

## Test 2 Key

## Paper 1 Reading (1 hour 15 minutes)

## Part 1

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

## Part 2

7 G 8 A 9 D 10 E 11 F 12 C 2

## Part 3

13 B 14 D 15 C 16 B 17 D 18 D 19 C 2

## Part 4

20 D 21 C 22 B 23 D 24 C 25 A 26 B 27 D 28 A  
29 B 30 A 31 D 32 C 33 B 34 A 53

## Paper 2 Writing (1 hour 30 minutes)

## Part 1

## Question 1

## Content (points covered)

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

- outline experiences
- make suggestions for improvements.

## Organisation and cohesion

Clearly organised into paragraphs with appropriate linking devices.  
Numbered points may be appropriate.

## Range

Language of description and suggestion.

## Appropriacy of register and format

Formal to unmarked. Must be consistent.

## Target reader

Would be informed.

## Part 2

## Question 2

## Content (points covered)

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

- describe the type(s) of music suggested for festival
- describe the candidate's own musical tastes
- suggest why the candidate should be employed as a judge.

## Organisation and cohesion

Clearly organised into paragraphs with appropriate linking devices.

Letter format with suitable opening and closing formulae. Early reference to reason for writing.

## Range

Language of description, explanation and recommendation.

Vocabulary related to music.

## Appropriacy of register and format

Unmarked to formal. Must be consistent.

## Target reader

Would be informed and consider the application.

## Question 3

## Content (points covered)

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

- describe at least two types of jobs and how to find them
- refer to pay and/or conditions
- give advice about possible problems.

## Organisation and cohesion

Clearly organised into paragraphs with appropriate linking devices.

## Range

Language of description, explanation and advice.

## Appropriacy of register and format

Any, as long as consistent.

## Target reader

Would be informed and would consider the contribution to the guide book.

## Question 4

## Content (points covered)

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

- include information about facilities and/or activities
- point out benefits of taking up opportunities
- encourage readers to use facilities/join in activities.

## Organisation and cohesion

Clearly organised into paragraphs with appropriate linking devices.  
Headings would be an advantage.

## Range

Vocabulary related to leisure activities.

## Appropriacy of register and format

Informal to unmarked. Must be consistent.

## Target reader

Would be informed.

## Question 5 (a)

## Content (points covered)

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

- explain what the candidate generally learnt about life from *Big Stone Gap*
- explain what the candidate learnt from it from a language point of view.

## Organisation and cohesion

Clearly organised into paragraphs with appropriate linking devices.

**Range**

Language of description, opinion and explanation.  
Vocabulary related to description of and comment on a book.

**Appropriacy of register and format**

May mix registers if appropriate to approach taken by candidate.

**Target reader**

Would be informed.

**Question 5 (b)**

**Content (points covered)**

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

- discuss the hero's behaviour
- state how the writer feels about the hero's behaviour
- explain whether the writer would have behaved in the same way in at least two of the situations in which the hero found himself.

**Organisation and cohesion**

Clearly organised into paragraphs with appropriate linking devices.

**Range**

Language of description, opinion and speculation.  
Vocabulary related to character and behaviour.

**Appropriacy of register and format**

May mix registers if appropriate to approach taken by candidate.

**Target reader**

Would be informed.

**Paper 3 Use of English (1 hour)**

**Part 1**

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

**Part 2**

- 13 One / A 14 at 15 another 16 every / any 17 be  
18 no / little 19 such 20 as 21 was 22 without 23 had  
24 over / beyond / across 25 would 26 what 27 its

**Part 3**

- 28 expectations 29 Basically 30 survival 31 success 32 affordable 33 regardless  
34 Simplicity 35 incapable 36 effective 37 repeatedly

**Part 4**

- 38 showed 39 point 40 take 41 clear 42 break

**Part 5**

- 43 grew / increased / went up / as a result of 44 a change / for the 45 came as / a surprise  
to 46 there's / no knowing 47 she was / would / 'd be interested / in going 48 haven't  
heard / from Georgia for / in OR have heard nothing / from Georgia for / in  
49 was made / responsible 50 cost you / the / a job

**Paper 4 Listening (approximately 40 minutes)**

**Part 1**

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

**Part 2**

- 7 her parents / family / Helen's parents / family 8 remembering / memorising / learning  
(her / the lines) (by heart) 9 (throat) operation 10 (great) comedy  
(actress / actor) / comic / comedian / comedienne 11 (a) perfume(s) / scent(s)  
12 letters / correspondence 13 (reading) (the) reviews 14 (her / the) audience(s)

**Part 3**

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

**Part 4**

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

**Transcript**

*This is the Cambridge Certificate in Advanced English, Listening Test. Test Two.*

*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'll 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 five 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]

PART 1 *Now open your question paper and look at Part One.*

[pause]

*You'll hear three different extracts. For questions one to six, 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 part of a radio discussion about the ongoing television dramas known as soap operas. Now look at questions one and two.*

[pause]

tone

Woman: My main criticism of soap operas is that there's much more emphasis now on things happening rather than on the development of character.

Man: Well, soaps, and in fact all dramas, have got to have things happening for their characters to have things to do. But over the last few years there's been a lot more competition from both domestic and imported shows. So you've got to have much bigger events so that the press pick them up and make the audience aware of what's coming and so curious to switch on.

Woman: Another thing is the way some soaps insist on putting across public 'messages' on social issues, the environment and so on, and do it with a very heavy hand, almost like a public service announcement rather than an entertainment programme.

Man: Well, I disapprove strongly of soaps handing out instructions but I think they do have an ability to give audiences information about an issue through the development of the storyline. People can see how characters deal with whatever the issue is and then they can talk about it themselves. That's got to be valuable, hasn't it?

[pause]

tone

*Now you'll hear the recording again.*

[The recording is repeated.]

[pause]

Extract 2 *You overhear a conversation in a shop between a jewellery-maker and a customer. Now look at questions three and four.*

[pause]

tone

Jeweller: Can I help you?

Customer: I'm trying to find a present for my wife's birthday ... Your jewellery's really beautiful – these designs must've taken you a lifetime to create.

Jeweller: Well, thank you! But I've actually only been in jewellery for a couple of years. I was a nurse and had a bad back, so I was advised to try something lighter ...

Customer: And took up jewellery.

Jeweller: Not immediately. I did an evening course in life drawing at a school of art, hard work but fun, and then when I saw some of the jewellery that students produce, I was hooked!

Customer: It must all be a total change from nursing ...

Jeweller: Well, it was a bit of a shock not having a regular pay-packet.

Customer: ... I've never seen anything like these exquisite glassy shapes you've incorporated into your designs.

Jeweller: I have been very lucky because my work caught on straight away, so this made me sure I should continue along the same lines ... but I still leave the *making* to the last minute. I find I do my best craft work when I'm under a bit of pressure actually.

[pause]

tone

*Now you'll hear the recording again.*

[The recording is repeated.]

[pause]

Extract 3 *You overhear two colleagues, Richard and Kate, discussing a round-the-world trip Kate is planning to go on. Now look at questions five and six.*

[pause]

tone

Richard: So, Kate, your trip starts next week, and it's just the first bit you do on your own?

Kate: Yeah, I'm doing a week at a language school in Paraguay and then a fortnight working in an animal conservation park.

Richard: Why did you decide to do a language course?

Kate: I suppose if I think about it, I want to be able to communicate with local people. And I don't know if anyone at the conservation place speaks English.

Richard: That could be tricky! What's the Spanish for 'If I were you, I'd keep well away from that iguana'?

Kate: That's why I need to do the course! Anyway, then I meet up with my group and move on to New Zealand.

Richard: You've known them for ages, haven't you?

Kate: That doesn't mean we don't have arguments though. One of them, especially, can be a real pain. But there are things that, realistically, I think I need to do in a group, like whitewater rafting, so I'll have to put up with that. Not sure they'll be able to cope with the camping though – they're used to home comforts!

[pause]

tone

*Now you'll hear the recording again.*

[The recording is repeated.]

[pause]

*That's the end of Part One.  
Now turn to Part Two.*

[pause]

## PART 2

## Part Two

*You'll hear part of a radio programme in which an expert on theatre history is talking about the life of a famous actress called Helen Perry. For questions 7 to 14, complete the sentences.*

*You now have 45 seconds to look at Part Two.*

[pause]

tone

Presenter: We have in the studio today Vernon Hall, an expert on theatre history, to tell us all about Helen Perry, one of the greatest actresses of all time.

Vernon: Helen Perry was born in 1847, right in the middle of the nineteenth century, when the theatre was the main form of public entertainment. Her acting career didn't actually get off to a very promising start, which was not surprising given that acting was considered an unsuitable career for a young woman. So she waited until she was 22 before going on stage, to avoid her parents' disapproval.

Once on the stage, she found that she had other problems. Although her first part was very small, she had great trouble learning the lines and, according to her, this was something she found difficult throughout her acting career. However, this did not prevent her from becoming an incredibly successful actress. People who saw her act said that the thing that made her so special was her voice – apparently, it had an almost hypnotic quality. However, it nearly brought her career to an abrupt end when she was in her fifties. Her voice just got lower and huskier and she quite often lost it when she had a cold. Finally she had a very risky throat operation – which paid off, because she went on acting for another 25 years after that.

Helen Perry is now remembered as a great classical actress but she was actually very skilful. She was, for example, a great comedy actress which was what really gave her broad popular appeal. And she was immensely popular. At the height of her fame, people could buy all sorts of mementos like postcards and paperweights with her picture on. She was one of the first stars to have a perfume named in her honour, and that brand, simply called 'Helen', remained on sale until quite recently.

It's always been known that several famous plays were written for her, but what isn't so well-known is that she had literary talent herself because we have the letters she exchanged with one writer and they show she had great style and wit.

Some people feel that she should have retired earlier, when she was at her peak, but personally, I disagree. We have no film of her acting, of course, but from the reviews of her performances towards the end of her career we can see that although she had difficulty walking, she is still described as magnetic.

She picked up quite a few honorary degrees from various universities, something which had never happened to an actress before. She was pleased to get academic recognition, of course, but what *really* pleased her was the way that the audiences loved her, and that was all the recognition she really needed. She'll certainly never be forgotten.

[pause]

tone

*Now you'll hear the recording again.*

[The recording is repeated.]

[pause]

*That's the end of Part Two.  
Now turn to Part Three.*

[pause]

## PART 3

## Part Three

*You'll hear a radio interview with the writer, Tom Davies. For questions 15 to 20, choose the answer (A, B, C or D) which fits best according to what you hear. You now have one minute to look at Part Three.*

[pause]

tone

Interviewer: My guest today is Tom Davies. He has written a series of highly-acclaimed novels, as well as a play and two successful film scripts. He has said, 'I love the solitude, the sheer pleasure of writing, the secret excitement.' Tom, writing is a solitary business, but does it go on being exciting?

Tom Davies: Well, writing *is* an exciting process, although there are good days and bad days, obviously. I remember when I started, I used to sweat for so long over one sentence that it really wasn't much of a pleasure. But I got past that stage and yes, I do find that when things go well, when things are working out, it *is* very absorbing.

Interviewer: But surely less secret these days, now that you've won major prizes?

Tom Davies: Possibly. I recently read out a whole chunk of my work-in-progress at a literary festival because it's one way of trying these things out, whereas in the past I'd been too frightened that if I talked about what I was writing, I would somehow lose control of it. But I think generally I don't talk about what I am intending to write, because I'm still not entirely sure myself which way it's going to go. But once something is down in a first or second draft, then you can try it out and see how it sounds.

Interviewer: And you've said that at any one time there are as many as ten or fifteen ideas for novels floating around in your head. How do you choose which one to follow up?

Tom Davies: You've got to find the idea that's got the right kind of urgency and it's not a rational decision. It's patience and luck and turning up at your desk every morning even when nothing seems to be coming. If you're not there, then nothing is precisely what will happen. But once I get started, then a good day would be two or three hundred words.

Interviewer: And then do you hone it, do you go back over it?

Tom Davies: I go back all the time until I get to the stage when I won't look at it again because you need the distance of time to look back and see it from a different perspective.

Interviewer: And is there anyone who you can then give this manuscript to and say, 'Look, before I go any further, tell me what you think of this'?

Tom Davies: I give the finished draft to certain old friends who're permitted to be as brutal as they like. That's very useful because I think there's a danger for writers as they get older, as their reputations get established, that publishers won't tell them if they've any serious doubts about a piece. So sceptical friends are very important to give you the benefit of a truthful opinion.

Interviewer: And you trust these friends?

- Tom Davies: Absolutely. The first time I tried this, years ago, a friend of mine said, 'Look, I think this novel's absolutely terrible, put it in a drawer and forget about it.' And I didn't speak to him for eighteen months. But after that I learnt that if you give someone your novel to read, you've got to allow them to say that kind of thing. These days I wouldn't take it so personally.
- Interviewer: And although you've denied any suggestion that you write about yourself, there are actually all sorts of bits and pieces of you dotted all over your work, aren't there?
- Tom Davies: Someone said that you can't write two hundred words in a novel without giving something of yourself away and I suppose that's true. Perhaps that's why I've always been a bit defensive about my work.
- Interviewer: Now, despite those two successful film scripts, you haven't, strangely, had a lot of luck translating your stories onto the big screen, have you? Why's that?
- Tom Davies: Oh well, my first experience was of a low-budget English film. And because we had so little money to work with, it was wonderfully uncomplicated and I thought, 'Oh what a brilliant life. I could write novels and then in between each one, I could do a film.'
- Interviewer: Because it's so much easier?
- Tom Davies: Well, it was such fun being away on location surrounded by fabulously competent people, all taking fierce pride in their ability to do something so well and very quickly. The panic of the ticking clock, the things going wrong and then somehow being solved at the last minute, all that was marvellous for someone who usually spends his time locked up in an empty room.
- Interviewer: So it's actually harder to write a good screenplay?
- Tom Davies: No, I wouldn't say that. Indeed, I don't think a screenplay is a literary form in itself. It's more a set of instructions, a bit like a recipe. And you can fool yourself into thinking that you can see what's going to be on the screen, but actually too many people intervene in the finished product, you're just a part of the process, so it's quite unlike a novel where you're in sole charge, as it were.
- Interviewer: Tom, there, unfortunately, we have to leave it. Thank you ...

[pause]

tone

*Now you'll hear the recording again.*

[The recording is repeated.]

[pause]

*That's the end of Part Three.**Now turn to Part Four.*

[pause]

## PART 4

*Part Four*

*Part Four consists of two tasks. You'll hear five short extracts in which people are reading from their autobiographies. Look at Task One. For questions 21 to 25, choose from the list A to H what each speaker is saying. Now look at Task Two. For questions 26 to 30, choose from the list A to H the feeling each speaker expresses. While you listen you must complete both tasks. You now have 45 seconds to look at Part Four.*

[pause]

tone

[pause]

- Speaker One: So there I was, all of a sudden it had all happened for me. All those years of struggle, to become 'an overnight success'. 'Lucky you!' my friends said, but luck didn't come into it, just perseverance in the face of all the rejection. And did it all seem worth it now? Now that I'd finally made it? Well, I didn't have much time to get carried away with it all. The record company wanted the next record. How was I going to follow it? Had I used up all my inspiration? Was I just a 'one-hit wonder', destined to be instantly forgotten? These thoughts kept me awake at night.

[pause]

- Speaker Two: That day the phone never stopped ringing. Everyone wanted to know, 'Have you seen the paper?' Well, imagine what it's like to have your photograph plastered all over the front page with a story like that. 'TV star in police enquiry' it said and the article was full of things they'd just made up, and plain lies. Well, it hadn't happened to me before and I wasn't really ready for it, but I thought, 'Well, that's the way it goes. It's the price of fame, as they say. I won't even bother denying such a load of rubbish.' So I didn't react and pretty soon the whole thing had blown over.

[pause]

- Speaker Three: I suppose I first realised what had happened when I went to my regular restaurant and instead of showing me to 'my table', the head waiter asked me if I'd booked. I suppose most people would have got depressed but in a funny sort of way I was glad. I thought, 'I've made my money and now there's a new generation of comedians taking over and people don't find me funny any more.' But I'm not going to miss it, all those people coming up to you in shops and expecting you to be funny all the time, all those idiots telling you jokes in restaurants. Oh, it'll be bliss not to have to put up with that any more.

[pause]

- Speaker Four: So then I had to tell the others. We'd known each other since we were kids, we'd formed the band in our teens and now I was going to tell them I was going solo. But I knew it was exactly the right thing for me to do at that time. We were right at the top and the only way was down. And anyway, I'd got the feeling they'd had about enough – all that touring, it was wearing us all out. So I figured they wouldn't take it badly – in a way they'd be glad I'd made the decision for them. And I was looking forward to taking up a new challenge.

[pause]

- Speaker Five: The next day it began to sink in. My big break, my first major role in a major film and I'd let it go. It was a strange feeling. I mean, I should have been devastated but the more I thought about it, the more I realised they'd only been taking me for a ride. Just because I was a relative unknown, they'd thought they could get me on the cheap. Well, I thought, nobody treats me like that. I was right to tell them what they could do with their lousy offer. What a cheek! I almost rang them back to give them a piece of my mind but I thought better of it. Still, better parts'll come my way soon, I said to myself, and I was right.

[pause]

tone

*Now you'll hear the recording again.*

[The recording is repeated.]

[pause]

*That's the end of Part Four.*

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

[Teacher, pause the recording here for five minutes. Remind your students when they have one minute left.]

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