

Test 4 Key

Paper 1 Reading (1 hour 15 minutes)

Part 1

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

Part 2

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

Part 3

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

Part 4

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

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 letter must:

- describe their experience
- say whether they would recommend the course or not
- give reasons for their opinion.

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, recommendation and justification.
Vocabulary related to English-language courses.

Register/Tone
Informal to unmarked. Must be consistent.
Friendly 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 essay should state opinion and give reasons.
N.B. Allow a wide interpretation of music star.

Organisation and cohesion

Clearly organised into paragraphs with appropriate linking devices.

Range

Language of opinion, comparison and evaluation.
Vocabulary related to music, entertainment and marketing.

Register/Tone

Unmarked to formal. Must be consistent.

Target reader

Would be informed.

Question 3

Content

The candidate's article should describe important characteristics of the best friend, say what important lessons have been learned from the friend and say if the friendship will change.

Organisation and cohesion

Clearly organised into paragraphs with appropriate linking devices.

Range

Language of description, explanation and speculation.
Vocabulary related to friendships and characteristics.

Register/Tone

May mix registers if appropriate to approach taken by candidate.

Target reader

Would be informed.

Question 4

Content

The candidate's report should briefly describe two TV shows or types of TV show, explain why they preferred one or the other and say whether they would consider participating in a reality show.

Organisation and cohesion

Clearly organised into paragraphs with appropriate linking devices.

Range

Language of description, explanation and opinion.
Vocabulary related to TV.

Register/Tone

Unmarked to formal. Must be consistent.

Target reader
Would be informed.

Question 5 (a)

Content

The candidate's essay should compare the characters of Jim Dixon and Professor Welch, say who the candidate feels more sympathetic towards and give reasons.

Organisation and cohesion

Clearly organised into paragraphs with appropriate linking devices.

Range

Language of comparison, opinion and justification.
Vocabulary related to the story.

Register/Tone

Unmarked to formal. Must be consistent.

Target reader
Would be informed.

Question 5 (b)

Content

The candidate's article should say which two events are the most visual and give reasons.

Organisation and cohesion

Clearly organised into paragraphs with appropriate linking devices.

Range

Language of description, opinion and justification.
Vocabulary related to the story.

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

Part 2

- 13 which 14 off 15 least 16 because 17 to 18 last / past
19 with / by 20 if / though 21 no 22 will 23 where 24 for
25 whose 26 Since 27 there

Part 3

- 28 impressive 29 enthusiastic 30 recognition 31 realist 32 outstanding
33 competitive 34 appearances 35 ensure 36 maturity 37 flawless

Part 4

- 38 hurt 39 dry 40 marked 41 face 42 shot

Part 5

- 43 took the blame / responsibility I for 44 matter how (hard / much) I we tried / we
would try 45 taking gloves I in case it gets 46 was / had been warned I to stay / keep
away 47 having been able / being able I to get / to have 48 (that) he was meant I to
give 49 has been I a drop in 50 my bitter disappointment I I was not

Paper 4 Listening (approximately 40 minutes)

Part 1

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

Part 2

- 7 arena 8 224 9 turning tail 10 gate 11 hurt 12 (the) open 13 ribbon
14 unpredictable

Part 3

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

Part 4

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

Transcript

*This is the Cambridge Certificate in Advanced English Listening Test. Test Four.
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 a sportsman called Alex talking to his coach.

Now look at questions one and two.

[pause]

tone

Alex: I can't seem to motivate myself any more. I know I've still got it in me to improve my fitness and my ability in sport but I can't seem to get there. What can I do?

Coach: At least you recognise the need to get motivated, Alex. That's a good start. Any coach will tell you that being psychologically motivated is crucial to being the best in sport. Not everyone experiences the same kind of motivation and I think there are at least two main kinds. There's ego orientation – playing sport because you want to be the winner, or task orientation – continually trying to improve your own personal best performances.

Alex: I know my problem. When I'm winning, everything's fine. I'm totally motivated. But when things aren't working out, like now, I give up too easily. So I've got to push myself. I'll have to aim as high as I possibly can and even if I fall short of my targets, hopefully I'll still achieve something. It sounds easy to say, but it's going to take hard work.

[pause]

tone

[The recording is repeated.]

[pause]

Extract 2
You hear part of a radio programme in which a reporter called Toby Beesley is talking about a museum located in a castle.

Now look at questions three and four.

[pause]

tone

Presenter: In this city we're all very proud of our castle, but how many of us can say, hand on heart, we've been round its museum? Well, yesterday we sent our reporter Toby Beesley to the Castle Museum to see what it's like.

Toby:

At the entrance you're greeted by a notice describing it as the largest, most comprehensive city museum in the world. But many of its galleries are still very traditional with exhibits in glass cases. They quite deliberately avoid technological gadgetry in terms of CD-ROMs and holograms, etc. because, we're told, that wouldn't fit the dignity of the castle. Apparently, no one's saying that those things are in themselves undignified, but rather that they don't sit very comfortably in what's also a historical building. So this is a must for people who love the rather dusty quiet of a conventional exhibition with plenty of notices in a range of small print to peer at.

Presenter: Thanks to Toby for that. And now here's Sophie, to tell us about the weekly farmers' market ...

[pause]

tone

[The recording is repeated.]

[pause]

Extract 3
You hear part of an interview with Adam Harrabin, who uses a metal detector, a hand-held machine which can discover metal buried in the ground.

Now look at questions five and six.

[pause]

tone

Presenter: So, Adam, can you tell us a bit about your metal detecting?

Adam: Well, of course, the metal detector only does the easy bit, then I have to pick my spade up and get down to work! So far I've retrieved a couple of watches and a gold ring – hard to say how much they're worth. But my main find has been this ancient Roman coin, and what's important about it is that it was found on a beach where historians didn't think the Romans had ever been. So if people complain about all these holes in the sand, well, we're rewriting history.

Using a metal detector's quite popular now, isn't it?

Yes, it is. In theory you could go all over the country with a metal detector, but I find it easier, transport-wise, staying close to home. I never let on to anybody exactly where I'm searching, though – that's the fun of it for me, really – looking for clues that only I know about. And people find it exciting, of course – you can turn up really quite valuable things that someone might have dropped yesterday or a thousand years ago.

[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 part of a programme in which an Australian sheep farmer called Keith Reid is talking about a local event known as the Morongla Sheepdog Trials. For questions 7 to 14, complete the sentences. You now have 45 seconds to look at Part Two.

[pause]
tone

Interviewer: How many of us see dogs as working animals? But there's one dog – a sheepdog – that really does work hard for a living, controlling herds of sheep in absolute co-operation with a farmer. In Australia, as far back as the 1870s, the skill of these working dogs has been tested in competitions, known as trials. I joined Keith Reid, a sheep farmer in the small farming community of Morongla, for a very special occasion.

Keith:

We host a country show here every year, but we needed to raise money to modernise the arena we use for the show, so in August we held our first-ever Sheepdog Trials. I'm very pleased it turned out as well as it did. About four hundred sheepdogs regularly take part in trials all over Australia and we got two hundred and twenty-four dogs. Not a bad turnout for our first event. We didn't expect more than a hundred and seventy-five.

The basics of trialling haven't changed much over the years. Each team – that's the sheepdog handler, the dog and three sheep – has fifteen minutes to complete the course. The team starts with a hundred points and moves around the course, losing points for various offences. For instance, points are lost if the dog moves its head away from the sheep at any time – we call this 'turning tail'. There are two offences that result in automatic disqualification. The first is when the dog bites a sheep. Fortunately, that doesn't happen often. The second is known as 'crossing', which is when the dog passes between the sheep and the handler. The aim of the whole thing is to bring the sheep to you, not drive them away!

Our course begins with three sheep at one end of the field and the dog and handler at the other. The trial concludes when the sheep have entered the enclosure and the handler has secured the gate. The dog must bring the sheep to the handler in a straight line; we call this stage 'the draw'. Once they set off they can only stop at fixed points – generally near the obstacles. There's only one situation where the handler can ask for a rerun – and that's if a sheep is hurt during the competition.

We've got four levels in our trials: beginning with what's called 'encourage', then we have 'novice', then 'improver' and finally the top one which goes by the name of 'open'. Once a dog wins at one level, it moves up to the next. The whole event lasts for three days and then the top three dogs will get a ribbon and a twenty-kilo bag of dog biscuits for their efforts! And the handlers walk off with a trophy.

It all sounds easy, but believe me, it isn't. The great levelers in any sheepdog trial are the sheep. They can be incredibly stubborn and unpredictable, but anyone who thinks sheep are silly has got a lot to learn.

[pause]

Now you'll hear the recording again.

PART 3

tone

[The recording is repeated.]

[pause]

That's the end of Part Two.

Now turn to Part Three.

[pause]

You'll hear part of an interview with an actor called Peter Jameson, who is talking about his career. 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: In the studio with me tonight is the famous actor, Peter Jameson, who is known above all for his classical roles on stage, particularly in Shakespeare plays. Peter, was it your choice to appear so often in this type of play or the prejudice of casting directors?

Peter:

That's an interesting question. Let me answer by giving you an example. Years ago, I wanted to play a rather unusual detective in a series on a new TV channel, and when my agent put my name up for it they said 'No, no, no, he's too posh for commercial television.' At which my agent hit the roof, quite rightly so. I've always seen myself as an actor, a jobbing actor doing whatever comes along, rather than exclusively classical roles, Shakespeare and so on, although of course I do find those fascinating.

Interviewer: And your voice is, perhaps to your irritation, what people often pick up on because its range is unusual ... and its quality. Were you born with it or did you develop it over time?

Peter:

Um. It was I suppose a gift originally, but I've had coaching – several people here in the UK. And then when I went to America on tour, microphones were barred in the Gerstwin Theatre. And I then said, 'Look, I can't get through this. You've got to get me a voice coach.' And he came three days a week and he allied voice production with the Alexander Relaxation Technique, and he, more than anybody I think, put a kind of microphone in my throat so that I could ... even when I had a cold, I could speak above it.

Interviewer:

In your recent role of Prospero in the play *The Tempest*, it seemed to me that you brought out the darker edges of your voice sometimes. You also brought out his anger particularly. This is slightly against type for you, isn't it?

Peter:

It's something that's dogged me throughout my career. I do have a reputation for being rather gentle and likeable – a totally unearned reputation, I have to say. But that's I suppose what comes across to the audience. That's why I relish the chance to play more demanding and complex roles like Prospero.

Interviewer:

I remember seeing you playing four big parts in close succession, and I don't generally ask actors but, about um ... line learning, because it's part of the trade, but it did astonish me that you must've had thousands of lines in your head at that point.

Peter:

I don't know whether I could do it so easily now, twenty years on, but I've always been blessed with a sort of photographic memory, right from my earliest childhood. My subject at university was history actually, for which a memory is essential. Um ... and as the years have gone by, the photographs have got a bit blurred round the edges, but they're still visible, I think.

Interviewer:

Most of your theatre performances have vanished – only a few, sadly, have been recorded on tape but TV does of course survive. Have you watched your most famous series on TV – *The Romans*?

Peter:

When it first went out, we were still filming episode seven, out of thirteen episodes, and episode one started going out on air. So it wouldn't have been a good idea to watch it then. I've always loathed watching myself anyway, but then about ten years later I was ... some friends kind of locked me into a house in California and over the weekend, made me see the whole thing. Since then I check into hotels all over the world and switch the telly on and ... they're showing reruns of it. There's no escape.

Interviewer:

And when you finally got to watch *The Romans*, you were impressed by it, presumably?

Peter:

I was and the great thing about it was the script. It was funny and it was violent. In a curious way it was totally contemporary – while being set in ancient Rome, which is what at the end of the book it purports to be, when my character says, 'I'll speak to you in all those years hence, I'll speak to you in a language you'll understand.' And the writer got that absolutely right. And those kind of television parts don't come along very often.

Interviewer:

[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 students on art courses are talking about their experiences. Look at Task 1. For questions 21 to 25, choose from the list A to H the difficulties each speaker has had to overcome. Now look at Task 2. For questions 26 to 30, choose from the list A to H what each speaker enjoys most about the process of creating art. While you listen you must complete both tasks. You now have 45 seconds to look at Part Four.

[pause]

tone

Speaker One

I find the lifestyle of a big city very stimulating. It's multicultural, full of activity – but I'd be the first to admit that there are frustrations, for me as an artist, living there. Unfortunately the grey surroundings affect the way my work ends up looking, particularly the colour scheme, so I've had to concentrate my efforts on counteracting that. I tend to shy away from imagining the outcome to a piece of work. Instead I'll sit alone in my bedroom, which is a vast loft space and so doubles as a workshop, scribbling notes on a scrap of paper. That's the real buzz for me.

[pause]

Speaker Two

After several years spent working, I've returned to art school full-time. There are no funds available for students taking a second degree, so it's hard to come up with the rent for my tiny flat but I just about manage it. But luckily my mother's converted part of her house into an art studio, so that helps. As an artist I'm fascinated by the human form. My paintings are self-portraits, so before I start painting I can literally spend hours making observational studies of myself. Sometimes I get so absorbed, the final piece never happens! I also use family photos as the work develops, working in colours similar to artists like Modigliani and Matisse.

[pause]

Speaker Three

I picked up pen and paper at an early age – I used to draw characters from my favourite books. But at college I have to show I can handle different media, so I spend hours there grappling with painting, to keep up with the other students, who are very competitive, and I think I hold my own. When I'm alone, though, I'll always return to pen and ink. Strangely, once I've found a subject, I actually get a lot out of just going to written accounts of what other artists have done – it sparks off original ideas of my own. I'd like to have a career illustrating children's books one day, although I don't imagine I'll make much money from it.

[pause]

Speaker Four

I work as a part-time landscape architect in the city, only part-time but it provides money and free time for my art studies, which I work on for the rest of the week. I live in a cottage, and my studio is actually the main room, so it's tricky when anyone comes round, so I have to be very well organised. I like experimenting with different media, but what truly gets the creativity flowing is being out taking shots of the countryside, whatever the weather, and then printing them off on my computer. They can develop into anything, even townscapes or portraits, but somehow they'll always echo my passion for the landscape.

[pause]

Speaker Five My response to art and other artists' work used to be a matter of writing copious notes – but that got me nowhere. My own work really took off when I discovered oil paints. For me there's nothing that compares with dabbling with a rainbow of paints and seeing what comes. And achieving the right combination can evoke so much emotion in the viewer. I've got three young sons to bring up, which could take time away from my art, so I have to make sure I've got adequate childcare arrangements in place. But I've got a scholarship to study in Los Angeles soon, so we're all moving there, although they're not keen on big cities.

[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.