

CAE

practice tests

for the revised Cambridge
ESOL CAE Examination

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Student's Book



Express Publishing

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PAPER 1 – READING AND USE OF ENGLISH

PART 1

Exam Tip

Remember that all four options could be similar in meaning, but only one can be used in the context.

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

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

Example:

0 A method B process C way D procedure

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

RAINMAKING

The (0) of making rain is simpler than you might think. As warm, moisture-laden air (1) from the surface of the Earth, it cools and some of the moisture (2) into tiny droplets surrounding microscopic particles such as dust and smoke in the air, forming clouds.

The science of weather modification is now big (3) Using radar and sensitive equipment that (4) atmospheric changes, weather modifiers fly above or below the clouds and spray them with billions of minute particles known as seeding agents. These then ‘attract’ tiny water droplets which (5) around each one. When enough droplets are attached, precipitation – the third and final (6) in the process which returns water to the earth’s surface – occurs, and it rains.

Current weather manipulation technology only allows scientists to ‘encourage’ a cloud that is (7) heavy to produce rain. Some more ambitious scientists foresee a day when they will be able to manufacture rain from blue skies, but this is still in the far (8) future.

- | | | | |
|------------------|----------------|--------------|------------------|
| 1 A grows | B raises | C lifts | D rises |
| 2 A condenses | B evaporates | C transforms | D groups |
| 3 A commerce | B industry | C trade | D business |
| 4 A takes off | B picks up | C catches on | D puts across |
| 5 A gather | B fasten | C converge | D stick |
| 6 A division | B stage | C period | D level |
| 7 A sufficiently | B specifically | C splendidly | D satisfactorily |
| 8 A detached | B distant | C isolated | D remote |

PART 2**Exam Tip**

Bear in mind the general sense of the passage in order to decide what the missing words are. Some of them may fit grammatically, but may not make sense in the context.

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

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

Example:

0	T	O										
----------	---	---	--	--	--	--	--	--	--	--	--	--

THE NILE RIVER

The Nile allowed the first Egyptians (0) settle successfully in the otherwise very dry part of North Africa.

(9) its river, Egypt would have been no more than an unforgiving desert. Instead, it became the most fertile land in the whole Mediterranean region.

(10) the deserts contained valuable minerals, they were uninhabitable. The belts of fertile land on (11) side of the Nile were too narrow to allow expansion to the east or west. Therefore, villages were situated (12) the river.

Agriculture in ancient Egypt was completely dependent (13) the annual floods, which cleaned the land and laid down a thick layer of highly fertile silt. (14) an added bonus, the fish that were left in the fields when the floods subsided were dried for future consumption.

Because of the river's vital importance, it is not surprising that the Nile's water level was closely watched at (15) times. Too high, and the water would flood the towns; too low, and there would be food shortages and perhaps (16) the downfall of a dynasty.

PART 3

Exam Tip

First identify what part of speech is given as a prompt word and then think about what sort of change(s) you need to make.

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

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

Example: **0**

E	X	P	A	N	S	I	O	N										
---	---	---	---	---	---	---	---	---	--	--	--	--	--	--	--	--	--	--



ST HILDA'S COLLEGE Teaching Vacancies

Due to the **(0)** of our sixth form department, we are currently recruiting teachers with a(n) **(17)** in 'A' level Catering, Childcare or Psychology.

St Hilda's College is a(n) **(18)** secondary school for girls. Our **(19)** designed syllabus places an emphasis on **(20)** education.

You should have a **(21)** track record in teaching at 'A' level standard for at least three years. Teachers with less experience than this will be considered to have **(22)** qualifications for the positions we are seeking to fill.

(23) with experience in the development and delivery of innovative curriculum programmes will have a distinct advantage, as will those who can demonstrate a(n) **(24)** to participate in extra-curricular activities.

For further information and an application form, please contact Mrs Jessica Beaumont on: 0208-427-7721.

**EXPAND
SPECIAL**

**DEPEND
IMAGINE
VOCATION**

PROVE

SUFFICE

APPLY

WILL

PART 4**Exam Tip**

If your idea doesn't fit naturally into 3-6 words, don't force it. It's probably wrong.

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

Example:

- 0** He always gives the impression that he's very confident.

ACROSS

He always very confident.

The gap can be filled by the words 'comes across as being', so you write:

Example:**0**

COMES ACROSS AS BEING

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

- 25** I'm sure Sarah didn't mean to hurt your feelings.

INTENTION

I'm sure Sarah your feelings.

- 26** Andrew's behaviour was unforgivable.

EXCUSE

There's Andrew behaved.

- 27** We need the public's support for the project to work.

SUCCEED

Whether the project on the public's support.

- 28** I usually drink a cup of coffee first thing in the morning.

HABIT

I am a cup of coffee first thing in the morning.

- 29** "What would you do if you were me?" he asked her.

ACT

He asked her in his position.

- 30** There isn't much chance that Sue will win the race.

PROSPECTS

Sue's quite slim.

PART 5

You are going to read a magazine article about historical biography. For questions **31-36**, choose the answer (**A**, **B**, **C** or **D**) which you think fits best according to the text.

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

Step back in time

Historical biographer Antonia Fraser reveals the pleasures of studying a bygone era.

Gibbon was inspired to write *The Decline and Fall of the Roman Empire* sitting on the steps of the Capitol in Rome one evening, listening to the sound of monks chanting. My own inspiration to become a historical biographer came in rather less elevated circumstances, as a teenager one rainy Oxford afternoon: I began to read Lytton Strachey's *Eminent Victorians*, and was in particular fascinated by his essay on Cardinal Manning. This was going to be the life for me! Once back at school, I plunged into further research in the library. A very different picture emerged. Gradually, as I pursued the topic, I became aware of Strachey's daring sallies into 'artistic truth' (as opposed to historical truth). Nevertheless, I never forgot my original sense of being transported into a world more vivid than my own.

An ability to convey this sensation is, I believe, at the heart of the matter. If you, the biographer, don't thrill to your subject, you can hardly in all fairness expect the reader to do so. In a sense (not, of course, the commercial sense) the choice of subject is irrelevant so long as it meets that requirement. You could say that I was extremely lucky to choose Mary Queen of Scots for my first foray since there proved to be a worldwide audience for the troubles of the ill-fated Queen. But you could argue equally that I made my own luck, since I had always been obsessed by Mary's story from childhood. Nor was success foreordained. It was, after all, the leading publisher Mark Bonham Carter of (then) Collins who said to me when I confessed my project, "They say that all books on Mary Queen of Scots sell and no books on South America do," before adding with a laugh, "Perhaps yours will be the exception."

Nevertheless I did have luck. In the 60s, so-called narrative biography was said to be out of fashion. Mary Queen of Scots was an early beneficiary from the fact that the public continued to have an appetite for it, so long as the research was felt to be solid.

The actual research for a biography – now that's a whole other matter. The paramount need for it – historical truth,

not Stracheyesque truth, must be established – means that biographers discover for themselves the reality of Dr Johnson's wise dictum: "A man will turn over half a library to make a book."

And what about those fabled things boasted of on blurbs: hitherto unpublished documents? Obviously it is every researcher's dream to discover such papers, and their discovery once again may make a project commercial which would not otherwise be so. At the same time, I would issue a caveat about hitherto unpublished documents. HUDs are not in themselves more valuable than the printed sources – it's a historical coincidence that one set has become known early on, the other not. One needs to evaluate them even more closely. Here I speak from personal experience. A series of chances led me to discovering some hitherto unpublished letters of Oliver Cromwell just as I was finishing my manuscript. I blazoned my finds across the text: only to realise at the proof stage that they might be unpublished but they were not very important in the grand scheme of things ... an expensive mistake.

Where the perils and pleasures of writing historical biography are concerned, there are two perils which seem to me to raise points of principle. The first is the peril of anachronistic judgements. For example, in the 16th century line 63 more or less everybody took astrology seriously and more or less everybody enjoyed a jolly afternoon out to see the bears baited. It's no good dismissing the former as meaningless and cringing from the latter as disgusting.

I would further cite the peril of hindsight. We may know that Henry VIII will marry six times, but he didn't, and he would have been amazed if it had been predicted at the time of his first marriage to Catherine of Aragon.

And the pleasures? Manifold! Principal among them however is the opportunity to lead a life less ordinary. As a biographer, I can rule over kingdoms, lead the cavalry into battle, patronise the great artists of the past and all without leaving my chair.

Exam Tip 

Read the text extremely carefully in order to distinguish between apparently similar viewpoints, outcomes or reasons.

- 31** What did the writer learn while researching a historical figure as a teenager?
- A** There was a surprising amount of information available.
 - B** It was not possible to take everything she read as fact.
 - C** It was difficult to interpret the true meaning of what she read.
 - D** It was necessary to consult a wide range of sources.
- 32** What did Mark Bonham Carter believe about the writer's choice of subject?
- A** Her long-standing interest in it may ensure her book's success.
 - B** It did not guarantee her book's success.
 - C** There are already too many books written on it.
 - D** It was a wise choice for her first biography.
- 33** The main point that the writer is making in the fourth paragraph is that
- A** a biography is more likely to be successful if it contains new information.
 - B** researchers must be careful to check all facts thoroughly.
 - C** research material can include inaccurate information.
 - D** extensive reading is crucially important.
- 34** What warning does the writer give to biographers about unpublished documents?
- A** They are difficult to obtain as their discovery is down to chance.
 - B** Their overall significance to the book must be carefully considered.
 - C** Their use could result in diminished commercial success for a book.
 - D** It should not be assumed that they are authentic.
- 35** An example of an 'anachronistic judgement' (line 63) that the writer gives is
- A** not being able to imagine oneself living in the sixteenth century.
 - B** being uninformed about sixteenth century customs and practices.
 - C** viewing the sixteenth century from a twenty-first century perspective.
 - D** focusing only on the negative side of life in the sixteenth century.
- 36** In the article as a whole, the writer implies that her main motivation for becoming a historical biographer was the chance to
- A** carry out extensive research.
 - B** become immersed in history.
 - C** discover unpublished documents.
 - D** establish historical truth.

PART 6

You are going to read four reviews of a popular British television series. For questions **37-40**, choose from the reviews **A-D**. The reviews may be chosen more than once.

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

DOWNTON Abbey

A

Downton Abbey, set in class-ridden post-Edwardian England, is part soap opera, part period drama, with all the intrigue you might expect in a large household divided into servants and masters. The first series, which takes us from the sinking of the Titanic to the outbreak of war, makes a great deal of drama about the future inheritance of the estate, and the family's desire to safeguard their economic security. Although things can get rather histrionic at times, most of the actors put in commanding performances. Jim Carter, for example, is excellent as Mr Carson, the butler of Downton, a sturdy reassuring figure who ensures that the household is running smoothly. Nevertheless, it all feels rather formulaic. For something with a much fresher feel, viewers would be better advised to tune into *Sherlock*, an inventive retelling of Conan Doyle's classic crime stories.

B

Downton Abbey is a gloriously colourful period drama which serves up all of the details of costume and conduct that we might expect from an English country house at the start of the twentieth century. It features a large cast of maids, footmen and valets serving and attending to the Crawley family and adhering to the minutiae of aristocratic etiquette. Real events such as the First World War, the Spanish flu epidemic and Irish independence are skilfully woven into the storyline, engaging the viewer in the issues of the time. As for the acting, Dame Maggie Smith as the Dowager Countess and Michelle Dockery as Lady Mary shine particularly brightly, but the ensemble as a whole boasts real depth in the believability of its characters. The challenges they face at the start of an uncertain age often bear a surprising resemblance to our own.

C

Anyone familiar with TV classics such as *Upstairs Downstairs* and *Brideshead Revisited* will not be at all surprised at the success of *Downton Abbey*. Period dramas involving grand homes, class divisions and good old-fashioned aristocracy sell well. In fact, this show is very much a rehash of *Gosford Park* – the critically acclaimed murder mystery set in a country home. *Gosford Park* and *Downton Abbey* actually both share the same writer in Julian Fellowes. This explains why *Downton Abbey* feels like a serialised version of the former. It is, at least, a solid drama with American-style production values, and can boast uniformly-assured acting. But the problem with shows like *Downton* is that they tend to wallow in their own self-consciousness while failing to question the values and assumptions we share with bygone ages. I just don't see why the concerns of *Downton* actually matter.

D

Am I the only person who feels that *Downton Abbey* has become increasingly erratic over the course of its second series? It all started off slowly enough with several episodes that merely plodded along. Then, in episode six, a mysterious man with a burnt and bandaged face arrives claiming to be Patrick, heir to the estate. Fine, except that Patrick drowned with the *Titanic* and didn't have a Canadian accent. After his assertions that he lost his memory and mysteriously gained a new accent are roundly rejected, he promptly disappears and troubles us no further. Mention should also go to Matthew, who recovers miraculously from a war injury, and the Spanish flu which arrives just in time to kill off Lavinia, who was looking decidedly inconvenient to the arc of the storyline. And while we're being barraged with all this melodrama and over-the-top performance, the war hangs over everything as a very blunt metaphor for present and future change at Downton.

Exam Tip

First read each text and determine the general attitude of the writer to the subject being discussed. Making a few notes by each text, such as “negative” or “positive” can be helpful.

Which reviewer

shares reviewer A’s opinion about the originality of *Downton Abbey*? **37**

has a different view from reviewer B about the use of historical incidents in the plot? **38**

has a different view from the others about the overall quality of the acting? **39**

expresses a different view to reviewer C about the relevance of historical drama? **40**

PART 7

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

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

UNFROZEN TUNDRA

From 30,000 feet in the air, the Greenland ice cap seems impregnable, nearly 800 trillion gallons of frozen water locked safely away. But get closer and the cracks begin to emerge. Dancing by helicopter above the mouth of the Jakobshavn Glacier, near the western coast of Greenland, you can make out veins of the purest blue melt water running between folds of ice.

41

Those icebergs are spat out into Disko Bay, 20 billion metric tons' worth every year, where they loom above the tiny fishing boats. Sail close and you'll find that these seemingly permanent cathedrals of ice, some 200 feet to 300 feet high, are leaking water like broken pipes. They're fighting a war and they appear to be losing.

42

If all the ice on Greenland were to melt tomorrow, global sea levels would rise more than 20 feet – enough to swamp many coastal cities. Though no one thinks that will happen anytime soon, what keeps glaciologists awake at night is that thinking is not the same as knowing – and no one can say with certainty what Greenland's fate will be.

43

I got a firsthand look at such heroism this summer when I joined a team of international researchers led by Dahl-Jensen at the NEEM camp in Greenland. NEEM stands for



North Greenland Eemian Ice Drilling (the acronym is Danish, as are the leaders of the project), and the scientists are digging deep into the Greenland ice – more than a mile and a half deep to be precise – to try to understand its pedigree.

44

It's like tree rings – but for climatic history. "In order to predict the future, we have to understand the past," says Minik Rosing, a geologist at the University of Copenhagen. NEEM is focused on the Eemian stage, a period from about 115,000 to 130,000 years ago, right before the last ice age, when the world was warm – quite warm, about 9°F hotter in Europe than it is today.

45

Dahl-Jensen believes that with enough information, they will be able to project forward and understand just how vulnerable Greenland is to future melting. "With 10 years of intense research, I think we can reach a reliable estimate for that tipping point," she says.

46

I watch as a plume of mist fills the air where the iceberg once was, while the fjord churns on. And then I wonder, just how much time do Greenland and the rest of us have before it's too late? That may be up to us – and the heroes we choose to follow.

 Exam Tip

Look for any grammatical or logical clues which can help you place the missing paragraphs in the right gaps.

- A Given estimates that temperatures could rise 3.24°F to 7.2°F over the coming century, the Eemian could offer a model for the effect such change will have on Greenland's ice. A full climatic record of the Eemian has never been constructed, but over the next several summers, the NEEM researchers hope to harvest cores that will help them track the state of the ice throughout that era, when Greenland was warm enough to actually be green.
- B Depth is time, and the lower you go, the further back in history you travel. As ice formed in Greenland, year after cold year, bits of atmosphere were trapped in the layers. Drilling into the ice and fishing out samples – ice cores – that contain tiny bubbles of that ancient air can reveal the temperature, the concentration of greenhouse gases, even the ambient dust from the year that layer was formed.
- C It's easy to misunderstand all of this. Climate change itself isn't a bad thing; it isn't even unusual. Take a geological step back, and you can see that our climate has always changed, alternating just within the past several hundred thousand years between ice ages, when glaciers covered much of the Northern Hemisphere and eras warmer than our own.
- D That's why researchers like Dorthe Dahl-Jensen, stationed on a barren speck of land near the heart of Greenland's ice sheet, are considered environmental heroes. Her work there involves decoding the island's climatic history. Along with her colleagues there, she displays a passion for the planet that just might save it.
- E It's that type of confidence that serves as our light in the climatic darkness, living proof that hope hasn't vanished. You need that comfort when you're standing on a rocky hilltop in Greenland, watching the ice disappear. As Jakobshavn gives way to the fjord, a stadium-size iceberg suddenly implodes, disintegrating like a collapsing skyscraper.
- F What you can't see from that height is Jakobshavn's inexorable slide toward the sea, at an alarming rate of 65 feet to 115 feet a day. As the glacier nears the coast, it breaks off into the Ilulissat fjord, a stream of churning ice that might have birthed the monster that sunk the *Titanic*.
- G Sadly, Greenland is the front line in humanity's battle against climate change. The warming that is easy to dismiss elsewhere is undeniable on this 860,000-square-mile island. More and more of Greenland's frozen expanses, a living remnant of the last ice age, disappear each year, with as much as 150 billion metric tons of glacier vanishing annually.

Exam Tip

Read the questions first and underline the key words so that you know exactly what you are looking for in the texts.

PART 8

You are going to read some reviews of wildlife books. For questions **47-56**, choose from the reviews (**A-E**). The reviews may be chosen more than once.

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

Which review mentions

feelings of inadequacy in relation to others?

47

the fact that an author openly reveals details of a personal nature?

48

readers being able to identify with an author's line of thinking?

49

an author's successful exploration of the most central aspects of a matter?

50

a failure to respond sufficiently to an appeal?

51

a well-organised and aesthetically pleasing book?

52

a reviewer's changed reaction to a creature since reading the book?

53

that a reaction is provoked even if readers' opinions differ from those of the author's?

54

an author rekindling a lost closeness with the natural world?

55

an assurance that knowledge acquired will enhance a reader's appreciation of nature?

56

Take a Walk on the Wild Side

Malcolm Tait, editor of '*Going, Going, Gone?*', an illustrated compilation of 100 animals and plants in danger of extinction, reviews his favourite wildlife books.

A: *Nature Cure* by Richard Mabey

If the best wildlife writing reveals as much about the writer as the wildlife itself, then this is the best of them all. Mabey is brutally frank and honest about his own life, his depression, and his fear that nature may no longer hold the answers for him. The more he tries to engage with it, the more disconnected from the world he feels. But the book charts his path out of despair, as he finds a way to let nature back in and fire up the wild bits of his imagination. It's a fascinating book, written in Mabey's richly evocative language, and it's painful too: probably the best understanding of 'biophilia', mankind's innate relationship with nature, out there.

B: *The World's Vanishing Animals* by Cyril Littlewood and DW Ovenden

An unashamedly nostalgic choice. Published in two volumes (mammals and birds) in 1969, this was my introduction to the idea that extinction wasn't just for dinosaurs and dodos. I used to pore over Denys Ovenden's illustrations of familiar polar bears and black rhinos, and less familiar takahes and nyallas, and wonder whether I could do anything to help. Published by the Wildlife Youth Service, part of Peter Scott's WWF, it was a call to action for young folk. Trouble is, we haven't fully listened to it. The book's dustjacket records that about 1,000 animal species were faced with extinction at the time of publication. Today, the World Conservation Union's Red list of animals about which to be concerned contains over 16,000 entries.

C: *How to be a Bad Birdwatcher* by Simon Barnes

You know the feeling: you're reading a book, and as you turn every page you're nodding in agreement, as if the writer has popped into your head and committed your own thoughts to paper. This is one of those

books. It's about being a normal birdwatcher, reasonably knowledgeable, constantly passionate, but often a bit confused as to what you've seen or heard, and with the vague feeling that everyone else you're with knows so much more. It's the book for those of us who find birdwatching pleasurable, not competitive, and it's terribly funny to boot. I always smile now when I see a sparrowhawk. I urge you to read this book to find out why.

D: *Field Guide to the Dragonflies and Damselflies of Great Britain and Northern Ireland* by Steve Brooks and Richard Lewington

You can't have a list of wildlife books without including a guide book. I've gone for this excellent little number, partly because it's clearly written and well laid out, partly because it's superbly illustrated, but mainly because a whole new world has opened up for me since buying it. If you've never looked closely at nature before, this book will set you in the right direction, and I guarantee that as you get to know these fascinating creatures you'll have new marvels to understand and enjoy every time you take a summer walk.

E: *The Future of Life* by Edward Wilson

Here's a fascinating book which is a great example of conservation-based writing. The ecological debate will always rage on – should mankind continue to experiment with new sciences and discoveries, or are we destroying our world and ourselves in the process – and Wilson gets to the heart of the arguments superbly, driven by a constant love of the animals with which we share the planet. Agree with him or not, he's a stimulating writer and this is a stimulating book.

PART 1

Exam Tip

Both parts of Paper 2 take the same number of marks, so spend the same length of time on each one.

You **must** answer this question. Write your answer in **220–260** words in an appropriate style **on the separate answer sheet**.

- 1 Your class has attended a discussion group about how to reduce stress. You have made the notes below:

Ways to reduce stress

- doing exercise
- seeking support
- organising time effectively

Some opinions expressed in the discussion:

“Everyone feels better after physical activity.”

“Friendships are vital to our wellbeing.”

“Too much organisation can harm creativity.”

Write an essay discussing **two** of the ways in your notes to reduce stress. You should **explain which way you think is better, giving reasons** in support of your answer.

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

Exam Tip

Make sure you have covered all the points from the question in your answer.

PART 2

Write an answer to **one** of the questions **2-4** in this part. Write your answer in **220-260** words in an appropriate style **on the separate answer sheet**. Put the question number in the box at the top of the page.

- 2** You have recently come back from a four-day school trip to another country. Your teacher has asked you to write a report about your experience. Your report should evaluate the trip, explaining which parts of the trip were most beneficial to your education, and suggest improvements for next year's trip.

Write your **report**.

- 3** You have been asked by a popular website to write a review of a magazine or newspaper that you have read recently. You should explain which kinds of readers the publication is most likely to appeal to, and what aspects you liked or disliked about it. You should also suggest at least one way in which you feel the publication could be improved.

Write your **review**.

- 4** You work at a company that produces food products. Your manager has identified a company in Britain which may be interested in importing your company's products. You have been asked to write a letter to the director of this company persuading them to buy your products. Your letter should explain what is special or unique about your products, and give reasons why the British company will benefit by importing your products.

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

PAPER 3 – LISTENING

PART 1

Exam Tip

Read through the questions very carefully before you listen and think about what you are being asked to listen for e.g. the speaker's purpose, attitudes & opinions, or what two speakers agree on.

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 1

You hear two people on a radio programme talking about a new film with the actor Greg Vanderbilt in it.

- 1** What is the woman's opinion of Greg Vanderbilt's role in the film?

1

- A** She thinks it shows how adaptable he is as an actor.
- B** She believes it reflects his true talent.
- C** She wonders if he was wrongly cast.

- 2** What do the two speakers agree about?

2

- A** the originality of the script
- B** the unpredictability of the ending
- C** the complexity of the plot

EXTRACT 2

You hear part of an interview with a former athlete called Jenny Price.

3

- 3** Why did Jenny give up her athletic career?

- A** She felt it was the right move at the right time.
- B** She was keen to fulfill another ambition.
- C** She had sustained too many injuries to continue.

- 4** Regarding the way she exercises now, Jenny feels

4

- A** somewhat anxious about putting on weight.
- B** content with a gentler, more private kind of workout.
- C** committed to staying as fit and healthy as she was.

EXTRACT 3

You hear a radio discussion in which two writers are talking about their careers.

5

- 5 What does the man say about the short stories he used to write?

- A They were not intended for a wide audience.
- B They weren't well received by the critics.
- C They helped to kick-start his career.

6

- 6 What do the two speakers agree about?

- A Their success as novelists is mainly down to lucky breaks.
- B Other jobs have given them valuable experience.
- C Their income as writers is not dependable.

PART 2

Exam Tip

You will be able to read and listen to the instructions. They will give you a good idea of the context of the recorded information and also explain the listening task.

You'll hear an artist called Freya Norton talking about her work. For questions **7-14**, complete the sentences with a word or short phrase.

ABSTRACT ARTIST

Freya recalls that at school not only did she enjoy the art class but she also

7 there.

Seeing **8** with painted bodies reminds Freya of an incident that happened in her art class.

The artist Bob Ross' **9** was a great inspiration to Freya.

Freya talks about a musician who based his **10** on paintings by Edward Hopper.

Freya says that she feels that her **11** is like a retreat that she can escape to.

Freya says that she has been using **12**, namely wax and sand, in her most recent work.

Freya tells us that her parents are no longer **13** about her living the life of an artist.

She says that it was a(n) **14** that changed her parents' perception of her career.

PART 3

Exam Tip

Don't choose an answer based on an isolated word. Read the sentence and make sure you understand the overall meaning.

You will hear part of an interview with two travel writers called Owen Griffiths and Janet Green. For questions **15-20**, choose the answer (**A**, **B**, **C** or **D**) which fits best according to what you hear.

- 15** Owen feels well suited to a career as a travel writer because
 - A** he has the determination to succeed.
 - B** he finds it easy to adjust to new places.
 - C** he believes he has the right skills.
 - D** he isn't ready to settle down.

- 16** What was Janet's attitude towards her first newspaper job?
 - A** She was grateful to have the chance to prove herself.
 - B** She was relieved to finally find a steady job.
 - C** She believed it would help her achieve a goal.
 - D** She was excited about where it might lead.

- 17** Why did Janet write a travel piece in Vietnam?
 - A** She was unsure whether or not her boss had asked for one.
 - B** She knew that something needed to be written urgently.
 - C** She made a sudden decision to write it while she was there.
 - D** She believed the newspaper might publish it.

- 18** According to Owen, in order for a travel piece to be successful
 - A** it needs to strike the correct balance in style.
 - B** it has to appeal to all potential readers.
 - C** it should be constructed like a short story.
 - D** it must convey the writer's enthusiasm for the place.

- 19** Owen suggests that good travel writers
 - A** are selective about what they include.
 - B** usually only need to write one draft.
 - C** always go on remarkable journeys.
 - D** understand the needs of editors.

- 20** Janet and Owen agree that aspiring travel writers
 - A** need to have realistic expectations.
 - B** should try something adventurous.
 - C** must seek out useful contacts.
 - D** should concentrate on writing about local places.

PART 4

Exam Tip

Make sure you read both tasks before you listen for the first time.

You will hear five short extracts in which people talk about their jobs.

While you listen you must complete both tasks.

TASK ONE

For questions **21-25**, choose from the list **(A-H)** the reason each speaker gives for choosing their career.

- A** a lack of attractive alternatives
- B** a fortunate opportunity
- C** pressure from their parents
- D** the influence of a fictional character
- E** good career prospects
- F** the most obvious and convenient option
- G** advice from a teacher
- H** a passion since childhood

Speaker 1	<input type="text"/> 21
Speaker 2	<input type="text"/> 22
Speaker 3	<input type="text"/> 23
Speaker 4	<input type="text"/> 24
Speaker 5	<input type="text"/> 25

TASK TWO

For questions **26-30**, choose from the list **(A-H)** what each speaker's reaction is to changes in their profession.

- A** concerned for the future
- B** worried about the added expense
- C** unsure what to think
- D** ready to respond quickly
- E** unpersuaded about their benefits
- F** enthusiastic about their potential
- G** uninterested in the possible effects
- H** prepared to adjust in a realistic way

Speaker 1	<input type="text"/> 26
Speaker 2	<input type="text"/> 27
Speaker 3	<input type="text"/> 28
Speaker 4	<input type="text"/> 29
Speaker 5	<input type="text"/> 30

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practice tests

for the revised Cambridge
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PAPER 1 – READING AND USE OF ENGLISH

PART 1

Exam Tip

Remember that all four options could be similar in meaning, but only one can be used in the context.

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

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

Example:

0 A method B process C way D procedure

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

RAINMAKING

The (0) of making rain is simpler than you might think. As warm, moisture-laden air (1) from the surface of the Earth, it cools and some of the moisture (2) into tiny droplets surrounding microscopic particles such as dust and smoke in the air, forming clouds.

The science of weather modification is now big (3) Using radar and sensitive equipment that (4) atmospheric changes, weather modifiers fly above or below the clouds and spray them with billions of minute particles known as seeding agents. These then ‘attract’ tiny water droplets which (5) around each one. When enough droplets are attached, precipitation – the third and final (6) in the process which returns water to the earth’s surface – occurs, and it rains.

Current weather manipulation technology only allows scientists to ‘encourage’ a cloud that is (7) heavy to produce rain. Some more ambitious scientists foresee a day when they will be able to manufacture rain from blue skies, but this is still in the far (8) future.

- | | | | |
|------------------|----------------|--------------|------------------|
| 1 A grows | B raises | C lifts | D rises |
| 2 A condenses | B evaporates | C transforms | D groups |
| 3 A commerce | B industry | C trade | D business |
| 4 A takes off | B picks up | C catches on | D puts across |
| 5 A gather | B fasten | C converge | D stick |
| 6 A division | B stage | C period | D level |
| 7 A sufficiently | B specifically | C splendidly | D satisfactorily |
| 8 A detached | B distant | C isolated | D remote |

PART 2**Exam Tip** 

Bear in mind the general sense of the passage in order to decide what the missing words are. Some of them may fit grammatically, but may not make sense in the context.

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

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

Example:

0	T	O											
----------	---	---	--	--	--	--	--	--	--	--	--	--	--

THE NILE RIVER

The Nile allowed the first Egyptians **(0)** settle successfully in the otherwise very dry part of North Africa.

(9) *Without* its river, Egypt would have been no more than an unforgiving desert. Instead, it became the most fertile land in the whole Mediterranean region.

(10) *Although/While* the deserts contained valuable minerals, they were uninhabitable. The belts of fertile land on **(11)** *either/each* side of the Nile were too narrow to allow expansion to the east or west. Therefore, villages were situated **(12)** *along* the river.

Agriculture in ancient Egypt was completely dependent **(13)** *on* the annual floods, which cleaned the land and laid down a thick layer of highly fertile silt. **(14)** *As* an added bonus, the fish that were left in the fields when the floods subsided were dried for future consumption.

Because of the river's vital importance, it is not surprising that the Nile's water level was closely watched at **(15)** *all* times. Too high, and the water would flood the towns; too low, and there would be food shortages and perhaps **(16)** *even* the downfall of a dynasty.

PART 3

Exam Tip

First identify what part of speech is given as a prompt word and then think about what sort of change(s) you need to make.

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

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

Example: **0**

E	X	P	A	N	S	I	O	N											
---	---	---	---	---	---	---	---	---	--	--	--	--	--	--	--	--	--	--	--



ST HILDA'S COLLEGE Teaching Vacancies

Due to the **(0)** of our sixth form department, we are currently recruiting teachers with a(n) **(17)** *specialisation* in 'A' level Catering, Childcare or Psychology.

St Hilda's College is a(n) **(18)** *independent* secondary school for girls. Our **(19)** *imaginatively* designed syllabus places an emphasis on **(20)** *vocational* education.

You should have a **(21)** *proven* track record in teaching at 'A' level standard for at least three years. Teachers with less experience than this will be considered to have **(22)** *insufficient* qualifications for the positions we are seeking to fill.

(23) *Applicants*.... with experience in the development and delivery of innovative curriculum programmes will have a distinct advantage, as will those who can demonstrate a(n) **(24)** *willingness* to participate in extra-curricular activities.

For further information and an application form, please contact Mrs Jessica Beaumont on: 0208-427-7721.

**EXPAND
SPECIAL**

**DEPEND
IMAGINE
VOCATION**

PROVE

SUFFICE

APPLY

WILL

PART 4**Exam Tip** 

If your idea doesn't fit naturally into 3-6 words, don't force it. It's probably wrong.

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

Example:

- 0** He always gives the impression that he's very confident.

ACROSS

He always very confident.

The gap can be filled by the words 'comes across as being', so you write:

Example:**0****COMES ACROSS AS BEING**

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

- 25** I'm sure Sarah didn't mean to hurt your feelings.

INTENTION

I'm sure Sarah *had no intention of hurting* your feelings.

- 26** Andrew's behaviour was unforgivable.

EXCUSE

There's *no excuse for the way* Andrew behaved.

- 27** We need the public's support for the project to work.

SUCCEED

Whether the project *will succeed (or not) depends* on the public's support.

- 28** I usually drink a cup of coffee first thing in the morning.

HABIT

I am *in the habit of drinking* a cup of coffee first thing in the morning.

- 29** "What would you do if you were me?" he asked her.

ACT

He asked her *how she would act* in his position.

- 30** There isn't much chance that Sue will win the race.

PROSPECTS

Sue's *prospects of winning the race are* quite slim.

PART 5

You are going to read a magazine article about historical biography. For questions **31-36**, choose the answer (**A**, **B**, **C** or **D**) which you think fits best according to the text.

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

Step back in time

Historical biographer Antonia Fraser reveals the pleasures of studying a bygone era.

Gibbon was inspired to write *The Decline and Fall of the Roman Empire* sitting on the steps of the Capitol in Rome one evening, listening to the sound of monks chanting. My own inspiration to become a historical biographer came in rather less elevated circumstances, as a teenager one rainy Oxford afternoon: I began to read Lytton Strachey's *Eminent Victorians*, and was in particular fascinated by his essay on Cardinal Manning. This was going to be the life for me! Once back at school, I plunged into further research in the library. A very different picture emerged. Gradually, as I pursued the topic, I became aware of Strachey's daring sallies into 'artistic truth' (as opposed to historical truth). Nevertheless, I never forgot my original sense of being transported into a world more vivid than my own.

An ability to convey this sensation is, I believe, at the heart of the matter. If you, the biographer, don't thrill to your subject, you can hardly in all fairness expect the reader to do so. In a sense (not, of course, the commercial sense) the choice of subject is irrelevant so long as it meets that requirement. You could say that I was extremely lucky to choose Mary Queen of Scots for my first foray since there proved to be a worldwide audience for the troubles of the ill-fated Queen. But you could argue equally that I made my own luck, since I had always been obsessed by Mary's story from childhood. Nor was success foreordained. It was, after all, the leading publisher Mark Bonham Carter of (then) Collins who said to me when I confessed my project, "They say that all books on Mary Queen of Scots sell and no books on South America do," before adding with a laugh, "Perhaps yours will be the exception."

Nevertheless I did have luck. In the 60s, so-called narrative biography was said to be out of fashion. Mary Queen of Scots was an early beneficiary from the fact that the public continued to have an appetite for it, so long as the research was felt to be solid.

(33) The actual research for a biography – now that's a whole other matter. The paramount need for it – historical truth,

not Stracheyesque truth, must be established – means that biographers discover for themselves the reality of Dr Johnson's wise dictum: "A man will turn over half a library to make a book."

And what about those fabled things boasted of on blurbs: hitherto unpublished documents? Obviously it is every researcher's dream to discover such papers, and their discovery once again may make a project commercial which would not otherwise be so. At the same time, I would issue a caveat about hitherto unpublished documents. HUDs are not in themselves more valuable than the printed sources – it's a historical coincidence that one set has become known early on, the other not. One needs to evaluate them even more closely. Here I speak from personal experience. A series of chances led me to discovering some hitherto unpublished letters of Oliver Cromwell just as I was finishing my manuscript. I blazoned my finds across the text: only to realise at the proof stage that they might be unpublished but they were not very important in the grand scheme of things ... an expensive mistake.

Where the perils and pleasures of writing historical biography are concerned, there are two perils which seem to me to raise points of principle. The first is the peril of anachronistic judgements. For example, in the 16th century line 63 more or less everybody took astrology seriously and more or less everybody enjoyed a jolly afternoon out to see the bears baited. It's no good dismissing the former as meaningless and cringing from the latter as disgusting.

I would further cite the peril of hindsight. We may know that Henry VIII will marry six times, but he didn't, and he would have been amazed if it had been predicted at the time of his first marriage to Catherine of Aragon.

And the pleasures? Manifold! Principal among them however is the opportunity to lead a life less ordinary. As a biographer, I can rule over kingdoms, lead the cavalry into battle, patronise the great artists of the past and all without leaving my chair.

Exam Tip 

Read the text extremely carefully in order to distinguish between apparently similar viewpoints, outcomes or reasons.

- 31** What did the writer learn while researching a historical figure as a teenager?
- A There was a surprising amount of information available.
 - B** It was not possible to take everything she read as fact.
 - C It was difficult to interpret the true meaning of what she read.
 - D It was necessary to consult a wide range of sources.
- 32** What did Mark Bonham Carter believe about the writer's choice of subject?
- A Her long-standing interest in it may ensure her book's success.
 - B** It did not guarantee her book's success.
 - C There are already too many books written on it.
 - D It was a wise choice for her first biography.
- 33** The main point that the writer is making in the fourth paragraph is that
- A a biography is more likely to be successful if it contains new information.
 - B researchers must be careful to check all facts thoroughly.
 - C research material can include inaccurate information.
 - D** extensive reading is crucially important.
- 34** What warning does the writer give to biographers about unpublished documents?
- A They are difficult to obtain as their discovery is down to chance.
 - B** Their overall significance to the book must be carefully considered.
 - C Their use could result in diminished commercial success for a book.
 - D It should not be assumed that they are authentic.
- 35** An example of an 'anachronistic judgement' (line 63) that the writer gives is
- A not being able to imagine oneself living in the sixteenth century.
 - B being uninformed about sixteenth century customs and practices.
 - C** viewing the sixteenth century from a twenty-first century perspective.
 - D focusing only on the negative side of life in the sixteenth century.
- 36** In the article as a whole, the writer implies that her main motivation for becoming a historical biographer was the chance to
- A carry out extensive research.
 - B** become immersed in history. (*global meaning*)
 - C discover unpublished documents.
 - D establish historical truth.

PART 6

You are going to read four reviews of a popular British television series. For questions **37-40**, choose from the reviews **A-D**. The reviews may be chosen more than once.

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

DOWNTON Abbey

A

Downton Abbey, set in class-ridden post-Edwardian England, is part soap opera, part period drama, with all the intrigue you might expect in a large household divided into servants and masters. The first series, which takes us from the sinking of the Titanic to the outbreak of war, makes a great deal of drama about the future inheritance of the estate, and the family's desire to safeguard their economic security. Although things can get rather histrionic at times, most of the actors put in commanding performances. Jim Carter, for example, is excellent as Mr Carson, the butler of Downton, a sturdy reassuring figure who ensures that the household is running smoothly. Nevertheless, it all feels rather formulaic. For something with a much fresher feel, viewers would be better advised to tune into *Sherlock*, an inventive retelling of Conan Doyle's classic crime stories.

B

Downton Abbey is a gloriously colourful period drama which serves up all of the details of costume and conduct that we might expect from an English country house at the start of the twentieth century. It features a large cast of maids, footmen and valets serving and attending to the Crawley family and adhering to the minutiae of aristocratic etiquette. Real events such as the First World War, the Spanish flu epidemic and Irish independence are skilfully woven into the storyline, engaging the viewer in the issues of the time. As for the acting, Dame Maggie Smith as the Dowager Countess and Michelle Dockery as Lady Mary shine particularly brightly, but the ensemble as a whole boasts real depth in the believability of its characters. The challenges they face at the start of an uncertain age often bear a surprising resemblance to our own.

C

Anyone familiar with TV classics such as *Upstairs Downstairs* and *Brideshead Revisited* will not be at all surprised at the success of *Downton Abbey*. Period dramas involving grand homes, class divisions and good old-fashioned aristocracy sell well. In fact, this show is very much a rehash of *Gosford Park* – the critically acclaimed murder mystery set in a country home. *Gosford Park* and *Downton Abbey* actually both share the same writer in Julian Fellowes. This explains why *Downton Abbey* feels like a serialised version of the former. It is, at least, a solid drama with American-style production values, and can boast uniformly-assured acting. But the problem with shows like *Downton* is that they tend to wallow in their own self-consciousness while failing to question the values and assumptions we share with bygone ages. I just don't see why the concerns of *Downton* actually matter.

D

Am I the only person who feels that *Downton Abbey* has become increasingly erratic over the course of its second series? It all started off slowly enough with several episodes that merely plodded along. Then, in episode six, a mysterious man with a burnt and bandaged face arrives claiming to be Patrick, heir to the estate. Fine, except that Patrick drowned with the *Titanic* and didn't have a Canadian accent. After his assertions that he lost his memory and mysteriously gained a new accent are roundly rejected, he promptly disappears and troubles us no further. Mention should also go to Matthew, who recovers miraculously from a war injury, and the Spanish flu which arrives just in time to kill off Lavinia, who was looking decidedly inconvenient to the arc of the storyline. And while we're being barraged with all this melodrama and over-the-top performance, the war hangs over everything as a very blunt metaphor for present and future change at Downton.

Exam Tip 

First read each text and determine the general attitude of the writer to the subject being discussed. Making a few notes by each text, such as “negative” or “positive” can be helpful.

Which reviewer

shares reviewer A’s opinion about the originality of *Downton Abbey*? 37 C

has a different view from reviewer B about the use of historical incidents in the plot? 38 D

has a different view from the others about the overall quality of the acting? 39 D

expresses a different view to reviewer C about the relevance of historical drama? 40 B

PART 7

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

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

UNFROZEN TUNDRA

From 30,000 feet in the air, the Greenland ice cap seems impregnable, nearly 800 trillion gallons of frozen water locked safely away. But get closer and the cracks begin to emerge. Dancing by helicopter above the mouth of the Jakobshavn Glacier, near the western coast of Greenland, you can make out veins of the purest blue melt water running between folds of ice.

41

F

Those icebergs are spat out into Disko Bay, 20 billion metric tons' worth every year, where they loom above the tiny fishing boats. Sail close and you'll find that these seemingly permanent cathedrals of ice, some 200 feet to 300 feet high, are leaking water like broken pipes. They're fighting a war and they appear to be losing.

42

G

If all the ice on Greenland were to melt tomorrow, global sea levels would rise more than 20 feet – enough to swamp many coastal cities. Though no one thinks that will happen anytime soon, what keeps glaciologists awake at night is that thinking is not the same as knowing – and no one can say with certainty what Greenland's fate will be.

43

D

I got a firsthand look at such heroism this summer when I joined a team of international researchers led by Dahl-Jensen at the NEEM camp in Greenland. NEEM stands for



North Greenland Eemian Ice Drilling (the acronym is Danish, as are the leaders of the project), and the scientists are digging deep into the Greenland ice – more than a mile and a half deep to be precise – to try to understand its pedigree.

44

B

It's like tree rings – but for climatic history. "In order to predict the future, we have to understand the past," says Minik Rosing, a geologist at the University of Copenhagen. NEEM is focused on the Eemian stage, a period from about 115,000 to 130,000 years ago, right before the last ice age, when the world was warm – quite warm, about 9°F hotter in Europe than it is today.

45

A

Dahl-Jensen believes that with enough information, they will be able to project forward and understand just how vulnerable Greenland is to future melting. "With 10 years of intense research, I think we can reach a reliable estimate for that tipping point," she says.

46

E

I watch as a plume of mist fills the air where the iceberg once was, while the fjord churns on. And then I wonder, just how much time do Greenland and the rest of us have before it's too late? That may be up to us – and the heroes we choose to follow.

 Exam Tip

Look for any grammatical or logical clues which can help you place the missing paragraphs in the right gaps.

- A Given estimates that temperatures could rise 3.24°F to 7.2°F over the coming century, the Eemian could offer a model for the effect such change will have on Greenland's ice. A full climatic record of the Eemian has never been constructed, but over the next several summers, the NEEM researchers hope to harvest cores that will help them track the state of the ice throughout that era, when Greenland was warm enough to actually be green.
- B Depth is time, and the lower you go, the further back in history you travel. As ice formed in Greenland, year after cold year, bits of atmosphere were trapped in the layers. Drilling into the ice and fishing out samples – ice cores – that contain tiny bubbles of that ancient air can reveal the temperature, the concentration of greenhouse gases, even the ambient dust from the year that layer was formed.
- C It's easy to misunderstand all of this. Climate change itself isn't a bad thing; it isn't even unusual. Take a geological step back, and you can see that our climate has always changed, alternating just within the past several hundred thousand years between ice ages, when glaciers covered much of the Northern Hemisphere and eras warmer than our own.
- D That's why researchers like Dorthe Dahl-Jensen, stationed on a barren speck of land near the heart of Greenland's ice sheet, are considered environmental heroes. Her work there involves decoding the island's climatic history. Along with her colleagues there, she displays a passion for the planet that just might save it.
- E It's that type of confidence that serves as our light in the climatic darkness, living proof that hope hasn't vanished. You need that comfort when you're standing on a rocky hilltop in Greenland, watching the ice disappear. As Jakobshavn gives way to the fjord, a stadium-size iceberg suddenly implodes, disintegrating like a collapsing skyscraper.
- F What you can't see from that height is Jakobshavn's inexorable slide toward the sea, at an alarming rate of 65 feet to 115 feet a day. As the glacier nears the coast, it breaks off into the Ilulissat fjord, a stream of churning ice that might have birthed the monster that sunk the *Titanic*.
- G Sadly, Greenland is the front line in humanity's battle against climate change. The warming that is easy to dismiss elsewhere is undeniable on this 860,000-square-mile island. More and more of Greenland's frozen expanses, a living remnant of the last ice age, disappear each year, with as much as 150 billion metric tons of glacier vanishing annually.

Exam Tip

Read the questions first and underline the key words so that you know exactly what you are looking for in the texts.

PART 8

You are going to read some reviews of wildlife books. For questions **47-56**, choose from the reviews **(A-E)**. The reviews may be chosen more than once.

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

Which review mentions

feelings of inadequacy in relation to others?

47 C

the fact that an author openly reveals details of a personal nature?

48 A

readers being able to identify with an author's line of thinking?

49 C

an author's successful exploration of the most central aspects of a matter?

50 E

a failure to respond sufficiently to an appeal?

51 B

a well-organised and aesthetically pleasing book?

52 D

a reviewer's changed reaction to a creature since reading the book?

53 C

that a reaction is provoked even if readers' opinions differ from those of the author's?

54 E

an author rekindling a lost closeness with the natural world?

55 A

an assurance that knowledge acquired will enhance a reader's appreciation of nature?

56 D

Take a Walk on the Wild Side

Malcolm Tait, editor of '*Going, Going, Gone?*', an illustrated compilation of 100 animals and plants in danger of extinction, reviews his favourite wildlife books.

A: *Nature Cure* by Richard Mabey

If the best wildlife writing reveals as much about the writer as the wildlife itself, then this is the best of them all. Mabey is brutally frank and honest about his own life, his depression, and his fear that nature may no longer hold the answers for him. The more he tries to engage with it, the more disconnected from the world he feels. But the book charts his path out of despair, as he finds a way to let nature back in and fire up the wild bits of his imagination. It's a fascinating book, written in Mabey's richly evocative language, and it's painful too: probably the best understanding of 'biophilia', mankind's innate relationship with nature, out there.

B: *The World's Vanishing Animals* by Cyril Littlewood and DW Ovenden

An unashamedly nostalgic choice. Published in two volumes (mammals and birds) in 1969, this was my introduction to the idea that extinction wasn't just for dinosaurs and dodos. I used to pore over Denys Ovenden's illustrations of familiar polar bears and black rhinos, and less familiar takahes and nyallas, and wonder whether I could do anything to help. Published by the Wildlife Youth Service, part of Peter Scott's WWF, it was a call to action for young folk. Trouble is, we haven't fully listened to it. The book's dustjacket records that about 1,000 animal species were faced with extinction at the time of publication. Today, the World Conservation Union's Red list of animals about which to be concerned contains over 16,000 entries.

C: *How to be a Bad Birdwatcher* by Simon Barnes

(51) You know the feeling: you're reading a book, and as you turn every page you're nodding in agreement, as if the writer has popped into your head and committed your own thoughts to paper. This is one of those

books. It's about being a normal birdwatcher, reasonably knowledgeable, constantly passionate, but often a bit confused as to what you've seen or heard, and with the vague feeling that everyone else you're with knows so much more. It's the book for those of us who find birdwatching pleasurable, not competitive, and it's terribly funny to boot. I always smile now when I see a sparrowhawk. I urge you to read this book to find out why.

D: *Field Guide to the Dragonflies and Damselflies of Great Britain and Northern Ireland* by Steve Brooks and Richard Lewington

You can't have a list of wildlife books without including a guide book. I've gone for this excellent little number, partly because it's clearly written and well laid out, partly because it's superbly illustrated, but mainly because a whole new world has opened up for me since buying it. If you've never looked closely at nature before, this book will set you in the right direction, and I guarantee that as you get to know these fascinating creatures you'll have new marvels to understand and enjoy every time you take a summer walk.

E: *The Future of Life* by Edward Wilson

Here's a fascinating book which is a great example of conservation-based writing. The ecological debate will always rage on – should mankind continue to experiment with new sciences and discoveries, or are we destroying our world and ourselves in the process – and Wilson gets to the heart of the arguments superbly, driven by a constant love of the animals with which we share the planet. Agree with him or not, he's a stimulating writer and this is a stimulating book.

PAPER 3 – LISTENING

PART 1

Exam Tip

Read through the questions very carefully before you listen and think about what you are being asked to listen for e.g. the speaker's purpose, attitudes & opinions, or what two speakers agree on.

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 1

You hear two people on a radio programme talking about a new film with the actor Greg Vanderbilt in it.

- 1 What is the woman's opinion of Greg Vanderbilt's role in the film?

1 **B**

- A She thinks it shows how adaptable he is as an actor.
- B She believes it reflects his true talent.
- C She wonders if he was wrongly cast.

- 2 What do the two speakers agree about?

2 **C**

- A the originality of the script
- B the unpredictability of the ending
- C the complexity of the plot

EXTRACT 2

You hear part of an interview with a former athlete called Jenny Price.

3 **A**

- 3 Why did Jenny give up her athletic career?

- A She felt it was the right move at the right time.
- B She was keen to fulfill another ambition.
- C She had sustained too many injuries to continue.

- 4 Regarding the way she exercises now, Jenny feels

4 **B**

- A somewhat anxious about putting on weight.
- B content with a gentler, more private kind of workout.
- C committed to staying as fit and healthy as she was.

PART 2

Exam Tip

You will be able to read and listen to the instructions. They will give you a good idea of the context of the recorded information and also explain the listening task.

You'll hear an artist called Freya Norton talking about her work. For questions **7-14**, complete the sentences with a word or short phrase.

ABSTRACT ARTIST

Freya recalls that at school not only did she enjoy the art class but she also

made friends **7** there.

Seeing **living statues** **8** with painted bodies reminds Freya of an incident that happened in her art class.

The artist Bob Ross' **painting style** **9** was a great inspiration to Freya.

Freya talks about a musician who based his **solo album** **10** on paintings by Edward Hopper.

Freya says that she feels that her **studio** **11** is like a retreat that she can escape to.

Freya says that she has been using **different materials** **12**, namely wax and sand, in her most recent work.

Freya tells us that her parents are no longer **concerned** **13** about her living the life of an artist.

She says that it was a(n) **exhibition** **14** that changed her parents' perception of her career.

PART 3

Exam Tip

Don't choose an answer based on an isolated word. Read the sentence and make sure you understand the overall meaning.

You will hear part of an interview with two travel writers called Owen Griffiths and Janet Green. For questions 15-20, choose the answer (A, B, C or D) which fits best according to what you hear.

- 15 Owen feels well suited to a career as a travel writer because
 - A he has the determination to succeed.
 - B** he finds it easy to adjust to new places.
 - C he believes he has the right skills.
 - D he isn't ready to settle down.

- 16 What was Janet's attitude towards her first newspaper job?
 - A She was grateful to have the chance to prove herself.
 - B She was relieved to finally find a steady job.
 - C** She believed it would help her achieve a goal.
 - D She was excited about where it might lead.

- 17 Why did Janet write a travel piece in Vietnam?
 - A She was unsure whether or not her boss had asked for one.
 - B She knew that something needed to be written urgently.
 - C She made a sudden decision to write it while she was there.
 - D** She believed the newspaper might publish it.

- 18 According to Owen, in order for a travel piece to be successful
 - A** it needs to strike the correct balance in style.
 - B it has to appeal to all potential readers.
 - C it should be constructed like a short story.
 - D it must convey the writer's enthusiasm for the place.

- 19 Owen suggests that good travel writers
 - A** are selective about what they include.
 - B usually only need to write one draft.
 - C always go on remarkable journeys.
 - D understand the needs of editors.

- 20 Janet and Owen agree that aspiring travel writers
 - A** need to have realistic expectations.
 - B should try something adventurous.
 - C must seek out useful contacts.
 - D should concentrate on writing about local places.

PART 4

Exam Tip

Make sure you read both tasks before you listen for the first time.

You will hear five short extracts in which people talk about their jobs.

While you listen you must complete both tasks.

TASK ONE

For questions **21-25**, choose from the list **(A-H)** the reason each speaker gives for choosing their career.

- A** a lack of attractive alternatives
- B** a fortunate opportunity
- C** pressure from their parents
- D** the influence of a fictional character
- E** good career prospects
- F** the most obvious and convenient option
- G** advice from a teacher
- H** a passion since childhood

Speaker 1	D	21
Speaker 2	A	22
Speaker 3	H	23
Speaker 4	F	24
Speaker 5	E	25

TASK TWO

For questions **26-30**, choose from the list **(A-H)** what each speaker's reaction is to changes in their profession.

- A** concerned for the future
- B** worried about the added expense
- C** unsure what to think
- D** ready to respond quickly
- E** unpersuaded about their benefits
- F** enthusiastic about their potential
- G** uninterested in the possible effects
- H** prepared to adjust in a realistic way

Speaker 1	A	26
Speaker 2	F	27
Speaker 3	E	28
Speaker 4	H	29
Speaker 5	D	30

Test 1

Part 1

Ss' own answers

Part 2

Interlocutor: In this part of the test, I'm going to give each of you three pictures. I'd like you to talk about two of them on your own for about a minute, and also to answer a question briefly about your partner's pictures. Stan, it's your turn first. Here are your pictures. They show women in different situations. I'd like you to compare two of the pictures, and say why the women might be in these situations, and how the women might be feeling.

Stan: OK, in one of the pictures I see a woman who seems to be having quite a hectic day. She appears to be a housewife with her baby, although she could possibly be a childminder looking after someone else's child. She's obviously at home, as I can see a plastic washing basket under her arm, full of laundry. She's either just about to wash it or about to hang it out. Under the other arm she's got a young toddler, so she's literally got her hands full! Regardless of whose the child is, looking after a young child can be very demanding because they need constant attention and supervision. This woman is definitely multi-tasking, as she's holding a telephone between her head and her shoulder, too. She looks like she is coping alright, though, so I'd say she's feeling reasonably content, even if she may also feel a little rushed right now. The woman sitting at the computer, on the other hand, may be a career woman who's working from home. A young child is sitting on her lap and she's trying to keep him occupied while doing some work at her desk, which I would imagine is very hard to do as such a young child would probably not be able to sit still and be quiet for long. Judging by the expression on her face, the woman is managing to concentrate, however. She may be feeling a bit stressed, wondering how she can meet a deadline while still attending to the needs of her child.

Interlocutor: Thank you. Dora, which picture do you think shows the least stressful situation?

Dora: Well, I think I'd have to say the first one. Who wouldn't feel less harassed while enjoying a sunny day in the garden rather than doing office work or housework with the added responsibility of looking after a child? Besides, being outside close to nature would be far more likely to hold the child's attention, so the woman would be under less pressure to think up ways of keeping him amused.

Interlocutor: Thank you. Now, Dora, here are your pictures. They show people doing different jobs. I'd like you to compare two of the pictures, and say what challenges the people might be facing in their jobs, and how the people might be feeling.

Dora: Hmm ... let's see. Obviously, the farmer shown in one of the pictures has a fairly challenging job from the point of view of the sheer hard work involved. Here, he's loading bales of hay, onto a lorry perhaps, which must take a lot of strength judging by the strained expression on his face. Now, he could be feeling quite tired. He might have been up since early in the morning to feed the animals, and he could even be racing against time to get this job done before it starts raining or before winter sets in. I would imagine that farmers are quite often at the mercy of the weather, which could be very stressful for them. All in all, though, I'd imagine a competent farmer must feel proud when his farm is running smoothly and productively. Moving on to the picture of the doctor, I would say that the job of a doctor is more mentally challenging than a farmer's as they would constantly have to draw on extensive medical training. The doctor here, for example, seems to be holding a patient's X-ray up to the light while talking to someone on the phone – probably a colleague. She seems to be concentrating quite hard. In addition to all the responsibility a doctor has, since they hold patients' lives in their hands, their job could also be physically challenging at times. Doctors often work long hours and spend much of their day on their feet, just like a farmer, in fact. So, this doctor could be feeling quite tired and she may also be feeling concerned about her patient and anxious to get the diagnosis correct.

Interlocutor: Thank you. Stan, which of these jobs do you think is the most rewarding?

Stan: Well, my first thought is that being a doctor would be the most rewarding job. Doctors have such an important role in society, and we all depend on them at some time. They really do have the power to save lives. But on the other hand, it's a very difficult job, and sometimes, if things don't go well, a doctor might feel really bad. Maybe they couldn't save a patient, or maybe they had to work really long hours in bad conditions. Maybe we could say that the rewards might not be worth the difficulties. A farmer, on the other hand gets to work to his own schedule and work outside with plants and animals, close to the rhythm of nature and the seasons. The farmer might not get the reward of actually saving a person's life, but his day-to-day lifestyle could be a lot more pleasant than a doctor's. So, it's hard to say which is most rewarding.

Interlocutor: Thank you.

SUGGESTED ANSWERS FOR SPEAKING TESTS

Part 3

Interlocutor: Now, I'd like you to talk about something together for about two minutes. Here are some different ways people use technology and a question for you to discuss. First you have some time to look at the task. Now, talk to each other about how these different ways of using technology can improve our lives.

Dora: Why don't we start with using a mobile phone? I believe we're extremely dependent on them. We use them to communicate, to organise our time and to access the Internet. My mobile phone's a great help to me in my life; it makes so many things easier. I can work from my mobile phone and communicate with anyone instantly, even if it means talking to someone in another part of the country, or even the world. It certainly makes my life better to be able to reach my friends no matter where I am or where they are. And it's a great help to be able to phone someone if you get lost, of course.

Stan: You're absolutely right! In fact, without a mobile phone, I think most people would be a little disorientated. They could miss appointments or end up late for work because they depend on the alarms on their phone.

Dora: Oh, I know the feeling.

Stan: You're not the only one. Let's move on to driving a car. For a lot of people, this is absolutely essential. A car lets them get anywhere they need to go.

Dora: Yes, and they can go farther than they could go without a car.

Stan: ... and more comfortably! I mean, there's usually public transport available but it can be really uncomfortable and inconvenient.

Dora: That's a good point. I think, for some people, their car represents freedom. They can go wherever they want, whenever they want, and this gives them a nice feeling. And when young people get their licences, they have a lot more freedom.

Stan: Yes, it makes them feel more grown up, too. What about browsing the Internet? How does that improve our lives?

Dora: Oh! In so many ways! We can find any information at all, quickly and easily! It's something really amazing, if you ask me. We can find people from all over the world who have common interests, we can listen to music and watch videos and we can even shop online.

Stan: I'm with you on this. I think the Internet is kind of like having the world's biggest library in your living room, and the world's biggest shopping centre, too, actually.

Dora: Exactly. Now, I think watching TV helps us relax, but that's the only way it makes our lives better. It also sort of wastes time.

Stan: Yes, but we're supposed to talk about the good things. TV can help us get information, like the news, and it can also help us learn.

Dora: Yes, but not as well as the Internet. What about

taking photographs? I think it's a lot of fun; it's a nice hobby. It's also nice to remember good times by looking back at old photographs.

Stan: I'd agree with that. I think, with modern digital cameras, people can capture really beautiful images of their lives. There's not much special skill needed anymore, so we can all make as many great images of our lives as we like. What else?

Dora: I guess some people can make money by taking photographs. It gives them a creative way to earn a living, which of course would improve their lives.

Interlocutor: Thank you. Now you have about a minute to decide which use of technology is the most important in our lives.

Dora: I think we can agree that mobile phones and the Internet both make our lives a lot better, right?

Stan: True, but so do cars.

Dora: But if you have the Internet, you don't need a car! For example, you can work from home!

Stan: Well, yes, but who wants to stay at home all the time? I would agree, though, that mobile phones are really handy. I can't imagine life without one.

Dora: But I think we need to look at the bigger picture. The Internet can do a lot of the same things as a mobile phone, and actually, people access the Internet on their mobile phones. Without the Internet, how useful is a mobile phone?

Stan: It could still make calls.

Dora: Yes, but that's about all! And if you don't have a phone, but you have a computer with Internet access, you can chat with your friends on Facebook or Skype.

Stan: OK, I see your point. So, do you think the Internet is the most important form of technology in our lives?

Dora: Yes. Yes, I do.

Stan: Well, OK. Lots of these technologies are very important, but I can agree that maybe the Internet is the most important of all.

Interlocutor: Thank you.

Part 4

Interlocutor: Dora, some people think that technology has made our lives busier than ever. Do you agree?

Dora: Well, yes. But also no. I think when we have our mobiles with us, with access to the Internet and social networking sites, it's easy to be really busy using them all the time. We're not looking around or talking to people because we're glued to our phones. Some people could end up having their work with them all the time. But on the other hand, technology saves us a lot of time, too.

Stan: It might save us time, but we're expected to do more work. For example, a word processing program on a computer is much faster than a typewriter, but because we're expected to produce more, we're no less busy.

Dora: You're right. I hadn't thought of that.

Interlocutor: Stan, how important is it for governments to support science and technology?

Stan: Well, I think it's absolutely essential. Both of these fields have the potential to much improve our lives, but they don't always result in large profits, at least not right away, so I think governments should step up and help.

Interlocutor: Dora, do you agree?

Dora: Oh, yes. I think some of the money raised from taxes should be used for this purpose. But then, I think, taxpayers should all be able to read about the results of the research, too. You know, so they know what their money's been used for. I think that's really important.

Interlocutor: What type of technology will have the biggest impact on the next hundred years?

Dora: I would say it will be mobile technology – mobile phones will become more like computers and will do more and more things. Who knows, maybe they will read our moods, monitor our health, track our locations and give us suggestions about where to go in the area where we are, this kind of thing.

Stan: Well, that's already starting to happen, isn't it? I think that before long we'll also have self-driving cars. They already exist but I think in the next hundred years they might become the only option. If all cars become self-driving, it will change a lot of things; it will change the roads, the traffic laws, how we use our time. We could even share cars, because they could go by themselves to pick up different people at different times.

Interlocutor: Dora, what invention from the twentieth or twenty-first century do you think is the most significant?

Dora: It was definitely the advent of the aeroplane. It still amazes me that because of this invention we can travel to another place on the other side of the world and experience a completely new culture and way of life. Business and leisure trips are equally easy to take thanks to the aeroplane.

Interlocutor: Stan, how about you?

Stan: Yeah, planes are a pretty amazing invention. But for me, I'd say it was the development of robots that are used in invasive surgery. Imagine, in the past we were left with a long line of stitches after an operation. But now, because of robots, we often only have small incision marks. I think that means less pain and a faster recovery time.

Interlocutor: Stan, is technological development usually bad for the environment?

Stan: No, I don't think so.

Interlocutor: Why do you say that?

Stan: Well, while some technological advances can seriously harm the environment, like the waste from nuclear power plants, for example, other technology helps it. Things like solar panels and wind turbines are technologies that create energy in a clean way. And nowadays people are trying to develop all kinds of

technologies particularly for the purpose of protecting the environment.

Dora: These days most innovations are beneficial to the environment, because people are thinking about it all the time. We could say it's a priority. In the past, though, people often did a lot of damage with technology.

Stan: Yes, exactly.

Interlocutor: Do you think that books will be old-fashioned in fifty years' time?

Dora: Oh, I think it's very possible. I mean, we've already got used to reading things on the Internet and ordinary printed books are likely to be replaced more and more by ebooks and ebook readers. It's not only more convenient, but it's a cheaper way of doing your reading too!

Stan: Yes, but all the same, I believe there will always be a certain demand for old-fashioned paper book. After all, there's nothing quite like curling up in front of a fire on a cold evening with a nice book to read, is there? And I think there's something extra special about the physical act of turning the page – sort of whets your appetite for what's coming next!

Interlocutor: Thank you. That is the end of the test.

Test 2

Part 1

Ss' own answers

Part 2

Interlocutor: In this part of the test I'm going to give each of you three pictures. I'd like you to talk about two of them on your own for about a minute, and also to answer a question briefly about your partner's pictures. Frederick, it's your turn first. Here are your pictures. They show people doing extreme sports. I'd like you to compare two of the pictures, and say why people might like to do these extreme sports, and how the people might be feeling.

Frederick: OK, in one of the pictures, a group of people are white-water rafting down a wild river. It certainly looks as if they're going really fast so I would imagine that most people who do this do it for the excitement and the challenge. Friends who've tried it say that it's quite exhilarating. It must really get the heart pumping – it's an adrenalin rush – and when you're back on dry land there has to be a tremendous sense of satisfaction – you've been able to do something that others might be too scared to try. I can't quite see the people's faces, but I imagine they're feeling both terrified and thrilled at the same time – it's the same kind of feelings we get from riding a roller coaster. Cliff jumpers are perhaps even more adventurous than those who do white-water rafting

Test 1

This is the Cambridge Certificate in Advanced English Listening test.

Test 1

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

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

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

TONE

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]

Part 1

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 radio programme talking about a new film with the actor Greg Vanderbilt in it.

Now look at questions one and two.

[PAUSE 15 SECONDS]

TONE

F: I've always liked Greg Vanderbilt but he does seem to have appeared in some rather unlikely roles in the last few years. We really see him back on top form though in this new historical drama. I mean, as we all know, he's played a variety of different roles convincingly in the past, but I think it's in this genre that he's really able to shine.¹

M: I have to say, I thoroughly enjoyed the film. I mean, I really had to concentrate to follow what was going on² – some of the dialogue between the characters in particular was really intense – but somehow it worked.

I think it ran out of steam a bit in the second half, but the ending made up for it. I thought I had everything worked out, but I was totally wrong.

F: Well, personally I don't think it's anything that hasn't been done before, but something about it still really appealed to me. I can't deny I got a bit lost at times with all the twists and turns², especially at the beginning, but I was on the edge of my seat all the way through.

[PAUSE 5 SECONDS]

TONE

[REPEAT EXTRACT 1]

[PAUSE 3 SECONDS]

EXTRACT TWO

You hear part of an interview with a former athlete called Jenny Price.

Now look at questions three and four.

[PAUSE 15 SECONDS]

TONE

M: Tonight, I'm pleased to welcome Jenny Price, the Olympic medallist turned dog trainer. Jenny, what's life like now that you've given up your athletic career?

F: Well, to start with, giving up wasn't exactly my choice. When you get to a certain age, the possibility of injury gets more real and there comes a day, hopefully before disaster strikes, when you just have to admit the inevitable and say 'no more.'³ My parents had the kennels, but had been looking to move abroad for years, so you could say the new career was presented to me on a platter.

M: Do you still train even though you're no longer in competition?

F: Not with the same degree of intensity, of course, but a brisk thirty-minute run in the park alongside the dogs certainly helps burn off the calories! To be honest, I can't say I'm particularly worried about putting on an extra kilo or two. When all's said and done, although I always used to love the adrenaline kick you get from pushing your body to its limits, I'm appreciating the change of pace and the fact that I can enjoy a run without a stadium of spectators following my every move!⁴

[PAUSE 5 SECONDS]

TONE

[REPEAT EXTRACT 2]

[PAUSE 3 SECONDS]

EXTRACT THREE

You hear a radio discussion in which two writers are talking about their careers.

Now look at questions five and six.

[PAUSE 15 SECONDS]

TONE

M: I started off with a couple of short stories in some independent literary magazines, and while they didn't bring in a lot of money, they did get me a foot in the door of the big publishing houses and that's what you need if you want to be a professional writer.⁵ You were writing film scripts, weren't you, Diane?

F: It was just some Hollywood hack work, to be honest, Ken. It was quite well-paid, though, and it gave me the time to work on various drafts of my first novel. But you've done some media work yourself.

M: Yes, in the advertising industry, and that gave me the financial stability to quit and get working on my first novel. But even now, I question the wisdom of that move: will the cheques keep coming in, will the books still sell?

F: That's something a writer has to get used to. If you want something more stable, then try accounting⁶, but I've only ever wanted to do one thing in life and I'm lucky enough to be able to do it.

[PAUSE 5 SECONDS]

TONE

[REPEAT EXTRACT 3]

[PAUSE 3 SECONDS]

That is the end of Part 1.

Now turn to Part 2.

[PAUSE 5 SECONDS]

Part 2

You'll hear an artist called Freya Norton talking about her work. For questions 7-14, complete the sentences with a word or short phrase.

You now have 45 seconds to look at Part 2.

[PAUSE 45 SECONDS]

TONE

F: When I think back to my school days, it was always in the art class where I was happiest and in fact I

remember that it was mostly through the brilliant group activities that our teacher set up in these classes that I made friends at school⁷ – my best friends, in any case. I particularly recall the time a group of us from the class decided to use our own bodies as a canvas. Dressed in shorts and T-shirts, we painted our bodies and posed for photographs. What we didn't know was that the canary yellow paint we had used was very acidic and so as you can imagine, it was a painful experience. Now, I still remember that awful tightness of the skin whenever I see those living statues painted silver or gold in the streets!⁸

I have heard it said that the style of my work resembles that of Mary Abbot and that she must have been my inspiration. In truth it was the artist Bob Ross who inspired me to begin with. It was his painting style that captivated me⁹ – I couldn't believe that anyone could produce anything so rapidly and expertly. I used to rush home from school to watch him on TV and then attempt to recreate his landscapes using my oil painting set.

Another major influence on my work was the music scene of the punk era because I see it as another form of abstract expressionism. Recently I read about John Squire, who said that his solo album was inspired by Edward Hopper's paintings.¹⁰ He explained how the title of every track is taken from one of Hopper's works and he aimed to capture the mood of the paintings in each piece.

My studio is my haven of creativity, a sort of sanctuary where I can get away from everyone and totally concentrate on my work.¹¹ Recently, I have been spending ten or even twelve hours a day there, thoroughly enjoying the adventure of it all. I've been experimenting with different materials. At the moment, I am exploring transparency and alternating layers of wax with layers of sand.¹²

As for my parents, they weren't too pleased with my career choice initially. They were concerned that the life of an artist meant poverty and sacrifice. Since then, though, they've come round somewhat.¹³ Well, I'm not the richest artist in the world by any means, but I get by financially.

Fortunately, after my first exhibition I visibly saw my parents relax.¹⁴ I can't compare the feeling I had with any other experience of my life – seeing all my hard work beautifully displayed in one space and the proud smiles on my parents' faces as they stood in the middle of it all. It was truly satisfying.

[PAUSE 10 SECONDS]

Now you'll hear Part 2 again.

TONE

AUDIOSCRIPTS

[REPEAT PART 2]

[PAUSE 5 SECONDS]

That is the end of Part 2.

Now turn to Part 3.

[PAUSE 5 SECONDS]

Part 3

You'll hear part of an interview with two travel writers called Owen Griffiths and Janet Green. For questions 15-20, choose the answer (A, B, C or D) which fits best according to what you hear.

You now have 70 seconds to look at Part 3.

[PAUSE 70 SECONDS]

TONE

Int: Joining us on our show today are two travel writers, Owen Griffiths and Janet Green. Firstly, Owen, can you tell us how you first got into travel writing?

M: My parents were rather restless, and my sister and I lived in several different countries growing up. It meant that I never really got the chance to put down roots. Now I don't really feel that I belong anywhere, but the upside is that I can fit in anywhere!¹⁵ This is a real advantage in my line of work. The first time I went on a long trip abroad by myself was to India in '93. I kept a travel journal and although it didn't amount to anything, I decided that I might have the capability to be a travel writer. I went on some more trips, and kept on writing, and eventually I was accepted for publication.

Int: What about you, Janet? Did you always want to be a travel writer?

F: Well, I never saw myself being a travel writer, but it's fair to say that writing's in my blood. My dad's a playwright and my mum's a journalist, so growing up in that kind of environment, it's hardly surprising that I was writing from an early age. At school and university, I had my heart set on writing a novel, but that takes time and money. Luckily, after graduating I managed to get a day job as a copy editor for a newspaper. It wasn't what I considered proper writing, but I was glad to have a regular income, and I was able to work on my own projects in the evenings.¹⁶

Int: So how did you get your big break?

F: I was basically just in the right place at the right time. One of my friends was getting married in Vietnam and I thought I'd ask my boss if she wanted any travel pieces on that region. She didn't give me a firm answer, but I thought I may as well write something

anyway. You never know!¹⁷ So I set off, notebook in hand, and when I got back, there was a panic in the office. A deadline had passed and someone hadn't filed copy. They needed something quickly and I just happened to have the piece I'd written on hand. It went in the paper and things progressed from there.

Int: What's the biggest challenge for you on the road, Owen?

M: Keeping my mind on the task in hand and getting it right. It's easy to have a great time enjoying yourself but that won't lead to a good story. You have to know why you're there, what you're writing about, and always keep your audience in mind. If nobody wants to read the piece, then you've failed. It can't be too heavy – it's not a social anthropology lecture; but don't make it too light either.¹⁸ Give your readers a personal perspective.

Int: So how do you go about putting your experiences onto the page?

M: Again, it's focus. I make lots of notes when I'm visiting places, but afterwards I need to spend a lot of time structuring and editing my narrative. You have to be brutally honest with yourself about which details will be the most interesting to your readers,¹⁹ especially since most publications don't want anything longer than five hundred words. It's nearly always a bad idea to attempt a step-by-step account of your journey, describing what you ate, where you slept, who you met ... Instead, you need to find a unique approach to your subject. This involves plenty of planning before your journey, as well as careful crafting during your write-up.

Int: Lastly, could you both give some words of advice to any aspiring travel writers listening at home?

F: Well, the first thing I would say is that it's important not to have any illusions about the job.²⁰ There are very few people in the world who can actually make a living from travel writing, so if you're hoping to make a career out of it, you're likely to be disappointed. But don't let me put you off. If you enjoy travelling and think you can write, then go for it. Start small and write about what interests you. Treat it like a hobby, by which I mean do it for its own sake, and not in order to get paid.

M: Many wannabe travel writers are under the impression that the best way to get published is to travel somewhere exotic. The truth is that editors get inundated with proposals, even to unusual locations like Antarctica or the Gobi Desert. As for walking the Great Wall of China or hiking the Inca Trail, well, forget it.²⁰ Instead, it's essential to specialise. Start off by writing about places which are already very familiar, or about things which you are particularly interested in, like food or adventure sports. Finally, make sure you build up a web presence. Upload your writing onto a

blog, and make sure you add some eye-catching photos too. The web's the best place for you to make yourself known in your field.

Int: That's all we have time for today, thank you both for talking with us ...

[PAUSE 10 SECONDS]

Now you'll hear Part 3 again.

TONE

[REPEAT PART 3]

[PAUSE 5 SECONDS]

That is the end of Part 3.

Now turn to Part 4.

[PAUSE 5 SECONDS]

Part 4

Part 4 consists of two tasks. You'll hear five short extracts in which people are talking about their jobs. Look at Task 1. For questions 21-25, choose from the list (A to H) the reason each speaker gives for choosing their career.

Now look at Task 2. For questions 26-30, choose from the list (A to H) what each speaker's reaction is to changes in their profession. While you listen you must complete both tasks.

You now have 45 seconds to look at Part 4.

[PAUSE 45 SECONDS]

TONE

Speaker 1

[PAUSE 2 SECONDS]

I still remember first being inspired to become a police officer. I was watching a popular series called 'Columbo,' which features a detective with a distinctive yet effective style of working, and I realised that this was exactly what I wanted to do with my life.²¹ I haven't looked back, and my first ten years in the force have been very rewarding. There are times, however, when I've begun to feel slightly disillusioned. Only last week it was announced that we would be facing another round of budget cuts. We're having to be ever more efficient in order to deliver the same service with reduced manpower. We're already feeling very stretched and the strain is starting to show.²⁶

[PAUSE 3 SECONDS]

Speaker 2

[PAUSE 2 SECONDS]

I never imagined I would end up becoming a teacher. Even the idea of standing up in front of a class sounded pretty scary. In the end, though, I just fell into it. I wanted to continue engaging in my subject, and it was the only option, apart from being an academic, and that didn't appeal to me.²² Teaching today, however, is very different from when I was a boy. We're experiencing a technological revolution in the classroom. It's no longer sufficient to rely on board, pen and paper. Now, teachers are putting everything online, and soon students will be able to make use of virtual learning environment at any time of the day. This will be a fantastic resource.²⁷

[PAUSE 3 SECONDS]

Speaker 3

[PAUSE 2 SECONDS]

I got my first camera when I was six. It was very basic, but I loved experimenting with different ways of taking shots.²³ As I grew older, I progressed naturally onto more advanced cameras, until I got to the point where I felt I was good enough to make a career out of it. These days, of course, it's tempting for eager young photographers to go after the fanciest, most expensive digital equipment, but in my opinion all the extra features can be rather distracting, and stop you from learning how to handle the camera properly.²⁸ I'm still a firm believer in traditional methods and top quality film. Once developed, the results speak for themselves.

[PAUSE 3 SECONDS]

Speaker 4

[PAUSE 2 SECONDS]

My parents opened up the travel agency shortly after they were married. I was lucky growing up because their business meant that we went on quite a few trips around Europe. When I finished school, it was only natural that I would take a job in the agency.²⁴ Things have changed a lot since my parents' day. In an age when people can arrange every detail of their trip from the comfort of their own homes, businesses like ours have to go that extra mile to attract customers. It's all about finding a niche and tapping into the luxury market.²⁹ We encourage people to come to us for honeymoons, and other special occasions, when everything needs to be just right.

[PAUSE 3 SECONDS]

AUDIOSCRIPTS

Speaker 5

[PAUSE 2 SECONDS]

When the time came for me to apply for university courses, I had no idea what I wanted to do. There was no single subject that particularly appealed to me. But since we were in the middle of an Internet revolution, I decided that I should be able to earn good money as an IT specialist.²⁵ All businesses need their systems operating as efficiently as possible, and I'm the person who makes sure that everything is up-to-date and running smoothly. It's a fast-paced industry, so I need to spend a fair amount of time following the latest developments.³⁰ Nothing ever stays still in the IT world, and there are always new things to learn.

[PAUSE 10 SECONDS]

Now you'll hear Part 4 again.

TONE

[REPEAT PART 4]

[PAUSE 5 SECONDS]

That is the end of Part 4.

There will now be a five minute pause to allow you to **copy your answers to the separate answer sheet**. I'll remind you when there's 1 minute left, so that you are sure to finish on time.

[PAUSE 4 MINUTES]

You have 1 minute left.

[PAUSE 1 MINUTE]

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

Test 2

This is the Cambridge Certificate in Advanced English Listening test.

Test 2

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

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

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

TONE

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]

Part 1

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 a woman telling a friend about her encounter with a snake while she was on holiday.

Now look at questions one and two.

[PAUSE 15 SECONDS]

TONE

F: ... so there I was just sitting under the tree for shade and writing my diary when I heard a rustling sound close to me. I looked up and as close as you are to me there was a snake. Of course, my immediate reaction was to run into the house as fast as possible but I resisted the urge. I admit I was very frightened and nearly screamed out loud, but then I remembered someone saying that the best thing to do was to stay perfectly quiet and still.¹

M: That can't have been easy. Weren't you tempted to try and kill it?

F: No! You know I couldn't kill a fly, let alone a snake! I can tell you it wasn't easy and my heart was beating so hard I thought the snake would hear it! But, you know, I began to notice that it was actually very beautiful as I watched it slide away through the grass. So in the end I sat back and carried on writing my diary and congratulated myself on my courage.²

[PAUSE 5 SECONDS]

TONE

[REPEAT EXTRACT 1]

[PAUSE 3 SECONDS]

EXTRACT TWO

You hear two friends talking about their gap year experiences.

Now look at questions three and four.