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Exam information

The Cambridge Certificate in Advanced English consists of five papers. Each paper tests a different area of ability in English and is worth 20% of the final result. A candidate's overall CAE grade is based on the total score gained in all five papers and it is not possible to pass or fail individual papers. A, B and C are pass grades. D and E are fail grades.

Paper 1 Reading

The Reading paper lasts 1 hour 15 minutes and contains four parts with a total of 34 questions. It contains texts of varying lengths taken from a variety of real-world sources with a range of text type and style of writing. For example, there may be extracts from newspapers, magazines, websites, novels and non-fiction books, as well as material taken from brochures, leaflets and other short texts. Candidates have to answer all the questions.

Part 1 Multiple choice

Part 1 consists of three short texts on a theme. The texts are taken from different sources and represent a range of style and genre. There are two four-option multiple-choice questions on each text which test a range of reading and language skills. ► **Exam focus** p.20

Part 2 Gapped text

Part 2 consists of one long text from which six paragraphs have been removed and placed in jumbled order after the text. Candidates use their knowledge of vocabulary, referencing and text structure to reconstruct the text. ► **Exam focus** p.94

Part 3 Multiple choice

Part 3 consists of one long text. There are seven four-option multiple-choice questions which follow the order of the text and test a range of reading and language skills. ► **Exam focus** p.132

Part 4 Multiple matching

Part 4 consists of one long text which is divided into several sections. The text is preceded by 15 prompts which report information and ideas from the text. Candidates must match each prompt to the correct section of text. ► **Exam focus** p.56

Paper 2 Writing

The Writing paper lasts 1 hour 30 minutes and is made up of two tasks. In Part 1 all candidates do the same task which is based on input information provided on the question paper. In Part 2, candidates have a choice of task.

Part 1

In Part 1, candidates read around 150 words of input information, which may come from various real-world texts, and use this information to complete a structured writing task of 180–220 words. Marks are awarded for both the inclusion of the target information, language ability and for writing in an appropriate style for the given task (e.g. letter, report, proposal or article).

► Unit 1 p.15, Unit 8 p.101 (proposal), Unit 10 p.125 (report)

Part 2

In Part 2, candidates select one situationally based task from a choice of five which may include: article, competition entry, essay, letter, proposal, report, review, information sheet or a contribution to a longer piece (e.g. book, research document, etc.). Marks are awarded for content, organisation, cohesion, range of language and task achievement. Candidates write 220–260 words.

► Unit 2 p.28 (informal letter), Unit 3 p.39 (information sheet), Unit 4 p.52 (article), Unit 5 p.64 (reference), Unit 6 p.78 (competition entry), Unit 7 p.90 (review), Unit 9 p.113 (competition entry), Unit 11 p.138 (article), Unit 12 p.151 (essay), Unit 13 p.163 (proposal)

NB Question 5 relates to the set text which some candidates may have studied.

► Unit 14 p.172

Paper 3 Use of English

This paper lasts for one hour and contains five parts with a total of 50 questions. Candidates answer all the questions.

The five different parts are as follows:

Part 1 Multiple-choice cloze

This task features a text from which 12 words or phrases have been removed, which is followed by 12 four-option multiple-choice questions. The focus is on knowledge of vocabulary and the relationships between words (e.g. collocation, complementation, etc.). ► **Exam focus** p.158

Part 2 Open cloze

This task features a text from which 15 words have been removed. Candidates use their knowledge of grammar, sentence structure and text structure to complete the gaps. ► **Exam focus** p.112

Part 3 Word formation

This task features a text from which ten words have been removed. The base form of each missing word is given as a prompt. Candidates must use their knowledge of grammar and word building to insert the correct form of the given word. ► **Exam focus** p.146

Part 4 Gapped sentences

This is a gapped-sentences task with five questions. Each question features a set of three independent sentences. The same word has been removed from each of the three sentences. Candidates use their knowledge of vocabulary to find the common missing word.

► **Exam focus** p.51

Part 5 Key word transformations

This is a key-word transformation task with eight questions. Each question features two sentences which express the same meaning in different ways, plus a key word. Three to six words have been removed from the second sentence. Candidates use their knowledge of grammar, vocabulary and sentence structure to complete the gap using the given key word. ► **Exam focus** p.76

Paper 4 Listening

The Listening paper lasts for approximately 40 minutes and contains four parts with a total of 30 questions. There are listening texts of varying lengths taken from a variety of real-world sources with a range of text type, contexts and speakers. For example, there may be extracts from media broadcasts, announcements, talks and interviews, as well as material taken from everyday situations. All the listening texts are heard twice and candidates have to answer all the questions.

Part 1 Multiple choice

Part 1 consists of three short independent listening texts. The texts are taken from different sources and feature a range of voices and styles of delivery. There are two three-option multiple-choice questions on each text which test a range of listening skills. ► **Exam focus** p.45

Part 2 Sentence completion

Part 2 consists of a monologue lasting approximately three minutes. A set of eight sentences reports the main points from the text. A word or short phrase has been removed from each sentence. Candidates listen and complete the missing information. The main focus is on locating and recording specific information from the text.

► **Exam focus** p.80

Part 3 Multiple choice

Part 3 consists of an interview or discussion lasting three or four minutes. There are six four-option multiple-choice questions which follow the order of the text and test a range of listening skills. The main focus is on understanding the attitudes and opinions of speakers.

► **Exam focus** p.120

Part 4 Multiple matching

Part 4 consists of five short monologues on a theme of around 30 seconds each. The set of extracts is heard once and is then repeated. Candidates have to complete two tasks as they listen. Each task features a set of eight short prompts. As candidates listen, they match each speaker to one of the eight prompts in each task. The focus is on understanding the gist of what the speakers are saying. ► **Exam focus** p.33

Paper 5 Speaking

The Speaking paper lasts for 15 minutes and is taken by candidates in pairs. The standard format involves an interview between two candidates and two examiners. One of the examiners is an interlocutor who speaks to the candidates; the other examiner only assesses the candidates and does not speak. The different parts are as follows:

Part 1 Conversation

The interlocutor asks the candidates questions about themselves, their lives and interests, in turn. The focus is on general interactional and social language. This part lasts approximately 3 minutes. ► **Exam focus** p.13

Part 2 Individual long turn

In this part each candidate has a long turn lasting approximately one minute. Each candidate has a different set of photographs to talk about. The second candidate will make a short response after his/her partner has spoken. This whole part lasts approximately three or four minutes and the focus is on language organisation. ► **Exam focus** p.170

Part 3 Two-way conversation

In this part the candidates talk to each other. They are given a sheet of visual prompts and a situation or issue to discuss for around four minutes. This part focuses on the language of interaction: exchanging ideas, expressing and justifying opinions, agreement, etc.

► **Exam focus** p.70

Part 4 Discussion

In this part there is a general discussion related to the topic of the Part 3 task. The interlocutor asks questions which broaden out the discussion from the specific task in Part 3. This part lasts around four minutes.

► **Exam focus** p.70

UNIT

1

Tuning in

Listening: multiple choice (Part 1)

1 Discuss these questions.

- 1 Should music just be something we listen to, or should we also make music? Why?
- 2 Which would you rather listen to: live music or recorded music? Why?
- 3 Do you like hearing background music in shops and restaurants? Why?/Why not?



2 You will hear three different extracts. Choose the answer (A, B or C) which fits best according to what you hear.

Extract One

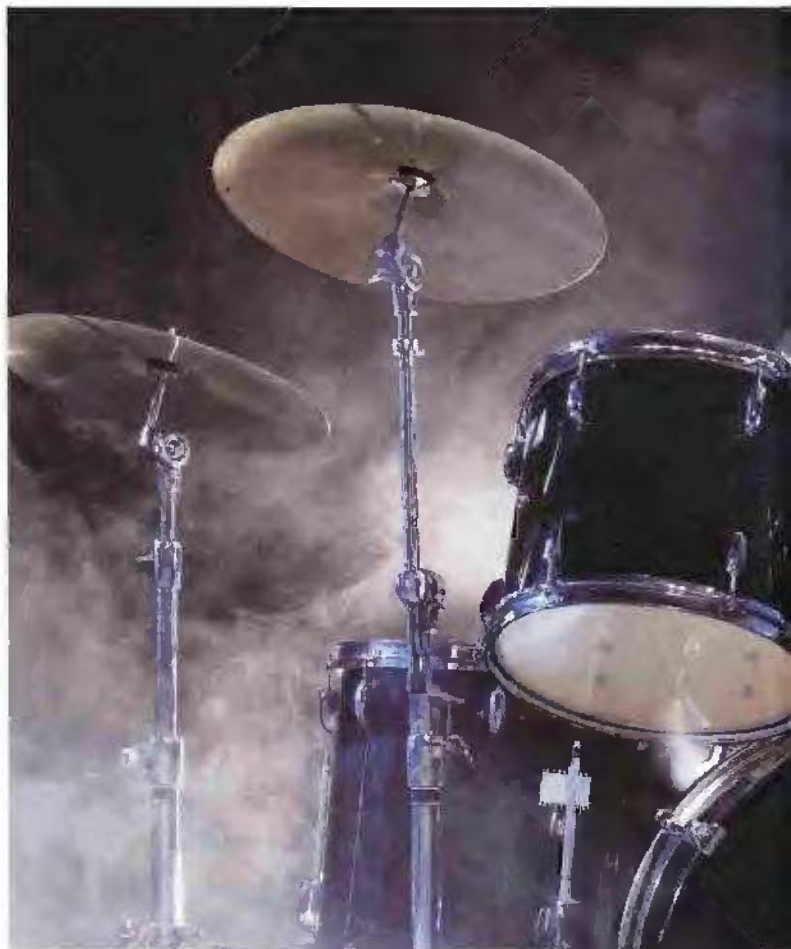
On a local radio station, you hear some information about a musical event.

- 1 What type of event are they talking about?
A a concert
B an exhibition
C a music festival
- 2 What type of people is Terry encouraging to attend this event?
A people who are capable of contributing to the music
B people who have a professional interest in the music
C people who would like to learn how to play the music

Extract Two

You hear part of a radio discussion about music.

- 3 What is the man's attitude towards background music?
A He finds it irritating.
B He's grown accustomed to it.
C He no longer listens to it properly.
- 4 Why does the woman sometimes like to play music when she's working?
A It stops her feeling lonely.
B It helps her to concentrate.
C It's a source of inspiration.



Extract Three

You hear two friends discussing a concert they have just been to.

- 5 What do they agree about?
A how closely the band managed to reproduce the sound on their CD
B how dull the band's CD sounds compared to the live performance
C how disappointing the special effects were at the concert
- 6 What did the girl enjoy most about the concert?
A the reaction of the audience
B the band's choice of material
C the performance of one band member

3

- 1 Discuss with other students what kind of music:
 - you find inspiring
 - helps you concentrate
 - annoys you
 - is good to listen to when you're happy or sad.
- 2 Would you be happy to live without music? Why?/Why not?
- 3 Should musicians be paid more than people doing other types of work? Why?/Why not?



2

- 1 Choose two mistakes that you found difficult to spot.
- 2 Identify the area of grammar in each case.
- 3 Look up those areas in a grammar reference book. Make notes on what you learn, and explain it to another student.

3 Discuss:

- the best ways of remembering areas of grammar that you make mistakes with
- the best ways of eliminating grammar mistakes from your writing and speaking.

Keeping a grammar checklist

Always keep your written work, and make a note of any areas of grammar that you made mistakes with more than once, like this:

Grammar 1: overview

1 The email below contains ten different basic grammatical mistakes. Find the mistakes and correct them. Then check your answers with a partner. The first one has been done for you.

Hi Carlos

Just touching base to tell (0) ~~te~~ you about the film I went to see last night as you asked. My advice to you are – don't bother with it at all! It was complete rubbish, and a waste of time and money. I really wish I had not gone myself, and if I'd have read the reviews, I'd have given it a miss. I've been going to the cinema regularly since at least six years, and that was by far the worst film I had seen up to now – it's a such terrible film I can't understand how or why they decided to make it. Apart of everything else, I was so bored! So in case you might consider to go, you know my opinion now!

Anyway – enough of my complaints – and in spite of my disappointment with this particular film I haven't actually gone off films in general! So on a different topic – I know that you are interested for live music gigs, and I wondered whether might you like to come with me to the open-air concert in the park next Saturday? It'll be great, and all the others are going. Let me know it what you think – but unless I hear from you by Friday I'll assume you can't make it. I'm attaching some information about the concert with this email so that you can see who is playing, and we can get the tickets on the night.

So that's all for now – speak to you soon.

All the best,

Jose

Grammar Checklist	Example
present perfect + for/since	I've been going to the cinema for at least six years.
third conditional	If I'd read the reviews, I'd have given it a miss.

Add to this checklist as you do more written work and become aware of any other typical mistakes that you make, and refer to it before you start a new piece of writing. This may help you to avoid making the same mistake again.

Reading: multiple matching
(Part 4)

1 Discuss these questions.

- 1 Would you ever go to see a concert by a tribute band – where a group of musicians impersonates a famous group? Why?/Why not?
- 2 Why do you think tribute bands are popular?
- 3 Who do you think goes to see them?
- 4 How do you think they are regarded a) in the music business b) by the original band members?

2 Read the article quickly to see if you were right. In which section was each of your questions answered?

3 You are going to read an article about live music. For questions 1–15, choose from the sections of the article (A–E). The sections may be chosen more than once.

In which section is each of the following mentioned?

- | | |
|--|---|
| The preparation that one tribute band had to do | 1 <input type="checkbox"/> |
| A tribute band that now has imitators itself | 2 <input type="checkbox"/> |
| How one tribute band dealt with a potential shortage of material | 3 <input type="checkbox"/> |
| The good value for money offered by some tribute bands | 4 <input type="checkbox"/> |
| The origins of the idea of tribute bands | 5 <input type="checkbox"/> |
| The negative attitude of some people in the music business towards tribute bands | 6 <input type="checkbox"/> |
| The difficulties that unknown bands have in finding work at live venues | 7 <input type="checkbox"/> |
| The widespread popularity of concerts by tribute bands in Britain | 8 <input type="checkbox"/> |
| The reaction to a tribute band by a member of the original band | 9 <input type="checkbox"/> |
| The enthusiastic response of members of the audience | 10 <input type="checkbox"/> 11 <input type="checkbox"/> |
| The similarity of the tribute band's music to the original | 12 <input type="checkbox"/> 13 <input type="checkbox"/> |
| How concerts by tribute bands are unlike those by the original bands | 14 <input type="checkbox"/> 15 <input type="checkbox"/> |

SEND IN THE CLONES

A It's a hot evening in a small town in the English Midlands. And as the live band plays the first bars of the song *I Bet You Look Good on the Dance Floor* at a local club, things are getting very warm indeed. Out on the dance floor, in the middle of a steaming crowd, a couple of dozen young men are hurling themselves around in time to the music, sending glasses and Coke bottles flying. As the song finishes, the club owner takes to the stage and appeals for calm. 'It's a great set by a great band, lads, but let's chill out a bit, eh?' It is, in short, what you might expect from a live performance featuring the music of one of Britain's most explosive rock outfits. Except the musicians on stage are not the Arctic Monkeys, the Internet phenomenon. They are a tribute band called the Antarctic Monkeys, four young men giving a musical impression of the real thing. 'We have a band of our own called Ryde,' says the Antarctic's Ian Fletcher. 'But we couldn't get gigs. And when we did, they always said: "Do you do covers?" We were sitting around thinking about how we could get out there and play, and someone said: "Why don't we do a Monkeys tribute?'. We all love their music, so we did.'

B After two weeks' close study of the Arctic Monkeys' debut album – *Whatever People Say I Am, That's What I'm Not* – Fletcher and his friends had perfected the sound to the point where only the most highly trained ears could spot the difference. 'Venues like us to play for an hour,' he says. 'But the original album only lasts 43 minutes, so we play a couple of songs twice.' And it goes down a storm. Arctic's fans, some so young they are accompanied by their parents, sing along to every word. 'That's the thing about tributes,' says club-owner Julian Harkins, whose stage echoes to soundalikes every night of the week. 'In the audience, there's no holding back waiting to see what happens. These are diehard fans. From the first bar to the last, they're really into it.'

C The spread of the pop faker is by no means restricted to the English Midlands. Check out the live music listings of any UK local paper and you'll find them stuffed with groups like Alike Cooper, and Cheap Purple. All offer not just splendid names, but pitch-perfect facsimiles of the genuine article. Such is the growth of the musical copycat business, there's even an annual festival. Here you can watch an ersatz Freddie Mercury, Marc Bolan and Jimi Hendrix twang away for not much more than the cost of a couple of coffees. Not a bad deal, given that you'll never have a chance to see the originals.

D In a documentary, *Send in the Clones*, to be broadcast later this month, the journalist Andrew Collins traces tribute bands to a failed Beatles musical in the late 1970s. Out of the ashes emerged the Bootleg Beatles, who have now made a 25-year career out of impersonating the most famous band of the 1960s. 'It's like time travel. It's a snapshot of the band as they were at their peak. You can walk into a small unpretentious live music venue and see someone pretending to be the Rolling Stones as they were in the 1960s. Go along to the genuine Rolling Stones gig and you'll see the real thing in their sixties. It's a big difference.'

E In a sense, even the Antarctic Monkeys are hailing back to a lost time, the days when the Arctic Monkeys themselves emerged in a small venue in Sheffield in the north of England, rather than playing domes in America. It may have been only a few years ago, but it's still a time that will never come again. Collins continues: 'There's an old rock journalists' idea of authenticity which can veer towards snobbery,' he says. 'The thing about tribute bands is they take the snobbery out of it. These are cabaret acts.' Indeed, such is the surreal spin of the genre, the world's most successful tribute band is no longer a singular item. Bjorn Again, the Australian impersonators of the 1970s Swedish group Abba, have five or six versions of themselves touring the globe at any one time. They have become a franchise. So what do the originals think about it all? The Bootleg Beatles played at the 50th birthday party of Pink Floyd's David Gilmour, and among the guests was George Harrison. The real Beatle was introduced to his imitators after the show and was very complimentary.



4 Tribute bands essentially pretend to be the original artists. Look back through the article and highlight all the words that are used to suggest the idea of copying.

5 Look these words up in a dictionary such as the *Longman Exams Dictionary*. In what context would you normally expect to find them?

hurling (A)	holding back (B)
stuffed (C)	diehard (B)
twang (C)	chill out (A)
covers (A)	venues (B)

- 1 Decide what part of speech they are.
- 2 Look at the rest of the sentence, and write down possible meanings for each word.
- 3 Compare your ideas with other students.

6 Check your answers by looking at the dictionary extracts on page 188, which come from the *Longman Exams Dictionary*. How close were your answers?

7 Discuss these questions.

- 1 What do you expect to find in a good dictionary? Does the dictionary you currently use give you everything you need?
- 2 Were the dictionary extracts you looked at on page 188 useful? Were the meanings and examples clear? Did you get all the information you wanted about the words? What other information about the word did you find?
- 3 When do you try not to use a dictionary? Why? When do you find it useful to use a dictionary?

Vocabulary: word formation (suffixes)

1 Look at this example. What part of speech are the underlined words? How do you know?

Before going on stage, all I can remember is a feeling not so much of fear or nervousness, but of wonderful excitement.

2 Work with a partner. Look at the words in the box. Do the suffixes in bold generally indicate that the word is a noun, an adjective, a verb or an adverb?

weak**ness** countable alternative
 frightening rapidly option
 successful performance legal
 responsibility modernise political
 enjoyment delicious decorative
 confused pleasant combination

3 Which suffixes from Exercise 2 make

- nouns from adjectives?
- nouns from verbs?
- verbs from adjectives?
- adjectives from nouns/verbs?
- adverbs from adjectives?

4 Make a note of two more words you know with each of the suffixes in Exercise 2. Make sure that you also write down what part of speech it is.

5

- 1 Read the title of the article. Do you think the article will be about unusual musicians, disk jockeys or music fans?
- 2 Read the whole article. Were you right?
- 3 Decide what form the word in brackets should be, then choose one of the suffixes from Exercise 2 to complete the article.

TIP! Make sure that you read the whole sentence, and look out for any plural nouns.



Making music – their way

A recent, rather unusual music documentary showcased not (1) (*profession*) musicians, but London buskers who were taking part in a (2) (*sponsor*) licensed busking scheme which now boasts 602 performers (3) (*regular*) playing at 31 station pitches in the capital. This was a (4) (*determine*) departure from the standard approach to musical documentaries, but it was the positive (5) (*impress*) made by the quality of the street musicians, and their (6) (*intrigue*) personal backgrounds, that led to the (7) (*product*) of the show. They are all fantastic musicians in their own right, but what they had to go through to perform is (8) (*inspire*).

The mother

As a mother of two daughters and a full-time history degree student, Jordene Roberts has her hands full. But despite having had no (9) (*form*) training, she helps to pay her bills with her clear and (10) (*power*) soprano voice outside the Royal Opera House. She has no agent and struggles at auditions because she is unable to read music (11) (*fluent*).



The city worker

For 14 years, Peter Murphy had a (12) (*respect*) career as an accountant before one day deciding he wanted to busk for a living. He walked out of his office, made an (13) (*appear*) on the streets the next day with a penny whistle and never went back to his desk. Now he plays a Celtic harp. He always wanted to be a musician, and being single and having no (14) (*responsible*) for others, has been able to follow his dream. He has his own website and last year released his first CD.

The innovator

One of the first to have any (15) (*involve*) with the licensed busker scheme, Hadar Manor is now in (16) (*negotiate*) for a recording contract. Her (17) (*determine*) to make her way in the music world led her to singing in London stations. She earned enough to pay basic bills, but was happy just to be able to give (18) (*perform*). She was eventually spotted singing one of her own songs outside a tube station.

6 Do you have buskers in your city? How do people feel about them?

7 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. There is an example (0) at the beginning.

TIP! Remember that when you say things in different ways, you often have to change the form of a word, as in the example below.

Example:

0 Lena was hugely **disappointed** when she lost the recording contract.

A

It came as a huge disappointment to Lena when she lost the recording contract.

1 I'm very worried about David's forgetfulness – it's getting worse. **MUCH**

David's becoming and it worries me a lot.

2 People should take more responsibility for their actions. **BE**

People should for their actions.

3 The singer performed brilliantly and received a standing ovation. **BRILLIANT**

The singer gave and received a standing ovation.

4 The young woman took an active part in street busking. **ENGAGED**

The young woman in street busking.

8 Discuss these questions.

- 1 Do you find street busking acceptable? Why?/ Why not?
- 2 Which person from Exercise 5 do you find most admirable? Why?
- 3 Would you like to busk? Why?/Why not? What kind of busking would you do?
- 4 Can you play a musical instrument? If not, which one would you like to play? Why?
- 5 What do you think is the most productive way to follow a career in music?