



Certificate in Advanced English

CAE Specifications and Sample Papers for
examinations from December 2008

CAE content and overview

Part/timing	Content	Test focus
1 READING 1 hour 15 mins	Part 1 Three texts on one theme from a range of sources. Each text has two multiple-choice questions.	Candidates are expected to show understanding of attitude, detail, implication, main idea, opinion, purpose, specific information, text organisation features, tone, text structure.
	Part 2 A text from which six paragraphs have been removed and placed in a jumbled order, together with an additional paragraph, after the text.	
	Part 3 A text followed by seven multiple-choice questions.	
	Part 4 A text or several short texts preceded by 15 multiple-matching questions.	
2 WRITING 1 hour 30 minutes	Part 1 One compulsory question.	Candidates are expected to be able to write non-specialised text types such as article, contribution to a longer piece, essay, letter, proposal, report, review, competition entry, with a focus on advising, comparing, evaluating, expressing opinions, hypothesising, justifying, persuading.
	Part 2 Candidates choose one task from a choice of five questions (including the set text options).	
3 USE OF ENGLISH 1 hour	Part 1 A modified cloze test containing 12 gaps and followed by 12 multiple-choice items.	Candidates are expected to demonstrate the ability to apply their knowledge of the language system by completing a number of tasks.
	Part 2 A modified open cloze test containing 15 gaps.	
	Part 3 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.	
	Part 4 Five questions, each one containing three discrete sentences. Each sentence contains one gap, which must be completed with one word which is appropriate in all three sentences.	
	Part 5 Eight separate questions, 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'.	
4 LISTENING Approximately 40 minutes	Part 1 Three short extracts, from exchanges between interacting speakers. There are two multiple-choice questions for each extract.	Candidates are expected to be able to show understanding of agreement, attitude, course of action, detail, feeling, function, gist, interpreting context, main points, opinion, purpose, specific information etc.
	Part 2 A monologue with a sentence completion task which has eight items.	
	Part 3 A text involving interacting speakers, with six multiple-choice questions.	
	Part 4 Five short themed monologues, with 10 multiple-matching questions.	
5 SPEAKING 15 minutes	Part 1 A conversation between the interlocutor and each candidate (spoken questions).	Candidates are expected to be able to respond to questions and to interact in conversational English.
	Part 2 An individual 'long turn' for each candidate with a brief response from the second candidate (visual and written stimuli, with spoken instructions).	
	Part 3 A two-way conversation between the candidates (visual and written stimuli, with spoken instructions).	
	Part 4 A discussion on topics related to Part 3 (spoken questions).	

Preface

This booklet contains specifications and sample papers for changes to the Certificate in Advanced English, which are to be introduced for the first time in December 2008.

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

- regular update bulletins
- a comprehensive CAE handbook containing an additional set of sample papers
- an extensive programme of seminars and conference presentations.

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

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Introduction

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 the light of feedback received, it was decided to review CAE and implement changes as appropriate.

This booklet gives information on the outcome of the review of CAE. Changes will be introduced in December 2008.

■ 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 has 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.

■ Content of Cambridge ESOL General English examinations (FCE, CAE and CPE)

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

The updated CAE will measure the same level of general language ability as the current CAE and to the same standards.

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.)

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

Research carried out by ALTE has shown what language learners can typically do at each level. Table 2 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 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 they are 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.

■ 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

■ 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%).

Examination content and processing

■ 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.

■ Marks and results

In the updated examination:

- All the papers are equally weighted, each contributing 40 marks to the examination's overall total number of 200 marks.
- Paper 1, Paper 3 Part 1 and Paper 4 Parts 1, 3 and 4 are marked using objective procedures by scanning the answer sheets.
- Paper 3 Parts 2, 3, 4 and 5 and Paper 4 Part 2 are clerically marked, that is, they are marked by a team of markers using a mark scheme, supervised by a co-ordinating examiner.
- Papers 2 and 5 are marked by examiners who have followed standardised induction, training and co-ordination procedures, and who make use of the criterion-referenced assessment scales outlined in the sections about each paper.
- Candidates are given statements of results which include the grades awarded and additional information on their performance.
- Certificates are issued to candidates gaining a passing grade: A, B or C.
- Certificates are not issued to candidates awarded the failing grades: D and E.

■ Administrative information

The changes to the CAE examination will be introduced in all centres in December 2008. Like the current CAE examination, it will be offered three times a year in March, June and December.

The CAE examination is shorter by approximately one hour.

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.
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 four-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 four-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.

PAPER 1: READING Part 1 (Questions 1–2)**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.

PAPER 1: READING Part 1 (Questions 3–4)

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.

PAPER 1: READING 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 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 naïvely. '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**.

PAPER 1: READING Part 2 (Questions 7–12)

- 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 newly-weds 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.

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 rankles, 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 svelte 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, if they can make politicians look like real people, 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 Es 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. 'Errr ...' 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 wrenched 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 the 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.

PAPER 1: READING Part 3 (Questions 13–19)

- 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.

PAPER 1: READING Part 4 (Questions 20–34)

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 | 20 | <input type="text"/> |
| characters whose ideal world seems totally secure | 21 | <input type="text"/> |
| a gripping book which introduces an impressive main character | 22 | <input type="text"/> |
| a character whose intuition is challenged | 23 | <input type="text"/> |
| the disturbing similarity between reality and fiction within a novel | 24 | <input type="text"/> |
| an original and provocative line in storytelling | 25 | <input type="text"/> |
| the main character having a personal connection which brings disturbing revelations | 26 | <input type="text"/> |
| the completion of an outstanding series of works | 27 | <input type="text"/> |
| the interweaving of current lives and previous acts of wickedness | 28 | <input type="text"/> |
| a deliberately misleading use of the written word | 29 | <input type="text"/> |
| a rather unexpected choice of central character | 30 | <input type="text"/> |
| an abundant amount of inconclusive information about a case | 31 | <input type="text"/> |
| a character seeing through complexity in an attempt to avert disaster | 32 | <input type="text"/> |
| a novel which displays the talent of a new author | 33 | <input type="text"/> |
| the characters' involvement in a crime inevitably leading to a painful conclusion | 34 | <input type="text"/> |

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 *Ummatural 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, *Ummatural 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.

D *Black Dog* is Stephen Booth's hugely accomplished debut, now published in paperback. It follows the mysterious disappearance of teenager Laura Vernon in the Peak District. Ben Cooper, a young Detective Constable, has known the villagers all his life, but his instinctive feelings about the case are called into question by the arrival of Diane Fry, a ruthlessly ambitious detective from another division. As the investigation twists and turns, Ben and Diane discover that to understand the present, they must also understand the past – and, in a world where none of the suspects is entirely innocent, misery and suffering can be the only outcome.

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 Answer keys**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

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: article, competition entry, contribution to a longer piece, essay, information sheet, letter, proposal, report, 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.

Task types in the Writing paper

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.

An ARTICLE is written for an English-language magazine or newspaper. 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. Candidates may include some description and anecdote.

A COMPETITION ENTRY is written for a judge or panel of judges. Candidates will be expected to nominate somebody for something or to 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 longer 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 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 the 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 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.

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, or to a school or college principal. A letter to a newspaper or magazine may well include a narrative element which details personal experience; other letters may be more concerned with giving factual information.

A PROPOSAL is written for a superior (e.g. a boss or a teacher) or a peer group (e.g. club members, colleagues). Candidates will be expected to make a suggestion (or 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.

A REPORT is written for a superior (e.g. a boss or a teacher) or

a peer group (e.g. club members, colleagues). Candidates will be expected to give some factual information and make some suggestions or recommendations of their own. A report should be clearly organised and may include headings.

A REVIEW is written for an English-language magazine or newspaper. The reader is assumed to have similar interests to the writer. The main purpose is to express a personal opinion on something which the reader may be thinking of seeing or buying, e.g. a film, a CD, etc. A review will normally include a recommendation to the reader.

These indications of readership and purpose are not comprehensive, but are intended to provide some guidelines to the different task types.

PAPER 2: WRITING Part 2 (Question 1)

Part 1

You **must** answer this question. Write your answer in **180-220** words in an appropriate style on the opposite page.

- 1 Last summer you had a job with an international company that organises music festivals. Your friend Jan has written to you asking about it. Read the extract from your friend's letter and from your diary below, and write a letter to your friend saying whether or not you would recommend the job to your friend and giving your reasons.

Do you think I'd like the job? Most of all I want to hear plenty of music. I'd like to make enough money for a holiday too. If I could use my English and get useful work experience, that would be great!

Cheers,

Jan

July 2

Boring office work! No chance to learn anything. I answer the phone and make coffee.

July 10

Pay day! Things are improving! The money's not bad.

July 15

Did some translation and dealt with enquiries from English visitors.

July 22

Another free visit to festival!

Write your **letter**. You do not need to include postal addresses.

PAPER 2: WRITING Part 2 (Questions 2–5)

Part 2

Write an answer to **one** of the questions 2-5 in this part. Write your answers in **220-260** words in an appropriate style on the opposite page. Put the question number in the box at the top of the page.

- 2 You have been asked to provide a reference for a friend of yours who has applied for a job as a receptionist in an English language college. The person appointed will be good at dealing with a range of different people and will have excellent administrative skills.

You should include information about your friend's character and personal qualities and skills, their previous relevant experience and reasons why they should be considered for this job.

Write your **reference**.

- 3 You see the following announcement in an international magazine:

GREAT SCIENTISTS COMPETITION

We are planning a series of TV programmes about the 10 greatest scientists of all time. Which scientist would you nominate to be included in the series? Write to us describing this person's achievements and explaining why you feel he or she should be included.

Write your **competition entry**.

- 4 You see this advertisement in an international student magazine.

HOST FAMILIES WANTED

We are inviting applications from families who would like to offer accommodation to international students during their stay in your country. If you are interested, please write answering the following questions:

- What do you think are the advantages for a student of staying with a host family compared with college accommodation?
- What qualities is it necessary for a successful host family to have?
- Why would you like to host international students?

Mr S Martin
Hosts International Ltd.

Write your **letter of application**.

- 5 Answer **one** of the following two questions based on **one** of the titles below. Write the letter **(a)** or **(b)** as well as the number 5 in the question box on the following page.

(a) *The Pelican Brief* by John Grisham

A bookshop website has invited its readers to send in a review of a book. You decide to write a review of *The Pelican Brief*, briefly outlining the plot and saying whether or not you recommend it to other readers and why.

Write your **review**.

(b) *Lucky Jim* by Kingsley Amis

Your teacher has asked you to write an essay saying which character in *Lucky Jim* you find most interesting. You should describe this character and say why you think he or she is the most interesting character in the story.

Write your **essay**.

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 25–30.

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 below. 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 (Draft)

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 tone 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 tone 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 reasonable 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 tone 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 and may lack clarity. Information and ideas are sometimes incoherent, with inaccurate use of cohesive devices. The range of structures and vocabulary is limited and/or repetitive, and errors cause difficulty for the reader. Register and tone are often 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 and/or opaque. Information and ideas are 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 tone 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.

PAPER 2: WRITING

Question 1 (sample script)

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.

■ Register

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.

■ Accuracy

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

■ Range

Evidence of a range of appropriate vocabulary.

■ Organisation and cohesion

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

■ Register

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

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.

■ Register

Consistently formal to unmarked.

■ Range

Vocabulary related to personality.

Language of description, explanation and recommendation.

■ 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.

■ Accuracy

Minimal errors; controlled and natural use of language.

■ Range

A very good range of vocabulary and structure.

■ Organisation and cohesion

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

■ Register

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.

■ Register

May mix registers if appropriate to approach taken by candidate.

■ Range

Vocabulary related to science. Language of description, explanation and justification.

■ 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 Eintein'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.

■ Accuracy

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

■ Range

A good range of appropriate vocabulary and structure.

■ Organisation and cohesion

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

■ Register

Consistent and appropriate.

■ Target reader

Achieves the desired effect.

■ Marks awarded

Band 3.

PAPER 2: WRITING

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.

■ Register

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.

■ Accuracy

Mostly accurate with very few errors.

■ Range

Satisfactory for the task.

■ Organisation and cohesion

Slightly over paragraphed.

■ Register

Satisfactory.

■ Target reader

Would be partially informed.

■ Marks awarded

Band 2.

PAPER 2: WRITING

Question 5a (sample script)

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.

■ Register

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.

■ Accuracy

Lack of control of basic structure. Language issues obscure message in places (e.g. 'Boyfriend and that other also murdered.').

■ 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.

■ Organisation and cohesion

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

■ Register

Not inappropriate though little discernible adaptation to audience.

■ Target reader

Very negative effect.

■ Marks awarded

Band 1.

PAPER 2: WRITING

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.

■ Register

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.

■ Accuracy

A number of non-impeding errors.

■ 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.

■ Register

Consistent and appropriate.

■ Target reader

Would be informed.

■ Marks awarded

Band 3.

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 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 12 four-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.

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

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.

PAPER 3: USE OF ENGLISH Part 1 (Questions 1–12)

- | | | | | |
|----|----------------|----------------|---------------|----------------|
| 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 copes | 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 Part 3 (Questions 28–37)

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 C O M P A R I S O N



An ancient tree

In Totteridge, in north London, there is a yew tree estimated to be between 1,000 and 2,000 years old. This tree, however, is a mere youngster in **(0)** with others of the species. The record in the UK is held by a yew in Scotland that is thought to be between 4,000 and 5,000 years old. However, such trees are becoming **(28)** rare and the Totteridge specimen was considered of **(29)** importance to be named in 1999 as one of the 41 ‘great trees’ in London. Like many yews, the Totteridge tree **(30)** predates the buildings around it and its exact age is unknown. The Totteridge tree needs little **(31)** Some of its outer branches hang down so low that they have taken root. But this is part of the tree’s natural architecture and contributes to its **(32)** in high winds. With the best of **(33)** , ancient yew sites are often tidied up with no benefit to the tree. Dead branches are not **(34)** shed by the tree and their wood harbours a multitude of insects, an inseparable part of the old tree’s natural **(35)** Something of the tree’s history is lost with the **(36)** of dead wood. After all, the decaying, twisted and **(37)** parts give the tree character.

- COMPARE
- INCREASE
- SUFFICE
- DOUBT
- MAINTAIN
- STABLE
- INTEND
- READY
- DIVERSE
- REMOVE
- ATTRACT

Turn over ►

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

PAPER 3: USE OF ENGLISH Part 4 (Questions 38–42)

- 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 ►

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 I N S I S T E D O N S P E A K I N G

Write 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.

PAPER 3: USE OF ENGLISH Part 5 (Questions 43–50)

- 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

PART ONE

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

PART TWO

- 13 followed
- 14 little
- 15 the
- 16 for
- 17 to
- 18 Though/though/Although/although/While/while/Whilst/whilst
- 19 why
- 20 their
- 21 another
- 22 may/might/will
- 23 not/never
- 24 out
- 25 off
- 26 so
- 27 being

PART THREE

- 28 increasingly
- 29 sufficient
- 30 undoubtedly/doubtlessly
- 31 maintenance
- 32 stability
- 33 intentions
- 34 readily
- 35 diversity
- 36 removal
- 37 unattractive

PART FOUR

- 38 point
- 39 fair
- 40 engaged
- 41 working
- 42 charge

PART FIVE

- 43 were **obliged** to][take into
- 44 was **wondering** if/whether][you could/would/might lend/give
- 45 not have **raised**][my voice
- 46 don't/do not **hesitate**][to call
- 47 **slightly** less][than it
- 48 (any) better][it will **mean**
- 49 make any/much **difference**][to me
- 50 have **broken**][into

][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 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.

PAPER 4: LISTENING 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.

	1
--	---

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

	2
--	---

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

	3
--	---

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

	4
--	---

PAPER 4: LISTENING Part 1 (Questions 1–6)**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.

	5
--	---

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.

	6
--	---

Turn over ►

PAPER 4: LISTENING Part 2 (Questions 7–14)**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 **7** is the most important aspect of his work.

Before going on a trip, Bruce makes

8 of the photographs he hopes to take.

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

9

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

10

It's important to find out whether

11 is needed to photograph in a particular place.

Bruce says that **12** have spoiled several promising shots.

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

13

He is particularly pleased when his photographs appear in

14

PAPER 4: LISTENING Part 3 (Questions 15–20)**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 ►

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.

- | | | |
|------------------------|-----------|---------------------------------|
| A an artist | Speaker 1 | <input type="text" value="21"/> |
| B a fitness instructor | Speaker 2 | <input type="text" value="22"/> |
| C a sales manager | Speaker 3 | <input type="text" value="23"/> |
| D a childminder | Speaker 4 | <input type="text" value="24"/> |
| E a doctor | Speaker 5 | <input type="text" value="25"/> |
| F an office cleaner | | |
| G a secretary | | |
| H a retired person | | |

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 a pride in personal achievements | Speaker 1 | <input type="text" value="26"/> |
| B indifference to current trends | Speaker 2 | <input type="text" value="27"/> |
| C an enjoyment of a daily routine | Speaker 3 | <input type="text" value="28"/> |
| D a commitment to taking regular exercise | Speaker 4 | <input type="text" value="29"/> |
| E a desire to improve his or her diet | Speaker 5 | <input type="text" value="30"/> |
| F awareness of his or her health problems | | |
| G a reluctance to admit failure | | |
| H resentment of another person's attitude | | |

PAPER 4: LISTENING

Sample tapescript

This is the Cambridge Certificate in Advanced English Listening test.

SAMPLE TEST.

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 one and two.

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 that 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 three and four.

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 5 SECONDS

Extract three.

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

Now look at questions five and six.

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**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 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.

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 here/there?**
- **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?

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), **which picture do you think best shows the advantages of travelling by train? (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 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), **which of these people do you think know each other the best? (Why?)**

Candidate A
⌚ approximately 30 seconds

Interlocutor Thank you. (Can I have the booklet, please?) Retrieve **Part 2** booklet.

- What different aspects of train travel do they show?
- How might the people be feeling?

1



- Why might these people be talking to each other?
- How might they be feeling?

2



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?)**

Select any of the following prompts, as appropriate:

- **What do you think?**
- **Do you agree?**
- **How about you?**

Thank you. That is the end of the test.

21

- How do these pictures show the role of computers nowadays?
- Which picture best reflects the difference computers have made to our lives?



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 the 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 the 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.