

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.

CAE Book 3

Test 3 Key

Paper 1 Reading (1 hour 15 minutes)

Part 1

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

Part 2

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

Part 3

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

Part 4

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

53

Paper 2 Writing (1 hour 30 minutes)

Part 1

Question 1

Content (points covered)

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

- explain what the writer thought about the holiday
- say whether the writer recommends the holiday to others
- give reasons.

Organisation and cohesion

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

Range

Language of description, explanation and recommendation.
Vocabulary related to leisure and learning.

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 article must:

- discuss problems relating to either work, education or the environment
- relate this to young people in candidate's country.

Organisation and cohesion

Clearly organised into paragraphs with appropriate linking devices.

Range

Language of description and discussion.

Appropriacy of register and format

May mix registers if appropriate to approach taken by candidate.

Target reader

Would be informed.

Question 3

Content (points covered)

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

- indicate how long they have known the person
- describe the person's character in detail
- explain why the person would be suitable for the job.

Organisation and cohesion

Clearly organised into paragraphs with appropriate linking devices.

Range

Language of description, explanation and recommendation.

Vocabulary related to character and work.

Appropriacy of register and format

Unmarked to formal. Must be consistent.

Target reader

Would be informed and consider application.

Question 4

Content (points covered)

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

- describe one leisure facility they would like
- explain why it is needed
- state what they would like the leisure facility to provide
- explain which groups in the community would benefit.

Organisation and cohesion

Clearly organised into paragraphs with appropriate linking devices.

Range

Language of description, opinion and explanation.

Appropriacy of register and format

May mix registers if appropriate to approach taken by candidate.

Target reader

Would be informed.

Question 5 (a)

Content (points covered)

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

- describe the strengths and weaknesses of two parent-child relationships in *Big Stone Gap*
- explain how each of these relationships could have been improved.

Organisation and cohesion

Clearly organised into paragraphs with appropriate linking devices.

Range

Language of description, explanation and opinion.

Vocabulary related to relationships.

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 review must:

- comment on whether the candidate feels the book deserves to be called a thriller
- explain which scene the candidate found most thrilling.

Organisation and cohesion

Clearly organised into paragraphs with appropriate linking devices.

Range

Language of description, opinion and explanation.

Vocabulary related to description of stories 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.

Paper 3 Use of English (1 hour)

Part 1

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

Part 2

13 at 14 of 15 whose 16 them / others / these 17 has 18 their
19 it 20 too 21 on 22 is 23 how 24 any 25 have
26 when / if 27 same

Part 3

28 enthusiasm 29 extraordinary 30 significance 31 dramatic 32 undertaken
33 actively 34 outstanding 35 foundation(s) 36 footsteps 37 insight

Part 4

38 see 39 well 40 count 41 high 42 met

Part 5

43 every chance / of getting / winning 44 apart from her sister / her sister apart / nobody / no one (else) [reverse order also possible] 45 because / as / since he was / short of 46 is / to be capable / of winning 47 explain why / she (had) made 48 did not / didn't make (any) / reference to OR made no / reference to 49 her delight / Lucy was OR Lucy's delight / she was 50 never occurred to Sam / to ask

Paper 4 Listening (approximately 40 minutes)

Part 1

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

Part 2

7 seventeenth / 17th 8 nature / (the) countryside 9 status symbol / symbol of status
10 tree planting / to plant (a) tree(s) / (the) planting of trees 11 (fruit and vegetable)
gardens / gardening / fruit(s) and vegetables 12 grass (land) (fields) / grasslands
13 (the) breeding / keeping (of) (the) animals / animal breeding / animal keeping / animal
husbandry 14 (traditional / common / contemporary) romantic (traditional)

Part 3

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

Part 4

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

Transcript

*This is the Cambridge Certificate in Advanced English Listening Test. Test Three.
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 overhear two friends discussing the work of a well-known sculptor. Now look
at questions one and two.*

[pause]

tone

Man: I've just been to see a sculpture by the artist John Maxine. Have you heard of him?

Woman: Mmm, there's one of his pieces in a park near me – the last time I saw it, some children were climbing all over it. Quite a contrast between their happy faces and his sorrowful figures, but then there's always something very emotional going on in his work. It's hard to find other examples in popular galleries and exhibitions, though. The curators don't seem to value him very much.

Man: Really?

Woman: Mmm – a pity.

Man: Yeah, interestingly, the one I got to see had been used by another artist in a work of her own. She'd wrapped the whole thing in plastic, for some reason – not at all what the artist had intended, I'm sure. I reckon a principle of conservation should be that nothing is done to alter original works of art in public collections.

Woman: But if the sculptor were still alive, I'm sure he'd have considered it. Maybe he'd think there was value in taking something familiar and changing it, to trigger new layers of meaning.

Man: Well, yes, I know that is valuable but if the artist can't be consulted ...

Woman: Even so ...

[pause]

tone

Now you'll hear the recording again.

[The recording is repeated.]

[pause]

Extract 2

*You overhear two friends, Jamie and Miriam, discussing Miriam's future trip to the
Gambia, in West Africa. Now look at questions three and four.*

[pause]

tone

- Jamie: So you're off to the Gambia, Miriam!
- Miriam: Yes, this time next week I'll be sunning myself on that wonderful Atlantic beach. I haven't had a holiday for a year, remember? I need some wall-to-wall sunshine.
- Jamie: I think you'll find there's a bit more to it than that. You ought to get yourself a local guide or take a boat yourself and explore the traditional villages up river.
- Miriam: That sounds great – I might just do that. Anyway, I always wait till I arrive in a place before arranging any excursions – that way my money goes directly to the local people.
- Jamie: You don't want to simply line the pockets of the travel companies.
- Miriam: And there's always things to watch for, not to offend people. I mean, their whole culture's different.
- Jamie: Well, tourists can't be expected to know everything about the local customs, can they? One thing I think is crucial is to leave the place just as you find it – no fires, no litter, no tyre marks –
- Miriam: You're saying you can't cycle anywhere then?
- Jamie: Well, let's not argue about it. You'll have a great time in the Gambia anyway.

[pause]

tone

Now you'll hear the recording again.

[The recording is repeated.]

[pause]

Extract 3 You hear part of an interview with a successful financial manager, Frank Ewert, who has just resigned from his company. Now look at questions five and six.

[pause]

tone

- Interviewer: Frank, you're universally acknowledged as one of the best fund managers ever – you handle multi-million pound investments on behalf of individuals. What is it that's got you personally to where you are today?
- Frank: There's a strong element of competition in financial institutions worldwide – we're looking over our shoulders all the time – and we all strive to meet higher revenue targets every year – but those are things we all have in common. What I think I did was dare to be different, in finding sectors that *weren't* tried and tested. My company, Harveys International, are still reaping the benefits.
- Interviewer: But now you've left Harveys. Will your clients be upset at your deserting them?
- Frank: They have no reason to be, because I'm leaving them in the capable hands of my successor, Gaynor Wong. I've always greatly appreciated their long-term loyalty to me and my team. In future they'll want to make their own decisions about where to put their money, and I'm no longer involved in that, but Gaynor will obviously do her best to persuade them to keep their investments with Harveys.
- Interviewer: And what direction do you think you ... (fade)

[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 a tour guide talking to a group of visitors outside an historic country house. For questions 7 to 14, complete the sentences. You now have 45 seconds to look at Part Two.

[pause]

tone

Tour guide So, here we are at Newton House, a typical eighteenth-century English country house, set in its own beautiful park. Before we go inside, let's look at the park which really is a classic example of its type, with rolling grassland and scattered trees.

'Park' is a word we use a lot nowadays. But if you trace back the history of the park as an idea, it is actually something which came into being as recently as the seventeenth century. People in the fifteenth and sixteenth centuries wouldn't really have understood what a park was, the idea simply didn't exist.

But *our* ideas about the countryside have changed a lot since then too. People in past centuries knew about agriculture because most of the population was involved in it. But nature, in the sense of wild places, was seen as something dangerous. People wanted civilised, man-made landscapes that showed how the wilderness of nature could be made safe and beautiful. This was how parks began.

Well, only rich people had parks, and socially, parkland quickly became significant as a status symbol, first appearing near large country houses like this because it was where the richest people, the big landowners, lived. Also very symbolic socially was tree-planting because trees involved long-term investment. They express a confidence in the future, and so they were carefully planted in prominent positions.

What happened during the eighteenth century is that the park became even more important as a setting for a large house, and the fruit and vegetable gardens, which had always been attached to houses, became less significant, often hidden away to one side. This was because if the park was to clearly distinguish its owner as a wealthy person, it needed to be beautiful but not very productive.

The immediate surroundings of the house were predominantly grassland, therefore, not fields of crops; they would look too much like work. But that doesn't mean that the land was completely useless. Rich people often involved themselves in breeding animals, for example, which was regarded as a kind of acceptable form of agriculture, something more like a sport.

Later, in the nineteenth century, urban parks appeared, taking up some of the ideas of rural park design, and those coming from Romantic traditions, common at the time, of what represented the picturesque. These pretty corners in cities gradually came to be used for the recreation of growing urban populations. This was quite a different purpose from that of the country park, which could be seen as representing a kind of barrier around the rich who were increasingly wanting to distance themselves from local farming communities, as well as from the growing urban areas.

[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 an interview with a woman called Carol Jones, who cycled around the world. 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: Now, Carol, you've built up something of a reputation for yourself as, I hope you won't mind me saying, the grandmother of cycling. After all, you didn't actually take to two wheels until you took early retirement from a career as a head teacher. Was there an inspirational moment when you realised that travel on two wheels was what you'd been seeking?

Carol: Yes. I was on a package holiday, in the school holidays, and I was in a coach travelling across a desert in India and I looked out of the coach window and I saw this man. He was a solitary man and he was pedalling across the immensity of the desert. And I suddenly thought: 'I don't want to be looking at the world through a window'. And that reaction came as a complete surprise. I'd never been the least bit sporty and I didn't even have a bicycle. But at that moment I knew I was going to cycle across India. Later on I thought: 'Well, while I'm at it, I might as well cycle round the world.'

Interviewer: Surely you didn't just set off right away?

Carol: It took me five years to summon up the courage after that moment of enlightenment because it involved taking early retirement, and you know, it was such a major leap into the dark; there were times when I'd wake up in a cold sweat at night and I'd start having second thoughts about my chances of getting it off the ground. But once I began to think about the route, I decided to go London to London, west to east, it all began to fall into place. I had to have the bicycle custom built, and I went and told Condor cycles what I wanted to do and they saw to it for me. And it's still going strong. It's done about 70,000 kilometres.

Interviewer: Now there's not time to hear about all the places you visited, but tell us about people's reactions to you generally, you know as you cycled around?

Carol: Well, what struck me is that most countries have a strong tradition of hospitality and you're invited into people's homes. Of course in some places there was lots of bureaucracy, you know, at the borders. Officials couldn't understand what an old woman like me was doing on a bicycle. But in the main people were very intrigued by me, they said most women they knew of my age were at home looking after their grandchildren, so they didn't know what to make of me really.

Interviewer: So, what were some of the challenges you faced?

Carol: Well, even though I had a smattering of some key languages, once I got out into country areas I found the local dialects impenetrable and I hadn't realized how much that would affect me psychologically. As far as the physical challenges are concerned, I actually got used to the mountains. I discovered that if I thought about doing it little by little, focusing on a tree not far off and then a particular rock, I could just about make it. What I never tired of was the variety of food – I never knew what to expect next.

Interviewer: So Carol, all in all, why would you recommend a bicycle for travelling around the world?

Carol: I think that because you look vulnerable, you're obviously no threat, so people take to you. You know, you go into a tea shop in the country in Asia, for example, and everybody else has come there on a bicycle too, so you're one of them. And some people say it's a great advantage that you don't have to share the experience with someone; that you just enjoy it under your own steam; that it's all a matter of determination and self-reliance. There's something in that too.

Interviewer: Is there anything you'd do differently?

Carol: Well, I realise that I missed a few golden opportunities en route, and got myself into needless difficulties at times, but you learn from those experiences, so there's no point crying over spilt milk. But I guess on a deeper level, I have been rather self-indulgent and there've been times since when I've wondered what was really behind it all – I ought to have known really, shouldn't I? People assume that I was raising money for good causes, and maybe I could've done, but sponsorship wasn't ever part of the plan, so I'm not going to start feeling guilty about it. But maybe if I was starting again, I'd consider that side of it more.

Interviewer: And are more trips planned?

Carol: Well yes. Actually, I'm just off to ... [fade]

[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 talking about the experience of winning a competition. Look at Task One. For questions 21 to 25, choose from the list A to H each speaker's present occupation. Now look at Task Two. For questions 26 to 30, choose from the list A to H the activity in which each speaker won a competition. While you listen you must complete both tasks. You now have 45 seconds to look at Part Four.

[pause]

tone

Speaker One: I felt really proud when I won the competition. You expect it to be professional people with fancy qualifications who'd win, you know, solicitors or company executives, not someone like me who left school at sixteen and just does manual work. But that's it really. I need something to counteract the noise and tedium of the assembly line, where I don't have to think at all. After I've cooked for the family, I practise alone or with a friend. It's very quiet and you have to use your brain to plan your own moves and anticipate what your opponent will do. Now I've won, I'm thinking about writing a book to help beginners.

[pause]

Speaker Two: I've never entered this before so I was really surprised to win a prize. I felt sure my friend Bob would win. His beans were much bigger and longer than mine. However, the judge said mine were straighter and more uniform. I love being outside after spending all day running a busy sales office. I used to play golf but it's time-consuming because I have to drive to the course first. While with this, I can just pop out the back door for ten minutes or so. It's good exercise and it relieves my stress after dealing with awkward customers on the phone. You need the skills of a politician now to keep everyone happy.

[pause]

Speaker Three: I got a letter today, telling me I'd won second prize, which was a great thrill. My job got me started on all this. You see, I fly all over the world, to rather inhospitable regions sometimes, where the various construction sites are. So when I'm not needed to check that a design has been followed accurately or to redraft something, I can wander around. My knowledge of different countries and their history and geography has increased considerably. I wish I had some talent as a painter as some of the scenery and wildlife I've seen are breathtaking. Still, the next best thing is to capture it digitally. So that's what I do.

[pause]

Speaker Four: My colleagues have no idea that I do this in my spare time. When I told them I'd won a competition, they assumed it was for cabbages or possibly a cake since I love being in the kitchen, especially in winter when my job quietens down. Actually, it's my job that started me off. When I'm outside, surrounded by flowers with wonderfully bright contrasting colours, I often think of precious stones – rubies, emeralds and so on. I was interested to see if I could use those to reflect the beauty of the natural world. Having worked in an engineering factory originally, I knew some of the basic techniques for metalwork, which helped.

[pause]

Speaker Five: My job involves a lot of travelling, both around the country for meetings or to visit factories and businesses, particularly at election time. I also fly to other countries to improve my knowledge of their systems so we could try to introduce similar laws here. When I'm travelling, I do some sport to keep fit and relax by doing something creative. I'd love to do something artistic because I'm really into modern jewellery. I'd need a studio for that though, which isn't portable. But I have my laptop so, when I'm not drafting speeches, I have fun creating fiction, especially when there's a word-limit, based on unusual things that have happened in my career.

[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.]

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