most actors are drawn to acting because we want to be more than we seem to be, to transcend our outer shell. That's how we engage the imagination of the audience, but we're not always given the chance. I found early on in my career that when I walked through the door for a casting interview and people had heard me on the radio, they actually looked up, they thought I was going to be 1 metre 80 tall and then their eyes came down to my level and they realised that this wasn't the person to play the romantic hero!

Int: So how do actors cope when they're rejected? You know, when you're sitting at home hoping to be asked to an audition?

Dale: There is a sense in which actors feel that they're powerless, waiting for the next phone call. If they have no role, they feel useless and left out. But in actual fact it's up to the actors themselves to seize power, to suggest other work or write it, because that's the only way they can influence the quality of the work they do. And in the end, the quality of a performance is all there is; actors have to hang on to that and see to it that they have control over that. At least, I've been lucky enough to do so.

Int: Now then the big question. What for you is the function of an actor in today's society?

Dale: That is a question everyone has to decide for themselves. Do we want to be merely exhibitionists or do we have something much more important to express? We can be a vehicle for fun, fantasy or fear, but though we all long for the approval of audiences and critics, we must never make the work we do dependent on it. That sounds a bit earnest but make no mistake, I love to display my gifts and talents. The true reward, though, lies elsewhere. If, by playing a character, I can make something happen inside the heads of the viewers, then I know I'm part of something bigger.

Int: Patsy, would you agree with that point ... (fade)

PAUSE 10 SECONDS

Now you'll hear Part 3 again.

— *** —

REPEAT PART 3

PAUSE 5 SECONDS

That's the end of Part 3.

Now turn to Part 4.

PAUSE 5 SECONDS

Part 4 consists of two tasks. You'll hear five short extracts in which people are talking about the jobs they do now and the jobs they used to do in the past. Look at Task 1. For questions 21–25, choose from the list (A–H) the job each speaker used to do in the past. Now look at Task 2. For questions 26–30, choose from the list (A–H) the aspect of their new job that each speaker appreciates most. While you listen you must complete both tasks.

You now have 45 seconds to look at Part 4.

PAUSE 45 SECONDS

— *** —

Speaker 1

PAUSE 2 SECONDS

It was quite a shock initially coming here after the traffic, commuting on crowded buses, nowhere to park, you know, all the usual hassles that people put up with as part of their daily life, plus the added stresses of noise

in the playground, bells going, late assignments – not to mention all the paperwork. Our guest house now is hard work as we have lots of visitors, most of whom are appreciative. But seeing the changing seasons and the stars in the night sky which I'm learning to recognise, now that I can see them without the street lights, that's really great!

PAUSE 3 SECONDS

Speaker 2

PAUSE 2 SECONDS

It's hard now to think back to my old job. Sometimes when I'm talking to the fishermen at dawn in the harbour, choosing fish to offer on the menu, I get a flashback of myself in a stuffy office, tied to a desk, looking wistfully out at the blue sky. The set 40-hour week routine and the same old paperwork that had to be completed day in day out, checking customer accounts, loan applications etc. seem a million miles away from this place. Now every day brings new demands and fresh opportunities for me to tackle in trying to develop a first-class hotel. It's tough being in sole charge; that's my only reservation.

PAUSE 3 SECONDS

Speaker 3

PAUSE 2 SECONDS

In lots of ways, I really liked what I was doing before. It was very challenging, trying to meet targets, get ahead of the competition, persuade people to order that little bit extra, all that stuff. And on the whole, I didn't mind the trips. I got to see a lot of fascinating places, but the travelling was so unpredictable, all that hanging around in airports. Now I feel much more focused. There's much more of a routine in local government. Nine times out of ten, I know when I'm going to leave work and so I don't miss the kids' events at school, or our anniversary. A much more harmonious lifestyle!

PAUSE 3 SECONDS

Speaker 4

PAUSE 2 SECONDS

It took me a long time to pluck up courage to make the move. It was difficult to give up the security of the salary and the pension to go it alone, and I actually enjoyed being part of a team, sharing the responsibilities. I'd been there for a long time, I got on well with the partners and I still found advising people and working on the more challenging cases, and winning them, stimulating. No, it was just that I could sense time passing and I knew that if I didn't give it a try, I'd never know if I had it in me to be a writer.

PAUSE 3 SECONDS

Speaker 5

PAUSE 2 SECONDS

People say I'm a bit young to have a mid-life crisis! I think I just started off on the wrong track. It was hard to change from the relative quiet and routine of the office to the rough and tumble of the classroom, but I think I've got a handle on it now. I really like being with kids with all their difficulties and annoying habits! Before I used to spend all day keying in problems, changes of circumstances, family breakdowns etc. But they were just names and numbers which I typed and which appeared on a screen. Now I can talk to the kids face-to-face and hopefully make a difference.

PAUSE 10 SECONDS

Now you'll hear Part 4 again.

— *** —

REPEAT PART 4

PAUSE 5 SECONDS

That's the end of Part 4.

There'll now be a pause of 5 minutes for you to copy your answers onto the separate answer sheet. Be sure to follow the numbering of all the questions. I'll remind you when there's 1 minute left, so that you're sure to finish in time.

PAUSE 4 MINUTES

You have 1 more minute left.

PAUSE 1 MINUTE

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

PAPER 4: LISTENING

Answer keys

Test 2

PART ONE

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

PART TWO

- 7 newsagent(')s (shop)
- 8 botany
- 9 management/managerial
- 10 landowners
- 11 (visible) benefits
- 12 (farmland) birds
- 13 forest areas/forests
- 14 seasonal

PART THREE

- 15 B
- 16 D
- 17 A
- 18 D
- 19 A
- 20 C

PART FOUR

- 21 E
- 22 H
- 23 C
- 24 A
- 25 F
- 26 E
- 27 F
- 28 D
- 29 H
- 30 A

PAPER 5

SPEAKING

GENERAL DESCRIPTION

Paper format	The Speaking test contains four parts.
Timing	15 minutes.
No. of parts	4.
Interaction pattern	Two candidates and two examiners. One examiner acts as both interlocutor and assessor and manages the interaction either by asking questions or providing cues for candidates. The other acts as assessor and does not join in the conversation.
Task types	Short exchanges with the interlocutor and with the other candidate; a 1-minute 'long turn'; a collaborative task involving the two candidates; a discussion.
Marks	Candidates are assessed on their performance throughout.

STRUCTURE AND TASKS

PART 1

Task type and format	A conversation between the interlocutor and each candidate (spoken questions).
Focus	General interactional and social language.
Timing	3 minutes.

PART 2

Task type and format	An individual 'long turn' for each candidate with a brief response from the second candidate. In turn, the candidates are given three pictures to talk about.
Focus	Organising a larger unit of discourse; comparing, describing, expressing opinions, speculating.
Timing	A 1-minute 'long turn' for each candidate, plus a 30-second response from the second candidate.

PART 3

Task type and format	A two-way conversation between the candidates. The candidates are given spoken instructions with written and visual stimuli, which are used in a decision-making task.
Focus	Sustaining an interaction; exchanging ideas, expressing and justifying opinions, agreeing and/or disagreeing, suggesting, speculating, evaluating, reaching a decision through negotiation, etc.
Timing	4 minutes.

PART 4

Task type and format	A discussion on topics related to the collaborative task (spoken questions).
Focus	Expressing and justifying opinions, agreeing and/or disagreeing.
Timing	4 minutes.

The four parts of the Speaking test

■ Format

The paired format of the CAE Speaking test (two examiners and two candidates) offers candidates the opportunity to demonstrate, in a controlled but friendly environment, their ability to use their spoken language skills effectively in a range of contexts. The test takes 15 minutes. One examiner, the interlocutor, conducts the test and gives a global assessment of each candidate's performance. The other, the assessor, does not take any part in the interaction but focuses solely on listening to, and making an assessment of, each candidate's oral proficiency.

At the end of the Speaking test, candidates are thanked for attending, but are given no indication of the level of their achievement.

The standard format is two examiners and two candidates. In cases where there is an uneven number of candidates at a centre, the last Speaking test of the session will be taken by three candidates together instead of two. When three candidates are tested together, the test format, test materials and procedure will remain unchanged but the timing will be longer: 23 minutes instead of 15.

The Speaking test consists of four parts, each of which is assessed. Each part of the test focuses on a different type of interaction: between the interlocutor and each candidate, between the two candidates, and among all three. The patterns of discourse vary within each part of the test.

■ PART 1 – INTERVIEW

This part tests the candidate's ability to use general social and interactional language.



Sample tasks and assessment criteria: pages 88, 92 and 95–96.

Part 1 gives candidates the opportunity to show their ability to use general social and interactional language and talk about themselves and their interests, experiences, plans for the future, etc. The interlocutor asks candidates for some information about themselves, then widens the scope of the questions by asking about, e.g. candidates' leisure activities, studies, travel and holiday experiences, and daily life. Candidates are expected to respond to the interlocutor's questions, and to listen to what their partner has to say.

The candidates are not actively invited to talk to each other in this part of the test, though they may if they wish. This short social exchange is a natural way to begin an interaction, and it gives candidates time to settle before dealing with the more specific tasks in Parts 2, 3 and 4.

■ PART 2 – LONG TURN

This part tests the candidate's ability to produce an extended piece of discourse.



Sample tasks and assessment criteria: pages 89, 93 and 95–96.

In Part 2, candidates are given the opportunity to speak for 1 minute without interruption. Each candidate is given a different set of pictures and asked to comment on and react to them. A prompt is given to the candidates in the form of a direct question; this is written above the pictures. Candidates are asked to compare, express opinions and speculate about two from a set of three pictures.

Candidates have the opportunity to show their ability to organise their thoughts and ideas and express themselves coherently in appropriate language. The listening candidate is also asked to comment briefly (for about 30 seconds) after their partner's long turn. They should not, however, speak during their partner's long turn.

Candidates will always be asked to speculate about something which relates to the focus of the visuals. They will never be asked to merely describe the visuals.

■ PART 3 – COLLABORATIVE TASK

This part tests the candidate's ability to engage in a discussion and to work towards a negotiated outcome of the task set.



Sample tasks and assessment criteria: pages 90, 94 and 95–96.

In Part 3, candidates are given oral instructions and provided with a visual stimulus (several photographs or pieces of artwork) to form the basis for a task which they carry out together. They are expected to discuss each visual, expressing and justifying opinions, evaluating and speculating, in order to work towards a negotiated decision towards the end of the task. The instructions make these two parts of the task clear: **'First**, talk to each other about ...'. **'Then** decide ...'. The decision should only be made after the candidates have explored each of the issues as illustrated by the pictures, and they are assessed on their ability to use the language of negotiation and collaboration while doing this. However, they are not penalised if they fail to reach a negotiated decision. Written prompts, in the form of questions, appear above the visuals on the candidates' sheet to help them focus on the task.

There is no right or wrong answer to the task. The task gives candidates the opportunity to show their range of language and their ability to invite the opinions and ideas of their partner. Candidates are expected to share the interaction in this way and to initiate and respond appropriately.

■ PART 4 – DISCUSSION

This part tests the candidate's ability to engage in a discussion based on the topics or issues raised in the collaborative task in Part 3.



Sample tasks and assessment criteria: pages 90, 94 and 95–96.

In Part 4, the interlocutor directs the interaction by asking questions which encourage the candidates to broaden and discuss further the topics introduced in Part 3. The questions often focus on more abstract issues as the discussion develops.

This part of the test gives candidates an opportunity to show their ability to exchange information, express and justify their opinions, and agree or disagree with one another. It also provides candidates with an opportunity to show that they are capable of discussing topics and certain issues in more depth than in the earlier parts of the test.

Preparation

General

- It is essential that your students are given plenty of practice in class in participating in group and pair activities. This will help them interact effectively with their partners by initiating discussion and responding appropriately to their partner's and the interlocutor's comments and questions. Pair and group activities should, therefore, be a regular part of classroom learning.
- Your students should be made aware that they need to listen carefully to the interlocutor's questions and instructions and refer to the written prompts on the visuals page to remind them of what they have to do in the tasks.
- Your students should be encouraged to react to visuals they are given to support the tasks, and relate the visuals to the tasks rather than simply describe them.
- Your students should be familiar with the test format and be fully aware of what is expected of them in each part. They should also be equipped with the right kind of language for each part of the test, e.g. giving personal information, exchanging information and opinions, giving reasons, speculating, agreeing and disagreeing politely, justifying opinions and negotiating. This will ensure that they are in a good position to show the examiners what they are capable of.
- Encourage your students to speak clearly so that they can be heard by both the interlocutor and the assessor.
- It is essential that students do not pause for too long before they begin speaking. A short pause to gather their thoughts is acceptable, but anything longer than this will give them less time to produce a sample of language. Being able to paraphrase if they do not know or cannot remember a word, and extending their responses rather than giving a one-word

answer, will help your students participate more effectively in the Speaking test.

- Give your students a 'mock' Speaking test so that they experience taking part in an interaction of this length and understand how they have to move between different types of interaction and task focus.
- To ensure that all candidates are treated in the same way, the interlocutor keeps to a scripted frame (as shown in the sample papers). However, you can remind your students that they can ask the examiner to repeat the instructions or a question.

N.B. In some centres candidates from the same school are paired together. However, where candidates from a number of different schools are entered at the same centre, some candidates may find that they are paired with a candidate from another school. Students may check with the centre through which they are entering for the local procedure, if they wish.

By part

■ PART 1

- In this part of the test, examiners will ask candidates one or two questions about themselves, for example where they live, to help them relax. They will then ask some further questions about, for example, their leisure time, their studies, their future plans, travel and holiday experiences, their daily routine. Encourage your students to respond promptly with answers which are as complete (not just one word) and spontaneous as possible. Rehearsed speeches should be avoided as these are easily spotted and they might be inappropriate for the questions asked.
- Encourage your students to look for opportunities to socialise with English speakers. In class, they could role-play social occasions in which they meet new people, e.g. parties, long train journeys, joining a new class, starting a new job. Your students should be made aware that they should react naturally and give full answers but not answers which are too long and dominate the interaction.
- Train your students to 'think on their feet' and answer a question quickly even if they have never thought about a particular subject before. Give them written examples of unsuitable candidate responses and ask them to improve on them. For example:

Interlocutor:	What do you hope to be doing in five years' time?	
Candidate:	Er ... I don't know.	X
Candidate:	...	✓
- Give your students role-cards with the name of a celebrity and tell them they must pretend to be the person written on the card. Their task is to interview each other in pairs or small groups and find out as much as possible about each other in a given time. This will help them to sustain an interaction in a less familiar situation.

■ Advise your students to try and use a variety of tenses, structures and vocabulary in this part of the test. This will create a good impression and give them confidence to tackle the other parts of the test.

■ PART 2

■ Give your students plenty of practice in talking for a minute on a set subject or 'holding the floor'. Get your students to time each other and see how long speaking for a minute takes. Students sometimes finish their long turn too early as they have little idea what speaking for a minute entails.

■ Ask your students to collect pictures from newspapers and magazines and use these in class to practise comparing them. Ask your students to group pictures into sets and imagine what they might be asked to talk about in a Part 2 task in the exam.

■ Help your students to gain confidence and project their voices by asking them to stand at the back of the classroom and give a short 1-minute presentation on a topic of their choice. The other students must listen carefully then ask a question based on the presentation.

■ Students need to be clear about what is considered an adequate response, e.g. their response needs to go beyond the level of pure description and contain a speculative element. For example:

'This picture shows two people who are on an expedition. They have to work together to achieve their goal.'

is not as impressive as

'These people look like they're on an expedition to the North Pole or they might be climbing a mountain together. This could be a personal challenge, a kind of dream for them, or they might be doing it because they have work to do during the trip – like doing some research into animal life or the natural world, so they could be friends or they could be colleagues. Either way, their relationship must be very strong. Their lives could depend on how well they co-operate with each other if there is an emergency.'

■ Tell your students not to waste time explaining which pictures they are going to talk about, e.g. 'I'm going to talk about the picture on the left and the one in the middle.' It will be obvious which pictures they are talking about when they begin addressing the task. In addition, if they change their mind and want to talk about a different picture, they may feel unable to do so having selected particular pictures at the start.

■ Tell your students not to adopt 'closure' techniques such as, 'That's all!' They should keep talking until the interlocutor says, 'Thank you'. In this way, they will maximise the time available for their 1-minute long turn.

■ Make sure that your students have plenty of practice in organising their ideas coherently. Teaching them useful phrases for linking ideas and comparing pictures will help them. They can build up their own lists of suitable phrases

throughout the course, thus ensuring that they have a range of language and structures to draw on when necessary.

■ PART 3

■ Encourage your students to make use of conversation fillers to give themselves time to think, e.g. 'Well, now, let me see.' Tell them, however, not to over-use these as this will limit their range of language. Your students should also make use of strategies which invite their partner to contribute to the discussion but do not give the impression that they are relying on their partner to do all the work.

■ Act out a scenario with one of your students in which you either constantly interrupt what they are saying or say almost nothing at all. Tell the student that they should deal politely with your interruptions or try to encourage you to say something. The other students can then repeat the exercise in pairs or groups. This will provide invaluable training in managing and developing an interaction.

■ Ask your students to keep a notebook in which they list a variety of functional language, e.g. ways of interrupting politely, or ways of asking their partner for their opinion. Encourage them to use as many different ways of doing these things as possible to avoid repetition.

■ Warn your students not to reach their decisions in the first minute or so of the collaborative task. If students begin by saying, 'I think we should choose this one', they leave themselves with nothing to evaluate or talk about for the remaining time. Train your students to discuss each picture in relation to the task before making any decisions.

■ Your students should be encouraged to react to as great a variety of visual stimuli as possible and express ideas and opinions of their own. Simply agreeing or disagreeing with their partner, or echoing what their partner has said, while being a natural thing to do, will not enable them to show what they themselves can do.

■ PART 4

■ After doing a Part 3 task, ask your students to try to predict what kind of questions they think they might be asked in Part 4. They could do this in groups and then compare their ideas with those of another group. This will help them prepare for what they might be asked to talk about in Part 4.

■ Tell your students they are not being assessed on their ideas, but they should be aware that examiners can only assess them on the language they produce.

■ Divide your students into pairs or groups of three and give them a controversial statement to discuss, e.g. 'Cars should be banned'. This will encourage them to express opinions about topics they may never have thought of.

■ Photocopy an article from an English-language newspaper or magazine and get your students to discuss the article in small groups. When they have finished, they can compare their ideas with those of another group.

- Set up a regular debating session in class and give your students 1 minute to stand up and argue for or against a particular topic, e.g. 'Global warming will mean the end of the world as we know it'. At the end of the debate, take a vote on who has put forward the most convincing arguments.
- Train your students to react immediately to the questions they are asked, or give themselves a little time to think aloud by saying things like, 'Well that's something I've never really thought about, but, on reflection, I'd say that ...'.
- It is important to give your students practice sessions which are the same length as the whole test. Tell your students that the impression they make at the end of the test is equally as important as the one they make at the beginning.

PAPER 5: SPEAKING

Test 1 Part 1

Part 1

3 minutes (5 minutes for groups of three)

Good morning/afternoon/evening. My name is and this is my colleague

And your names are?

Can I have your mark sheets, please?

Thank you.

First of all, we'd like to know something about you.

Select one or two questions and ask candidates in turn, as appropriate.

- **Where are you from?**
- **What do you do?**
- **How long have you been studying English?**
- **What do you enjoy most about learning English?**

Select one or more questions from any of the following categories, as appropriate.

People

- **What makes a good friend? (Why?)**
- **How do you like to spend time with your friends?**
- **Who has had the greatest influence on your life? (Why?)**
- **Which teacher will you always remember? (Why?)**

Work and study

- **Is it a good idea to continue studying throughout your life? (Why? / Why not?)**
- **How important is it to have a routine when working or studying? (Why?)**
- **When do you prefer to work or study – in the morning, afternoon or evening? (Why?)**
- **Which jobs are popular in your country nowadays? (Why?)**

Part 1

3 minutes (5 minutes for groups of three)

Where you live

- **What would attract you to live in a certain place? (Why?)**
- **What places of interest are there where you live?**
- **What are the advantages and disadvantages of living abroad for a short time?**
- **If you could live in another country, where would you choose? (Why?)**

Entertainment

- **What are the most popular sports in your country?**
- **What do you do to keep fit and healthy?**
- **What's your opinion of computer games? (Why?)**
- **What kinds of book do you enjoy reading? (Why?)**

Experiences

- **What's the most exciting experience you've ever had? (Why?)**
- **If you had the opportunity to try a new activity, what would you choose? (Why?)**
- **How has your life changed in the last two or three years?**
- **How do you think your life might change in the future?**

1 Travelling by train
2 Face to face

Part 2
4 minutes (6 minutes for groups of three)

Interlocutor

In this part of the test, I'm going to give each of you three pictures. I'd like you to talk about them on your own for about a minute, and also to answer a question briefly about your partner's pictures.

(Candidate A), it's your turn first. Here are your pictures. They show **people travelling by train**.

Place **Part 2** booklet, open at **Task 1**, in front of Candidate A.

I'd like you to compare two of the pictures, and say **what different aspects of train travel they show, and how the people might be feeling**.

All right?

Candidate A

⌚ 1 minute

Interlocutor

.....
Thank you.

Candidate B

⌚ approximately 30 seconds

Interlocutor

(Candidate B), **which picture do you think best shows the advantages of travelling by train?** (Why?)
.....

.....
Thank you. (Can I have the booklet, please?) Retrieve **Part 2** booklet.

Interlocutor

Now, (Candidate B), here are your pictures. They show **people talking face to face**.

Place **Part 2** booklet, open at **Task 2**, in front of Candidate B.

I'd like you to compare two of the pictures, and say **why these people might be talking to each other, and how they might be feeling**.

All right?

Candidate B

⌚ 1 minute

Interlocutor

.....
Thank you.

Candidate A

⌚ approximately 30 seconds

Interlocutor

(Candidate A), **which of these people do you think know each other the best?** (Why?)
.....

Thank you. (Can I have the booklet, please?) Retrieve **Part 2** booklet.

1
What different aspects of train travel do they show?
How might the people be feeling?



2
Why might these people be talking to each other?
How might they be feeling?



PAPER 5: SPEAKING

Test 1 Parts 3 and 4

- How do these pictures show the role of computers nowadays?
- Which picture best reflects the difference computers have made to our lives?

21



21 The computer generation

Parts 3 and 4
8 minutes (12 minutes for groups of three)

Part 3

Interlocutor

Now, I'd like you to talk about something together for about three minutes.
(5 minutes for groups of three)

Here are some pictures showing different ways in which computers affect our lives.

Place Part 3 booklet, open at Task 21, in front of the candidates.

First, talk to each other about how these pictures show the role of computers nowadays. Then decide which picture best reflects the difference computers have made to our lives.

All right?

Candidates

3 minutes
(5 minutes for groups of three)

Interlocutor

Thank you. (Can I have the booklet, please?) Retrieve Part 3 booklet.

Part 4

Interlocutor

Select any of the following questions, as appropriate:

- Some people say that computers are helping to create a generation of people without social skills. What's your opinion?
- What are the advantages and disadvantages of shopping by computer?
- How far do you agree that the computer is the greatest invention of modern times?
- A lot of personal information about all of us is now kept on computers. Do you find this worrying? (Why? / Why not?)
- In future, what role do you think there will be for people who are not interested in technology? (Why?)

Thank you. That is the end of the test.

Select any of the following prompts, as appropriate:

- What do you think?
- Do you agree?
- How about you?

PAPER 5: SPEAKING

Test 2 Part 1

Part 1

3 minutes (5 minutes for groups of three)

Good morning/afternoon/evening. My name is and this is my colleague

And your names are?

Can I have your mark sheets, please?

Thank you.

First of all, we'd like to know something about you.

Select one or two questions and ask candidates in turn, as appropriate.

- Where are you from?
- What do you do?
- How long have you been studying English?
- What do you enjoy most about learning English?

Select one or more questions from any of the following categories, as appropriate.

Leisure time

- What are your interests and leisure activities?
- How important is sport and exercise in your life?
- What types of TV programme do you think are worth watching?
- What kind of music do you enjoy listening to?

Learning

- What is your happiest memory of school?
- What were the most useful things you learned at school?
- What do you enjoy learning?
- If you had an opportunity to learn something new, what would you choose?

Part 1

3 minutes (5 minutes for groups of three)

Future plans

- What do you hope to be doing this time next year?
- How might you use your English in the future?
- Would you consider living abroad permanently?
- Are you someone who likes to plan for the future or do you prefer to let things happen?

Travel and holidays

- What kinds of holiday appeal to you most? (Why?)
- Which countries would you most like to visit? (Why?)
- Which part of your country would you recommend to tourists? (Why?)
- Do you think you would like to work in the travel industry? (Why? / Why not?)

Daily life

- Which part of the day do you enjoy most? (Why?)
- What do you like to do at weekends?
- What do you do to relax?
- Do you prefer to follow a routine or do you like to do something different every day?

3 Together
4 On ice

Part 2
4 minutes (6 minutes for groups of three)

Interlocutor

In this part of the test, I'm going to give each of you three pictures. I'd like you to talk about them on your own for about a minute, and also to answer a question briefly about your partner's pictures.

(Candidate A), it's your turn first. Here are your pictures. They show **people together in different situations**.

Place *Part 2* booklet, open at *Task 3*, in front of Candidate A.

I'd like you to compare two of the pictures, and say **why the people might have come together, and how important their relationship with each other might be**.

All right?

Candidate A

⌚ 1 minute

Interlocutor

.....
Thank you.

(Candidate B), **which of these people do you think rely on each other the most?**
..... (Why?)

Candidate B

⌚ approximately 30 seconds

Interlocutor

Thank you. (Can I have the booklet, please?) Retrieve *Part 2* booklet.
Now, (Candidate B), here are your pictures. They show **people on ice**.

Place *Part 2* booklet, open at *Task 4*, in front of Candidate B.

I'd like you to compare two of the pictures, and say **why the people might be on the ice, and how the atmosphere is different in each situation**.

All right?

Candidate B

⌚ 1 minute

Interlocutor

.....
Thank you.

(Candidate A), **which of these people do you think are enjoying themselves the most?** (Why?)

Candidate A

⌚ approximately 30 seconds

Interlocutor

Thank you. (Can I have the booklet, please?) Retrieve *Part 2* booklet.



- Why might the people have come together?
- How important might their relationship with each other be?

3



- Why might the people be on the ice?
- How is the atmosphere different in each situation?

4

PAPER 5: SPEAKING

Test 2 Parts 3 and 4

- How difficult would it be to organise these events?
- Which two would be the most successful in raising money?



22 Raising money

Parts 3 and 4

8 minutes (12 minutes for groups of three)

Part 3

Interlocutor

Now, I'd like you to talk about something together for about three minutes.
(5 minutes for groups of three)

I'd like you to imagine your school wants to organise an event to raise money for a new library. Here are some of the events that have been suggested.

Place *Part 3* booklet, open at *Task 22*, in front of the candidates.

First, talk to each other about **how difficult it would be to organise these events**. Then decide **which two would be the most successful in raising money**.

All right?

Candidates

⌚ 3 minutes
(5 minutes for groups of three)

.....

Interlocutor

Thank you. (Can I have the booklet, please?) Retrieve *Part 3* booklet.

Part 4

Interlocutor

Select any of the following questions, as appropriate:

- Do you think it's better to give money to local organisations or international organisations? (Why?)
- People often help by giving their time, not money. Is this a good idea? (Why? / Why not?)
- Some people say the problem with the world today is that people only care about themselves. What's your opinion?
- How important do you think money is for a happy life? (Why? / Why not?)
- What kinds of problems can having a lot of money sometimes cause?

Thank you. That is the end of the test.

Select any of the following prompts, as appropriate:

- What do you think?
- Do you agree?
- How about you?

Assessment

Throughout the test candidates are assessed on their own individual performance and not in relation to each other, by two examiners. The assessor awards marks according to five analytical criteria:

- Grammatical Resource
- Vocabulary Resource
- Discourse Management
- Pronunciation
- Interactive Communication.

The interlocutor awards a mark for Global Achievement.

■ Grammatical Resource

This refers to the accurate and appropriate use of a range of both simple and complex forms. Performance is viewed in terms of the overall effectiveness of the language used in spoken interaction.

■ Vocabulary Resource

This refers to the candidate's ability to use a range of vocabulary to meet task requirements. At CAE level, the tasks require candidates to speculate and exchange views on unfamiliar topics. Performance is viewed in terms of the overall effectiveness of the language used in spoken interaction.

■ Discourse Management

This refers to the candidate's ability to link utterances together to form coherent speech, without undue hesitation. The utterances should be relevant to the tasks and should be arranged logically to develop the themes or arguments required by the tasks.

■ Pronunciation

This refers to the candidate's ability to produce intelligible utterances to fulfil the task requirements. This includes stress and intonation as well as individual sounds. Examiners put themselves in the position of a non-ESOL specialist and assess the overall impact of the pronunciation and the degree of effort required to understand the candidate.

■ Interactive Communication

This refers to the candidate's ability to take an active part in the development of the discourse. This requires an ability to participate in the range of interactive situations in the test and to develop discussions on a range of topics by initiating and responding appropriately. This also refers to the deployment of strategies to maintain interaction at an appropriate level throughout the test so that the tasks can be fulfilled.

■ Global Achievement

This refers to the candidate's overall effectiveness in dealing with the tasks in the four separate parts of the CAE Speaking test. The global mark is an independent impression mark which reflects the assessment of the candidate's performance from the interlocutor's perspective.

Marking

Assessment is based on performance in the whole test, and is not related to performance in particular parts of the test. In many countries, Oral Examiners are assigned to teams, each of which is led by a Team Leader who may be responsible for approximately 15 Oral Examiners. Team Leaders give advice and support to Oral Examiners, as required. The Team Leaders are responsible to a Senior Team Leader, who is the professional representative of Cambridge ESOL for the Speaking tests. Senior Team Leaders are appointed by Cambridge ESOL and attend an annual co-ordination and development session in the UK. Team Leaders are appointed by the Senior Team Leader in consultation with the local administration.

After initial training of examiners, standardisation of marking is maintained by both annual examiner co-ordination sessions and by monitoring visits to centres by Team Leaders. During co-ordination sessions, examiners watch and discuss sample Speaking tests recorded on video and then conduct practice tests with volunteer candidates in order to establish a common standard of assessment. The sample tests on video are selected to demonstrate a range of nationalities and different levels of competence, and are pre-marked by a team of experienced assessors.

Cambridge ESOL Common Scale for Speaking

The Cambridge ESOL Common Scale for Speaking has been developed to help users to:

- interpret levels of performance in the Cambridge tests from beginner to advanced
- identify typical performance qualities at particular levels
- locate performance in one examination against performance in another.

The Common Scale is designed to be useful to test candidates and other test users (e.g. admissions officers or employers). The description at each level of the Common Scale aims to provide a brief, general description of the nature of spoken language ability at a particular level in real-world contexts. In this way the wording offers an easily understandable description of performance which can be used, for example, in specifying requirements to language trainers, formulating job descriptions and specifying language requirements for new posts.

LEVEL MASTERY C2 CERTIFICATE OF PROFICIENCY IN ENGLISH:

Fully operational command of the spoken language

- Able to handle communication in most situations, including unfamiliar or unexpected ones.
- Able to use accurate and appropriate linguistic resources to express complex ideas and concepts and produce extended discourse that is coherent and always easy to follow.
- Rarely produces inaccuracies and inappropriacies.
- Pronunciation is easily understood and prosodic features are used effectively; many features, including pausing and hesitation, are 'native-like'.

LEVEL EFFECTIVE OPERATIONAL PROFICIENCY C1 CERTIFICATE IN ADVANCED ENGLISH:

Good operational command of the spoken language

- Able to handle communication in most situations.
- Able to use accurate and appropriate linguistic resources to express ideas and produce discourse that is generally coherent.
- Occasionally produces inaccuracies and inappropriacies.
- Maintains a flow of language with only natural hesitation resulting from considerations of appropriacy or expression.
- L1 accent may be evident but does not affect the clarity of the message.

LEVEL VANTAGE B2 FIRST CERTIFICATE IN ENGLISH:

Generally effective command of the spoken language

- Able to handle communication in familiar situations.
- Able to organise extended discourse but occasionally produces utterances that lack coherence and some inaccuracies and inappropriate usage occur.
- Maintains a flow of language, although hesitation may occur whilst searching for language resources.
- Although pronunciation is easily understood, L1 features may be intrusive.
- Does not require major assistance or prompting by an interlocutor.

LEVEL THRESHOLD B1 PRELIMINARY ENGLISH TEST:

Limited but effective command of the spoken language

- Able to handle communication in most familiar situations.
- Able to construct longer utterances but is not able to use complex language except in well-rehearsed utterances.
- Has problems searching for language resources to express ideas and concepts resulting in pauses and hesitation.
- Pronunciation is generally intelligible, but L1 features may put a strain on the listener.
- Has some ability to compensate for communication difficulties using repair strategies but may require prompting and assistance by an interlocutor.

LEVEL WAYSTAGE A2 KEY ENGLISH TEST:

Basic command of the spoken language

- Able to convey basic meaning in very familiar or highly predictable situations.
- Produces utterances which tend to be very short – words or phrases – with frequent hesitations and pauses.
- Dependent on rehearsed or formulaic phrases with limited generative capacity.
- Only able to produce limited extended discourse.
- Pronunciation is heavily influenced by L1 features and may at times be difficult to understand.
- Requires prompting and assistance by an interlocutor to prevent communication from breaking down.