

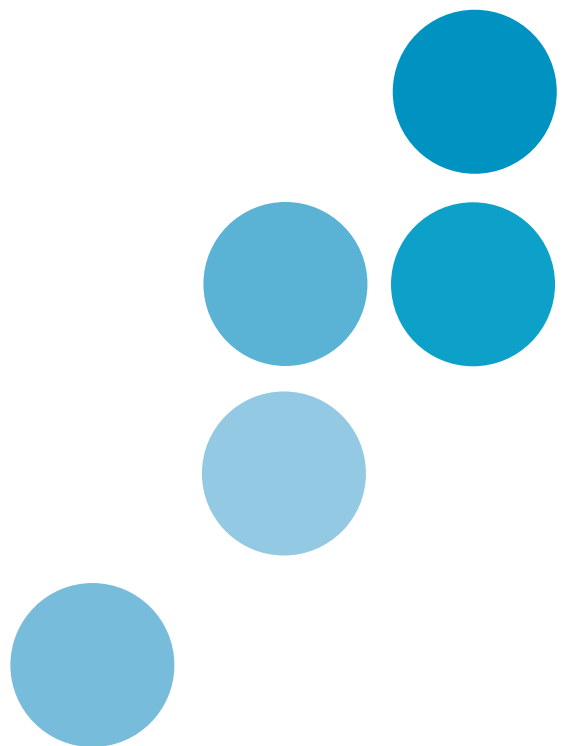


UNIVERSITY *of* CAMBRIDGE  
ESOL Examinations

# Cambridge English Advanced

Certificate in Advanced English (CAE)  
*CEFR Level C1*

*Handbook for Teachers*



# Content and overview

Paper/timing	Content	Test focus
<b>1</b> <b>READING</b> 1 hour 15 minutes	<b>Part 1</b> Three texts on one theme from a range of sources. Each text has two multiple-choice questions.	Candidates are expected to show understanding of attitude, detail, implication, main idea, opinion, purpose, specific information, text organisation features, tone and text structure.
	<b>Part 2</b> A text from which six paragraphs have been removed and placed in a jumbled order, together with an additional paragraph, after the text.	
	<b>Part 3</b> A text followed by seven multiple-choice questions.	
	<b>Part 4</b> A text or several short texts preceded by 15 multiple-matching questions.	
<b>2</b> <b>WRITING</b> 1 hour 30 minutes	<b>Part 1</b> One compulsory question.	Candidates are expected to be able to write non-specialised text types such as an article, a contribution to a longer piece, an essay, information sheets, a letter, a proposal, a report, a review, or a competition entry, with a focus on advising, comparing, evaluating, expressing opinions, hypothesising, justifying and persuading.
	<b>Part 2</b> Candidates choose one task from a choice of five questions (including the set text options).	
<b>3</b> <b>USE OF ENGLISH</b> 1 hour	<b>Part 1</b> A modified cloze test containing 12 gaps and followed by 12 multiple-choice items.	Candidates are expected to demonstrate the ability to apply their knowledge of the language system by completing a number of tasks.
	<b>Part 2</b> A modified open cloze test containing 15 gaps.	
	<b>Part 3</b> A text containing 10 gaps. Each gap corresponds to a word. The stems of the missing words are given beside the text and must be changed to form the missing word.	
	<b>Part 4</b> Five questions, each one containing three discrete sentences. Each sentence contains one gap, which must be completed with one word which is appropriate in all three sentences.	
	<b>Part 5</b> Eight separate questions, each with a lead-in sentence and a gapped second sentence to be completed in three to six words, one of which is a given 'key word'.	
<b>4</b> <b>LISTENING</b> Approximately 40 minutes	<b>Part 1</b> Three short extracts, from exchanges between interacting speakers. There are two multiple-choice questions for each extract.	Candidates are expected to be able to show understanding of agreement, attitude, course of action, detail, feeling, function, gist, interpreting context, main points, opinion, purpose, specific information etc.
	<b>Part 2</b> A monologue with a sentence completion task which has eight items.	
	<b>Part 3</b> A text involving interacting speakers, with six multiple-choice questions.	
	<b>Part 4</b> Five short themed monologues, with 10 multiple-matching questions.	
<b>5</b> <b>SPEAKING</b> 15 minutes	<b>Part 1</b> A conversation between the interlocutor and each candidate (spoken questions).	Candidates are expected to be able to respond to questions and to interact in conversational English.
	<b>Part 2</b> An individual 'long turn' for each candidate with a brief response from the second candidate (visual and written stimuli, with spoken instructions).	
	<b>Part 3</b> A two-way conversation between the candidates (visual and written stimuli, with spoken instructions).	
	<b>Part 4</b> A discussion on topics related to Part 3 (spoken questions).	

## Preface

This handbook is for teachers who are preparing candidates for *Cambridge English: Advanced*, also known as *Certificate in Advanced English (CAE)*. The introduction gives an overview of the exam and its place within Cambridge ESOL. This is followed by a focus on each paper and includes content, advice on preparation and example papers.

If you need further copies of this handbook, please email [ESOLinfo@CambridgeESOL.org](mailto:ESOLinfo@CambridgeESOL.org)

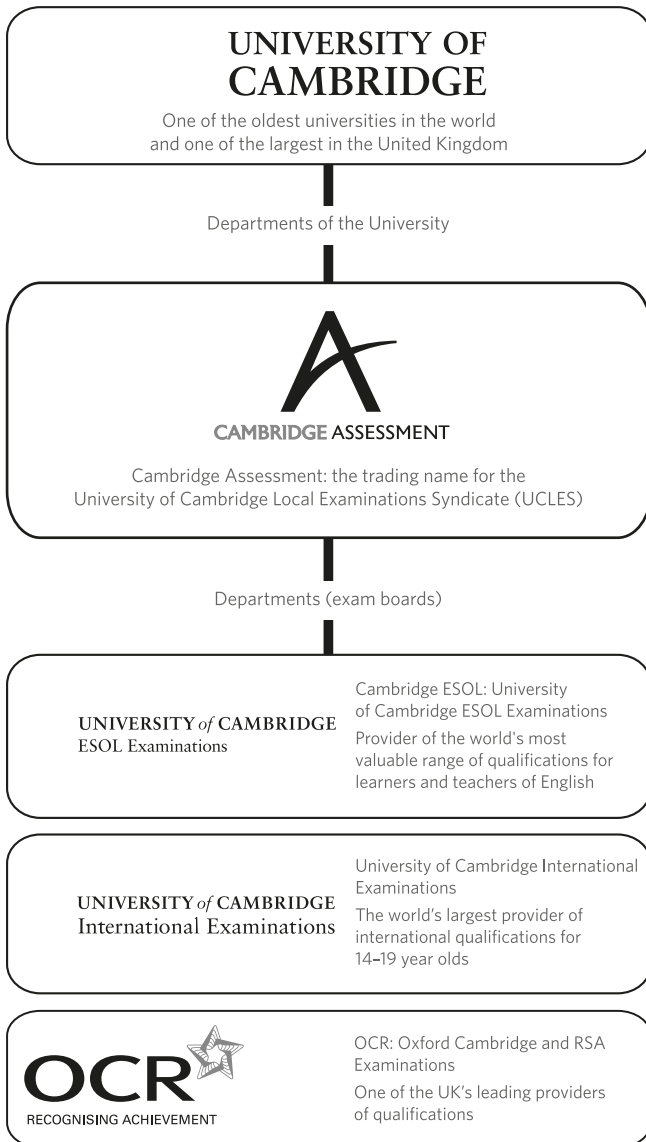
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# About Cambridge ESOL

*Cambridge English: Advanced* is developed by University of Cambridge ESOL Examinations (Cambridge ESOL), a not-for-profit department of the University of Cambridge.

Cambridge ESOL is one of three major exam boards which form the Cambridge Assessment Group (Cambridge Assessment). More than 8 million Cambridge Assessment exams are taken in over 160 countries around the world every year.



# Introduction to Cambridge English: Advanced

*Cambridge English: Advanced* was originally introduced in 1991 and is a high-level qualification that is officially recognised by universities, employers and governments around the world. Following extensive research, updates in 1999 and 2008 have allowed the exam to keep pace with changes in language teaching and testing while ensuring the exam remains reliable, relevant and user friendly for candidates.

Candidates can choose to take *Cambridge English: Advanced* as either a paper-based or a computer-based exam.

## Who is the exam for?

*Cambridge English: Advanced* is typically taken by high achievers who want to:

- follow an academic course at university level
- communicate effectively at managerial and professional level
- participate with confidence in workplace meetings or academic tutorials and seminars
- carry out complex and challenging research
- stand out and differentiate themselves.

## Who recognises the exam?\*

- *Cambridge English: Advanced* is accepted by more than 3,000 organisations, employers and governments around the world as being a reliable, accurate and fair test of English.
- It meets the UK Border Agency language requirements for Tier 1, 2 and 4 immigration, covering study and working in the UK. See the UKBA website [www.ukba.homeoffice.gov.uk](http://www.ukba.homeoffice.gov.uk) for further details.
- The exam has been accredited by Ofqual, the statutory regulatory authority for external qualifications in England and its counterparts in Wales and Northern Ireland.
- The UK's Universities and Colleges Admissions Service (UCAS) awards candidates with grade 'A' in *Cambridge English: Advanced* 70 UCAS Tariff points towards their application to UK universities and higher education institutions.  
[www.cambridgeesol.org/UCAS-points](http://www.cambridgeesol.org/UCAS-points)
- The Australian government's Department of Immigration and Citizenship (DIAC) has approved *Cambridge English: Advanced* for student visa applications. Nearly 50 universities and TAFE (Technical and Further Education) institutions in Australia accept *Cambridge English: Advanced*.

\* All information accurate at time of going to print (May 2011).

For more information about recognition go to [www.cambridgeesol.org/recognition](http://www.cambridgeesol.org/recognition)

## What level is the exam?

*Cambridge English: Advanced* is targeted at Level C1 – the second highest level on the CEFR scale. Level C1 is required in demanding academic and professional settings and achieving a certificate at this level proves that a candidate has reached a very advanced level of English.

## What can candidates do at Level C1?

The Association of Language Testers in Europe (ALTE) has carried out research to determine what language learners can typically do at each CEFR level. It has described these abilities in a series of Can Do statements using examples taken from real life situations.

Cambridge ESOL, as one of the founding members of ALTE, uses this framework as a way of ensuring its exams reflect real-life language skills.

### Examples of Can Do statements at Level C1

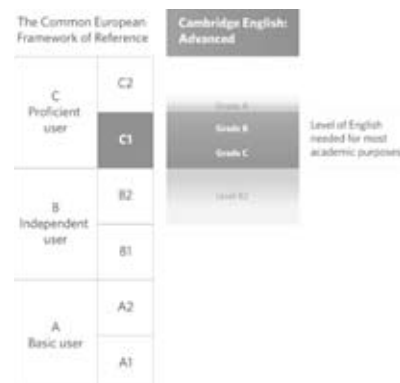
Typical abilities	Listening and Speaking	Reading and Writing
<b>Overall general ability</b>	CAN contribute effectively to meetings and seminars within own area of work or keep up a casual conversation with a good degree of fluency, coping with abstract expressions.	CAN read quickly enough to cope with an academic course, and CAN take reasonably accurate notes in meetings or write a piece of work which shows an ability to communicate.
<b>Social and Tourist</b>	CAN pick up nuances of meaning/opinion. CAN keep up conversations of a casual nature for an extended period of time and discuss abstract/cultural topics with a good degree of fluency and range of expression.	CAN understand complex opinions/arguments as expressed in serious newspapers. CAN write most letters they are likely to be asked to do; such errors as occur will not prevent understanding of the message.
<b>Work</b>	CAN follow discussion and argument with only occasional need for clarification, employing good compensation strategies to overcome inadequacies. CAN deal with unpredictable questions.	CAN understand the general meaning of more complex articles without serious misunderstanding. CAN, given enough time, write a report that communicates the desired message.
<b>Study</b>	CAN follow up questions by probing for more detail. CAN make critical remarks/express disagreement without causing offence.	CAN scan texts for relevant information, and grasp main topic of text. CAN write a piece of work whose message can be followed throughout.

## Exam content and processing

*Cambridge English: Advanced* is a rigorous and thorough test of English at Level C1. It covers all four language skills – reading, writing, listening and speaking, and includes a fifth element focusing on the candidate's understanding of the structure of the language. Preparing for *Cambridge English: Advanced* helps candidates develop the skills they need to use English to communicate effectively in a variety of practical contexts.

## A thorough test of all areas of language ability

There are five papers: Reading, Writing, Use of English, Listening and Speaking. Each paper carries 20% of the total marks. Detailed information on each test and sample papers follow later in this handbook, but the overall focus of each test is as follows:



### Reading: 1 hour 15 minutes

Candidates need to be able to understand texts from publications such as fiction and non-fiction books, journals, newspapers and magazines.

### Writing: 1 hour 30 minutes

Candidates have to show that they can produce two different pieces of writing: a compulsory task in Part 1, and one from a choice of five in Part 2.

### Use of English: 1 hour

Candidates' use of English is tested by tasks which show how well they can control their grammar and vocabulary.

### Listening: 40 minutes

Candidates need to show they can understand the meaning of a range of spoken material, including lectures, radio broadcasts, speeches and talks.

### Speaking: 15 minutes

Candidates take the Speaking test with another candidate or in a group of three, and are tested on their ability to take part in different types of interaction: with the examiner, with the other candidate and by themselves.

Each of these five test components provides a unique contribution to a profile of overall communicative language ability that defines what a candidate can do at this level.

## International English

English is used in a wide range of international contexts. To reflect this, candidates' responses to tasks in Cambridge English exams are acceptable in all varieties and accents of English, provided they do not interfere with communication. Materials used feature a range of accents and texts from English-speaking countries, including the UK, North America and Australia. US and other versions of spelling are accepted if used consistently.

## Marks and results

*Cambridge English: Advanced* gives detailed, meaningful results. All candidates receive a **Statement of Results**. Candidates whose performance ranges between CEFR Levels B2 and C2 will also receive a **certificate**.

### Statement of Results

The Statement of Results outlines:

- the candidate's result; this result is based on the total score gained by the candidate in all five papers
- a graphical display of the candidate's performance in each paper (shown against the scale Exceptional – Good – Borderline – Weak)
- a standardised score out of 100 which allows candidates to see exactly how they performed.

### Certificates

We have made enhancements to the way we report the results of our exams because we believe it is important to recognise candidates achievements.

- **Cambridge English: Advanced – Level C2**

*Grade A*

Exceptional candidates sometimes show ability beyond C1 level. If a candidate achieves a grade A in their exam, they will receive the *Certificate in Advanced English* stating that they demonstrated ability at Level C2.

- **Cambridge English: Advanced – Level C1**

*Grade B or C*

If a candidate achieves grade B or C in their exam, they will be awarded the *Certificate in Advanced English* at Level C1.

- **Level B2 Certificate**

If a candidate's performance is below Level C1, but falls within Level B2, they will receive a Cambridge English certificate stating that they demonstrated ability at B2 level.

### Special circumstances

Cambridge English exams are designed to be fair to all test takers. This commitment to fairness covers:

- **Special arrangements**

These are available for candidates with a permanent or long-term disability. Consult the Cambridge ESOL Centre Exams Manager (CEM) in your area for more details as soon as you become aware of a candidate who may need special arrangements.

- **Special consideration**

Cambridge ESOL will give special consideration to candidates affected by adverse circumstances such as illness or bereavement immediately before or during an exam. Applications for special consideration must be made through the centre no later than 10 working days after the exam date.

- **Malpractice**

Cambridge ESOL will investigate all cases where candidates are suspected of copying, collusion or breaking the exam regulations in some other way. Results may be withheld while they are being investigated, or because we have found an infringement of regulations. Centres are notified if a candidate's results have been investigated.

## Exam support

A feature of Cambridge English exams is the outstanding free and paid-for support we offer to teachers and candidates.

### How to order support materials from Cambridge ESOL

A wide range of official support materials for candidates and teachers can be ordered directly from the Cambridge ESOL eShops:



- Printed publications: [www.shop.CambridgeESOL.org](http://www.shop.CambridgeESOL.org)
- Online preparation: <https://eshop.cambridgeesol.org>

## Support for teachers

### Teacher Support website

This website provides an invaluable, user-friendly free resource for all teachers preparing for our exams. It includes:

- General information** – handbook for teachers, sample papers, exam reports, exam dates
  - Detailed information** – format, timing, number of questions, task types, mark scheme of each paper
  - Advice for teachers** – developing students' skills and preparing them for the exam
  - Downloadable lessons** – a lesson for every part of every paper; there are more than 1,000 in total
  - Forums** – where teachers can share experiences and knowledge
  - Careers** – teaching qualifications for career progression
  - News and events** – what's happening globally and locally in your area
  - Seminars** – wide range of exam specific seminars for new and experienced teachers, administrators and school directors.
- [www.teachers.CambridgeESOL.org](http://www.teachers.CambridgeESOL.org)



## Cambridge English Teacher

### Cambridge English Teacher

Developed by Cambridge University Press and University of Cambridge ESOL Examinations (Cambridge ESOL), Cambridge English Teacher provides opportunities for English teachers to engage in continuing professional development through online courses, share best practice and network with other ELT professionals worldwide.

For more information on how to become a Cambridge English Teacher, visit [www.CambridgeEnglishTeacher.org](http://www.CambridgeEnglishTeacher.org)

### Past Paper Packs

*Past Paper Packs* provide authentic practice for candidates preparing for Cambridge English paper-based examinations and are ideal to use for mock exams.

Each pack contains:

- ten copies of each of the papers with photocopiable answer sheets
- CD with audio recordings for the Listening paper
- Teacher Booklet with:
  - answer keys
  - mark schemes and sample answers for Writing
  - tapescripts for the Listening paper

- the assessment criteria and a copy of the Cambridge ESOL Common Scale for the Speaking paper
- Speaking test materials, which include candidate visuals and examiner scripts.

[www.CambridgeESOL.org/past-papers](http://www.CambridgeESOL.org/past-papers)



### Speaking Test Preparation Pack

This comprehensive teacher resource pack helps teachers prepare students for the *Cambridge English: Advanced* Speaking test. Written by experienced examiners, it provides clear explanations of what each part of the Speaking test involves. The step-by-step guidance and practical exercises help your students perform with confidence on the day of the test.

Each pack includes:

- Teacher's Notes
- Student Worksheets which you can photocopy or print
- a set of candidate visuals
- a DVD showing real students taking a Speaking test.

[www.CambridgeESOL.org/speaking](http://www.CambridgeESOL.org/speaking)



## Support for candidates

### Cambridge ESOL website

We provide learners with a wealth of exam resources and preparation materials throughout our main website, including exam advice, sample papers and a guide for candidates.

[www.CambridgeESOL.org](http://www.CambridgeESOL.org)



## Online Practice Test

The Online Practice Test for *Cambridge English: Advanced* not only familiarises learners with typical exam questions but also includes a range of help features. The practice test can be taken in two modes. Test mode offers a timed test environment. In learner mode, there is additional support, including help during the test, access to an online dictionary, an option to check answers and the ability to pause audio and view transcripts. Try a free sample on our website.

Each practice test contains:

- a **full practice test** for Reading, Writing, Listening and Use of English
- **automatic scoring** for Reading and Listening
- **sample answers** for Writing
- a **detailed score report** and **answer feedback** once answers are submitted.

[www.CambridgeESOL.org/opt](http://www.CambridgeESOL.org/opt)



## Top Tips for CAE

Written by Cambridge ESOL examiners with many years' experience of setting and marking exams, *Cambridge English: Advanced, Top Tips for CAE* provides candidates with essential advice (tips) for each part of the exam and comes in a convenient A5 format. Students can work through the book and then practise what they have learned by trying a real exam paper on the accompanying interactive CD-ROM. It also includes the recordings for the Listening paper with answers and a video of real students taking the Speaking test.

[www.CambridgeESOL.org/tips](http://www.CambridgeESOL.org/tips)



## Official preparation materials

A comprehensive range of **official Cambridge English** preparation materials are available from University of Cambridge ESOL Examinations (Cambridge ESOL) and Cambridge University Press.

Materials include printed and digital resources to support teachers and help learners prepare for their exam.

Find out more at [www.CambridgeESOL.org/exam-preparation](http://www.CambridgeESOL.org/exam-preparation)

## Other sources of support materials

A huge range of course books, practice tests and learning resources are produced by independent publishers to help prepare candidates for Cambridge English exams. We cannot advise on text books or courses of study that we do not provide, but when you are choosing course materials you should bear in mind that:

- *Cambridge English: Advanced* requires all-round language ability
- most course books will need to be supplemented
- any course books and practice materials you choose should accurately reflect the content and format of the exam.

[www.CambridgeESOL.org/resources/books-for-study](http://www.CambridgeESOL.org/resources/books-for-study)

## Exam sessions

*Cambridge English: Advanced* is available as a paper-based or computer-based test. Candidates must be entered through a recognised Cambridge ESOL centre. Find your nearest centre at [www.CambridgeESOL.org/centres](http://www.CambridgeESOL.org/centres)

## Further information

Contact your local Cambridge ESOL centre, or Cambridge ESOL direct (using the contact details on the back cover of this handbook) for:

- copies of the regulations
- details of entry procedure
- exam dates
- current fees
- more information about *Cambridge English: Advanced* and other Cambridge English exams.



# Paper 1

## Reading

### General description

<b>PAPER FORMAT</b>	The paper contains four parts, with a range of texts accompanying comprehension tasks. A text may consist of several short pieces.
<b>TIMING</b>	1 hour 15 minutes.
<b>NO. OF PARTS</b>	4.
<b>NO. OF QUESTIONS</b>	34.
<b>TASK TYPES</b>	Multiple choice, gapped text, multiple matching.
<b>TEXT TYPES</b>	From the following: newspapers, magazines, journals, books (fiction and non-fiction), promotional and informational materials.
<b>LENGTH OF TEXTS</b>	Approximately 550–850 words per text. Approximately 3,000 words overall. N.B. The total number of words of the three short texts in Part 1 is within the range of 550–850 words.
<b>ANSWER FORMAT</b>	For all parts of this paper, candidates indicate their answers by shading the correct lozenges on the separate answer sheet.
<b>MARKS</b>	Parts 1, 2 and 3: each correct answer receives 2 marks. Part 4: each correct answer receives 1 mark.

### Structure and tasks

#### PART 1

<b>TASK TYPE AND FOCUS</b>	Multiple choice. Detail, opinion, tone, purpose, main idea, implication, attitude, text organisation features (exemplification, comparison, reference).
<b>FORMAT</b>	Three themed texts followed by two 4-option multiple-choice questions on each text.
<b>NO OF QS</b>	6.

#### PART 2

<b>TASK TYPE AND FOCUS</b>	Gapped text. Text structure, cohesion and coherence.
<b>FORMAT</b>	A text from which paragraphs have been removed and placed in jumbled order after the text. Candidates must decide from where in the text the paragraphs have been removed.
<b>NO OF QS</b>	6.

#### PART 3

<b>TASK TYPE AND FOCUS</b>	Multiple choice. Detail, opinion, tone, purpose, main idea, implication, attitude, text organisation features (exemplification, comparison, reference).
<b>FORMAT</b>	A text followed by 4-option multiple-choice questions.
<b>NO OF QS</b>	7.


#### PART 4


<b>TASK TYPE AND FOCUS</b>	Multiple matching. Specific information, detail, opinion and attitude.
<b>FORMAT</b>	A text or several short texts preceded by multiple-matching questions. Candidates must match a prompt to elements in the text.
<b>NO OF QS</b>	15.

# The four parts of the Reading paper

## PART 1 Multiple choice

*In this part there is an emphasis on the understanding of a short text, including detail, opinion, tone, purpose, main idea, implication, attitude, and also text organisation features such as exemplification, comparison and reference.*


 **Sample task and answer key: pages 11–12 and 16.**


 **Each correct answer in Part 1 receives 2 marks.**

Part 1 consists of three short texts, from a variety of sources. The texts share a broad theme and the linking theme is stated in the instructions. Each text is followed by two 4-option multiple-choice questions testing comprehension of text content. Some questions will focus on detail in sections of the text, and there may be questions designed to test understanding of the whole short text and of text organisation.

## PART 2 Gapped text

*In this part, there is an emphasis on understanding how texts are structured and the ability to follow text development.*

 **Sample task and answer key: pages 12–13 and 16.**

 **Each correct answer in Part 2 receives 2 marks.**


Part 2 consists of one long gapped text from which six paragraphs of equal length have been removed and placed in jumbled order after the text, together with a seventh paragraph which does not fit in any of the gaps. The text may be drawn from a fiction or non-fiction source (including journalism). This part tests comprehension of text structure, cohesion, coherence and global meaning.


Candidates are required to decide from where in the text each paragraph has been removed. Each paragraph may be used only once, and there is one paragraph that candidates do not need to use.

Candidates need to read the gapped text first in order to gain an overall idea of the structure and the meaning of the text, and to notice carefully the information and ideas before and after each gap as well as throughout the whole of the gapped text. They should then decide which paragraphs fit the gaps, remembering that each letter may only be used once and that there is one paragraph which they will not need to use.

## PART 3 Multiple choice

*In this part, there is an emphasis on the understanding of a long text, including detail, opinion, tone, purpose, main idea, implication, attitude, and also text organisation features such as exemplification, comparison and reference.*

 **Sample task and answer key: pages 13–14 and 16.**

 **Each correct answer in Part 3 receives 2 marks.**


Part 3 consists of one long text, drawn from a variety of sources which include fiction. The text is followed by seven 4-option multiple-choice


questions which are presented in the same order as the information in the text so that candidates can follow the development of the text.

This task tests detailed understanding, including opinions and attitudes expressed; the ability to distinguish between, for example, apparently similar viewpoints, outcomes or reasons. Candidates should be able to deduce meaning from context and interpret the text for inference and style. They should also be able to understand text organisation features such as exemplification, comparison and reference, including lexical reference. The final question may depend on interpretation of the text as a whole, e.g. the writer's purpose, attitude or opinion.

## PART 4 Multiple matching

*In this part, there is an emphasis on locating specific information, detail, opinion and attitude in a text or a group of short texts.*

 **Sample task and answer key: pages 14–15 and 16.**

 **Each correct answer in Part 4 receives 1 mark.**

Part 4 consists of one or two sets of questions followed by a single page of text: the text may be continuous, or divided into sections, or consist of a group of short texts. In total, there are 15 questions and four to eight options.

Candidates are required to match the questions with the relevant information from the text. To do this, they need to understand detail, attitude or opinion in the question, and locate a section of text where that idea is expressed, discounting ideas in other sections which may appear similar, but which do not reflect the whole of the question accurately. Some of the options may be correct for more than one question and there may be more than one correct answer to some questions. If so, the instructions to candidates will say this.

In addition to the use of letters, e.g. A–H, the range of possible answers may be presented in the form of a list of, for example, names of people or places, titles of books or films or types of occupation.

## Preparation

### General

- Your students should read as widely as possible both in class and at home. This will enable them to become familiar with a wide range of language. In class encourage your students to interact fully with each text by focusing on pre-reading questions. This will help train them in prediction techniques.
- It is helpful to introduce a programme of reading at home. As part of the weekly homework assignments, an idea might be to introduce a reading scheme which involves the students in providing verbal or written reviews on the texts they have read. These could include: unabridged short stories or novels, newspaper and magazine articles, leaflets, non-fiction, etc. Where possible, your students should be encouraged to follow up on their hobbies and interests by reading magazines or looking on the internet for articles in English about sport, computers, fashion, etc. Research in these areas could also lead to a series of short class talks or articles for a class project. A class or school magazine may also encourage interest in reading.

- It is important to make sure your students are familiar with the format of the Reading paper. It will be helpful to spend time going through sample papers. The Reading paper has a standard structure and format so that students will know what to expect in each part of the paper.
- Students should be encouraged to read a text without thinking that they need to understand every word. They are not allowed to use a dictionary in the examination and they should be trained to deduce the meaning of unknown words from the context. Students often spend time worrying about the text at word level rather than trying to get a more global view of what it is about. Focus your students' attention on understanding the overall function and message of texts or sections of texts.
- Your students need to read the instructions, title and sub-title of each reading text carefully. This is meant to give them an idea of what to expect from the text; it will tell them where the pieces come from and/or what the text is about. If there is a visual, it is usually included to help with a reference in the text that the students may not be familiar with, for example, a photo of a certain animal or place.
- It is important that your students are familiar with the instructions on the front page of the question paper, and for each part of the test. Your students should also be familiar with the technique of indicating their answer on the separate answer sheet so that they can do this quickly and accurately. Students need to be shown how to do this and have practice doing this in a timed exercise. They must record their answers on the answer sheet.
- When your students are familiar with the different task types, it is a good idea to discuss which part(s) take them longer to complete. Following this discussion you can suggest possible timings for each task. Your students need to be reminded that Parts 1, 2 and 3 are allocated 2 marks per question, while Part 4 is allocated 1 mark per question. Students at *Cambridge English: Advanced* level need to process large quantities of text in a defined time-scale and therefore need practice in planning their time carefully.

## By part

### PART 1

- Your students should familiarise themselves with a wide range of sources, registers, topics and lexical fields. Preparation should include practice in reading a text quickly for a first overall impression, followed by close reading of the text in order to prevent any misunderstanding.
- Your students should read the question and underline the part of the text which answers the question. They should then look at the options and decide which one is the closest in answering the question. Students often make the mistake of only briefly referring to the text when answering a question, and just choosing an answer which sounds plausible or reflects their own ideas. It is often useful to ask each student to justify their answer to the rest of the class.
- Ask your students to check the questions which take the form of incomplete sentences very carefully; the whole sentence has to match what is written in the text and not just the phrase in option A, B, C or D.
- Your students should be aware of the thematic link between the texts as this will help them in moving from one text to the next.
- Make sure that your students read texts in which opinion, attitudes and feelings are expressed, e.g. interviews with famous

people talking about how they began their careers and what made them successful, or short stories about how characters feel about the situation they find themselves in. Activities which focus on recognising and evaluating attitude and opinion and which enhance your students' abilities to infer underlying meaning will also be helpful.

- Your students should be given practice in text organisation features. For example, there may be a question which tests the ability to differentiate between a main idea and an example, or one which asks the students to connect an abstract argument with a concrete illustration. Items may test comparison and contrast, both literal and metaphorical or the understanding of cohesive devices and structures.
- It is important that your students avoid just matching words in the text with words in the question or option.

### PART 2

- Your students should be encouraged to read the text as a whole, and not to focus on each gap separately. They need to understand that getting an idea of the structure and understanding the development of the theme of the text are both important prerequisites to doing the task. Students frequently make the wrong choices by selecting an option which fits the text before the gap, and neglecting to check that the text after the gap follows on smoothly.
- Sometimes your students will need to choose carefully between two paragraphs as possible answers and will need practice in making decisions about which is the most logical paragraph to fill the particular gap. Give your students plenty of practice in recognising a wide range of linguistic devices which mark the logical and cohesive development of a text, e.g. words and phrases indicating time, cause and effect, contrasting arguments, paraphrasing of vocabulary, use of pronouns, repetition and the use of verb tenses.
- You should alert your students to the dangers of approaching the gapped-text task as an exercise requiring them merely to identify extracts from the text and sections in the text containing the same words, including names and dates. The task is designed to test understanding of the development of ideas, opinion and events rather than the recognition of individual words.

### PART 3

- The advice on preparation for Part 1 also applies to Part 3. Sources for texts in this part, however, will not include ephemera and candidates will need substantial practice in dealing with a relatively long and complex text.
- Candidates need to read the text closely in order to distinguish between, for example, apparently similar viewpoints, outcomes, or reasons.
- Candidates should read each question very carefully, as well as the four possible answers. The questions can be answered correctly only by close reference to the text.

### PART 4

- Your students will need practice in skimming and scanning texts in order to prepare for the multiple-matching task. They should practise scanning texts for the particular information required and not feel that they must read every word in the text. It is also important that they have enough practice in timing their reading.
- Remind your students that the questions for the multiple-matching task are printed before the text so that the candidates

know what to look for in the text.

- Draw your students' attention to the particular wording of questions, since these are intended to lead the reader to specific information, and to disregard irrelevant information. It can be helpful for students to underline key words in the questions as this helps when trying to find the information in the text which provides the answers.
- Sometimes a question may consist of two parts, for example: a writer's surprise at being confronted by a difficult situation. Students may find evidence of a difficult situation in a section of the text but fail to realise that it may be the wrong section as no surprise is expressed in that part. It is important that your students understand that they need to find a paraphrase of the whole question, not just one part.
- Discourage your students from selecting an answer solely on the basis of matching a word in the question with a word in the text, since careful reading of a particular part of the text is required to ensure an accurate match in terms of meaning.
- Give your students plenty of opportunity to read articles and reviews where different people discuss work, books, hobbies, etc. Ask your students to prepare their own questions, perhaps as a homework exercise to be used later in class. This will help them gain a better understanding of how the test is constructed and will also give them some insight into what clues they need to look for when doing this part.

Part 1

You are going to read three extracts which are all concerned in some way with scientific research. For questions 1 – 6, 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.

YOUNG ENVIRONMENTAL JOURNALIST COMPETITION

HOW TO ENTER:

- If you're aged 16-25, we're looking for original articles of 1,000 words (or less) with an environmental or conservation theme. The closing date for entries is 30 December 2006.
- Your article should show proof of investigative research, rather than relying solely on information from the internet and phone interviews. You don't have to go far; a report on pollution in a local stream would be as valid as a piece about the remotest rainforest.
- Your article should show you are passionate and knowledgeable about environmental issues. It should also be objective and accurate, while being creative enough to hold the reader's interest. We are not looking for 'think pieces' or opinion columns.
- Your aim should be to advance understanding and awareness of environmental issues. You should be able to convey complex ideas to readers of this general interest magazine in an engaging and authoritative manner.
- Facts or information contained in short-listed articles will be checked.
- Read the rules carefully.

- 1 Before entering for the competition, young people must have
  - A conducted some relevant research in their local area.
  - B gained a qualification in environmental research.
  - C uncovered some of the evidence in their research themselves.
  - D consulted a number of specialists on the subject under research.
- 2 The articles submitted must
  - A focus on straightforward concepts.
  - B include a range of views.
  - C be accessible to non-specialists.
  - D reveal the writer's standpoint.

Turn over ▶

EXTRACT FROM A NOVEL

Chapter One

The landing cupboard is stacked high with what Glyn calls low-use material: conference papers and research papers including, he hopes, a paper that he needs right now for the article on which he is working. All of these go back to his postgraduate days, in no convenient sequential order but all jumbled up. A crisp column of

*Past and Present* magazine is wedged against a heap of tattered files. Forgotten students drift to his feet as he rummages, and lie reproachful on the floor. "Susan Coeltraire's contributions to my seminar have been perfunctory" ... labelled boxes of aerial photographs showing archaeological sites are squeezed against a further row of files. To remove one will bring the lot crashing down, like an ill-judged move in that game involving a tower of balanced blocks. But he has glimpsed behind them a further cache which may well include what he is looking for.

On the shelf above he spots the gold-lettered spine of his own doctoral thesis, its green cloth blotched brown with age. On top of it sits a 1985 run of the *Archaeological Journal*. Come to think of it, the contents of the landing cupboard are a nice reflection of his profession – it is a landscape in which everything co-exists requiring expert deconstruction. But he does not dwell on that, intent instead on this increasingly irritating search.

line 12

- 3 The writer mentions a game in line 12 in order to emphasise
  - A the difficulty in accessing some material stored in the cupboard.
  - B the poor condition of much of the contents of the cupboard.
  - C Glyn's approach to locating items stored in the cupboard.
  - D Glyn's skill in manoeuvring the material in the cupboard.
- 4 In the second paragraph, the writer makes a comparison between the cupboard and
  - A the development of Glyn's academic career.
  - B Glyn's particular area of work.
  - C Glyn's way of life.
  - D the current state of Glyn's research.



Part 2

You are going to read an extract from a magazine article. Six paragraphs have been removed from the extract. Choose from the paragraphs A – G the one which fits each gap (7 – 12). There is one extra paragraph which you do not need to use.

Mark your answers on the separate answer sheet.

**When the hippos roar, start paddling!**

Richard Jackson and his wife spent their honeymoon going down the Zambezi river in a canoe.

10

'They say this is a good test of a relationship,' said Tim as he handed me the paddle. I wasn't sure that such a tough challenge was what was needed on a honeymoon, but it was too late to go back. My wife, Leigh, and I were standing with our guide, Tim Came, on the banks of the Zambezi near the Zambia-Boiswaha border. This was to be the highlight of our honeymoon: a safari downriver, ending at the point where David Livingstone first saw the Victoria Falls.

11

Neither of us had any canoeing experience. Tentatively we set off downstream, paddling with more enthusiasm than expertise. Soon we heard the first distant rumblings of what seemed like thunder. 'Is that Victoria Falls?' we inquired naively. 'No,' said Tim dismissively. 'That's our first rapid.' Easy, we thought. Wrong!

12

The canoe plotted a crazed path as we careered from side to side, our best efforts seeming only to add to our plight. This was the first of many rapids, all relatively minor, all enjoyably challenging for tourists like us.

At some times of the year, you can even enjoy a natural jacuzzi in one of the rock pools beside the falls. No permanent structures are allowed on the island – everything has to be removed when you leave.

The travel brochures say it's the world's most exclusive picnic spot. It's certainly the ideal place to wind down after a near miss with a hippo.

**THE THEORY OF EVERYTHING**

Time was when physicists dreamed of a final theory of fundamental physics, a perfect set of equations that would describe every force and particle in nature. Today that dream is being overtaken by the suspicion that there is no such thing. Some even fear that all attempts at a deeper understanding of nature are dead ends. This will lend support to those who have long claimed that research into fundamental physics is a waste of time and money; that at best it provides answers to obscure questions which few people understand or care about.

So do these reservations undermine pure physics as a scientific pursuit? Surely, it makes no difference if the truths that physicists seek turn out to be more complex and messy than they once hoped. It could even make the search more intriguing. There are as many profound questions out there as there have ever been, and to answer them physicists need the

kind of hard experimental evidence that can only come from pure research.

Can we, therefore, justify spending the huge sums of money that such research demands? What it boils down to is whether we think the search for fundamental truths is important. This quest for knowledge is a defining human quality, but it's hard to quantify how our lives have been 'improved' by it. There have been plenty of technological spin-offs from the space race and other experiments. But the spin-offs are not the point. In showing us how the universe works, fundamental physics could also tell us something profound about ourselves. And for that, a few billion dollars would be a small price to pay.

5 According to the writer, technological 'spin-offs' from scientific research

- A do not justify the sums invested in it.
  - B reveal the true aims of those promoting it.
  - C should convince the public of the value of it.
  - D should not be the main reason for pursuing it.
- 6 In this piece, the writer is generally
- A distrustful of those who doubt the value of pure research.
  - B supportive of those wishing to carry out pure research.
  - C sceptical about the long-term benefits of pure research.
  - D optimistic about the prospects of funding for pure research.

Turn over ▶

## Part 3

You are going to read a newspaper article. For questions 13 – 19, 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.

### Groomed for TV

**Martyn Harris looks back on his experience of being trained to appear on TV.**

I am terrible on TV. I slouch, sneer, stammer, fidget, forget my lines and swallow the ends of my words. It rankles, because I know inside I am scintillating, sensitive and sincere. Television can make any fool look like an intellectual. Newsreaders can contrive to look nice and even the worst presenters can seem sensible, but I come over as a shifty subversive. The single television programme I have presented was so awful that even my mother couldn't find a good word for it. After a catastrophic radio show last year, when I addressed the interviewer by the wrong name throughout, I swore I'd never do broadcasting again.

Until now, that is. I have my first novel out next month, which is called *Do It Again*, and the PR people inform me you just have to get out there and promote it. Scotland one day, the south coast of England the next. It's going to be hectic and I have to get my act together. Which is how I find myself being scrutinised for televisual potential by two swivel creatures from Public Image Ltd, while cameraman Alastair focuses on my trembling upper lip. Public Image is the outfit which has been teaching MPs how to look good on TV. They also groom executives from major companies in everything from corporate presentations to handling broadcast interrogation, but as far as I'm concerned, if they can make politicians look like real people, they are good enough for me.

'He thinks a lot, doesn't he?' says Diana, the speech specialist, studying my image on a video monitor. 'And the crossed legs look defensive. But the voice isn't bad.' Jeanette, who is introduced to me as Public Image's 'charisma consultant', takes a step backwards to study the general posture. 'Needs to get his bottom back in the sofa. And the jacket makes him look a bit deformed. Where does he get his clothes from?'

'Honesty is the most important thing,' says Diana. 'We don't want to turn people into actors. We want to bring out the personality. And of course speech is most important too. Lots of politicians don't breathe properly, so they have to shout. They give themselves sore throats and polyps on the vocal chords. Breathe from the diaphragm and you can speak quite loudly and for quite a long time without strain. Then most importantly, there are the three

E's: Energy, Enthusiasm and Enjoyment. And do try to stop blinking.'

And so, as I breathe from the diaphragm, clench my eyelids apart and desperately try to project honesty as well as the three Es at once, the camera rolls. 'Today we are visiting the home of Martyn Harris,' says Diana dishonestly, 'a journalist who has recently published his first novel *Do It Again*. So, what can you tell us about the plot, Martyn?' 'Umm ...' A long pause. 'Err ...' A longer pause. 'Tee hee, hahh ...' An asinine giggle. 'All right Alastair,' says Diana patiently. 'We'll try that again.'

We try it again, many, many times, each time chipping away at another tic and mannerism and gauche. On the second run-through, my crossed legs keep bobbing up and down, which makes me look as if I want to run away (I do, I do). On the third run they are uncrossed, but my hands are clenched in my lap. On the fourth I have wrenched my hands from my lap, but now they are fiddling with my ears. On the fifth, I'm throwing away the ends of my sentences, which sounds as if I think my audience is thick (I don't really).

Television does curious things to your face, dragging it towards the edges of the screen. If you have a long face, as I have, it makes you look like a cadaverous male. It emphasises the darkness of lipsick and eyeshadow, so make-up should be minimal, and used mainly to soften facial shadows. Does Diana think it is wicked, I wonder, to mould politicians in this way? 'As soon as anyone gets on telly these days, we expect them to be as good as the professionals, because that's where we get our standards from. It's unfair, but that's the way of the world. As for the ethics, I leave that to others and get on with my job.'

And it's a job she does very well, because on the final run-through, after three hours or so, I really don't look too bad. Steady gaze, breathing from the diaphragm, no twitches, no blinking. Not a consummate professional in the business, but not bad.

I'm brimming with bonesty, energy, enthusiasm and enjoyment and I'm talking a lot of twaddle, but you'd hardly notice. When you watch politicians on TV, you'll see a lot more just like me.

**A** Luckily we could make our mistakes in privacy as, apart from Tim and another couple, for two days we were alone. Our only other company was the array of bird and animal life. The paddling was fairly gentle and when we got tired, Tim would lead us to the shore and open a cool-box containing a picnic lunch.

**B** If that was the scariest moment, the most romantic was undoubtedly our final night's campsite. Livingstone Island is perched literally on top of Victoria Falls. The safari company we were with have exclusive access to it: it's just you, a sheer drop of a few hundred metres and the continual roar as millions of litres of water pour over the edge.

**C** There was plenty of passing traffic to observe on land as well – giraffes, hippos, elephants and warthogs, while eagles soared overhead. We even spotted two rare white rhinos – sadly shorn of their horns in an attempt to stop poaching. We paddled closer to get a better look.

**D** We had a 4-metre aluminium canoe to ourselves. It was a small craft for such a mighty river, but quite big enough to house the odd domestic dispute. Couples had, it seemed, ended similar trips arguing rather than paddling. But it wasn't just newly-weds at risk. Tim assured us that a group of comedians from North America had failed to see the funny side too.

**E** But number 150 had other ideas. As we hugged the bank he dropped under the water. We expected him to re-surface in the same spot, as the others had done. Instead, there was a sudden roar and he emerged lunging towards the canoe.

**F** Over the next hour or so the noise grew to terrifying dimensions. By the time we edged around the bend to confront it, we were convinced we would be faced with mountains of white water. Instead, despite all the sound and fury, the Zambesi seemed only slightly ruffled by a line of small rocks.

**G** When we'd all heard enough, we slept under canvas, right next to the river bank. Fortunately, we picked a time of year largely free of mosquitoes, so our nets and various lotions remained unused. The sounds of unseen animals were our nightly lullaby.

Turn over ►

**Part 4**

You are going to read an article containing reviews of crime novels. For questions 20 – 34, choose from the reviews (A – F). The reviews may be chosen more than once.  
Mark your answers on the separate answer sheet.

**In which review are the following mentioned?**

- a book successfully adapted for another medium 20
- characters whose ideal world seems totally secure 21
- a gripping book which introduces an impressive main character 22
- a character whose intuition is challenged 23
- the disturbing similarity between reality and fiction within a novel 24
- an original and provocative line in storytelling 25
- the main character having a personal connection which brings disturbing revelations 26
- the completion of an outstanding series of works 27
- the interweaving of current lives and previous acts of wickedness 28
- a deliberately misleading use of the written word 29
- a rather unexpected choice of central character 30
- an abundant amount of inconclusive information about a case 31
- a character seeing through complexity in an attempt to avert disaster 32
- a novel which displays the talent of a new author 33
- the characters' involvement in a crime inevitably leading to a painful conclusion 34

- 13 The writer believes that one reason he is terrible on TV is that
  - A he doesn't make enough effort to perform well.
  - B he can't help being rude to interviewers.
  - C his personality seems unappealing to viewers.
  - D his personality differs from that of newscasters and presenters.
- 14 The writer has become involved with Public Image Ltd because
  - A he wants to find out what such companies do.
  - B he has been told that it is in his interests to do so.
  - C he is intrigued by the work they do for politicians.
  - D he has been told that the company is good at promoting novels.
- 15 Diana and Jeannie both say that one of the writer's problems when appearing on TV concerns
  - A the way he sits.
  - B the clothes he wears.
  - C the way his eyes move.
  - D the way he moves.
- 16 What does Diana tell the writer about politicians?
  - A They are usually reluctant to tell the truth.
  - B They often fail to realise that they are shouting.
  - C They are frequently nervous when they appear on TV.
  - D They frequently speak in a way that is harmful to them.
- 17 The writer believes that his response to Diana's first question sounds
  - A insincere.
  - B silly.
  - C rude.
  - D predictable.
- 18 When the writer asks Diana about her job, she
  - A says that she is only interested in doing it well.
  - B admits that sometimes it results in people looking foolish.
  - C says that it frequently involves frustrations.
  - D agrees that it is hard to justify it.
- 19 In the final paragraph, the writer concludes that
  - A he has underestimated how challenging appearing on TV can be for politicians.
  - B he has learnt how to sound convincing without saying anything meaningful.
  - C some people can be trained to do absolutely anything.
  - D viewers are more perceptive than is generally believed.

Turn over ▶



## CHILLING READS TO LOOK OUT FOR

Some recommendations from the latest batch of crime novels

- A** Zouache may not be the obvious heroine for a crime novel, but November sees her debut in Fidele Morgan's wonderful Restoration thriller *Unnatural Fire*. From debtor to private eye, this Countess is an aristocrat, fleeing for her life through the streets of 17th-century London. Featuring a colourful cast of misfits and brilliantly researched period detail, *Unnatural Fire* has a base in the mysterious science of alchemy, and will appeal to adherents of both crime and historical fiction.
- B** Minette Walters is one of the most acclaimed writers in British crime fiction whose books like *The Sculptress* have made successful transitions to our TV screens. Preoccupied with developing strong plots and characterisation rather than with crime itself, she has created some disturbing and innovative psychological narratives. *The Shape of Snakes* is set in the winter of 1978. Once again Walters uses her narrative skills to lead the reader astray (there is a clever use of correspondence between characters), before resolving the mystery in her latest intricately plotted bestseller which is full of suspense. Once again she shows why she is such a star of British crime fiction.
- C** Elizabeth Woodcraft's feisty barrister heroine in *Good Bad Woman*, Frankie, is a diehard Motown music fan. As the title suggests, despite her job on the right side of the law, she ends up on the wrong side – arrested for murder. No favourite of the police – who are happy to see her go down – in order to prove her innocence she must solve the case, one that involves an old friend and some uncomfortable truths a bit too close to home. *Good Bad Woman* is an enthralling, fast-paced contemporary thriller that presents a great new heroine to the genre.
- D** *Black Dog* is Stephen Booth's hugely accomplished debut, now published in paperback. It follows the mysterious disappearance of teenager Laura Vernon in the Peak District. Ben Cooper, a young Detective Constable, has known the villagers all his life, but his instinctive feelings about the case are called into question by the arrival of Diane Fry, a ruthlessly ambitious detective from another division. As the investigation twists and turns, Ben and Diane discover that to understand the present, they must also understand the past – and, in a world where none of the suspects is entirely innocent, misery and suffering can be the only outcome.
- E** Andrew Roth's deservedly celebrated Roth Trilogy has drawn to a close with the paperback publication of the third book, *The Office*, set in a 1950s cathedral city. Janet Byfield has everything that Wendy Appleyard lacks: she's beautiful, she has a handsome husband, and an adorable little daughter, Rosie. At first it seems to Wendy as though nothing can touch the Byfields' perfect existence, but old sins gradually come back to haunt the present, and new sins are bred in their place. The shadows seep through the neighbourhood and only Wendy, the outsider looking in, is able to glimpse the truth. But can she grasp its twisted logic in time to prevent a tragedy whose roots lie buried deep in the past?
- F** And finally, Reginald Hill has a brilliant new Dalziel and Pascoe novel, *Dialogues*, released in the spring. The uncanny resemblance between stories entered for a local newspaper competition and the circumstances of two sudden disappearances attracts the attention of Mid-Yorkshire Police. Superintendent Andy Dalziel realises they may have a dangerous criminal on their hands – one the media are soon calling the Wordman. There are enough clues around to weave a tapestry, but it's not clear who's playing with whom. Is it the Wordman versus the police, or the criminal versus his victims? And just how far will the games go?


Answer key and candidate answer sheet

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

Q	Part 2
7	D
8	F
9	A
10	G
11	E
12	B

Q	Part 3
13	C
14	B
15	A
16	D
17	B
18	A
19	B

Q	Part 4
20	B
21	E
22	C
23	D
24	F
25	B
26	C
27	E
28	E
29	B
30	A
31	F
32	E
33	D
34	D



Do not write in this box

**Candidate Answer Sheet**

**Candidate Name** \_\_\_\_\_

**Centre No.** \_\_\_\_\_

**Candidate No.** \_\_\_\_\_

**Candidate Signature** \_\_\_\_\_

**Examination Title** \_\_\_\_\_

**Centre** \_\_\_\_\_

**Supervisor:** \_\_\_\_\_

If the candidate is ABSENT or has WITHDRAWN please leave this box blank.

**Examination Details**

0	1	2	3	4	5	6	7	8	9
A	B	C	D	E	F	G	H		

**Instructions**

Use a PENCIL (B or HB).

Mark ONE letter for each question.

For example, if you think B is the right answer to the question, mark your answer sheet like this:

0	A	B	C	D	E	F	G	H
		■						

Rub out any answer you wish to change using an eraser.

1	A	B	C	D	E	F	G	H
2	A	B	C	D	E	F	G	H
3	A	B	C	D	E	F	G	H
4	A	B	C	D	E	F	G	H
5	A	B	C	D	E	F	G	H
6	A	B	C	D	E	F	G	H
7	A	B	C	D	E	F	G	H
8	A	B	C	D	E	F	G	H
9	A	B	C	D	E	F	G	H
10	A	B	C	D	E	F	G	H
11	A	B	C	D	E	F	G	H
12	A	B	C	D	E	F	G	H
13	A	B	C	D	E	F	G	H
14	A	B	C	D	E	F	G	H
15	A	B	C	D	E	F	G	H
16	A	B	C	D	E	F	G	H
17	A	B	C	D	E	F	G	H
18	A	B	C	D	E	F	G	H
19	A	B	C	D	E	F	G	H
20	A	B	C	D	E	F	G	H

A-H 40 CAS

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# Paper 2

## Writing

### General description

<b>PAPER FORMAT</b>	The paper contains two parts.
<b>TIMING</b>	1 hour 30 minutes.
<b>NO. OF PARTS</b>	2.
<b>NO. OF QUESTIONS</b>	Candidates are required to complete two tasks: a compulsory one in Part 1 and one from a choice of five in Part 2.
<b>TASK TYPES</b>	From the following: an article, a competition entry, a contribution to a longer piece, an essay, an information sheet, a letter, a proposal, a report, a review. Each task has a given purpose and a target reader.
<b>ANSWER FORMAT</b>	The questions are in a booklet with lined pages for the answers. The blank pages at the back of the booklet can be used for writing notes or finishing answers, if necessary.
<b>MARKS</b>	Each question on this paper carries equal marks.

### Structure and tasks


#### PART 1

<b>TASK TYPE AND FOCUS</b>	QUESTION 1 Writing one of the following: an article, a report, a proposal, a letter. Focus on evaluating, expressing opinions, hypothesising, persuading.
<b>FORMAT</b>	Candidates are required to deal with input material of up to 150 words. This may include material taken from advertisements, extracts from letters, emails, postcards, diaries, short articles, etc.
<b>NO OF TASKS AND LENGTH</b>	One compulsory task. 180–220 words.

#### PART 2

<b>TASK TYPE AND FOCUS</b>	QUESTIONS 2–4 Writing one of the following: an article, a competition entry, a contribution to a longer piece, an essay, an information sheet, a letter, a proposal, a report, a review.  QUESTION 5 (Question 5 has two options) Writing one of the following, based on one of two prescribed reading texts: an article, an essay, a report, a review. Varying focuses according to the task, including: comparing, giving advice, giving opinions, justifying, persuading.
<b>FORMAT</b>	A situationally based writing task specified in no more than 80 words.
<b>NO OF TASKS AND LENGTH</b>	One task to be selected from a choice of five. 220–260 words.

## The two parts of the Writing paper

 Each question on the Writing paper carries equal marks.


### Expected word length

Candidates are asked to write 180–220 words for Part 1 and 220–260 words for Part 2.

Writing approximately the right number of words is an integral part of task achievement. If significantly fewer words are written, this is likely to mean that the task has not been successfully completed, whereas overlong pieces of writing may involve irrelevance, repetition of ideas, poor organisation and have a negative effect on the target reader.

### PART 1 Compulsory task

*This part tests the candidate's ability to produce a specified task type in response to instructions and one or more texts, which may be supported by visual prompts.*

 **Sample task: page 22.**

### Task type and focus

In Part 1, candidates are asked to write one of the following: an article, a report, a proposal or a letter. The letter may include the writing of references, letters of application, and other formal letters, for example to the editor of a magazine. The task includes instructions and input material which candidates are required to consider and use appropriately in their answer.

The range of functions in the task may include evaluating, expressing opinions, hypothesising, justifying, persuading, prioritising, summarising and comparing, as well as recommending, suggesting, advising, apologising, describing and explaining. Tasks will always include an element of persuasion.

### Task format

The input of up to 150 words may come from a variety of sources, for example extracts from newspapers, letters, articles, leaflets, notices, memos, notes, emails, announcements, diaries, an annotated text, advertisements, questionnaires, etc. Visuals such as tables of survey results may be included with the textual input to support or extend a topic.

The focus is on content (within specified functions), effective organisation of the input material, appropriacy of the piece of writing to the intended audience, and accuracy. It is important that candidates cover all the functions specified in the question so that the target reader is fully informed.

Candidates need to adopt an appropriate style, layout, register and tone so that the effect on the target reader is positive. They need to use the relevant information appropriately, ensuring adequate coverage of each point. They should consider organisation and cohesion, as well as accuracy of language. Evidence of a range of language is also required, which means building on key words from the input rather than lifting whole segments.

Part 1 also offers candidates the opportunity to expand on the information given and enables them to demonstrate their range of language.


## PART 2

*This part consists of four questions from which candidates must choose one. One of the four questions offers two options based on the list of set texts. (There are two set texts, and one question will be offered on each.)*

### Task format

In Part 2, the input for the five tasks is considerably less than in Part 1. Each writing task in Part 2 has a context, a purpose for writing and a target reader, specified in no more than 80 words. Attention to every element in the question is essential for effective task achievement and candidates should consider carefully what level of formality is appropriate to the task.

### PART 2 Questions 2–5

 **Sample tasks: page 23.**

### Task type and focus

In Part 2, candidates have a choice of tasks. Questions 2–4 are general questions based on a range of topics. These tasks may include any of the following: an article, a competition entry, a contribution to a longer piece (e.g. to a book), an essay, an information sheet, a letter, a proposal, a report or a review. The letter may include the writing of references, letters of application, and other formal letters, for example to the editor of a magazine. Questions 5(a) and 5(b) are based on two set texts. There will be one question on each of the set texts (see following section).

As with Part 1, candidates will be expected to show that they are sensitive to the style and tone required by a task, and must be prepared to demonstrate appropriate use of two or more of the following functions as specified in the task: describing, evaluating, hypothesising, persuading, expressing opinion, comparing, giving advice, justifying and judging priorities.

The different task types are intended to provide frameworks for candidates so that they can put together and develop their ideas on a topic with a purpose for writing and a target reader in mind.

### PART 2 Questions 5(a) and 5(b)

*Question 5 consists of a choice between two tasks based on the set reading texts. Further information can be found at:*

**[www.CambridgeESOL.org/exams/general-english/cae.html](http://www.CambridgeESOL.org/exams/general-english/cae.html)**

### Task type and focus

Candidates are required to write one of the following: an article, an essay, a report or a review.

This option is included to give candidates the opportunity to read a range of literature written in English and to show in their writing that they have appreciated the themes, characters and relationships within the work they have read. Alternatively, or in addition, candidates may choose to watch a film version of the book. It is not compulsory to prepare a set text, or to write on one in a Cambridge ESOL examination, but it is hoped that the study of a text can be a rewarding and enjoyable experience. Teachers are best placed to make a judgement as to which of the set texts on offer may be appropriate and stimulating for a particular teaching situation.

Two books of a different style and genre are offered each year. Each book will normally remain on the list for two years.

Assessment is based, as for the other Part 2 tasks, on control of language in the given context.

## Preparation

### General

- Candidates write most effectively when they choose tasks and topics suited to their interests and experience. When preparing your students for the examination, it is important to make sure they are familiar with the paper and the range of task types and topics.
- Your students will need guidance on the particular features of each task type and the appropriate style and tone. Adopting an inappropriate style may mean that the overall impression mark is adjusted.
- Train your students to read the questions carefully, underlining the most important parts. They then need to plan an answer which addresses all the points required by the task. This will help them produce well-structured and appropriately balanced answers which deal adequately with each point they need to address.
- The time allowed for the Writing paper (1 hour 30 minutes) is designed to be sufficient for candidates to make brief plans and then write two answers. Any corrections they need to make should be clear so that the examiner can follow and mark what they have written.
- Each question on the Writing paper carries equal marks so your students should practise planning the time they spend on each question carefully.
- Counting words wastes time in an examination and leads to clumsy alterations to what a candidate has already written. Students need practice in writing tasks within the word limit so that they know when they have written enough in their own handwriting.
- Your students need to think carefully about whom the target reader is for each task and try to write in an appropriate style and register. Is the target reader, for example, somebody they know or a stranger, or someone in a position of authority? Do they need to present difficult information politely (as in a complaint) or are they trying to persuade somebody to do something? It is important to have a balance between the function(s) required by the task and the relationship with the target reader.
- When planning their writing, your students will need help in balancing their answers so that one part does not dominate at the expense of another. It is important that your students use effective paragraphing, and they should be encouraged to develop each of the required points in a separate paragraph.
- Linking ideas effectively is also something your students will need guidance with. Using a variety of linking words and phrases is important, as is ensuring that the flow of ideas in the writing is logical and easy for the reader to follow.
- Your students should be encouraged to use a range of complex language. If, in doing so, they make mistakes, the examiner will always give credit for the complex language attempted as long as the mistakes do not impede communication.

- Your students will need to practise developing points as fully as possible in order to demonstrate a range of language and in using as wide a variety of vocabulary as possible by, for example, using synonyms.
- Make sure your students are aware of the importance of spelling and punctuation. Although spelling errors and faulty punctuation are not specifically penalised they can sometimes impede communication. If so, the overall impression mark will be adjusted. (N.B. American usage and spelling are acceptable – see *International English*, page 4.) Remind them of the importance of checking their work.
- Each question on the Writing paper carries equal marks so your students should practise planning the time they spend on each question carefully.
- Remind your students that they must write their answers on the lined pages following each question in the booklet. They may use the blank pages at the back of the question booklet to make notes, but these notes will not be marked. They may also use these pages to finish their answers, if necessary, but they should make it clear that the writing is part of their answer.
- Make sure your students have practice in answering questions without the use of dictionaries. Dictionaries are not allowed in the *Cambridge English: Advanced* examination.
- It is important to write clearly so that the answers are easy to read. However, it is not important if candidates write in upper or lower case, or if their writing is joined up or not.

### By part

#### PART 1

- Train your students to read the opening paragraphs and instructions and to think carefully about what their role is and the purpose of the task. Whom are they writing to and why? What are they trying to achieve in the task?
- Part of the task in Part 1 is organising and using the information given appropriately, so your students will need practice in reading the input, looking carefully at the task instructions and then deciding how to organise and develop the information. They can then move on to planning their answer.
- The opening instructions tell students what is expected in their answer, for example, describing what they enjoyed, explaining any problems that occurred, and recommending improvements. Your students must cover these functions in the task, so it is a good idea to get them to use these as informal headings for their plan so they can make sure they have something to say under each point. They should have practice in deciding which material in the input is relevant to each part of the task.
- Students are given the opportunity to expand on some of the points. They should be encouraged to use this opportunity to demonstrate a range of structure and vocabulary.
- Students can use key words from the question but should not lift whole segments from the input texts. No credit is given for language which has been obviously lifted from the question. Your students should therefore be given practice in using their own words when using information from the input. This is especially important when they are expected to adapt the style and tone of the wording to something more appropriate for the target reader, e.g. informal notes into formal language.

## PART 2

- It is important that your students familiarise themselves with the different task types that appear on the paper, and are confident that they know the differences between them. Since not all task types appear on every paper, it is important for them to have experience of writing all the different types.
- Your students should be aware that certain functions (describing, narrating, explaining, giving opinions) will be needed for many of the task types. Students need to be familiar with the structures and vocabulary relevant to the required functions and know how to express levels of formality.
- Your students will have a much better chance of performing well in the task if they are familiar with the topic area of the task. Your students should avoid a topic if it is unsuited to their interests or experience.
- It is worth giving your students some practice in selecting which task to do. They should be encouraged to look at the task types and topic areas and to consider which register, functions, grammatical structures and vocabulary are required by each task. They can then select the task which they feel they can complete most successfully.
- The expected word length for the Part 2 tasks is 220–260 words. Your students should be given practice in deciding how to allocate this in their plan and in which tasks the lower end of the word count might be appropriate. Being concise is an advanced-level writing skill and your students should be reminded of this.
- Remind your students that they should not reproduce a task that they have done in class on the same topic as this is unlikely to address the specific points in the task set. It is essential that they address the points in the question and not just write about an issue which is loosely connected to the topic.
- Your students should be made aware that they should not attempt the set text question (Question 5) unless they are familiar with one of the texts.

Task types in the Cambridge English: Advanced Writing paper	Preparation
<p><b>AN ARTICLE</b> is usually written for an English-language magazine or newspaper, and the reader is assumed to have similar interests to the writer. The main purpose is to interest and engage the reader, so there should be some opinion or comment.</p>	<p>A successful <b>article</b> interests and engages the reader. Descriptions, examples and anecdotes are often appropriate, and effective answers will be lively and include some colourful use of language. A personal angle usually works well, and a catchy title will attract attention. The use of direct and indirect questions also adds colour, and students should be taught how to use these. Looking at examples from English-language magazines may help.</p>
<p><b>A COMPETITION ENTRY</b> is written for a judge or panel of judges. Candidates will usually be expected to nominate somebody for something or propose themselves for selection for something (e.g. a grant to study). A competition entry will include some degree of persuasion and give reason(s) why the candidate's choice is best.</p>	<p><b>Competition entries</b> need to catch the attention of the reader and to try to persuade the reader that the entry is the best. Students should be taught the language of persuasion and how to finish an entry with a strong final paragraph.</p>
<p><b>A CONTRIBUTION TO A LONGER PIECE</b> is written for someone who is in the process of collecting information for use in a larger document (e.g. a book, a guidebook or a piece of research). The main purpose is to supply information and opinion. The choice of register is likely to be influenced by the purpose of the longer document, as indicated in the task instructions. A contribution should be clearly organised and may also include headings.</p>	<p>As the style of the <b>contributions to longer pieces</b> will be defined by the larger document to which they make a contribution, students need practice in identifying what this document is (given in the question) and deciding what an appropriate style may be, e.g. a guidebook may require a factual, neutral style, whereas a piece for a book may demand a more discursive style.</p>
<p><b>AN ESSAY</b> is usually written for a teacher and may be written as a follow-up to a class activity. It should be well organised, with an introduction, clear development and an appropriate conclusion. The main purpose of the task is the development of an argument and/or discussion of issues surrounding a certain topic. Candidates will usually be expected to give reasons for their opinions.</p>	<p><b>Essays</b> need to present an argument and give reasons for this. Your students need to be taught to give opinions and to agree or disagree in a formal or neutral register. They should be advised that they are free to agree or disagree with the statement in the task, or discuss both sides. Effective planning and paragraphing is important in essay writing, as is the correct use of appropriate linking words and phrases. Students also need practice in writing appropriate opening and concluding paragraphs.</p>
<p><b>AN INFORMATION SHEET</b> is written for an audience who needs information, instruction or help in some area. Candidates will be expected to produce clear factual information and/or advice on a topic. An information sheet should be clearly organised and may also include headings.</p>	<p>A successful <b>information sheet</b> gets the relevant points across clearly and succinctly. It is important that the purpose of the leaflet is made clear and the information is clearly organised.</p>
<p><b>A LETTER</b> is written in response to the situation outlined in the question. Letters in the <i>Cambridge English: Advanced Writing</i> paper will require a response which is consistently appropriate for the specified target reader, and candidates can expect to be asked to write letters to, for example, the editor of a newspaper or magazine, to the director of an international company, to a school or college principal, or to a friend.</p>	<p><b>Letters</b> may include a narrative element which details personal experience, e.g. to a newspaper or magazine; other letters may be more concerned with giving factual information. Letter types may also include letters of application. Candidates may also be asked to write a reference for a friend. This can be framed within a letter format but may also be written as a statement. Candidates can choose to frame their responses as emails, but letter-writing conventions such as an opening salutation, clear paragraphing and closing phrasing are always important.</p>
<p><b>A PROPOSAL</b> is written for a superior (e.g. a boss or college principal) or a peer group (e.g. club members or colleagues). Candidates will be expected to make one or more suggestions, supported by some factual information, in order to persuade the reader of a course of action. A proposal should be clearly organised and may include headings.</p>	<p><b>Proposals</b> are often structured in a similar way to reports and should be clearly organised under headings. Students should be taught how to make polite recommendations and suggestions and how to use a range of persuasive language.</p>
<p><b>A REPORT</b> is usually written for a superior (e.g. a boss or college principal) or a peer group (e.g. club members or colleagues). Candidates will be expected to give some factual information and make suggestions or recommendations. A report should be clearly organised and may include headings.</p>	<p>Students need to be taught a <b>report</b> format, with the use of headings where appropriate. They should also work on specific vocabulary areas such as transport, leisure and entertainment, and learn how to make suggestions and recommendations.</p>
<p><b>A REVIEW</b> is usually written for an English-language magazine, newspaper or website. The main purpose is to describe and express a personal opinion about something which the writer has experienced (e.g. a film, a holiday, a product, a website, etc.) and to give the reader a clear impression of what the item discussed is like. Description and explanation are key functions for this task, and a review will normally include a recommendation to the reader.</p>	<p>Students should be encouraged to read as wide a range of <b>reviews</b> as possible, such as those for holidays, books, television programmes and consumer goods. They need to be taught the use of appropriate adjectives, and how to describe and explain. They also need to know how to give an opinion, positive or negative, and make a recommendation.</p>
<p><b>SET TEXT</b> questions may be articles, essays, reports or reviews. Assessment is based on control of language in the given context.</p>	<p>Discuss the characters and the plot of the <b>set text</b>, or the film version, with your students. The set text question will ask students to include some description from the book and to give their opinions. The questions will be structured in the same way as other Part 2 questions, so students should be reminded of the need to address the functions listed. They should give reasons for their views, so it is useful to have some class discussion of their opinion of the text. Students should make sure they have the necessary vocabulary and understanding of the text to answer the task set.</p>

These indications of readership and purpose are not comprehensive, but are intended to give some guidelines to the different task types. It must be stressed that specialised writing skills are not expected of candidates at this level.









# Assessment of Writing

## Examiners and marking

Writing Examiners (WEs) undergo a rigorous process of training and certification before they are invited to mark. Once accepted, they are supervised by Team Leaders (TLs) who are in turn led by a Principal Examiner (PE), who guides and monitors the marking process.

WEs mark candidate responses in a secure online marking environment. The software randomly allocates candidate responses to ensure that individual examiners do not receive a concentration of good or weak responses, or of any one language group. The software also allows for examiners' marking to be monitored for quality and consistency. During the marking period, the PE and TLs are able to view their team's progress and to offer support and advice, as required.

## Assessment scales

Examiners mark tasks using assessment scales that were developed with explicit reference to the Common European Framework of Reference for Languages (CEFR). The scales, which are used across the spectrum of Cambridge ESOL's General and Business English Writing tests, consist of four subscales: Content, Communicative Achievement, Organisation, and Language:

- **Content** focuses on how well the candidate has fulfilled the task, in other words if they have done what they were asked to do.
- **Communicative Achievement** focuses on how appropriate the writing is for the task and whether the candidate has used the appropriate register.
- **Organisation** focuses on the way the candidate puts together the piece of writing, in other words if it is logical and ordered.
- **Language** focuses on vocabulary and grammar. This includes the range of language as well as how accurate it is.

Responses are marked on each subscale from 0 to 5.

The subscale Content is common to all levels:

Content	
5	All content is relevant to the task. Target reader is fully informed.
3	Minor irrelevances and/or omissions may be present. Target reader is on the whole informed.
1	Irrelevances and misinterpretation of task may be present. Target reader is minimally informed.
0	Content is totally irrelevant. Target reader is not informed.

The remaining three subscales (Communicative Achievement, Organisation, and Language) have descriptors specific to each CEFR level:

CEFR level	Communicative Achievement	Organisation	Language
	Demonstrates complete command of the conventions of the communicative task. Communicates complex ideas in an effective and convincing way, holding the target reader's attention with ease, fulfilling all communicative purposes.	Text is organised impressively and coherently using a wide range of cohesive devices and organisational patterns with complete flexibility.	Uses a wide range of vocabulary, including less common lexis, with fluency, precision, sophistication and style. Use of grammar is sophisticated, fully controlled and completely natural. Any inaccuracies occur only as slips.
<b>C2</b>	Uses the conventions of the communicative task with sufficient flexibility to communicate complex ideas in an effective way, holding the target reader's attention with ease, fulfilling all communicative purposes.	Text is a well-organised, coherent whole, using a variety of cohesive devices and organisational patterns with flexibility.	Uses a range of vocabulary, including less common lexis, effectively and precisely. Uses a wide range of simple and complex grammatical forms with full control, flexibility and sophistication. Errors, if present, are related to less common words and structures, or occur as slips.
<b>C1</b>	Uses the conventions of the communicative task effectively to hold the target reader's attention and communicate straightforward and complex ideas, as appropriate.	Text is well organised and coherent, using a variety of cohesive devices and organisational patterns to generally good effect.	Uses a range of vocabulary, including less common lexis, appropriately. Uses a range of simple and complex grammatical forms with control and flexibility. Occasional errors may be present but do not impede communication.
<b>B2</b>	Uses the conventions of the communicative task to hold the target reader's attention and communicate straightforward ideas.	Text is generally well organised and coherent, using a variety of linking words and cohesive devices.	Uses a range of everyday vocabulary appropriately, with occasional inappropriate use of less common lexis. Uses a range of simple and some complex grammatical forms with a good degree of control. Errors do not impede communication.
<b>B1</b>	Uses the conventions of the communicative task in generally appropriate ways to communicate straightforward ideas.	Text is connected and coherent, using basic linking words and a limited number of cohesive devices.	Uses everyday vocabulary generally appropriately, while occasionally overusing certain lexis. Uses simple grammatical forms with a good degree of control. While errors are noticeable, meaning can still be determined.
<b>A2</b>	Produces text that communicates simple ideas in simple ways.	Text is connected using basic, high-frequency linking words.	Uses basic vocabulary reasonably appropriately. Uses simple grammatical forms with some degree of control. Errors may impede meaning at times.

When marking the tasks, examiners take into account length of responses and varieties of English:

- Guidelines on length are provided for each task; responses which are too short may not have an adequate range of language and may not provide all the information that is required, while responses which are too long may contain irrelevant content and have a negative effect on the reader. These may affect candidates' marks on the relevant subscales.
- Candidates are expected to use a particular variety of English with some degree of consistency in areas such as spelling, and not for example switch from using a British spelling of a word to an American spelling of the same word.

Cambridge English: Advanced Writing Examiners use the following assessment scale, extracted from the one on the previous page.

C1	Content	Communicative Achievement	Organisation	Language
5	All content is relevant to the task. Target reader is fully informed.	Uses the conventions of the communicative task with sufficient flexibility to communicate complex ideas in an effective way, holding the target reader's attention with ease, fulfilling all communicative purposes.	Text is a well-organised, coherent whole, using a variety of cohesive devices and organisational patterns with flexibility.	Uses a range of vocabulary, including less common lexis, effectively and precisely. Uses a wide range of simple and complex grammatical forms with full control, flexibility and sophistication. Errors, if present, are related to less common words and structures, or occur as slips.
4	<i>Performance shares features of Bands 3 and 5.</i>			
3	Minor irrelevances and/or omissions may be present. Target reader is on the whole informed.	Uses the conventions of the communicative task effectively to hold the target reader's attention and communicate straightforward and complex ideas, as appropriate.	Text is well organised and coherent, using a variety of cohesive devices and organisational patterns to generally good effect.	Uses a range of vocabulary, including less common lexis, appropriately. Uses a range of simple and complex grammatical forms with control and flexibility. Occasional errors may be present but do not impede communication.
2	<i>Performance shares features of Bands 1 and 3.</i>			
1	Irrelevances and misinterpretation of task may be present. Target reader is minimally informed.	Uses the conventions of the communicative task to hold the target reader's attention and communicate straightforward ideas.	Text is generally well organised and coherent, using a variety of linking words and cohesive devices.	Uses a range of everyday vocabulary appropriately, with occasional inappropriate use of less common lexis. Uses a range of simple and some complex grammatical forms with a good degree of control. Errors do not impede communication.
0	Content is totally irrelevant. Target reader is not informed.	<i>Performance below Band 1.</i>		

# Cambridge ESOL Writing mark scheme

## Glossary of terms

### 1. GENERAL

<b>Generally</b>	<b>Generally</b> is a qualifier meaning not in every way or instance. Thus, 'generally appropriately' refers to performance that is not as good as 'appropriately'.
<b>Flexibility</b>	<b>Flexible</b> and <b>flexibly</b> refer to the ability to adapt – whether language, organisational devices, or task conventions – rather than using the same form over and over, thus evidencing better control and a wider repertoire of the resource. Flexibility allows a candidate to better achieve communicative goals.

### 2. CONTENT

<b>Relevant</b>	<b>Relevant</b> means related or relatable to required content points and/or task requirements.
<b>Target reader</b>	The <b>target reader</b> is the hypothetical reader set up in the task, e.g. a magazine's readership, your English teacher.
<b>Informed</b>	The target reader is <b>informed</b> if content points and/or task requirements are addressed and appropriately developed. Some content points do not require much development (e.g. 'state what is x') while others require it ('describe', 'explain').

### 3. COMMUNICATIVE ACHIEVEMENT

<b>Conventions of the communicative task</b>	<b>Conventions of the communicative task</b> include such things as genre, format, register and function. For example, a personal letter should not be written as a formal report, should be laid out accordingly, and use the right tone for the communicative purpose.
<b>Holding the target reader's attention</b>	<b>Holding the target reader's attention</b> is used in the positive sense and refers to the quality of a text that allows a reader to derive meaning and not be distracted. It does not refer to texts that force a reader to read closely because they are difficult to follow or make sense of.
<b>Communicative purpose</b>	<b>Communicative purpose</b> refers to the communicative requirements as set out in the task, e.g. make a complaint, suggest alternatives.
<b>Straightforward and complex ideas</b>	<b>Straightforward ideas</b> are those which relate to relatively limited subject matter, usually concrete in nature, and which require simpler rhetorical devices to communicate.  <b>Complex ideas</b> are those which are of a more abstract nature, or which cover a wider subject area, requiring more rhetorical resources to bring together and express.

### 4. ORGANISATION

<b>Linking words, cohesive devices, and organisational patterns</b>	<b>Linking words</b> are cohesive devices, but are separated here to refer to higher-frequency vocabulary which provides explicit linkage. They can range from basic high frequency items (such as 'and', 'but') to basic and phrasal items (such as 'because', 'first of all', 'finally').  <b>Cohesive devices</b> refers to more sophisticated linking words and phrases (e.g. 'moreover', 'it may appear', 'as a result'), as well as grammatical devices such as the use of reference pronouns, substitution (e.g. There are two women in the picture. The one on the right ...), ellipsis (e.g. The first car he owned was a convertible, the second a family car), or repetition.  <b>Organisational patterns</b> refers to less-explicit ways of achieving connection at the between-sentence level and beyond, e.g. arranging sentences in climactic order, the use of parallelism, using a rhetorical question to set up a new paragraph.
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### 5. LANGUAGE

<b>Vocabulary</b>	<b>Basic vocabulary</b> refers to vocabulary used for survival purposes, for simple transactions, and the like.  <b>Everyday vocabulary</b> refers to vocabulary that comes up in common situations of a non-technical nature in the relevant domain.  <b>Less common lexis</b> refers to vocabulary items that appear less often in the relevant domain. These items often help to express ideas more succinctly and precisely.
<b>Appropriacy of vocabulary</b>	<b>Appropriacy of vocabulary</b> means the use of words and phrases that fit the context of the given task. For example, in <i>I'm very sensible to noise</i> , the word <i>sensible</i> is inappropriate as the word should be <i>sensitive</i> . Another example would be <i>Today's big snow makes getting around the city difficult</i> . The phrase <i>getting around</i> is well suited to this situation. However, <i>big snow</i> is inappropriate as <i>big</i> and <i>snow</i> are not used together. <i>Heavy snow</i> would be appropriate.
<b>Grammatical forms</b>	<b>Simple grammatical forms</b> are words, phrases, basic tenses and simple clauses.  <b>Complex grammatical forms</b> are longer and more complex items, e.g. noun clauses, relative and adverb clauses, subordination, passive forms, infinitives, verb patterns, modal forms and tense contrasts.
<b>Grammatical control</b>	<b>Grammatical control</b> refers to the ability to consistently use grammar accurately and appropriately to convey intended meaning.
<b>Range</b>	<b>Range</b> refers to the variety of words and grammatical forms a candidate uses. At higher levels, candidates will make increasing use of a greater variety of words, fixed phrases, collocations and grammatical forms.
<b>Errors and slips</b>	<b>Errors</b> are systematic mistakes. <b>Slips</b> are mistakes that are non-systematic, i.e. the candidate has learned the vocabulary item or grammatical structure, but just happened to make a mistake in this instance. In a candidate's response, where most other examples of a lexical/grammatical point are accurate, a mistake on that point would most likely be a slip.
<b>Impede communication</b>	<b>Impede communication</b> means getting in the way of meaning. <b>Meaning can still be determined</b> indicates that some effort is required from the reader to determine meaning.

## Question 1: Candidate A

Dear Jan,

I was happy to hear from you again after such a long period of time. So I send you the information you wanted.

First, the job with this international company organizing music festivals has two sides.

I had days where I sat behind a desk in an unfriendly office giving information to people who called. I had to do nothing important except making coffee for the organising committee during their long hours of talk. But, those few days were soon forgotten, because after I had shown my ability to work hard I was responsible for more important tasks. I worked as an interpreter several times, but also had to advise and help English visitors. So I improved my English skills and learned a lot about official and politically correct language.

The next important point is that you will be able to make a really extraordinary journey. Really, there is not need to worry about money.

As I know your interest in music I especially point out the fact that one gets free entry to several festivals and sometimes even the chance to meet one of the performing stars face to face.

I believe this job to be perfect for you and might even affect your future career.

Cheers,

## Examiner comments

Subscale	Mark	Commentary
<b>Content</b>	<b>4</b>	All content is relevant to the task and shows some development. It would be appropriate to focus more on the reasons why the writer is recommending the job, rather than on listing personal experiences. The target reader is informed about the job, and would be able to make a reasoned decision based on the information in the letter.
<b>Communicative Achievement</b>	<b>4</b>	The text uses the conventions of the communicative task effectively to hold the target reader's attention. The format is appropriate for an informal letter. Straightforward and more complex ideas are communicated clearly and with some flexibility, particularly in the third paragraph. Informal register and friendly tone are used to generally good effect, but there is some inconsistency ( <i>one gets</i> , <i>Cheers</i> ).
<b>Organisation</b>	<b>3</b>	The text is well organised and coherent. Paragraphs are used, although some of these are short. A variety of cohesive devices is used to generally good effect within paragraphs, but less successfully across paragraphs (especially the third and fourth paragraphs). A variety of linking words is used ( <i>except</i> , <i>because</i> , <i>but also</i> ). There is some awkwardness with the use of <i>so</i> .
<b>Language</b>	<b>4</b>	A range of vocabulary is used effectively, including less common lexis ( <i>politically correct language</i> , <i>really extraordinary</i> , <i>free entry</i> ). Occasional inappropriate use of lexis ( <i>change</i> ) does not impede communication. Uses a range of simple and complex grammatical forms (including modal verbs and passive forms) with a reasonable degree of control and flexibility. Occasional errors ( <i>I send you</i> ) do not impede communication.

## PAPER 2 | WRITING | QUESTION 2

## Question 2: Candidate B

To whom it may concern:

Michelle Wong

Michelle and I have been working for seven years for ACB Ltd, an international company specialised in the use of plastics engineering.

During the time we have worked together she proved herself to be a very competent and efficient receptionist. She is undoubtedly a trustworthy and punctual person, rarely absent from work. She has a level-headed approach to problems and is never daunted when things go wrong, remaining self-possessed. She is extremely dedicated to her job and she is known to be a hard-worker, working overtime should the need arise.

As a colleague, she is a friendly person who is always on hand to help. Therefore, she is liked and respected by everyone.

Regarding dealing with customers, she has a great deal of experience, and her polite and tactful manner is vital in customer relations.

When she started work in the company, due to her organised manner, she used to get a little nervous when she was under stain. Nevertheless, she soon changed drastically and became more self-assured.

It is undeniable that Michelle has a talent for foreign languages, and she is fluent in English, French and Chinese. This is a great advantage when working in an English language college. Despite being such an intelligent person she keeps a low-profile.

For all these reasons, I strongly believe that Michelle would have much to contribute, and therefore I have no hesitation in supporting her application wholeheartedly.

## Examiner comments

Subscale	Mark	Commentary
<b>Content</b>	<b>5</b>	All content is relevant to the task. Attention has been paid to the development of all parts of the question, resulting in a balanced and informative reference. The target reader is fully informed and in a position to make a reasoned judgement about Ms Wong's suitability for the job.
<b>Communicative Achievement</b>	<b>5</b>	The conventions of the communicative task are used with sufficient flexibility to communicate complex ideas in an effective way and hold the target reader's attention. The format is appropriate for a reference, and the text displays skilled use of formal register. The positive, enthusiastic tone would have the required effect on the target reader.
<b>Organisation</b>	<b>4</b>	The text is well organised and coherent. It is clearly organised into paragraphs, although a tendency to over paragraph in the second half causes some awkwardness. A variety of linking words ( <i>due to, nevertheless</i> ) and cohesive devices (such as participle clauses and relative clauses) are used with flexibility. There is good use of punctuation, particularly commas.
<b>Language</b>	<b>5</b>	A wide range of vocabulary is used effectively and precisely, including some less common lexis ( <i>level-headed approach, never daunted, dedicated to her job, tactful manner</i> ). The text uses a wide range of simple and complex grammatical forms with full control, flexibility and sophistication ( <i>should the need arise, have no hesitation in supporting</i> ). Errors are minimal.



## Question 3: Candidate C

Dear Sir,

I would like to nominate the most important scientist of all times, Marie Curie. I studied about her in a project at school. She was born in Poland, but she did most of her important science work in France.

Marie Curie had two big impacts on our lives. Firstly, she made great discoveries in chemistry regarding radium and polonium. Because of her work, other scientists were able to use radioactivity to find out about atoms and do fascinating experiments. Although she had little money and poor health, she continued to research this until she died.

What is more, this led to constructing such devices as x-ray machines, which are used now to help people with cancer. She knew that x-rays could be important in medicine, and always promoted them.

The first reason of my nomination is that she influenced the way of our life. Today it is normal for us to use x-rays and radiation for medical treatment, and also in other areas of science. Without this, our world would be very different. She changed us more than we think. The other reason is because she is one of few famous women scientists. Despite the fact that most famous scientists are men, she proves us that women can be excellent in science too. She definitely deserves a place in the TV series.

Yours faithfully

## Examiner comments

Subscale	Mark	Commentary
<b>Content</b>	<b>3</b>	All parts of the question are addressed, and the target reader is on the whole informed about Marie Curie's achievements and the candidate's reasons for nomination. The target reader would be able to make a reasoned decision about including Marie Curie in the programme. Irrelevances are present ( <i>I studied about her in a project at school</i> ).
<b>Communicative Achievement</b>	<b>4</b>	The conventions of the communicative task are used effectively to hold the reader's attention. Formal register is used consistently, and the tone is appropriately positive for a nomination. Straightforward and complex ideas are communicated clearly and with some flexibility, especially in the fourth paragraph.
<b>Organisation</b>	<b>3</b>	The text is well organised and coherent, and balanced paragraphs are used. A variety of cohesive devices is used to good effect within paragraphs ( <i>Firstly, Although, Despite the fact that</i> ), but with some awkwardness between paragraphs ( <i>What is more</i> ).
<b>Language</b>	<b>3</b>	A range of vocabulary is used appropriately, including less common lexis ( <i>fascinating, poor health, deserves a place</i> ). Occasional awkwardness ( <i>science work, the way of our life</i> ) does not impede communication. The text uses a range of simple and some complex grammatical forms (such as concessive clauses and modal forms) with control and flexibility.



## PAPER 2 | WRITING | QUESTION 4

## Question 4: Candidate D

Dear Mr Martin,

My family would love to host an international student during their stay in France.

In my opinion, it is best for students from abroad to live with a host family. Firstly, they can learn a lot more about everyday life in France than they would if they were just living with other international students. Staying with a family also gives them much more opportunity to get used to listening to and speaking French. Last but not least, they may feel less homesick if they are with a family rather than in a large, impersonal hostel.

A successful host family has to spend time talking to the student, making him feel at home and helping him gain as much as possible from the experience of being in France. It is not just a matter of preparing nutritious meals and providing a comfortable bed. The foreign student has to feel that he is truly a honoured friend of the family.

We would like to host a foreign student because my husband and I both studied abroad and know how it is like to be in an unfamiliar culture. The time we passed outside France was enormously enriched by the host families we lived with and we should now like to offer the similar hospitality ourselves.

Yours sincerely

Marie Le Clair

## Examiner comments

Subscale	Mark	Commentary
<b>Content</b>	<b>5</b>	All content is relevant to the task, and attention is paid to the development of all parts of the question. The target reader is fully informed and would easily be able to make an assessment of the application from the clear and detailed information given in the letter.
<b>Communicative Achievement</b>	<b>5</b>	The text uses the conventions of the communicative task with sufficient flexibility to communicate complex ideas effectively, particularly in the second paragraph. Letter format is used, with opening and closing formulae. Formal register is used appropriately and consistently, and the friendly-persuasive tone has a positive effect on the reader.
<b>Organisation</b>	<b>4</b>	The text is a well-organised and coherent whole. Clear paragraphs are used, although the first paragraph starts abruptly and is rather long. A shorter introductory paragraph explaining the reason for writing would be appropriate. A variety of linking words is used ( <i>Firstly, and, because</i> ), and some sophisticated cohesive devices ( <i>Last but not least</i> and reference pronouns) are also used to good effect.
<b>Language</b>	<b>5</b>	A range of vocabulary is used effectively and precisely, including less common lexis ( <i>making him feel at home, preparing nutritious meals, enormously enriched</i> ). A wide range of simplex and grammatical forms is used with control, flexibility and sophistication (including noun phrases, conditional structures and passive forms). Errors are present only as slips ( <i>how it is like, the time we passed</i> ).

## Question 5A: Candidate E

I would definitely recommend *The Pelican Brief*. It is a very exciting book and I liked it a lot.

*The Pelican Brief* is about politics, law and the environment, very important topics in today. Two American judges were killed and Darby Shaw investigated that. She decided that they murdered because of an oil company who wanted to take land important for the environment because special pelicans lived there. She showed her ideas to two people who were then killed too. There was a lot of exciting suspense. In the end Darby Shaw and a reporter called Gray who helped her are able to show who responsible for the murders. At the end you can think that Darby and Gray are going to fall in love.

If you do not know this book, then you should read it. Why? I am sure you are going to enjoy it because it is so exciting. You can often think that Darby will be kill too. You are also going to learn a lot about politics and the bad things that can happen there. There is a very good film of *The Pelican Brief* but I think you had better read the book first.

## Examiner comments

Subscale	Mark	Commentary
<b>Content</b>	1	The target reader is minimally informed about the plot and about why the book is being recommended. The outline of the plot is uninformative ( <i>There was a lot of exciting suspense</i> ), and reasons for recommendation are undeveloped ( <i>I am sure you are going to enjoy it because it is so exciting</i> ).
<b>Communicative Achievement</b>	2	An attempt is made to use the conventions of the communicative task to hold the reader's interest and communicate straightforward information ( <i>If you do not know this book, then you should read it. Why?</i> ). The abrupt tone in the last paragraph ( <i>You are also going to learn... you had better read the book first</i> ) has a negative effect on the reader.
<b>Organisation</b>	1	The text is generally well organised, although the paragraphs are not balanced in length. The recommendation forms the introductory paragraph and comes before the outline of the plot, which could confuse the reader. A range of linking words is used ( <i>because, also, but</i> ) and some more sophisticated cohesive devices (such as relative pronouns) are attempted, not always successfully ( <i>At the end</i> ).
<b>Language</b>	1	The text uses a range of everyday vocabulary. Attempts to use less common lexis ( <i>environnement, responsable</i> ) are not always successful. A range of simple and more complex grammatical forms is used. Some errors, especially in the use of passives, are confusing for the reader ( <i>murdered, will be kill</i> ).

## PAPER 2 | WRITING | QUESTION 5B

## Question 5B: Candidate F

There are many interesting characters in Lucky Jim but as for me the most of these is the protagonist Jim Dixon.

Jim is a young professor at university in England just after the WW2. He says that he became it because he doesn't know what to do in his life and is not at all happy to work there. He doesn't like teaching and he doesn't like his boss the professor Welch. Instead he imagines to work for a rich man to help him not to be bored and this happens in the end of the story. In fact Jim doesn't like a lot of the other personages in the book and the story is mainly about his life in battle with them.

Another reason Jim is the most interesting is that funny things happen to him, especially when he had drunk. For example at Welch's house he runs away from singing and goes to the pub. When he returns he by accident burns down his bed. Also he drinks to give him courage before his speech and finishes by mocking the university stuff.

Though Jim is not always a good man I find him interesting and am very happy when in the end of the story he gets a good job and Christine at the same time.

## Examiner comments

Subscale	Mark	Commentary
<b>Content</b>	<b>4</b>	All content is relevant to the task. The target reader would be informed about the character of Jim in <i>Lucky Jim</i> . It would be appropriate to develop further the candidate's reasons for their opinion that Jim is the most interesting character ( <i>Though Jim is not always a good man I find him interesting</i> ), rather than listing facts about Jim (as in the second paragraph).
<b>Communicative Achievement</b>	<b>3</b>	The conventions of the communicative task are used effectively to hold the target reader's attention and communicate straightforward ideas. Attempts to communicate complex ideas are not always successful ( <i>Instead he imagines to work for a rich man to help him not to be bored and this happens in the end of the story</i> ). The text is in an appropriate format for an essay, although a title would be beneficial. The register is generally formal but with some inconsistencies ( <i>doesn't, as for me</i> ).
<b>Organisation</b>	<b>3</b>	The text is a well organised and coherent whole, and is clearly paragraphed. A variety of linking words ( <i>because, when</i> ) is used. More sophisticated cohesive devices are also used ( <i>Another reason ... is that</i> ), not always successfully ( <i>He says that he became it</i> ).
<b>Language</b>	<b>2</b>	The text uses a range of vocabulary, with some inappropriate use of less common lexis ( <i>personages, in battle with, burns down</i> ). A range of simple grammatical forms is used, and more complex forms are attempted, not always successfully ( <i>when he had drunk</i> ). There are a number of errors, which, although not impeding, are distracting for the reader.

# Paper 3

## Use of English

### General description

<b>PAPER FORMAT</b>	The paper contains five parts.
<b>TIMING</b>	1 hour.
<b>NO. OF PARTS</b>	5.
<b>NO. OF QUESTIONS</b>	50.
<b>TASK TYPES</b>	Multiple-choice cloze, open cloze, word formation, gapped sentences, key word transformations.
<b>ANSWER FORMAT</b>	Candidates may write on the question paper, but must transfer their answers to the separate answer sheets within the time limit. Candidates indicate their answers by shading the correct lozenges or writing the required word or words in capital letters in a box on the separate answer sheet.
<b>MARKS</b>	Parts 1, 2, and 3: each correct answer receives 1 mark. Part 4: each correct answer receives 2 marks. Part 5: each answer receives up to 2 marks.

### Structure and tasks

#### PART 1

<b>TASK TYPE</b>	Multiple choice.
<b>AND FOCUS</b>	Lexical/lexico-grammatical.
<b>FORMAT</b>	A modified cloze test containing 12 gaps and followed by 4-option multiple-choice items.
<b>NO OF QS</b>	12.

#### PART 2

<b>TASK TYPE</b>	Open cloze.
<b>AND FOCUS</b>	Grammatical/lexico-grammatical.
<b>FORMAT</b>	A modified cloze test containing 15 gaps.
<b>NO OF QS</b>	15.

#### PART 3

<b>TASK TYPE</b>	Word formation.
<b>AND FOCUS</b>	Lexical/lexico-grammatical.
<b>FORMAT</b>	A text containing 10 gaps. Each gap corresponds to a word. The stems of the missing words are given beside the text and must be changed to form the missing word.
<b>NO OF QS</b>	10.

#### PART 4

<b>TASK TYPE</b>	Gapped sentences.
<b>AND FOCUS</b>	Lexical.
<b>FORMAT</b>	Questions are made up of three discrete sentences. Each sentence contains one gap. The gapped word is common to the three sentences. Candidates must write one word which is appropriate in all three sentences.
<b>NO OF QS</b>	5.


#### PART 5

<b>TASK TYPE</b>	Key word transformations.
<b>AND FOCUS</b>	Lexical and grammatical.
<b>FORMAT</b>	Eight separate items, each with a lead-in sentence and a gapped second sentence to be completed in three to six words, one of which is a given 'key word'.
<b>NO OF QS</b>	8.

# The five parts of the Use of English paper

## PART 1 Multiple-choice cloze

*In this part, there is an emphasis on vocabulary and grammar.*

 **Sample task and answer key: pages 37 and 41.**


 **Each correct answer in Part 1 receives 1 mark.**

Part 1 consists of a text in which there are 12 gaps (plus one gap as an example). Each gap represents a missing word or phrase. The text is followed by 12 sets of four words or phrases, each set corresponding to a gap. Candidates have to choose which one of the four words or phrases in the set fills the gap correctly.

Candidates are required to draw on their lexical knowledge and understanding of the text in order to fill the gaps. Some questions test at a phrasal level, such as collocations and set phrases. Other questions test meaning at sentence level or beyond, with more processing of the text required. A lexico-grammatical element may be involved, such as when candidates have to choose the option which fits correctly with a following preposition or verb form.

## PART 2 Open cloze

*In this part, there is an emphasis on grammar and vocabulary.*

 **Sample task and answer key: pages 38 and 41.**

 **Each correct answer in Part 2 receives 1 mark.**


Part 2 consists of a text in which there are 15 gaps (plus one gap as an example). Candidates are required to draw on their knowledge of the structure of the language and understanding of the text in order to fill the gaps. In this part, as there are no sets of words from which to choose the answers, candidates have to think of a word which will fill the gap correctly.


The focus of the gapped words is either grammatical, such as articles, auxiliaries, prepositions, pronouns, verb tenses and forms; or lexico-grammatical, such as phrasal verbs, linkers and words within fixed phrases. The answer will always be a single word. In some cases, there may be more than one possible answer and this is allowed for in the mark scheme.

The absence or misuse of punctuation is ignored, although spelling, as in all parts of the Use of English paper, must be correct.

## PART 3 Word formation

*In this part, there is an emphasis on vocabulary.*

 **Sample task and answer key: pages 38 and 41.**

 **Each correct answer in Part 3 receives 1 mark.**


Part 3 consists of a text containing 10 gaps (plus one gap as an example). At the end of some of the lines, and separated from the text, there is a stem word in capital letters. Candidates need to form an appropriate word from given stem words to fill each gap.


The focus of this task is primarily lexical, though an understanding

of structure is also required. It tests the candidates' knowledge of how prefixes, suffixes, internal changes and compounds are used in forming words. Candidates may be required to demonstrate understanding of the text beyond sentence level.

## PART 4 Gapped sentences

*In this part, there is an emphasis on vocabulary.*

 **Sample task and answer key: pages 39 and 41.**


 **Each correct answer in Part 4 receives 2 marks.**


Part 4 consists of five questions; each question is made up of three discrete sentences. Each sentence contains one gap and the gapped word is common to all sentences. Candidates must write the one word which is appropriate in all three sentences.

The focus of the task is lexical and aims to test candidates' knowledge of lexical patterns such as collocation, phrasal verbs and other word combinations. It tests whether candidates know items of vocabulary in a range of contexts and with a range of meanings.

## PART 5 Key word transformations

*In this part, there is an emphasis on grammar and vocabulary.*

 **Sample task and answer key: pages 40 and 41.**

 **Each answer in Part 5 receives 0, 1 or 2 marks.**

Part 5 consists of eight questions (plus an example). Each question contains three parts: a lead-in sentence, a key word, and a second sentence of which only the beginning and end are given. Candidates have to fill the gap in the second sentence so that the completed sentence is similar in meaning to the lead-in sentence. The gap must be filled with between three and six words, one of which must be the key word. The key word must not be changed in any way.

In this part of the paper the focus is both lexical and grammatical and a range of structures is tested. The ability to express a message in different ways shows flexibility and resource in the use of language.

The mark scheme splits the answer into two parts and candidates gain one mark for each part which is correct.

# Preparation

## General

- The texts in Parts 1, 2 and 3 all have titles. Encourage your students to pay attention to each title as it will indicate the main theme of the text.
- Encourage your students to read through each text (Parts 1, 2 and 3) carefully before beginning to answer the questions so that they have a clear idea of what it is about.
- In Parts 2 and 5, there may be more than one permissible answer for a question. However, students should only give one answer for each question. If they give two answers, and one of them is incorrect, they will not be given a mark. If they want to change an answer, they should rub it out.
- All parts of the paper have detailed instructions and completed examples. These should be studied carefully so that your

students know what kind of answers they are expected to give and how they should show them on the answer sheet.

- Your students should be encouraged to read extensively so that they build up a wide vocabulary and become familiar with the many uses of different structures. This should enable them to deal with a range of lexical items and grammatical structures in a variety of text types.
- When studying for the paper, it will be useful for your students to refer to dictionaries and grammar books. However, they should also develop strategies for operating independently of reference books (by, for example, guessing the meaning of unknown words from the context) as they are not permitted to take dictionaries into the exam with them.
- Students should develop an efficient personal system for recording the new vocabulary they learn. They should record as much detail as possible, including information about complementation and collocations of the words learned.
- Encourage your students to plan their time carefully and not to spend too long on any one part of the test. They should try to make sure that they have a few minutes at the end of the test to check through their answers. They can do the various parts of the test in any order, but it may be better to do them in the order of the question paper so as to avoid the possibility of putting answers in the wrong sections of the answer sheet.
- Remind your students to check the spelling of their answers as incorrect spelling will lose them marks.
- Remind your students that handwriting should be clear so that it can be read easily by the markers.
- Give your students practice in completing the answer sheet. When writing their answers on the answer sheet, they must be careful to make sure that they put the answer by the appropriate question number. This is especially important if they leave some questions unanswered. They must also be sure to write in capital letters in Parts 2, 3, 4 and 5.

## By part

### PART 1

- When studying vocabulary in preparation for the paper, your students should pay attention to collocation, the shades of meaning differentiating sets of similar words, and complementation (e.g. whether words are followed by a certain preposition, or by a gerund or an infinitive, etc.).
- Advise your students to consider all the options carefully before deciding on an answer. Some of the options may be very tempting, but only one will be semantically and grammatically correct in that particular context.

### PART 2

- Any preparation task which promotes grammatical accuracy is useful, especially those which focus on verb forms and the use of auxiliary and modal verbs, pronouns, prepositions, conjunctions, modifiers and determiners.
- Remind your students that only one word is required for each answer. Answers of more than one word will not earn the mark.
- Some gaps in this part can be filled by referring just to the immediate phrase or sentence, but others will require understanding of the paragraph or whole text.

### PART 3

- Preparation tasks which promote familiarity with the principles of word formation (use of prefixes, suffixes, internal changes, compounding) will be helpful.
- Remind your students that they need to understand the context of each gap in the text to decide which class of word (noun, verb, adjective or adverb) is required.
- Sometimes a plural form or a specific part of a verb will be required.
- Sometimes a negative prefix will be required. There is usually at least one word requiring a prefix in each Part 3 task, so advise your students to look out for these.

### PART 4

- Preparation tasks which heighten students' awareness of the multiple meanings and/or usage of certain vocabulary items are useful.
- Remind your students that they are looking for the ONE word which is common to all three sentences in each question.

### PART 5

- Transformation tasks which increase awareness of expressions with parallel or synonymous meanings, and develop flexibility in the use of language, are good preparation for this part.
- Remind your students that the key word **MUST** be used in each answer and that the key word may **NOT** be changed in any way.
- Also remind your students that their answer must **NOT** exceed six words. Contractions count as two words.

**Part 1**

For questions 1 – 12, 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 expressed B directed C indicated D guided

0  A  B  C  D

**What we know about music and the brain**

Work on the human brain has (0) ..... how different parts are centres of activity for different skills, feelings, perceptions and so on. It has also been shown that the left and right halves, or hemispheres, of the brain are (1) ..... for different functions. While language is processed in the left, or analytical hemisphere, music is processed in the right, or emotional hemisphere. (2) ..... of music like tone, pitch and melody are all probably processed in different parts of the brain. Some features of musical experience are processed not just in the auditory parts of the brain, but in the visual ones. We don't yet fully understand the (3) ..... of this.

The tempo of music seems to be (4) ..... related to its emotional impact, with fast music often (5) ..... as happier and slower music as sadder. It is the same with the major biological rhythm of the body: our heart (6) ..... quickens when we're happy, but slows when we're sad. Military music may have (7) ..... from attempts to get us ready for (8) ..... by using fast drumming to (9) ..... our hearts into beating faster. Music is perhaps one of the most complex experiences the brain (10) ..... with and it has become an absolutely (11) ..... part of our rituals and ceremonies. It has power beyond language to (12) ..... mood and co-ordinate our emotional states.

- 1 A amenable B dependable C responsible D reliable
- 2 A Views B Aspects C Factors D Pieces
- 3 A expectations B implications C assumptions D propositions
- 4 A surely B plainly C evidently D directly
- 5 A felt B endured C encountered D touched
- 6 A pulse B speed C pace D rate
- 7 A evolved B extended C advanced D elevated
- 8 A battle B fight C quarrel D struggle
- 9 A activate B motivate C stimulate D animate
- 10 A manages B copes C bears D holds
- 11 A vital B important C compulsory D dominant
- 12 A notify B report C associate D communicate

Turn over ►



Part 2

For questions 13 – 27, 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 B Y

**Mosquitoes**

According to the World Health Organisation, malaria, a disease spread (0) ..... mosquitoes, affects millions of people every year. Everyone knows how irritating the noise made by a mosquito, (13) ..... by a painful reaction to its bite, can be. It is astonishing that so (14) ..... is known about why mosquitoes are drawn to or driven away from people, given (15) ..... level of distress and disease caused by these insects. We know that the most effective chemical (16) ..... protecting people against mosquitoes is diethyltoluamide, commonly shortened (17) ..... deer. (18) ..... deer works well, it has some serious drawbacks: it can damage clothes and some people are allergic to it. Scientists know that mosquitoes find some people more attractive than others, but they do not know (19) ..... this should be. They also know that people vary in (20) ..... reactions to mosquito bites. One person has a painful swelling while (21) ..... who is bitten by the same mosquito (22) ..... hardly notice. Scientists have (23) ..... discovered the reason for this, but they have carried (24) ..... experiments to show that mosquitoes are attracted to, or put (25) ..... by, certain smells. In the future, scientists hope to develop a smell that mosquitoes cannot resist. This could be used in a trap (26) ..... that, instead of attacking people, mosquitoes would fly into the trap and be destroyed. For the time (27) ..... however, we have to continue spraying ourselves with unpleasant liquids if we want to avoid getting bitten.

Part 3

For questions 28 – 37, 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 C I O M P A R I S O N



**An ancient tree**

In Tottenham, in north London, there is a yew tree estimated to be between 1,000 and 2,000 years old. This tree, however, is a mere youngster in (0) ..... with others of the species. The record in the UK is held by a yew in Scotland that is thought to be between 4,000 and 5,000 years old. However, such trees are becoming (28) ..... rare and the Tottenham specimen was considered of (29) ..... importance to be named in 1999 as one of the 41 'great trees' in London. Like many yews, the Tottenham tree (30) ..... predates the buildings around it and its exact age is unknown. The Tottenham tree needs little (31) ..... . Some of its outer branches hang down so low that they have taken root. But this is part of the tree's natural architecture and contributes to its (32) ..... in high winds. With the best of (33) ..... ancient yew sites are often tidied up with no benefit to the tree. Dead branches are not (34) ..... shed by the tree and their wood harbours a multitude of insects, an inseparable part of the old tree's natural (35) ..... . Something of the tree's history is lost with the (36) ..... of dead wood. After all, the decaying, twisted and (37) ..... parts give the tree character.

- COMPARE
- INCREASE
- SUFFICE
- DOUBT
- MAINTAIN
- STABLE
- INTEND
- READY
- DIVERSE
- REMOVE
- ATTRACT

Turn over ▶



PAPER 3 | USE OF ENGLISH

Part 4

For questions 38 – 42, think of **one** word only which can be used appropriately in all three sentences. Here is an example (0).

**Example:**

- 0 They say the new minister is a lovely person and very ..... to talk to.  
 My neighbours have not had a very ..... life, but they always seem cheerful.  
 It's ..... enough to see why the town is popular with tourists.

**Example:**

0	E	A	S	Y															
---	---	---	---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

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

- 38 I can't see the ..... of all this paperwork, can you?  
 I was so frustrated that I was on the ..... of giving up, but my piano teacher persuaded me to keep on practising.  
 Now, let's move on to the final ..... for discussion at this meeting.
- 39 I think it's ..... to say that not everyone in the boardroom agreed with the decision about the site of the new factory.  
 Rita complained that it was not ..... that she had a smaller company car than her colleagues.  
 My husband looks nothing like his brothers and sisters because he is so .....

- 40 The workers at the car factory are at present ..... in negotiations to improve their position.  
 As the business expanded and more staff were required, the company ..... the services of a recruitment agency.  
 When my brother and his new girlfriend announced that they were ..... It took the whole family by surprise.
- 41 The instructions were written in such a complicated way that Joe had to spend a long time ..... out how to set up the printer.  
 First results indicated that the new drug was ..... and had no side effects.  
 John was annoyed to find the drinks machine was not ..... yet again.
- 42 Lisa is in ..... while I'm away from the office, OK?  
 They've introduced a small ..... for parking outside the station.  
 The protestors moved back quickly in reaction to a sudden ..... by the police.

Turn over ►

**Part 5**

For questions 43 – 50, 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 James would only speak to the head of department alone.

**ON**

James ..... to the head of department alone.

The gap can be filled with the words 'insisted on speaking', so you write:

**Example:**  **INSISTED ON SPEAKING**

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

43 There were a lot of things that we had to think about before we could accept their offer.

**OBLIGED**

There were several things that we ..... consideration before we could accept their offer.

44 Do you think you could help me to fill in this application form?

**WONDERING**

I ..... me a hand filling in this application form.

45 I know that it was wrong of me to shout in front of the customers.

**RAISED**

I know that I should ..... in front of the customers.

46 If you need any help, you can always call me.

**HESITATE**

If you need any help, ..... me.

47 It hasn't rained quite as much this year as in previous years.

**SLIGHTLY**

This year, it has rained ..... did in previous years.

48 Unless the weather improves, they will have to stop the tennis match.

**MEAN**

If the weather doesn't get ..... stopping the tennis match.

49 I don't mind whether we stay in or go out this evening, but John wants to go to the cinema.

**DIFFERENCE**

It doesn't ..... whether we stay in or go out this evening, but John wants to go to the cinema.

50 It's possible that the thieves entered the building by forcing a window at the back.

**BROKEN**

The thieves may ..... the building through a window at the back.

## PAPER 3 | USE OF ENGLISH

## Answer key

Q	Part 1	Q	Part 2	Q	Part 3	Q	Part 4	Q	Part 5
1	C	13	FOLLOWED	28	INCREASINGLY	38	POINT	43	WERE <b>OBLIGED</b> TO ][ TAKE INTO
2	B	14	LITTLE	29	SUFFICIENT	39	FAIR	44	WAS <b>WONDERING</b> IF/ WHETHER ] [ YOU COULD/ WOULD/MIGHT LEND/GIVE
3	B	15	THE	30	UNDOUBTEDLY/ DOUBTLESSLY	40	ENGAGED	45	NOT HAVE <b>RAISED</b> ][ MY VOICE
4	D	16	FOR	31	MAINTENANCE	41	WORKING	46	DON'T/DO NOT <b>HESITATE</b> ] [ TO CALL
5	A	17	TO	32	STABILITY	42	CHARGE	47	<b>SLIGHTLY</b> LESS ] [ THAN IT
6	D	18	THOUGH/ ALTHOUGH/ WHILE/WHILST	33	INTENTIONS			48	(ANY) BETTER ] [ IT WILL <b>MEAN</b>
7	A	19	WHY	34	READILY			49	MAKE ANY/ MUCH <b>DIFFERENCE</b> ] [ TO ME
8	A	20	THEIR	35	DIVERSITY			50	HAVE <b>BROKEN</b> ] [ INTO ]  [ SHOWS WHERE THE ANSWER IS SPLIT INTO TWO PARTS FOR MARKING PURPOSES.
9	C	21	ANOTHER	36	REMOVAL				
10	B	22	MAY/MIGHT/ WILL	37	UNATTRACTIVE				
11	A	23	NOT/NEVER						
12	D	24	OUT						
		25	OFF						
		26	SO						
		27	BEING						

Candidate answer sheet

Part 3		Do not write below here
28		28
29		29
30		30
31		31
32		32
33		33
34		34
35		35
36		36
37		37

Part 4		Do not write below here
38		38
39		39
40		40
41		41
42		42

Part 5		Do not write below here
43		43
44		44
45		45
46		46
47		47
48		48
49		49
50		50

0121 528 3108

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ESOL Examinations

Do not write in this box

0121 528 3108

**Candidate Name**  
If not already printed, write name in capital letters. Write surname first, then given names.

**Candidate Signature**

**Examination Title**

**Centre**

**Supervisor:**  
If the candidate is ABSENT or has WITHDRAWN, indicate here.

**Centre No.**

**Candidate No.**

**Examination Details**

0	0	0	0
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9

**Candidate Answer Sheet**

**Part 1**

Use a PENCIL (B or HB).  
Rub out any answer you wish to change.

Part 1: Mark ONE letter for each question. For example, if you think B is the right answer to the question, mark your answer sheet like this: 

0	A	B	C	D
---	---	---	---	---

Parts 2, 3, 4 and 5: Write your answer clearly in CAPITAL LETTERS.

For Parts 2, 3 and 4, write one letter in each box. 

A	B	C	D
---	---	---	---

Part 1		Do not write below here
1	A B C D	13
2	A B C D	14
3	A B C D	15
4	A B C D	16
5	A B C D	17
6	A B C D	18
7	A B C D	19
8	A B C D	20
9	A B C D	21
10	A B C D	22
11	A B C D	23
12	A B C D	24
		25
		26
		27

Continues over →

CAE Use

# Paper 4

## Listening

### General description

<b>PAPER FORMAT</b>	The paper contains four parts. Each part contains a recorded text or texts and corresponding comprehension tasks. Each part is heard twice.
<b>TIMING</b>	Approximately 40 minutes.
<b>NO. OF PARTS</b>	4.
<b>NO. OF QUESTIONS</b>	30.
<b>TASK TYPES</b>	Multiple choice, sentence completion, multiple matching.
<b>TEXT TYPES</b>	Monologues: announcements, radio broadcasts, speeches, talks, lectures, anecdotes, etc. Interacting speakers: radio broadcasts, interviews, discussions, etc.
<b>ANSWER FORMAT</b>	Candidates are advised to write their answers in the spaces provided on the question paper while listening. There will be 5 minutes at the end of the test to copy the answers onto a separate answer sheet. Candidates indicate their answers by shading the correct lozenges or writing the required word or words in capital letters in a box on the answer sheet.
<b>RECORDING INFORMATION</b>	The instructions for each task are given in the question paper, and are also heard on the recording. These instructions include the announcement of pauses of specified lengths, during which candidates can familiarise themselves with the task and, for some items, predict some of the things they are likely to hear. A variety of voices, styles of delivery and accents will be heard in each Listening paper to reflect the various contexts presented in the recordings, as appropriate to the international contexts of the test takers.
<b>MARKS</b>	Each correct answer receives 1 mark.

### Structure and tasks

#### PART 1

<b>TASK TYPE AND FOCUS</b>	Multiple choice. Feeling, attitude, opinion, purpose, function, agreement, course of action, gist, detail, etc.
<b>FORMAT</b>	Three short extracts from exchanges between interacting speakers with two multiple-choice questions on each extract.
<b>NO OF QS</b>	6.

#### PART 2

<b>TASK TYPE AND FOCUS</b>	Sentence completion. Specific information, stated opinion.
<b>FORMAT</b>	A monologue (which may be introduced by a presenter) lasting approximately 3 minutes. Candidates are required to complete the sentences with information heard on the recording.
<b>NO OF QS</b>	8.

#### PART 3

<b>TASK TYPE AND FOCUS</b>	Multiple choice. Attitude and opinion.
<b>FORMAT</b>	A conversation between two or more speakers of approximately 4 minutes. There are six multiple-choice questions, each with four options.
<b>NO OF QS</b>	6.


#### PART 4


<b>TASK TYPE AND FOCUS</b>	Multiple matching. Gist, attitude, main points, interpreting context.
<b>FORMAT</b>	Five short themed monologues, of approximately 30 seconds each. Each multiple-matching task requires selection of the correct options from a list of eight.
<b>NO OF QS</b>	10.

# The four parts of the Listening paper

## PART 1 Multiple choice

*This part tests the candidate's ability to listen to short dialogues and show understanding of gist, detail, function, agreement and course of action, as well as the speakers' purpose, feelings, attitudes and opinions.*


 **Sample task page 47, tapescript pages 50-51, and answer key page 54.**


 **Each correct answer in Part 1 receives 1 mark.**

Part 1 consists of three unrelated short texts. These texts are approximately 1 minute in length and involve more than one speaker. Texts are taken from a wide range of real-life contexts and, therefore, contain a correspondingly wide range of topics, voices and styles of delivery. There are two 3-option multiple-choice questions on each text.

## PART 2 Sentence completion

*This part tests the candidate's ability to follow the main points of a text and retrieve specific information and stated opinion.*

 **Sample task page 48, tapescript page 51, and answer key page 54.**

 **Each correct answer in Part 2 receives 1 mark.**


Part 2 features an informational monologue of approximately 3 minutes in length. Texts typically take the form of talks, lectures or broadcasts, aimed at a non-specialist audience, and are delivered in a neutral or semi-formal style.


A series of eight independent sentences reports the main ideas from the text and candidates show their understanding of what they have heard by completing gaps in these sentences. There is one gap per sentence, which is completed by a single word or short phrase from the listening text. The task focuses on the retrieval of specific information, and stated opinions from the text and questions follow the order of information presented in the text.

Correct spelling is expected at this level, although some minor variations are allowed, for example in proper names. Both US and British English spellings are accepted.

## PART 3 Multiple choice

*This part tests the candidate's ability to listen to longer interviews and discussions and show understanding of the speakers' attitudes and opinions.*

 **Sample task page 48, tapescript pages 51-52, and answer key page 54.**


 **Each correct answer in Part 3 receives 1 mark.**


Part 3 features interviews and discussions, involving two or more speakers. The text is approximately 3-4 minutes in length and typically takes the form of a broadcast interview or discussion aimed at a non-specialist audience.

A series of six 4-option multiple-choice questions focuses on the attitude and opinions of speakers, both explicitly stated and implied. The questions may also focus on either detailed or gist understanding. Questions follow the order of information presented in the text.

## PART 4 Multiple matching

*This part tests the candidate's ability to identify the gist of a number of short texts on a theme by identifying main points and interpreting context.*

 **Sample task page 49, tapescript pages 52-53, and answer key page 54.**

 **Each correct answer in Part 4 receives 1 mark.**

Part 4 consists of a series of five short monologues on a theme. The text is 3-4 minutes in length with each monologue lasting approximately 30 seconds. The monologues represent spontaneous speech, delivered in an informal spoken style by speakers with a range of backgrounds and voices. There are two parallel multiple-matching tasks, each with a different focus. In each case, the correct option has to be chosen from a list of eight.

The series of monologues is heard twice, but candidates may approach the tasks in either order. Each task focuses on a different aspect of gist understanding, for example: interpreting context, identifying the speaker, identifying main points, attitudes and opinions.

## Preparation

### General

- The instructions for each task are given on the question paper and are also heard on the recording. This includes information about the speakers, the topic and the context of the text. Before each text is heard, candidates will have time to read through and think about the questions. The length of this preparation time is indicated on the tape. Candidates should use this time to familiarise themselves with the task and begin to make predictions about what they are likely to hear.
- A variety of voices, styles of delivery and accents will be heard in each Listening paper to reflect the various contexts presented in the recordings.
- Classroom discussion activities in the target language provide an invaluable source of listening practice. Students' ability to understand what they hear can improve dramatically if they are regularly exposed to audio materials: the more English they hear, delivered at natural speed in a variety of voices and contexts, the more confident they will become in extracting key information and gist meaning, even when they are not able to decode every single word or phrase. These skills are essential to learners at *Cambridge English: Advanced* level.
- A daily learning programme which includes a 'hearing English' component from audio recordings will help prepare your students for the Listening test. Your students should be exposed to varieties of English, to speakers of different ages and backgrounds and to the language of different contexts, e.g. formal announcements, lectures, less formal talks, informal discussions, interviews, etc.



- Your students should be encouraged to deal with texts in different ways depending on the nature of the listening task. For example, they might listen to a text once for gist, producing a summary of the main ideas or attitudes expressed. They could then be asked to listen to the same text again, this time retrieving specific information.
- Make your students aware of how much they themselves bring to a listening task. Encourage them to make predictions about listening texts from their own experience and world knowledge. The instruction provides information about the speaker, topic and context. Encourage your students to use this information to help them tune into the text quickly when they hear it. Remind your students that they should use the pause before each recording to read through the task carefully, so they are prepared for what they hear. Encourage them to use the task on the question paper to guide them through the listening text and keep their place as they answer the questions.
- Remind your students that in long texts, the questions come in the same order as the information in the recording, and therefore reflect the structure of the text. Help them to identify discourse markers, interviewers' questions and other textual features that structure a text and are often reflected in the layout and wording of the task on the page.
- Remind your students that in sentence-completion tasks they should write their answers clearly in CAPITAL LETTERS.
- Encourage your students to answer all the questions, even if they are not sure, as there are no marks deducted for wrong answers and it may be that they have understood more than they think.

## By part

### PART 1

- Remind your students that they need to listen to the whole extract carefully once through before choosing their answers; that they should not assume too soon that they have heard the correct answer. Remind them that because the two questions each have a different focus, information relevant to the answers could come from different parts of the recording, so they may not be able to answer the questions 'in sequence' as they would in a longer text.
- Similarly, your students should be wary of choosing an answer simply because it contains words and phrases heard on the recording. Rather, they should read through the questions before they listen and think about what they are being asked to listen for. This could be the speaker's purpose, attitudes and opinions, the gist of an argument, or perhaps whether or not the speakers agree about a certain point under discussion.
- Very few questions will test the literal meaning of the text alone; most will require candidates to think about what is said and relate it to the ideas presented in the options. Therefore, encourage your students to mark one answer to each question at the end of the first listening, even if they're not sure it is correct. The second listening can then be used to confirm this answer or not.

### PART 2

- Remind your students that the task instruction and the set of sentences or notes on the page provide a lot of information about what they are going to hear. Encourage them to use the preparation time wisely. One way of doing this is to give them pre-listening tasks in the classroom that will help them to think about likely vocabulary and other language features associated

with the topic and context. For example, they can look at the information in the instruction and try to visualise the speaker and the situation; to imagine the kind of information that might be given, and the type of language that might be used.

- Encourage your students to read through the set of sentences and think about the type of information that is missing. Remind them that most questions will focus on concrete pieces of information (e.g. nouns, proper names, etc.) and will generally be single words or very short noun groups (e.g. adjective plus noun), and that usually no more than three words are required.
- Tell your students not to try and write long answers and not to repeat information which is already on the page. Some students try to paraphrase the information they hear rather than using the actual words on the recording. This is not a good idea. The ability to produce paraphrase is not a skill that is tested in this task; the keys focus on the actual words heard on the recording.
- In sentence completion tasks, the word(s) students write must complete the sentence logically and grammatically. By using the actual words on the recording, students can complete the sentences without worrying too much about the grammar. They should, however, check that they have heard the correct form of the word. For example, if students do not hear clearly whether a word is singular or plural, they should check the rest of the sentence to see which is required.

### PART 3

- This is the longest part of the Listening test, and your students should be given plenty of exposure to longer interviews and discussions. Students need to follow the line of development in these texts and recognise when the conversation has moved on from one particular aspect of the issue being discussed to another. For example, on a first listening in class, your students can listen simply for the number of issues discussed, what they are, and where the natural breaks in the dialogue come, as well as each speaker's general attitude towards those issues.
- In multiple-choice tasks, encourage your students to concentrate on the question stems, rather than the options in their preparation, so that they can listen for the answer in the text and then match this to the closest option.
- The multiple-choice questions will use language that paraphrases and reports ideas from the text. As the texts often focus on the attitudes and opinions of speakers, which are discussed at length, your students need to have a good command of the meaning and use of the type of language used to report these ideas succinctly in the questions. They will, for example, need to understand such words as reporting verbs (e.g. regrets, admits, resents, etc.), adjectives and adverbs describing attitudes and feelings (e.g. disappointed, frustrated, unexpected, etc.), words used to report opinions (e.g. insists, suggests, denies, etc.), and degrees of certainty (e.g. doubtful, convinced, etc.).

### PART 4

- Remind your students that they will hear five different speakers, but that the texts will have a thematic link. In this part of the test, the whole series of texts is heard once and then the whole series is repeated.
- Encourage your students to think about the theme of the texts and to think about the kinds of attitudes and ideas that they expect to hear in connection with the topic in question.
- Remind your students that they will be listening for gist meaning rather than detail in these texts, so although they may not

understand every word, they should be able to pick out the speaker's main point, feeling, attitude or opinion, or to identify the speaker from what they say.

- In order to help your students to develop this skill of gist listening, it may not always be helpful to go through the text with them afterwards, as close analysis of the language of the texts will not help them to develop the most appropriate listening strategies. As in Part 3, a sound knowledge of the type of words used to report attitudes and feelings in the questions will help your students in this part.
- Remind your students that they must answer both tasks and that they will only hear the series of monologues twice. They can choose how they approach the tasks, however, perhaps attempting one task on each listening, or perhaps approaching both tasks simultaneously, answering the most accessible questions on the first listening and the more challenging questions when the recording is repeated.
- Research has shown that different candidates approach this task in different ways, with equal success, so avoid imposing one particular strategy on them. Classroom activities could focus, for example, on helping your students to identify the best method of approaching this task for themselves.

## PAPER 4 | LISTENING

## Part 1

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 One**

You hear two people on a music programme talking about the singer Nancy Graham.

- 1 What is the man's opinion of Nancy's second album?
  - A He thinks it is very experimental.
  - B He appreciates the continuity of style.
  - C He wonders if she is lacking inspiration.
- 2 What do the two speakers agree about?
  - A the freshness of the music
  - B the lack of real emotion in the music
  - C the calming effect of the music on the listener

**Extract Two**

You hear part of an interview with a woman who trained the winning horse in a top showjumping competition.

- 3 Why does she compare herself to an Olympic athlete?
  - A to demonstrate how tough she had to be
  - B to explain how she reacted to her victory
  - C to emphasise how fortunate she was to win
- 4 How did she feel before her horse won the competition?
  - A uncertain of the rider's ability
  - B frustrated with the worsening weather
  - C doubtful whether her horse was fit enough

**Extract Three**

You hear part of an interview with a food writer called Richard Capstick.

- 5 Richard decided not to become a chef because he lacked
  - A adequate organisational skills.
  - B a talent for inventive cooking.
  - C the ability to make quick decisions.
- 6 What did Richard think about food writing before he got involved in it?
  - A He considered himself well suited to it.
  - B He regarded it as a hobby rather than a career.
  - C He imagined a qualification was needed to do it.

Turn over ►

Part 3

You will hear part of a radio interview in which the comedian and writer Jane Clarkson is talking about her work. For questions 15–20, choose the answer (A, B, C or D) which fits best according to what you hear.

- 15 What did Jane find difficult about writing a book?  
 A She couldn't travel around the country.  
 B She didn't get any instant reaction to her work.  
 C She had to spend time looking after her daughter.  
 D She found the process itself very challenging.
- 16 According to Jane, why did some critics dislike her novel?  
 A They didn't think the book was funny.  
 B They were dismissive of her initial success.  
 C They thought her male colleagues were better writers.  
 D They thought she should stick to being a comedian.
- 17 Which aspect of Jane's work as a comedian helped her to write?  
 A her patience  
 B her ability to listen  
 C her habit of watching people  
 D her rational way of thinking
- 18 According to Jane, how do many people react to female comedians?  
 A They're convinced women can't tell jokes.  
 B They're afraid the women will break down.  
 C They find women's humour too intense.  
 D They find women's jokes embarrassing.
- 19 What was the disadvantage of the stage image which Jane developed?  
 A It frightened the audience.  
 B It made the audience angry.  
 C People thought it reflected her real personality.  
 D People did not take her seriously any more.
- 20 Why does Jane prefer being a solo comedian to acting in a play?  
 A She can choose where she works.  
 B There is a greater range of roles.  
 C It's more rewarding financially.  
 D It's a more relaxing way of life.

Turn over ▶

Part 2

You will hear a marine wildlife photographer called Bruce Hind talking about his work. For questions 7–14, complete the sentences.

MARINE WILDLIFE PHOTOGRAPHER

- Bruce says that  is the most important aspect of his work.
- Before going on a trip, Bruce makes  of the photographs he hopes to take.
- Knowing the type of photographs he wants to take helps Bruce to choose the right .
- Bruce disagrees with people who say his way of taking photographs is not .
- It's important to find out whether  is needed to photograph in a particular place.
- Bruce says that  have spoiled several promising shots.
- When at sea, Bruce generally keeps his cameras in a container designed for storing .
- He is particularly pleased when his photographs appear in .

## PAPER 4 | LISTENING

## Part 4

You will hear five short extracts in which people are talking about keeping fit.

## TASK ONE

For questions 21 – 25, choose from the list A – H the person who is speaking.

## TASK TWO

For questions 26 – 30, choose from the list A – H what each speaker is expressing.

While you listen you must complete both tasks.

- A an artist
- B a fitness instructor
- C a sales manager
- D a childminder
- E a doctor
- F an office cleaner
- G a secretary
- H a retired person

Speaker 1  21

Speaker 2  22

Speaker 3  23

Speaker 4  24

Speaker 5  25

- A a pride in personal achievements
- B indifference to current trends
- C an enjoyment of a daily routine
- D a commitment to taking regular exercise
- E a desire to improve his or her diet
- F awareness of his or her health problems
- G a reluctance to admit failure
- H resentment of another person's attitude

Speaker 1  26

Speaker 2  27

Speaker 3  28

Speaker 4  29

Speaker 5  30

## Sample tapescript

*This is the Cambridge Certificate in Advanced English Listening test.*

SAMPLE 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:*

— \*\*\* —

*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

*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 music programme talking about the singer Nancy Graham.*

*Now look at questions 1 and 2.*

PAUSE 15 SECONDS

— \*\*\* —

Jon: I bought Nancy Graham's first album. I loved it and thought it was a really new sound and a different way to sing the old jazz and blues songs. This one, however, seems in a way more of the same and, although there's been an injection of country music to vary that jazz sound, I did think she was slightly running out of steam and maybe she's released this album too soon.

Meg: I think there's a lot of great stuff on it – the late night jazz numbers in particular. It just gets a bit bland at times for me. When the true 'country' stars sing of pain and anguish you believe them, which I can't say I do here.

Jon: Maybe it's just that she's just not quite mature enough yet to have had the necessary experience to inject into the songs, and that's why?

Meg: I have to say I did find it wonderfully soothing. I actually fell asleep listening to it but when I woke up I couldn't tell the difference between the track I'd started listening to and the one I was listening to then.

PAUSE 5 SECONDS

— \*\*\* —

REPEAT EXTRACT 1

PAUSE 3 SECONDS

*Extract two.*

*You hear part of an interview with a woman who trained the winning horse in a top showjumping competition.*

*Now look at questions 3 and 4.*

PAUSE 15 SECONDS

— \*\*\* —

Int: What do you remember about the first time one of your horses was a winner?

Trainer: It's an incredible experience, after all those months of training. When my horse, Black Prince, won the National Showjumping Competition, people expected me to be exhilarated, but I was absolutely stunned by it. People ask, 'How did you celebrate?' but you're completely wiped out! And it takes a while for it to sink in. I think you're like an Olympic athlete – you know, they say it never comes home to them until they're on their way home.

Int: You were worried about Black Prince before the competition, weren't you?

Trainer: Not so much him, because he was in pretty good condition on the whole, and although the heavens had opened and it was getting awfully muddy underfoot, Black Prince excelled on that sort of ground. I hate to admit this now, but we had a replacement rider at the last minute, and I did just wonder if he could hack it – it's a challenging course. Fortunately of course I was proved wrong, so I had to eat my words! I also ... [*fade*]

PAUSE 5 SECONDS

— \*\*\* —

REPEAT EXTRACT 2

PAUSE 3 SECONDS

*Extract three.*

*You hear part of an interview with a food writer called Richard Capstick.*

*Now look at questions 5 and 6.*

PAUSE 15 SECONDS

— \*\*\* —

Int: So, Richard, you worked as an assistant in the kitchens of several well-established restaurants, moving round to gain experience. You found being involved in the preparation of new and different things every day very exciting. But at the same time you seem to have discovered you really didn't want to be a chef?

Richard: Yes, it was quite tough just coming to that decision! I realised being a top chef is all about teamwork, and basically I just wasn't up to being in charge of a whole kitchenful of people. There's more to it than just creating fabulous dishes.

Int: And so you turned to writing about food?

Richard: I'd never really seen myself in that role at all, because



## PAPER 4 | LISTENING

I assumed, wrongly of course, that you couldn't actually write for a living without some kind of recognised training or something. But a customer at a café where I was working asked me to write an article about food for a magazine she was setting up, and when I did it, I thought, 'I love this!' and soon it wasn't even a part-time thing, it took over my whole life.

Int: And you became the successful writer you are today ... [fade]

PAUSE 5 SECONDS

— \*\*\* —

REPEAT EXTRACT 3

PAUSE 3 SECONDS

*That's the end of Part 1.*

*Now turn to Part 2.*

PAUSE 5 SECONDS

*You'll hear a marine wildlife photographer called Bruce Hind talking about his work. For questions 7-14, complete the sentences.*

*You now have 45 seconds to look at Part 2.*

PAUSE 45 SECONDS

— \*\*\* —

Well, the first thing to say about marine photography is that it's not as easy as it might look. Actually taking photos is only a part of it. Because you have to organise a boat and crew and everything, forward planning is actually the key to my work and without that I'd never pick up a camera, because I wouldn't know what I was aiming for. Another important aspect is doing drawings which show roughly what the photograph will contain – if I do that first, it means I'm more likely to capture it on film. And because I've decided beforehand what pictures I want, I'm in a position to select the appropriate equipment ... it's all part of the process.

I mean, not everybody goes about it as I do, I know, and some people say that I'm ruling out the creative side of photography by working in this way. But in fact the opposite is true. Because my aim is for every photo to depict something new, I need to think about how I'm going to achieve that, otherwise I'd just go home with the same photos every time.

It's also important to remember that marine photography is not only about what you might want to get as pictures. The seas where you find whales and dolphins are often protected, so you need to check whether you need to get official permission to photograph there. So that means leaving enough time to apply in advance to the relevant authorities.

So, well, eventually I find myself at sea, and that's where the real excitement starts ... Most of the time, I'll be in a boat, often quite a small one, and of course they don't stay very still at the best of times, and quite a few potentially great photos have been ruined by sudden storms, when you just can't get the photos you want. The other challenge is to prevent water damage to my cameras, so I usually keep them in a plastic food container, which is watertight, even if it doesn't look entirely professional!

And the results? Well, because I travel a lot, I'm rarely at home, so my son keeps most of my photos in his house, so I can see them there if I want. I'm really delighted when photos are accepted by magazines, because they then reach a wider public than in an exhibition or if I do a commission for a book.

PAUSE 10 SECONDS

*Now you'll hear Part 2 again.*

— \*\*\* —

REPEAT PART 2

PAUSE 5 SECONDS

*That's the end of Part 2.*

*Now turn to Part 3.*

PAUSE 5 SECONDS

*You'll hear part of a radio interview in which the comedian and writer Jane Clarkson is talking about her work. For questions 15-20, choose the answer (A, B, C or D) which fits best according to what you hear.*

*You now have 1 minute to look at Part 3.*

PAUSE 1 MINUTE

— \*\*\* —

Int: Today I'm with the much-loved comedian and writer Jane Clarkson. Obviously Jane, this year has been quite a turning point for you ...

Jane: Well, I'll never stop doing comedy, but there were practical reasons for wanting to take some time off and write a book. I felt my daughter had been neglected. She was just about to make the tricky transition from primary to secondary school and I thought she needed her mum around. I seem to have spent most of her life in a van touring from venue to venue for my comedy act. And I did enjoy being at home for a bit, although I missed the applause and the laughter. When I finished writing in the evening, I'd turn the computer off and there'd be nothing, which was hard to get used to.

Int: How was your novel received?

Jane: Well, a lot of male comedians had written books, so there was a bit of a bandwagon waiting to be jumped on, but with my impeccable timing I jumped slightly late, when everyone was starting to get heartily sick of comedians' books. Also there's a kind of fury coming from some journalists about comics writing books. They're absolutely livid, as if they see your book in a bookshop and they jump up and down, shouting, 'It's not fair! Why should she make money out of writing as well as performing?'

Int: Was it a difficult transition?

Jane: Well, if you think logically, writing is the obvious step. I've spent years trying to make people listen to my anecdotes, so that must count for something! Also, if you've been an observational comedian, which I am, it's not a great leap to use those skills you've developed, like observing odd mannerisms to use for jokes, and turn them into a book. At least that's what

## PAPER 4 | LISTENING

I felt, but you don't become a writer instantly. I'll have to wait and see whether it was just beginners' luck.

Int: I think why people give you a hard time about the novel is surely because we're so trapped into thinking Jane Clarkson is a comedian. It's as though, you know, you can't do anything else, which is quite ridiculous because you've been writing radio comedy for years.

Jane: Yes, people do become obsessed about what you are. The character I adopted for my comedy act became rather a burden after a while. When I started going on stage alone, I was very young and I wasn't entirely convincing as a comedian because nervous young women on stage actually frighten audiences. They're convinced you're going to fail and burst into tears, which will be very embarrassing. So there's a palpable tension in the room and some audiences actually boo the female comedians off the stage.

Int: How did you deal with that?

Jane: Well, I had to counteract that stereotype so I started coming on shouting and being madder and crosser than any audience could ever be and that defused the tension. In fact, I rather overdid it and my character got cruder than I ever really intended. I got so good at it that people got confused between the everyday Jane and the stage Jane.

Int: What attracted you in the first place to performing, and particularly to making people laugh?

Jane: Oh, from an early age, I knew I wanted to be an actress. I innocently thought I was going to be a glamorous film star. The reason I started to do comedy acts was that in the 1980s a lot of small provincial theatres closed down. In the past, girls would've come out of drama school and if they had a leaning towards comedy they'd join one of these small theatres and play a variety of comedy roles in all sorts of plays from Shakespeare to contemporary stuff. All of a sudden, with the demise of these theatres, rooms above pubs opened up and comedians started telling jokes and developing their acts there. It was cheap, one performer one microphone, and anyone could do it. In some ways, it's a healthier performance art than acting, because with acting you're at the mercy of everybody else deciding whether you can work or not. With stand-up comedy, you might only get paid peanuts, but nobody can stop you from just driving to a venue, often hundreds of miles in terrible weather, and going on stage.

Int: But what is it when you're actually on stage ... [fade]

PAUSE 10 SECONDS

Now you'll hear Part 3 again.

— \*\*\* —

REPEAT PART 3

PAUSE 5 SECONDS

*That's the end of Part 3.*

*Now turn to Part 4.*

PAUSE 5 SECONDS

Part 4 consists of two tasks. You'll hear five short extracts in which people are talking about keeping fit. Look at Task 1. For questions 21–25, choose from the list (A–H) the person who is speaking. Now look at Task 2. For questions 26–30, choose from the list (A–H) what each speaker is expressing. While you listen you must complete both tasks.

You now have 45 seconds to look at Part 4.

PAUSE 45 SECONDS

— \*\*\* —

Speaker 1

PAUSE 2 SECONDS

People always think I should be the fittest person around. I mean, here I am in the gym with all these machines, just ready and waiting for me to use them. But in reality there's very little time for that. You see, I open up for the early birds at seven, and then once the business types have moved on to the office, it's time to help the mums and senior citizens to flex their muscles. Then I grab a sandwich for lunch, and well, the day just rolls on with more of the same, till lateish in the evening. Don't get me wrong, I really like the predictability of it. But as for sorting out my own programme – no chance!

PAUSE 3 SECONDS

Speaker 2

PAUSE 2 SECONDS

Every year when spring comes around, I'm called in and told to send off for the brochures on all the gyms in the area. Let's face it, she could ask her children to do that! And she's so casual about it, that's what gets me, just assumes I have nothing better to do. It's ridiculous, because three weeks later all the brochures are gathering dust, and a week after that, they end up in the bin! It's not part of my job to make sure other people are fit – or tidy up after them. But all this takes up valuable time, which means I can't get on with collating the reports for meetings, and then I have to stay late. It's so thoughtless.

PAUSE 3 SECONDS

Speaker 3

PAUSE 2 SECONDS

Much as I'd like to say I'm very fit, the fact is I have to keep an eye on my blood pressure – that's doctor's orders and I'm slightly overweight. It's a lifestyle thing, I suppose. If I'm office-based, I'm there well before the secretary gets in because I need to plan my day. But invariably I'm travelling, spending a lot of time sitting around. If I know I've got a long day of meetings and presentations to clients, I force myself to go for a run round the park at lunchtime. But that's the best I can do! Last year I paid vast sums of money to join a very smart gym, but I was really just subsidising the owner's pension, because I never had time to go.

PAUSE 3 SECONDS

Speaker 4

## PAPER 4 | LISTENING

## PAUSE 2 SECONDS

The fact is that by the time I've got up, sorted out my daughter Lucy, been to the studio, done some work on my ongoing project, picked Lucy up from school and got home, there's very little time for me to concentrate on keeping fit. At least in my work, no two days are the same. Luckily Lucy isn't fussy about food, so we eat a pretty balanced diet, but nothing too trendy. And three evenings a week I get a babysitter in, and do as many lengths of the local pool as I can possibly manage. I'm determined to try to keep that up.

## PAUSE 3 SECONDS

*Speaker 5*

## PAUSE 2 SECONDS

For most of my life I've been listening to people giving me their half-baked theories on keeping fit. It's just like water off a duck's back now – I must confess I hardly even listen any more. As far as I'm concerned, it doesn't matter whether the latest thing is yoga or mud baths or vitamin supplements. What's important is doing everything in moderation, and that includes diet and exercise. If more people took that to heart, my surgery'd be a lot less crowded, I can tell you!

## PAUSE 10 SECONDS

*Now you'll hear Part 4 again.*

— \*\*\* —

## REPEAT PART 4

## PAUSE 5 SECONDS

*That's the end of Part 4.*

*There'll now be a pause of 5 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 1 minute left, so that you're sure to finish in time.*

## PAUSE 4 MINUTES

*You have 1 more minute left.*

## PAUSE 1 MINUTE

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

## Answer key

Q	Part 1	Q	Part 2	Q	Part 3	Q	Part 4
1	C	7	PLANNING	15	B	21	B
2	B	8	DRAWINGS	16	D	22	G
3	B	9	EQUIPMENT	17	C	23	C
4	A	10	CREATIVE	18	B	24	A
5	A	11	PERMISSION	19	C	25	E
6	C	12	STORMS	20	A	26	C
		13	FOOD			27	H
		14	MAGAZINES			28	F
						29	D
						30	B



# Paper 5

## Speaking

### General description

<b>PAPER FORMAT</b>	The Speaking test contains four parts.
<b>TIMING</b>	15 minutes.
<b>NO. OF PARTS</b>	4.
<b>INTERACTION PATTERN</b>	Two candidates and two examiners. One examiner acts as both interlocutor and assessor and manages the interaction either by asking questions or providing cues for candidates. The other acts as assessor and does not join in the conversation.
<b>TASK TYPES</b>	Short exchanges with the interlocutor and with the other candidate; a 1-minute 'long turn'; a collaborative task involving the two candidates; a discussion.
<b>MARKS</b>	Candidates are assessed on their performance throughout.

### Structure and tasks

#### PART 1

<b>TASK TYPE AND FORMAT</b>	A conversation between the interlocutor and each candidate (spoken questions).
<b>FOCUS</b>	General interactional and social language.
<b>TIMING</b>	3 minutes.

#### PART 2

<b>TASK TYPE AND FORMAT</b>	An individual 'long turn' for each candidate with a brief response from the second candidate. In turn, the candidates are given three pictures to talk about.
<b>FOCUS</b>	Organising a larger unit of discourse; comparing, describing, expressing opinions, speculating.
<b>TIMING</b>	A 1-minute 'long turn' for each candidate, plus a 30-second response from the second candidate.

#### PART 3

<b>TASK TYPE AND FORMAT</b>	A two-way conversation between the candidates. The candidates are given spoken instructions with written and visual stimuli, which are used in a decision-making task.
<b>FOCUS</b>	Sustaining an interaction; exchanging ideas, expressing and justifying opinions, agreeing and/or disagreeing, suggesting, speculating, evaluating, reaching a decision through negotiation, etc.
<b>TIMING</b>	4 minutes.

#### PART 4

<b>TASK TYPE AND FORMAT</b>	A discussion on topics related to the collaborative task (spoken questions).
<b>FOCUS</b>	Expressing and justifying opinions, agreeing and/or disagreeing.
<b>TIMING</b>	4 minutes.



# The four parts of the Speaking test

## Format

The paired format of the *Cambridge English: Advanced Speaking* test (two examiners and two candidates) offers candidates the opportunity to demonstrate, in a controlled but friendly environment, their ability to use their spoken language skills effectively in a range of contexts. The test takes 15 minutes. One examiner, the interlocutor, conducts the test and gives a global assessment of each candidate's performance. The other, the assessor, does not take any part in the interaction but focuses solely on listening to, and making an assessment of, each candidate's oral proficiency.


At the end of the Speaking test, candidates are thanked for attending, but are given no indication of the level of their achievement.

The standard format is two examiners and two candidates. In cases where there is an uneven number of candidates at a centre, the last Speaking test of the session will be taken by three candidates together instead of two. When three candidates are tested together, the test format, test materials and procedure will remain unchanged but the timing will be longer: 23 minutes instead of 15.

The Speaking test consists of four parts, each of which is assessed. Each part of the test focuses on a different type of interaction: between the interlocutor and each candidate, between the two candidates, and among all three. The patterns of discourse vary within each part of the test.

## PART 1 Interview

*This part tests the candidate's ability to use general social and interactional language.*


 **Sample task and assessment criteria: pages 60 and 64-66.**

Part 1 gives candidates the opportunity to show their ability to use general social and interactional language and talk about themselves and their interests, experiences, plans for the future, etc. The interlocutor asks candidates for some information about themselves, then widens the scope of the questions by asking about, e.g. candidates' leisure activities, studies, travel and holiday experiences, and daily life. Candidates are expected to respond to the interlocutor's questions, and to listen to what their partner has to say.

The candidates are not actively invited to talk to each other in this part of the test, though they may if they wish. This short social exchange is a natural way to begin an interaction, and it gives candidates time to settle before dealing with the more specific tasks in Parts 2, 3 and 4.

## PART 2 Long turn

*This part tests the candidate's ability to produce an extended piece of discourse.*

 **Sample task and assessment criteria: pages 61-62 and 64-66.**


In Part 2, candidates are given the opportunity to speak for 1 minute without interruption. Each candidate is given a different set of pictures and asked to comment on and react to them. A prompt is given to the candidates in the form of a direct question; this is written above the pictures. Candidates are asked to compare, express opinions and speculate about two from a set of three pictures.

Candidates have the opportunity to show their ability to organise their thoughts and ideas and express themselves coherently in appropriate language. The listening candidate is also asked to comment briefly (for about 30 seconds) after their partner's long turn. They should not, however, speak during their partner's long turn.

Candidates will always be asked to speculate about something which relates to the focus of the visuals. They will never be asked to merely describe the visuals.

## PART 3 Collaborative task

*This part tests the candidate's ability to engage in a discussion and to work towards a negotiated outcome of the task set.*


 **Sample task and assessment criteria: pages 63 and 64-66.**

In Part 3, candidates are given oral instructions and provided with a visual stimulus (several photographs or pieces of artwork) to form the basis for a task which they carry out together. They are expected to discuss each visual, expressing and justifying opinions, evaluating and speculating, in order to work towards a negotiated decision towards the end of the task. The instructions make these two parts of the task clear: 'First, talk to each other about ...'. 'Then decide ...'. The decision should only be made after the candidates have explored each of the issues as illustrated by the pictures, and they are assessed on their ability to use the language of negotiation and collaboration while doing this. However, they are not penalised if they fail to reach a negotiated decision. Written prompts, in the form of questions, appear above the visuals on the candidates' sheet to help them focus on the task.

There is no right or wrong answer to the task. The task gives candidates the opportunity to show their range of language and their ability to invite the opinions and ideas of their partner. Candidates are expected to share the interaction in this way and to initiate and respond appropriately.

## PART 4 Discussion

*This part tests the candidate's ability to engage in a discussion based on the topics or issues raised in the collaborative task in Part 3.*

 **Sample task and assessment criteria: pages 63 and 64-66.**

In Part 4, the interlocutor directs the interaction by asking questions which encourage the candidates to broaden and discuss further the topics introduced in Part 3. The questions often focus on more abstract issues as the discussion develops.

This part of the test gives candidates an opportunity to show their ability to exchange information, express and justify their opinions, and agree or disagree with one another. It also provides candidates with an opportunity to show that they are capable of discussing topics and certain issues in more depth than in the earlier parts of the test.

# Preparation

## General

- It is essential that your students are given plenty of practice in class in participating in group and pair activities. This will help them interact effectively with their partners by initiating discussion and responding appropriately to their partner's and the interlocutor's comments and questions. Pair and group activities should, therefore, be a regular part of classroom learning.
- Your students should be made aware that they need to listen carefully to the interlocutor's questions and instructions and refer to the written prompts on the visuals page to remind them of what they have to do in the tasks.
- Your students should be encouraged to react to visuals they are given to support the tasks, and relate the visuals to the tasks rather than simply describe them.
- Your students should be familiar with the test format and be fully aware of what is expected of them in each part. They should also be equipped with the right kind of language for each part of the test, e.g. giving personal information, exchanging information and opinions, giving reasons, speculating, agreeing and disagreeing politely, justifying opinions and negotiating. This will ensure that they are in a good position to show the examiners what they are capable of.
- Encourage your students to speak clearly so that they can be heard by both the interlocutor and the assessor.
- It is essential that students do not pause for too long before they begin speaking. A short pause to gather their thoughts is acceptable, but anything longer than this will give them less time to produce a sample of language. Being able to paraphrase if they do not know or cannot remember a word, and extending their responses rather than giving a one-word answer, will help your students participate more effectively in the Speaking test.
- Give your students a 'mock' Speaking test so that they experience taking part in an interaction of this length and understand how they have to move between different types of interaction and task focus.
- To ensure that all candidates are treated in the same way, the interlocutor keeps to a scripted frame (as shown in the sample papers). However, you can remind your students that they can ask the examiner to repeat the instructions or a question.

*N.B. In some centres candidates from the same school are paired together. However, where candidates from a number of different schools are entered at the same centre, some candidates may find that they are paired with a candidate from another school. Students may check with the centre through which they are entering for the local procedure, if they wish.*

## By part

### PART 1

- In this part of the test, examiners will ask candidates one or two questions about themselves, for example where they live, to help them relax. They will then ask some further questions about, for example, their leisure time, their studies, their future plans, travel and holiday experiences, their daily routine. Encourage your students to respond promptly with answers which are as complete (not just one word) and spontaneous as possible. Rehearsed speeches should be avoided as these are easily

spotted and they might be inappropriate for the questions asked.

- Encourage your students to look for opportunities to socialise with English speakers. In class, they could role-play social occasions in which they meet new people, e.g. parties, long train journeys, joining a new class, starting a new job. Your students should be made aware that they should react naturally and give full answers but not answers which are too long and dominate the interaction.
- Train your students to 'think on their feet' and answer a question quickly even if they have never thought about a particular subject before. Give them written examples of unsuitable candidate responses and ask them to improve on them. For example:

**Interlocutor:** What do you hope to be doing in five years' time?

**Candidate:** Er ... I don't know. **X**

**Candidate:** ... **✓**

- Give your students role-cards with the name of a celebrity and tell them they must pretend to be the person written on the card. Their task is to interview each other in pairs or small groups and find out as much as possible about each other in a given time. This will help them to sustain an interaction in a less familiar situation.
- Advise your students to try and use a variety of tenses, structures and vocabulary in this part of the test. This will create a good impression and give them confidence to tackle the other parts of the test.

### PART 2

- Give your students plenty of practice in talking for a minute on a set subject or 'holding the floor'. Get your students to time each other and see how long speaking for a minute takes. Students sometimes finish their long turn too early as they have little idea what speaking for a minute entails.
- Ask your students to collect pictures from newspapers and magazines and use these in class to practise comparing them. Ask your students to group pictures into sets and imagine what they might be asked to talk about in a Part 2 task in the exam.
- Help your students to gain confidence and project their voices by asking them to stand at the back of the classroom and give a short 1-minute presentation on a topic of their choice. The other students must listen carefully then ask a question based on the presentation.
- Students need to be clear about what is considered an adequate response, e.g. their response needs to go beyond the level of pure description and contain a speculative element. For example:  
'This picture shows two people who are on an expedition. They have to work together to achieve their goal.'  
is not as impressive as  
'These people look like they're on an expedition to the North Pole or they might be climbing a mountain together. This could be a personal challenge, a kind of dream for them, or they might be doing it because they have work to do during the trip – like doing some research into animal life or the natural world, so they could be friends or they could be colleagues. Either way, their relationship must be very strong. Their lives could depend on how well they co-operate with each other if there is an emergency.'
- Tell your students not to waste time explaining which pictures they are going to talk about, e.g. 'I'm going to talk about the picture on the left and the one in the middle.' It will be obvious which pictures they are talking about when they begin addressing

the task. In addition, if they change their mind and want to talk about a different picture, they may feel unable to do so having selected particular pictures at the start.

- Tell your students not to adopt 'closure' techniques such as, 'That's all!' They should keep talking until the interlocutor says, 'Thank you'. In this way, they will maximise the time available for their 1-minute long turn.
- Make sure that your students have plenty of practice in organising their ideas coherently. Teaching them useful phrases for linking ideas and comparing pictures will help them. They can build up their own lists of suitable phrases throughout the course, thus ensuring that they have a range of language and structures to draw on when necessary.

### PART 3

- Encourage your students to make use of conversation fillers to give themselves time to think, e.g. 'Well, now, let me see.' Tell them, however, not to over-use these as this will limit their range of language. Your students should also make use of strategies which invite their partner to contribute to the discussion but do not give the impression that they are relying on their partner to do all the work.
- Act out a scenario with one of your students in which you either constantly interrupt what they are saying or say almost nothing at all. Tell the student that they should deal politely with your interruptions or try to encourage you to say something. The other students can then repeat the exercise in pairs or groups. This will provide invaluable training in managing and developing an interaction.
- Ask your students to keep a notebook in which they list a variety of functional language, e.g. ways of interrupting politely, or ways of asking their partner for their opinion. Encourage them to use as many different ways of doing these things as possible to avoid repetition.
- Warn your students not to reach their decisions in the first minute or so of the collaborative task. If students begin by saying, 'I think we should choose this one', they leave themselves with nothing to evaluate or talk about for the remaining time. Train your students to discuss each picture in relation to the task before making any decisions.
- Your students should be encouraged to react to as great a variety of visual stimuli as possible and express ideas and opinions of their own. Simply agreeing or disagreeing with their partner, or echoing what their partner has said, while being a natural thing to do, will not enable them to show what they themselves can do.

### PART 4

- After doing a Part 3 task, ask your students to try to predict what kind of questions they think they might be asked in Part 4. They could do this in groups and then compare their ideas with those of another group. This will help them prepare for what they might be asked to talk about in Part 4.
- Tell your students they are not being assessed on their ideas, but they should be aware that examiners can only assess them on the language they produce.
- Divide your students into pairs or groups of three and give them a controversial statement to discuss, e.g. 'Cars should be banned'. This will encourage them to express opinions about topics they may never have thought of.
- Photocopy an article from an English-language newspaper or magazine and get your students to discuss the article in small

groups. When they have finished, they can compare their ideas with those of another group.

- Set up a regular debating session in class and give your students 1 minute to stand up and argue for or against a particular topic, e.g. 'Global warming will mean the end of the world as we know it'. At the end of the debate, take a vote on who has put forward the most convincing arguments.
- Train your students to react immediately to the questions they are asked, or give themselves a little time to think aloud by saying things like, 'Well that's something I've never really thought about, but, on reflection, I'd say that ...'.
- It is important to give your students practice sessions which are the same length as the whole test. Tell your students that the impression they make at the end of the test is equally as important as the one they make at the beginning.

**Part 1**

3 minutes (5 minutes for groups of three)

Good morning/afternoon/evening. My name is ..... and this is my colleague .....  
 And your names are?  
 Can I have your mark sheets, please?  
 Thank you.  
 First of all, we'd like to know something about you.

Select one or two questions and ask candidates in turn, as appropriate.

- Where are you from?
- What do you do?
- How long have you been studying English?
- What do you enjoy most about learning English?

Select one or more questions from any of the following categories, as appropriate.

**People**

- What makes a good friend? ..... (Why?)
- How do you like to spend time with your friends?
- Who has had the greatest influence on your life? ..... (Why?)
- Which teacher will you always remember? ..... (Why?)

**Work and study**

- Is it a good idea to continue studying throughout your life? ..... (Why? / Why not?)
- How important is it to have a routine when working or studying? ..... (Why?)
- When do you prefer to work or study – in the morning, afternoon or evening? ..... (Why?)
- Which jobs are popular in your country nowadays? ..... (Why?)

**Part 1**

3 minutes (5 minutes for groups of three)

**Where you live**

- What would attract you to live in a certain place? ..... (Why?)
- What places of interest are there where you live?
- What are the advantages and disadvantages of living abroad for a short time?
- If you could live in another country, where would you choose? ..... (Why?)

**Entertainment**

- What are the most popular sports in your country?
- What do you do to keep fit and healthy?
- What's your opinion of computer games? ..... (Why?)
- What kinds of book do you enjoy reading? ..... (Why?)

**Experiences**

- What's the most exciting experience you've ever had? ..... (Why?)
- If you had the opportunity to try a new activity, what would you choose? ..... (Why?)
- How has your life changed in the last two or three years?
- How do you think your life might change in the future?

PAPER 5 | SPEAKING

**1 Travelling by train**  
**2 Face to face**

**Part 2**  
4 minutes (6 minutes for groups of three)

**Interlocutor**

In this part of the test, I'm going to give each of you three pictures. I'd like you to talk about them on your own for about a minute, and also to answer a question briefly about your partner's pictures.

(Candidate A), it's your turn first. Here are your pictures. They show **people travelling by train**.

Place **Part 2 booklet**, open at **Task 1**, in front of **Candidate A**.

I'd like you to compare two of the pictures, and say **what different aspects of train travel they show, and how the people might be feeling**.

All right?

**Candidate A**

1 minute

**Interlocutor**

Thank you.

(Candidate B), **which picture do you think best shows the advantages of travelling by train? ..... (Why?)**

**Candidate B**

1 approximately  
30 seconds

**Interlocutor**

Thank you. (Can I have the booklet, please?) *Retrieve Part 2 booklet.*

Now, (Candidate B), here are your pictures. They show **people talking face to face**.

Place **Part 2 booklet**, open at **Task 2**, in front of **Candidate B**.

I'd like you to compare two of the pictures, and say **why these people might be talking to each other, and how they might be feeling**.

All right?

**Candidate B**

1 minute

**Interlocutor**

Thank you.

(Candidate A), **which of these people do you think know each other the best? ..... (Why?)**

**Candidate A**

1 approximately  
30 seconds

**Interlocutor**

Thank you. (Can I have the booklet, please?) *Retrieve Part 2 booklet.*

- What different aspects of train travel do they show?
- How might the people be feeling?

1



- Why might these people be talking to each other?
- How might they be feeling?

2





- How do these pictures show the role of computers nowadays?
- Which picture best reflects the difference computers have made to our lives?

21



**21 The computer generation**

**Parts 3 and 4**

8 minutes (12 minutes for groups of three)

**Part 3**

**Interlocutor**

Now, I'd like you to talk about something together for about three minutes.  
(5 minutes for groups of three)

Here are some pictures showing different ways in which computers affect our lives.

Place *Part 3* booklet, open at *Task 21*, in front of the candidates.

First, talk to each other about how these pictures show the role of computers nowadays. Then decide which picture best reflects the difference computers have made to our lives.

All right?

**Candidates**

3 minutes  
(5 minutes for groups of three)

**Interlocutor**

Thank you. (Can I have the booklet, please?) Retrieve *Part 3* booklet.

**Part 4**

**Interlocutor**

Select any of the following questions, as appropriate:

- Some people say that computers are helping to create a generation of people without social skills. What's your opinion?
- What are the advantages and disadvantages of shopping by computer?
- How far do you agree that the computer is the greatest invention of modern times?
- A lot of personal information about all of us is now kept on computers. Do you find this worrying? ..... (Why? / Why not?)
- In future, what role do you think there will be for people who are not interested in technology? ..... (Why?)

Thank you. That is the end of the test.

Select any of the following prompts, as appropriate:

- What do you think?
- Do you agree?
- How about you?



# Assessment of Speaking

## Examiners and marking

The quality assurance of Speaking Examiners (SEs) is managed by Team Leaders (TLs). TLs ensure all examiners successfully complete examiner training and regular certification of procedure and assessment before they examine. TLs are in turn responsible to a Professional Support Leader (PSL) who is the professional representative of Cambridge ESOL for the Speaking tests in a given country or region.

Annual examiner certification involves attendance at a face to face meeting to focus on and discuss assessment and procedure, followed by the marking of sample speaking tests in an online environment. Examiners must complete standardisation of assessment for all relevant levels each year and are regularly monitored during live testing sessions.

## Assessment scales

Throughout the test candidates are assessed on their own individual performance and not in relation to each other. They are awarded marks by two examiners; the assessor and the interlocutor. The assessor awards marks by applying performance descriptors from the analytical assessment scales for the following criteria:

- Grammatical Resource
- Lexical Resource
- Discourse Management
- Pronunciation
- Interactive Communication

The interlocutor awards a mark for Global Achievement using the Global Achievement scale.

Assessment for *Cambridge English: Advanced* is based on performance across all parts of the test, and is achieved by applying the relevant descriptors in the assessment scales. The assessment scales for *Cambridge English: Advanced* are extracted from the overall Speaking scales on the following page.

## Overall Speaking scales

	Grammatical Resource	Lexical Resource	Discourse Management	Pronunciation	Interactive Communication
	<ul style="list-style-type: none"> <li>Maintains control of a wide range of grammatical forms and uses them with flexibility.</li> </ul>	<ul style="list-style-type: none"> <li>Uses a wide range of appropriate vocabulary with flexibility to give and exchange views on unfamiliar and abstract topics.</li> </ul>	<ul style="list-style-type: none"> <li>Produces extended stretches of language with flexibility and ease and very little hesitation.</li> <li>Contributions are relevant, coherent, varied and detailed.</li> <li>Makes full and effective use of a wide range of cohesive devices and discourse markers.</li> </ul>	<ul style="list-style-type: none"> <li>Is intelligible.</li> <li>Phonological features are used effectively to convey and enhance meaning.</li> </ul>	<ul style="list-style-type: none"> <li>Interacts with ease by skilfully interweaving his/her contributions into the conversation.</li> <li>Widens the scope of the interaction and develops it fully and effectively towards a negotiated outcome.</li> </ul>
<b>C2</b>	<ul style="list-style-type: none"> <li>Maintains control of a wide range of grammatical forms.</li> </ul>	<ul style="list-style-type: none"> <li>Uses a wide range of appropriate vocabulary to give and exchange views on unfamiliar and abstract topics.</li> </ul>	<ul style="list-style-type: none"> <li>Produces extended stretches of language with ease and with very little hesitation.</li> <li>Contributions are relevant, coherent and varied.</li> <li>Uses a wide range of cohesive devices and discourse markers.</li> </ul>	<ul style="list-style-type: none"> <li>Is intelligible.</li> <li>Intonation is appropriate.</li> <li>Sentence and word stress is accurately placed.</li> <li>Individual sounds are articulated clearly.</li> </ul>	<ul style="list-style-type: none"> <li>Interacts with ease, linking contributions to those of other speakers.</li> <li>Widens the scope of the interaction and negotiates towards an outcome.</li> </ul>
<b>C1</b>	<ul style="list-style-type: none"> <li>Shows a good degree of control of a range of simple and some complex grammatical forms.</li> </ul>	<ul style="list-style-type: none"> <li>Uses a range of appropriate vocabulary to give and exchange views on familiar and unfamiliar topics.</li> </ul>	<ul style="list-style-type: none"> <li>Produces extended stretches of language with very little hesitation.</li> <li>Contributions are relevant and there is a clear organisation of ideas.</li> <li>Uses a range of cohesive devices and discourse markers.</li> </ul>	<ul style="list-style-type: none"> <li>Is intelligible.</li> <li>Intonation is appropriate.</li> <li>Sentence and word stress is accurately placed.</li> <li>Individual sounds are articulated clearly.</li> </ul>	<ul style="list-style-type: none"> <li>Initiates and responds appropriately, linking contributions to those of other speakers.</li> <li>Maintains and develops the interaction and negotiates towards an outcome.</li> </ul>
	<b>Grammar and Vocabulary</b>				
<b>B2</b>	<ul style="list-style-type: none"> <li>Shows a good degree of control of simple grammatical forms, and attempts some complex grammatical forms.</li> <li>Uses appropriate vocabulary to give and exchange views, on a range of familiar topics.</li> </ul>		<ul style="list-style-type: none"> <li>Produces extended stretches of language despite some hesitation.</li> <li>Contributions are relevant and there is very little repetition.</li> <li>Uses a range of cohesive devices.</li> </ul>	<ul style="list-style-type: none"> <li>Is intelligible.</li> <li>Intonation is generally appropriate.</li> <li>Sentence and word stress is generally accurately placed.</li> <li>Individual sounds are generally articulated clearly.</li> </ul>	<ul style="list-style-type: none"> <li>Initiates and responds appropriately.</li> <li>Maintains and develops the interaction and negotiates towards an outcome with very little support.</li> </ul>
<b>B1</b>	<ul style="list-style-type: none"> <li>Shows a good degree of control of simple grammatical forms.</li> <li>Uses a range of appropriate vocabulary when talking about familiar topics.</li> </ul>		<ul style="list-style-type: none"> <li>Produces responses which are extended beyond short phrases, despite hesitation.</li> <li>Contributions are mostly relevant, but there may be some repetition.</li> <li>Uses basic cohesive devices.</li> </ul>	<ul style="list-style-type: none"> <li>Is mostly intelligible, and has some control of phonological features at both utterance and word levels.</li> </ul>	<ul style="list-style-type: none"> <li>Initiates and responds appropriately.</li> <li>Keeps the interaction going with very little prompting and support.</li> </ul>
<b>A2</b>	<ul style="list-style-type: none"> <li>Shows sufficient control of simple grammatical forms.</li> <li>Uses appropriate vocabulary to talk about everyday situations.</li> </ul>			<ul style="list-style-type: none"> <li>Is mostly intelligible, despite limited control of phonological features.</li> </ul>	<ul style="list-style-type: none"> <li>Maintains simple exchanges, despite some difficulty.</li> <li>Requires prompting and support.</li> </ul>
<b>A1</b>	<ul style="list-style-type: none"> <li>Shows only limited control of a few grammatical forms.</li> <li>Uses a vocabulary of isolated words and phrases.</li> </ul>			<ul style="list-style-type: none"> <li>Has very limited control of phonological features and is often unintelligible.</li> </ul>	<ul style="list-style-type: none"> <li>Has considerable difficulty maintaining simple exchanges.</li> <li>Requires additional prompting and support.</li> </ul>

Cambridge English: Advanced Speaking Examiners use a more detailed version of the following Assessment Scale, extracted from the overall Speaking scales on page 65.

C1	Grammatical Resource	Lexical Resource	Discourse Management	Pronunciation	Interactive Communication
<b>5</b>	<ul style="list-style-type: none"> <li>Maintains control of a wide range of grammatical forms.</li> </ul>	<ul style="list-style-type: none"> <li>Uses a wide range of appropriate vocabulary to give and exchange views on familiar and unfamiliar topics.</li> </ul>	<ul style="list-style-type: none"> <li>Produces extended stretches of language with ease and with very little hesitation.</li> <li>Contributions are relevant, coherent and varied.</li> <li>Uses a wide range of cohesive devices and discourse markers.</li> </ul>	<ul style="list-style-type: none"> <li>Is intelligible.</li> <li>Phonological features are used effectively to convey and enhance meaning.</li> </ul>	<ul style="list-style-type: none"> <li>Interacts with ease, linking contributions to those of other speakers.</li> <li>Widens the scope of the interaction and negotiates towards an outcome.</li> </ul>
<b>4</b>	<i>Performance shares features of Bands 3 and 5.</i>				
<b>3</b>	<ul style="list-style-type: none"> <li>Shows a good degree of control of a range of simple and some complex grammatical forms.</li> </ul>	<ul style="list-style-type: none"> <li>Uses a range of appropriate vocabulary to give and exchange views on familiar and unfamiliar topics.</li> </ul>	<ul style="list-style-type: none"> <li>Produces extended stretches of language with very little hesitation.</li> <li>Contributions are relevant and there is a clear organisation of ideas.</li> <li>Uses a range of cohesive devices and discourse markers.</li> </ul>	<ul style="list-style-type: none"> <li>Is intelligible.</li> <li>Intonation is appropriate.</li> <li>Sentence and word stress is accurately placed.</li> <li>Individual sounds are articulated clearly.</li> </ul>	<ul style="list-style-type: none"> <li>Initiates and responds appropriately, linking contributions to those of other speakers.</li> <li>Maintains and develops the interaction and negotiates towards an outcome.</li> </ul>
<b>2</b>	<i>Performance shares features of Bands 1 and 3.</i>				
<b>1</b>	<ul style="list-style-type: none"> <li>Shows a good degree of control of simple grammatical forms, and attempts some complex grammatical forms.</li> </ul>	<ul style="list-style-type: none"> <li>Uses appropriate vocabulary to give and exchange views, but only when talking about familiar topics.</li> </ul>	<ul style="list-style-type: none"> <li>Produces extended stretches of language despite some hesitation.</li> <li>Contributions are relevant and there is very little repetition.</li> <li>Uses a range of cohesive devices.</li> </ul>	<ul style="list-style-type: none"> <li>Is intelligible.</li> <li>Intonation is generally appropriate.</li> <li>Sentence and word stress is generally accurately placed.</li> <li>Individual sounds are generally articulated clearly.</li> </ul>	<ul style="list-style-type: none"> <li>Initiates and responds appropriately.</li> <li>Maintains and develops the interaction and negotiates towards an outcome with very little support.</li> </ul>
<b>0</b>	<i>Performance below Band 1.</i>				

C1	Global Achievement
<b>5</b>	<ul style="list-style-type: none"> <li>Handles communication on a wide range of topics, including unfamiliar and abstract ones, with very little hesitation.</li> <li>Uses accurate and appropriate linguistic resources to express complex ideas and concepts and produce extended discourse that is coherent and easy to follow.</li> </ul>
<b>4</b>	<i>Performance shares features of Bands 3 and 5.</i>
<b>3</b>	<ul style="list-style-type: none"> <li>Handles communication on a range of familiar and unfamiliar topics, with very little hesitation.</li> <li>Uses accurate and appropriate linguistic resources to express ideas and produce extended discourse that is generally coherent.</li> </ul>
<b>2</b>	<i>Performance shares features of Bands 1 and 3.</i>
<b>1</b>	<ul style="list-style-type: none"> <li>Handles communication on familiar topics, despite some hesitation.</li> <li>Organises extended discourse but occasionally produces utterances that lack coherence, and some inaccuracies and inappropriate usage occur.</li> </ul>
<b>0</b>	<i>Performance below Band 1.</i>

# Cambridge ESOL Speaking assessment

## Glossary of terms

### 1. GENERAL

<b>Conveying basic meaning</b>	<b>Conveying basic meaning:</b> the ability of candidates to get their message across to their listeners, despite possible inaccuracies in the structure and/or delivery of the message.
<b>Situations and topics</b>	<p><b>Conveying basic meaning:</b> the ability of candidates to get their message across to their listeners, despite possible inaccuracies in the structure and/or delivery of the message.</p> <p><b>Everyday situations:</b> situations that candidates come across in their everyday lives, e.g. having a meal, asking for information, shopping, going out with friends or family, travelling to school or work, taking part in leisure activities. A KET task that requires candidates to exchange details about a store's opening hours exemplifies an everyday situation.</p> <p><b>Familiar topics:</b> topics about which candidates can be expected to have some knowledge or personal experience. FCE tasks that require candidates to talk about what people like to do on holiday, or what it is like to do different jobs, exemplify familiar topics.</p> <p><b>Unfamiliar topics:</b> topics which candidates would not be expected to have much personal experience of. CAE tasks that require candidates to speculate about whether people in the world today only care about themselves, or the kinds of problems that having a lot of money can cause, exemplify unfamiliar topics.</p> <p><b>Abstract topics:</b> topics which include ideas rather than concrete situations or events. CPE tasks that require candidates to discuss how far the development of our civilisation has been affected by chance discoveries or events, or the impact of writing on society, exemplify abstract topics.</p>
<b>Utterance</b>	<b>Utterance:</b> people generally write in sentences and they speak in utterances. An utterance may be as short as a word or phrase, or a longer stretch of language.

### 2. GRAMMAR AND VOCABULARY

<b>Appropriacy of vocabulary</b>	<b>Appropriacy of vocabulary:</b> the use of words and phrases that fit the context of the given task. For example, in the utterance <i>I'm very sensible to noise</i> , the word <i>sensible</i> is inappropriate as the word should be <i>sensitive</i> . Another example would be <i>Today's big snow makes getting around the city difficult</i> . The phrase <i>getting around</i> is well suited to this situation. However, <i>big snow</i> is inappropriate as <i>big</i> and <i>snow</i> are not used together. <i>Heavy snow</i> would be appropriate.
<b>Flexibility</b>	<b>Flexibility:</b> the ability of candidates to adapt the language they use in order to give emphasis, to differentiate according to the context, and to eliminate ambiguity. Examples of this would be reformulating and paraphrasing ideas.
<b>Grammatical control</b>	<p><b>Grammatical control:</b> the ability to consistently use grammar accurately and appropriately to convey intended meaning.</p> <p>Where language specifications are provided at lower levels (as in KET and PET), candidates may have control of only the simplest exponents of the listed forms.</p> <p><b>Attempts at control:</b> sporadic and inconsistent use of accurate and appropriate grammatical forms. For example, the inconsistent use of one form in terms of structure or meaning, the production of one part of a complex form incorrectly or the use of some complex forms correctly and some incorrectly.</p> <p>Spoken language often involves false starts, incomplete utterances, ellipsis and reformulation. Where communication is achieved, such features are not penalised.</p>
<b>Grammatical forms</b>	<p><b>Simple grammatical forms:</b> words, phrases, basic tenses and simple clauses.</p> <p><b>Complex grammatical forms:</b> longer and more complex utterances, e.g. noun clauses, relative and adverb clauses, subordination, passive forms, infinitives, verb patterns, modal forms and tense contrasts.</p>
<b>Range</b>	<b>Range:</b> the variety of words and grammatical forms a candidate uses. At higher levels, candidates will make increasing use of a greater variety of words, fixed phrases, collocations and grammatical forms.

### 3. DISCOURSE MANAGEMENT

<b>Coherence and cohesion</b>	<b>Coherence and cohesion</b> are difficult to separate in discourse. Broadly speaking, coherence refers to a clear and logical stretch of speech which can be easily followed by a listener. Cohesion refers to a stretch of speech which is unified and structurally organised.
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<b>Coherence and cohesion</b>	<p>Coherence and cohesion can be achieved in a variety of ways, including with the use of cohesive devices, related vocabulary, grammar and discourse markers.</p> <p><b>Cohesive devices:</b> words or phrases which indicate relationships between utterances, e.g. addition (<i>and, in addition, moreover</i>); consequence (<i>so, therefore, as a result</i>); order of information (<i>first, second, next, finally</i>).</p> <p>At higher levels, candidates should be able to provide cohesion not just with basic cohesive devices (e.g. <i>and, but, or, then, finally</i>) but also with more sophisticated devices (e.g. <i>therefore, moreover, as a result, in addition, however, on the other hand</i>).</p> <p><b>Related vocabulary:</b> the use of several items from the same lexical set, e.g. <i>train, station, platform, carriage</i>; or <i>study, learn, revise</i>.</p> <p><b>Grammatical devices:</b> essentially the use of reference pronouns (e.g. <i>it, this, one</i>) and articles (e.g. <i>There are two women in the picture. The one on the right ...</i>).</p> <p><b>Discourse markers:</b> words or phrases which are primarily used in spoken language to add meaning to the interaction, e.g. <i>you know, you see, actually, basically, I mean, well, anyway, like</i>.</p>
<b>Extent/extended stretches of language</b>	<b>Extent/extended stretches of language:</b> the amount of language produced by a candidate which should be appropriate to the task. Long turn tasks require longer stretches of language, whereas tasks which involve discussion or answering questions could require shorter and extended responses.
<b>Relevance</b>	<b>Relevance:</b> a contribution that is related to the task and not about something completely different.
<b>Repetition</b>	<b>Repetition:</b> repeating the same idea instead of introducing new ideas to develop the topic.

### 4. PRONUNCIATION

<b>Intelligible</b>	<b>Intelligible:</b> a contribution which can generally be understood by a non-EFL/ESOL specialist, even if the speaker has a strong or unfamiliar accent.
<b>Phonological features</b>	<p><b>Phonological features</b> include the pronunciation of individual sounds, word and sentence stress, and intonation.</p> <p><b>Individual sounds are:</b></p> <p>Pronounced vowels, e.g. the /æ/ in <i>cat</i> or the /e/ in <i>bed</i></p> <p>Diphthongs, when two vowels are rolled together to produce one sound, e.g. the /əʊ/ in <i>host</i> or the /eɪ/ in <i>hate</i></p> <p>Consonants, e.g. the /k/ in <i>cut</i> or the /f/ in <i>fish</i>.</p> <p><b>Stress:</b> the emphasis laid on a syllable or word. Words of two or more syllables have one syllable which stands out from the rest because it is pronounced more loudly and clearly, and is longer than the others, e.g. im<b>POR</b>tant. Word stress can also distinguish between words, e.g. pro<b>TEST</b> vs <b>PRO</b>test. In sentences, stress can be used to indicate important meaning, e.g. <i>WHY is that one important?</i> versus <i>Why is THAT one important?</i></p> <p><b>Intonation:</b> the way the voice rises and falls, e.g. to convey the speaker's mood, to support meaning or to indicate new information.</p>

### 5. INTERACTIVE COMMUNICATION

<b>Development of the interaction</b>	<b>Development of the interaction:</b> actively developing the conversation, e.g. by saying more than the minimum in response to the written or visual stimulus, or to something the other candidate/interlocutor has said, or by proactively involving the other candidate with a suggestion or question about further developing the topic (e.g. <i>What about bringing a camera for the holiday? or Why's that?</i> ).
<b>Initiating and Responding</b>	<p><b>Initiating:</b> starting a new turn by introducing a new idea or a new development of the current topic.</p> <p><b>Responding:</b> replying or reacting to what the other candidate or the interlocutor has said.</p>
<b>Prompting and Supporting</b>	<p><b>Prompting:</b> instances when the interlocutor repeats, or uses a backup prompt or gesture in order to get the candidate to respond or make a further contribution.</p> <p><b>Supporting:</b> instances when one candidate helps another candidate, e.g. by providing a word they are looking for during a discussion activity, or helping them develop an idea.</p>
<b>Turn and Simple exchange</b>	<p><b>Turn:</b> everything a person says before someone else speaks.</p> <p><b>Simple exchange:</b> a brief interaction which typically involves two turns in the form of an initiation and a response, e.g. question-answer, suggestion-agreement.</p>

# Cambridge English: Advanced Glossary

<b>Answer Sheet</b>	the form on which candidates record their responses.
<b>Assessor</b>	the Speaking test examiner who assigns a score to a candidate's performance, using analytical criteria to do so.
<b>Closure Techniques</b>	techniques used to draw a conversation to a close, e.g. 'That's all'.
<b>Cloze Test</b>	a type of gap-filling task in which whole words have been removed from a text and which candidates must replace.
<b>Coherence</b>	language which is coherent is well planned and clear, and all the parts or ideas fit well so that they form a united whole.
<b>Collaborative Task</b>	the opportunity in the Speaking test for the candidates to engage in a discussion and work together towards a negotiated outcome of the task set.
<b>Collocation</b>	this term describes the likelihood of two words going together, e.g. a good job, a wonderful occasion.
<b>Comprehension Questions</b>	short questions testing information selection, linking and sentence construction.
<b>Content Points</b>	the points contained in the <i>Cambridge English: Advanced</i> Paper 2 Part 1 compulsory question, which must be included in the response.
<b>Conversational Fillers</b>	a word or sound filling a pause in an utterance or conversation, e.g. 'er', 'you know'.
<b>Discourse</b>	written or spoken communication.
<b>Discrete Sentences</b>	sentences not connected by context or meaning.
<b>Gap-Filling Item</b>	any type of item which requires the candidate to insert some written material – letters, numbers, single words, phrases, sentences or paragraphs – into spaces in the text. The response may be supplied by the candidate or selected from a set of options.
<b>Gist</b>	the central theme or meaning of the text.
<b>Impeding Error</b>	an error which prevents the reader from understanding the word or phrase.
<b>Input Material</b>	the text and notes, sometimes supported by illustrations or diagrams, which candidates have to base their answers on in the <i>Cambridge English: Advanced</i> Paper 2 Part 2 compulsory question.
<b>Interlocutor</b>	the Speaking test examiner who conducts the test and makes a global assessment of each candidate's performance.
<b>Item</b>	each testing point in a test which is given a separate mark or marks.
<b>Key</b>	the correct answer to an item.
<b>Lexical</b>	adjective from lexis, meaning to do with vocabulary.
<b>Long Turn</b>	the opportunity in the Speaking test for a candidate to talk uninterrupted for a period of time, enabling them to produce an extended piece of discourse.
<b>Lozenge</b>	the space on the answer sheet which candidates must fill in to indicate their answer to a multiple-choice question.
<b>Multiple Choice</b>	a task where candidates are given a set of several possible answers of which only one is correct.
<b>Multiple Matching</b>	a task in which a number of questions or sentence completion items, generally based on a reading text, are set. The responses are provided in the form of a bank of words or phrases, each of which can be used an unlimited number of times.
<b>Neutral Style:</b>	a writing style with no specific features of formality or informality.

<b>Opening and Closing Formulae</b>	the expressions, either formal or informal, that are usually used to open and close letters, e.g. 'Dear Maria ... With best wishes from ...', or 'Dear Mr Dakari ... Yours sincerely ...'.
<b>Options</b>	the individual words in the set of possible answers for a multiple-choice item.
<b>Paraphrase</b>	to give the meaning of something using different words.
<b>Phrasal Verb</b>	a verb which takes on a new meaning when followed by a certain preposition or adverb (e.g. 'get away', 'take up').
<b>Pretesting</b>	a stage in the development of test materials at which items are tried out with representative samples from the target population in order to determine their difficulty.
<b>Referencing</b>	the technique of using 'referents'.
<b>Referent</b>	a word or term that refers to another person, place, etc.
<b>Register</b>	the tone of a piece of writing. The register should be appropriate for the task and target reader, e.g. a letter of application is written in formal register.
<b>Report Layout</b>	the way in which a report should be presented. At <i>Cambridge English: Advanced</i> level a report in Paper 2 Part 2 should be clearly organised into paragraphs/sections and may include headings.
<b>Rhetorical/ Stylistic Devices</b>	techniques used in a text to achieve a particular effect.
<b>Sentence Transformations</b>	a task where a lead-in sentence is followed by a prompt and a gapped sentence, which must be completed.
<b>Stem Word</b>	the word at the end of each line in <i>Cambridge English: Advanced</i> Paper 3 Part 3 which is the basis for the word that has to be formed.
<b>Style</b>	a property of a text which may be neutral, formal, informal, etc.
<b>Summary Task</b>	a task which requires candidates to summarise in a specific number of words information from two texts.
<b>Target Reader</b>	the intended recipient of a piece of writing. It is important to ensure that the effect of a written task on a target reader is a positive one.

## Acronyms

<b>ALTE</b>	The Association of Language Testers in Europe.
<b>CEFR</b>	Common European Framework of Reference.
<b>EFL</b>	English as a Foreign Language.
<b>ESOL</b>	English for Speakers of Other Languages.
<b>UCLES</b>	University of Cambridge Local Examinations Syndicate.



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