

CAG Book 4

Test 3 Key

Paper 1 Reading (1 hour 15 minutes)

Part 1

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

2 Points

Part 2

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

2

Part 3

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

2

Part 4

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

1

Total 53

Paper 2 Writing (1 hour 30 minutes)

Task-specific Mark Schemes

The accuracy of language, including spelling and punctuation, is assessed on the general impression scale for all tasks. Criteria for assessing specific range of language and task achievement are outlined below.

Part 1

The focus of Part 1 is on content, effective organisation of the input, appropriacy of the piece(s) of writing to the intended audience, and on accuracy. Some use of key words from the input is acceptable, but candidates should have reworded phrases as far as possible. The range will be defined by the task.

Question 1

Content (points covered)

The candidate's report must:

- describe the candidate's time at the centre
- explain difficulty/ies candidate had
- say whether candidate recommends work experience to others.

Organisation and cohesion

Clearly organised into paragraphs with appropriate linking devices.
A variety of appropriate formats is acceptable.

Range

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

Register/Tone

Formal to unmarked. Must be consistent.
Polite and informative tone.

Target reader
Would be informed.

Part 2

In Part 2, candidates have more scope to display their linguistic competence and there is more latitude in the interpretation of the task. The assessment focus is mainly on content, range, and style/register, with attention paid to how successfully the candidate has produced the text type required.

Question 2

Content
The candidate's competition entry should identify two role models – one good, one bad – and explain reason for nominations.

Organisation and cohesion
Clearly organised into paragraphs with appropriate linking devices.

Range
Language of explanation and possibly persuasion.
Vocabulary related to sport and character.

Register/Tone
May mix registers if appropriate to approach taken by candidate.

Target reader
Would be informed.

Question 3

Content
The candidate's article should express opinion on whether dress reflects personality and give reasons.

Organisation and cohesion
Clearly organised into paragraphs with appropriate linking devices.

Range
Language of explanation and opinion.
Vocabulary related to clothes, style and character.

Register/Tone
May mix registers if appropriate to approach taken by candidate.

Target reader
Would be informed.

Question 4

Content
The candidate's proposal should describe an environmental project they want to see developed and explain how it would benefit the local community.
N.B. A project could include several environmental issues.

Organisation and cohesion
Clearly organised into paragraphs with appropriate linking devices. A variety of appropriate formats is acceptable.

Range
Language of description and explanation.
Vocabulary related to environmental issues.

Register/Tone
Formal to unmarked.

Target reader
Would be informed. Must be consistent.

Question 5 (a)

Content
The candidate's essay should explain how Darby Shaw became involved in the case, say whether she acted foolishly and give reasons.

Organisation and cohesion
Clearly organised into paragraphs with appropriate linking devices.

Range
Language of explanation, opinion and justification.

Register/Tone
Unmarked to formal. Must be consistent.

Target reader
Would be informed.

Question 5 (b)

Content
The candidate's article should explain how Jim Dixon's bad luck provides humour in *Lucky Jim*, say which scene is funniest and give reasons.

Organisation and cohesion
Clearly organised into paragraphs with appropriate linking devices.

Range
Language of explanation, opinion, justification and possibly description.
Vocabulary related to humour.

Register/Tone
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 C 3 B 4 D 5 C 6 C 7 A 8 B 9 A 10 C 11 D
12 B

Part 2

13 but / yet / nevertheless / (al)though 14 much 15 up 16 whose
17 with 18 his 19 is 20 when / while / if / whilst 21 for
22 their 23 By 24 against 25 only / just 26 of 27 it

Part 3

28 primary 29 minimising 30 effectively 31 willingness 32 sympathetic
 33 indispensable 34 qualification 35 practical 36 competition
 37 familiarity

Part 4

38 sense 39 clear 40 sank 41 side 42 show

Part 5

43 was caused by (the) flooding 44 does not matter (at) what OR is not a matter of
 what 45 be able to (do it) unless 46 have (ever / possibly) predicted (that) we would / we
 were going to 47 not doing what / as (David (had) suggested 48 made up her mind / made
 her mind up (not to 49 attempts / efforts (to get in touch with 50 (has) held us (up

Paper 4 Listening (approximately 40 minutes)

Part 1

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

Part 2

7 list 8 fishing 9 maps 10 camping 11 coal (mining) 12 bikes / bicycles
 13 collecting 14 (a) runaway success

Part 3

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

Part 4

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

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 people talking at a party about a round-the-world trip.

Now look at questions one and two.

[pause]

tone

Woman: You're the man who spent years travelling round the world on a motorbike!
 Man: That's right.

Woman: What made you decide to travel in that way?

Man: Well, taking my car seemed a bit unadventurous and anyway I really wanted
 to get off the beaten track and experience life in remote corners of the world.

Woman: Did you think about cycling?

Man: That would've been cheaper – no fuel costs to pay. And of course it would've
 been more ecologically friendly, but I don't think I could've handled all that
 pedalling up mountains!

Woman: My son's talking about doing an admittedly much shorter trip, going across
 Australia on a motorbike. How should I react?

Man: Look at it this way. I couldn't honestly say that I didn't run up against any
 problems or meet with hostility from time to time. But that was outweighed
 by the amazing reception I got 90 per cent of the time, particularly in less
 developed regions. It doesn't take into account either how much I learned in
 all sorts of ways and how that's impacted on my life. I wouldn't have missed
 it for anything.

[pause]

tone

[The recording is repeated.]

[pause]

Extract 2

You hear part of an interview with a sculptor.

Now look at questions three and four.

[pause]

tone

Interviewer: You regard the racehorse and rider as your finest piece, don't you?

Man: That's right. Strangely enough, I've always been an animal lover myself but
 hadn't considered such a subject until I heard the horse owner talking on
 television about the great affection he had for this famous horse. I was so
 touched by his sincerity that I decided immediately to try and capture both
 horse and rider in another dimension. It turned out as a tribute to the beauty
 of the animal and I hear the rider is amazed with the result, which I'm glad
 about, as it took months to complete!

Interviewer: And what would you say to any new artist today, hoping to succeed?
 Man: Well, many artists today try and capture the attention of rich patrons by producing stuff they know will get them sponsorship rather than follow their own creative instincts. Some artists start by copying others and, though they can certainly learn the craft that way, ultimately it won't earn them their place in this competitive world. You must follow your heart. It's a question of confidence, too, in your own style – it's easy to doubt yourself, but it does get easier with time!

[pause]

tone

[The recording is repeated.]

[pause]

Extract 3 *You hear part of an interview with Carol Mills, who recently completed a 700-kilometre sledge race from Canada to the North Pole.*

Now look at questions five and six.

[pause]

tone

Man: Carol – congratulations on your achievement! I'm sure you learned many things on your long trip, which perhaps you can use now you're back at work...

Woman: Well, yes ... it certainly was a fantastic experience. I think the main thing I'll take away from it is that if you don't look after each other's needs, you're not looking after your own! Working together was essential to our getting through the journey. I'm so used to leading a team in my job and telling others what to do, I had to change my perspective, which was hard at first.

Man: And has the experience changed the way you work, do you think?

Woman: Mmm... I've always been competitive, wanting to climb the job ladder, for example, pushing myself a lot, which is why I entered the race in the first place, I suppose. Now though, I look outwards more, at others, and if I see colleagues getting worked up about something, I always think 'there is a way around this', 'cause on the trip we just had to sort things out. We even faced a polar bear in our tent, at one point, so we had to be ready for anything!

[pause]

tone

[The recording is repeated.]

[pause]

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

[pause]

PART 2

You'll hear a talk about Hugh Munro, an important figure in the history of mountain climbing in Scotland. For questions 7 to 14, complete the sentences. You now have 45 seconds to look at Part Two.

[pause]

tone

Sir Hugh Munro helped to make mountain climbing in Scotland the popular activity it is today. Hugh Munro was born in 1856. He learned to climb in the Swiss Alps, where the sport of mountaineering was just developing. Then in 1890, the Scottish Mountaineering Club, which was seeking to improve the information available for mountaineers, asked him to put together a list of all the mountains in Scotland over one thousand metres high. This is how a group of 250 Scottish mountains came to be known as 'Munros' and people today still consult his work rather than local guidebooks.

Local people had always made use of the mountain areas, but in the main they'd been exploited for cattle grazing and fishing. Gradually, however, from the nineteenth century, the infrastructure was developed and roads and railways were built right up into the remote valleys. Specialists then came and made maps of the area. So at last people could get to the Highlands more easily and find their way around.

In the early twentieth century, there was a steady increase in visitors following in Hugh Munro's footsteps. There were a number of developments in the 1930s, though, that changed things further. A new pastime which was then called hiking became popular. It was more than just country walking, more like what today we'd call backpacking because it could be combined with camping overnight, another new fashion. This meant people could visit areas of the countryside beyond the reach of public transport.

The 1930s was also the period known as The Great Depression, when a large number of industries and businesses collapsed and people were out of work. In the industrial cities of Scotland, for example, many young people who had been working in coal mining or shipbuilding had nothing to do. So they began to use the time they suddenly had on their hands to enjoy the great outdoors, and mountain climbing became a popular activity for them. Often people could not afford to take trains, so would ride bikes to reach the mountains, which could be hundreds of miles away.

Soon after Munro completed his task, people began to see it as a challenge to try to climb all his mountains. Mountaineers talk about 'collecting' them. Until 1950 only a few people, about 20 in all, had succeeded in conquering all of them. The number increased slowly until the 1980s, when climbing all the Munros suddenly became very, very popular. In the last decade, it's become what you could call a runaway success as there are now over 2,500 people who've done it, and some have completed more than one round.

[pause]

Now you'll hear the recording again.

tone

[The recording is repeated.]

[pause]

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

[pause]

PART 3

You'll hear a radio interview with a young novelist called Nic Farren, who is talking about his writing and his experience of working in bookshops. 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: Today I'm talking to Nic Farren, who has recently had his first novel published. Nic, congratulations! I understand it was written while you were also studying Fine Art at university and working part-time in a local bookshop. Wasn't that hard?

Nic: Yes – quite tricky, although at least that meant I had access to source material, especially the work of other writers, which did feed into my style of writing, plus more factual material for my research for the novel. I didn't do a lot of that, though, to be honest, because the story was based almost entirely on my own experiences. But as time went on, I began to lose interest in my course and the writing quickly took over to the point where I kind of begrudged spending any time at all on coursework.

Interviewer: And what about the process of writing? Many writers carry a notebook for recording ideas. Do you?

Nic: Oh yes, the famous 'writer's notebook'! Well, of course you're always advised to do that, and some brilliant stuff in novels has probably been created in that way, because it's the sort of thing that can inspire you with new ideas when you're struggling. But as it turned out, I covered the pages of mine with more drawings than writing – I was always a bit scared that someone would see what I'd scribbled down there and think it was rubbish, so I tended not to commit much else to it.

Interviewer: So is your novel on sale in the shop where you work?

Nic: Not yet, and I haven't even told my colleagues I've written one, as there's always someone who's in the middle of writing something. If I ever have to sell it to someone... I can't imagine just putting it in the bag as usual. I don't think I'll be able to resist telling them who the author is! One colleague even had to stand by while copies of his novel were packed up and sent back to the publisher because no-one had bought them. I'm not expecting that but it'll be strange to see my book there on the shelves on its first day.

Interviewer: Now, we've talked about the bookshop where you work. Tell me, what's the attraction?

Nic: Well, I've just always loved bookshops. Before I started I always had this image of whiling away my working hours talking to like-minded people about favourite books, in a tranquil environment, around books by writers that have changed the world. The reality, of course, turned out to be very different – no time to chat, and lots of holiday reads on the shelves! But working with books is special to me. I can't open a box of new books without dipping into one of them.

Interviewer: And you first worked in a small second-hand bookshop. What was that like?

Nic: Oh, a great experience. It was run by a woman called Mary. It had clearly once been quite smart but was now rather run-down. There was lots of classic literature – and, strangely, plenty of books about dogs, because a customer had apparently once asked for them. He never came back to buy them, so she didn't make that mistake again. It was pretty relaxed there – one guy even came in once and made himself some tea in the staff kitchen! But one of my customers actually said one day, 'Mary has oceans of books and she lets me browse through them as long as I please.' That summed up its appeal to customers, I think.

Interviewer: Mmm, it's a lovely image, and quite different from the usual one of booksellers!

Nic: Hmm, well, of course there was one very famous writer who worked in a bookshop and was very scathing about his experience! In his writing he comes across as being rather rude and grumpy. It's just on the surface, of course, but I'm afraid that negative image may well have stuck. Luckily though, lots of booksellers are perfectly pleasant, even with customers who'd try anyone's patience. They've read more books than you can possibly imagine, and will tell you in great detail about their personal favourites – you hear a lot about those ...

Interviewer: Oh dear, but could you see bookselling as your long-term career, rather than art or writing?

Nic: I don't think so.

[pause]

Now you'll hear the recording again.

tone

[The recording is repeated.]

[pause]

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

[pause]

PART 4

Part Four consists of two tasks. You'll hear five short extracts in which people are talking about awards they have received in recognition of achievements in their working lives. Look at Task 1. For questions 21 to 25, choose from the list A to H what each person's achievement was. Now look at Task 2. For questions 26 to 30, choose from the list A to H the result of each person's achievement. While you listen you must complete both tasks. You now have 45 seconds to look at Part Four.

[pause]

tone

Speaker One I've always considered myself an unassuming person. I've always worked hard when I've been asked to – manning the phones, fixing the heating from time to time. But I never imagined I'd be called on to show another side – try to summon up enough coolness and presence of mind to deal with what happened. I am truly honoured to be given this award for what you have so kindly called my daring in braving the smoke and flames that night. My satisfaction, however, comes from knowing that if I hadn't done what I did, someone could have been injured, or worse. So, I am only too delighted to accept the award.

[pause]

Speaker Two ... during a period when new customers have been hard to find for most of our competitors, I can now confirm that we have nine per cent more customers overall, and so increased sales. I realise that I am being given this award because 40 per cent of the new customers who filled out the questionnaire, for some strange reason very kindly mentioned my (and I quote!) 'flash of inspiration' as one of their reasons for coming back to our stores again after a first visit. I can only say that I am delighted, although I'm sure that somebody would have come up with the idea sooner or later! Thank you for voting me the 'Worker of the Year'.

[pause]

Speaker Three I'm really very moved to be receiving this. Over all these years in public service – and I can hardly believe it's as many as you say it is! – I've certainly witnessed some pretty stressful situations – you know what I mean – but it's ... it isn't just sending people back to their homes and families when they're better, is it? That's only part of the story. No, the important thing is that people are cared for as they should be, thanks to all of you wonderful people, not just me. And that's satisfaction. That's what I'll be able to look back on, and that's the real satisfaction, and that's what keeps me going through thick and thin.

[pause]

Speaker Four When the managing director shook my hand just now and said 'having won through against all the odds', I could hardly believe he was actually talking about me. But, to be honest, it was very hard indeed trying to cope with a full-time job, what with being busy every single evening. I realise that a certificate of this kind isn't the same as an award for, say, bravery – and it hasn't got a lot to do with me sitting at my computer keying in cash flows, or advising people what to do with their hard-earned savings. But it's certainly boosted my ego, and you never know, it might come in useful!

[pause]

Speaker Five It seems to me there are other members of the team who are far more deserving than I am. But looking back, I can't help thinking about the changes I've overseen on the shop floor – we've gone from steam power to robots. Although not all of them have perhaps been for the better – well, some you win, some you lose! – it's very rewarding that I've been acknowledged as instrumental in bringing many of them in, not to mention trying to keep everybody happy at the same time. But what next? Well, I fully intend to be here to find out. But seriously, nobody could have inherited better people to work with. I can't thank you enough.

[pause]

Now you'll hear the recording again.

tone

[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.