

CAE

practice tests

for the revised Cambridge
ESOL CAE Examination

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Student's Book



Express Publishing

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CAE Practice Tests contains six complete tests designed to help students to prepare for the University of Cambridge ESOL Examinations Certificate in Advanced English (CAE) examination. The tests offer comprehensive practice in all four papers of the examination and reflect the most recent CAE specifications (introduced for January 2015), thus providing students with the tools to develop the skills required to succeed in this examination and obtain the CAE qualification.

CAE Practice Tests includes a wide range of stimulating, authentic texts in examination format, listening texts with authenticated recordings and a variety of accents, and full-colour visual material for the Speaking Paper.

The book provides a detailed overview of the CAE examination, with a description of all the sections of each paper, exam guidance sections and further exam practice for Paper 1 – Reading and Use of English followed by useful Appendices as well as *Sample OMR Answer Sheets* at the back of the book. All tests contain helpful exam tips and reminders.

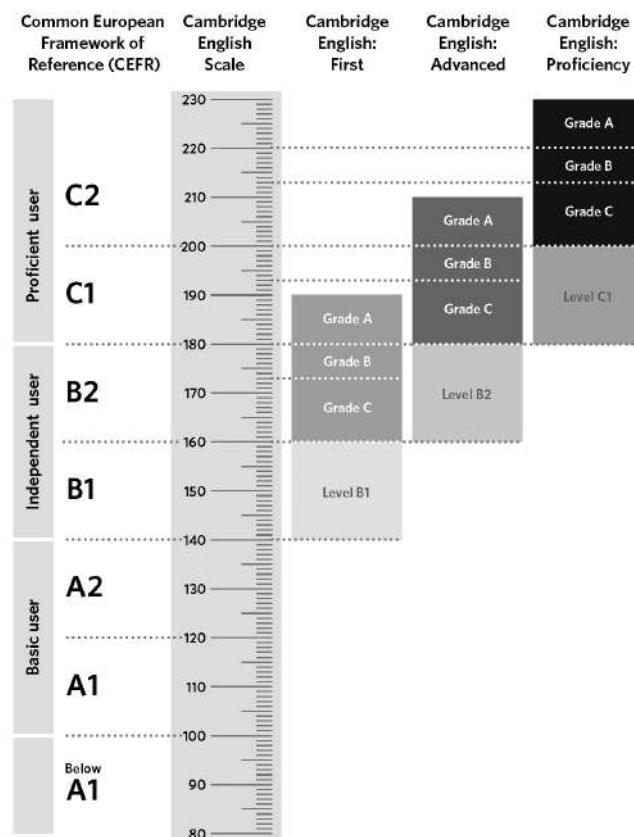
The *Teacher's Book* contains all the *Student's Book* material, together with over-printed answers, model written answers for the Writing Paper, audioscripts of the recorded material for the Listening Paper, and guidelines for the Speaking Test.

About CAE

Cambridge English: Advanced (CAE) is the fourth level in the Cambridge ESOL five-level series of Exams. It is a high level qualification that is officially recognised by governments, employers and universities. It can also serve as a useful step in

developing language skills necessary for the CPE examination.

Starting in 2015, the CAE is graded on the Cambridge English Scale, which provides clearer and more detailed information about where candidates fall within each level and grade, and shows how the exams overlap and how performance on one exam relates to performance on another.



In CAE there are **four** Papers as shown below:

Paper 1	<i>(1 hour 30 mins)</i>	
Reading and Use of English	8 parts	40% marks

Paper 2	<i>(1 hour 30 mins)</i>	
Writing	2 parts	20% marks

Paper 3	<i>(approximately 40 mins)</i>	
Listening	4 parts	20% marks

Paper 4	<i>(approximately 15 mins)</i>	
Speaking	4 parts	20% marks

PAPER 1

READING AND USE OF ENGLISH (1 hour 30 mins)

This paper has eight parts with 56 questions. Parts 1 to 4 contain tasks with a grammar and vocabulary focus and Parts 5 to 8 contain a range of texts and reading comprehension tasks. Paper 1 contains texts with a total of 3000-3500 words.

Part 1 – Multiple-choice cloze

A multiple-choice cloze of approximately 150 words containing 8 gaps and followed by 8 four-option multiple-choice answers. Each correct answer receives 1 mark.
Test focus: vocabulary, e.g. idioms, collocations, fixed phrases, complementation, phrasal verbs, semantic precision

Part 2 – Open cloze

A modified open cloze of approximately 150 words containing 8 gaps. Each correct answer receives 1 mark.
Test focus: awareness and control of grammar with some vocabulary

Part 3 – Word formation

One text of approximately 150 words. Words must be formed to complete the gaps using the given prompt words. Each correct answer receives 1 mark.
Test focus: affixation, internal changes and compounding in word formation

Part 4 – Key word transformation

Six questions which consist of a lead-in sentence and a gapped second sentence to be completed with 3 to 6 words, including a given key word which must not be changed. Each correct answer receives up to 2 marks.
Test focus: grammar, vocabulary and collocation

Part 5 – Multiple choice

A long text followed by 6 four-option multiple-choice questions. Each correct answer receives 2 marks.
Test focus: detail, opinion, tone, purpose, main idea, implication, attitude, test organisation features

Part 6 – Cross-text multiple matching

Four short texts, followed by 4 multiple-matching questions. Each correct answer receives 2 marks.
Test focus: understanding opinion and attitudes; comparing and contrasting across texts

Part 7 – Gapped text

A gapped text with 6 missing paragraphs. Each correct answer receives 2 marks.
Test focus: text structure, cohesion and coherence

Part 8 – Multiple matching

A text or several short texts preceded by 10 multiple-matching questions. Each correct answer receives 1 mark.
Test focus: specific information, detail, opinion and attitude

PAPER 2

WRITING (1 hour 30 mins)

This paper has two parts. Each part requires an answer of 220-260 words.

Part 1

One compulsory essay based on given input.
Test focus: may include evaluating, expressing opinions, hypothesising, justifying, comparing, recommending, supporting, etc. Tasks will always include an element of persuasion.

Part 2

One task from a choice of three. Task types include letters, proposals, reports and reviews.
Test focus: comparing, giving opinions, persuading, justifying, giving advice, describing, evaluating, hypothesising, judging priorities (2 or more of these as specified in task)

PAPER 3

LISTENING (Approximately 40 minutes)

This paper has four parts with 30 questions. All parts are heard twice.

Part 1 – Multiple choice

Three short unrelated exchanges with two multiple-choice questions for each.
Test focus: feeling, attitude, opinion, purpose, function, agreement, gist, etc

Part 2 – Sentence completion

A monologue with 8 sentence-completion questions.
Test focus: specific information, stated opinion

Part 3 – Multiple choice

A conversation between 2 or more speakers with 6 multiple-choice questions.
Test focus: attitude and opinion

Part 4 – Multiple matching

A series of five short extracts with two multiple-matching tasks.
Test focus: gist, attitude, main points, interpreting context

PAPER 4

SPEAKING (Approximately 15 minutes)

This paper contains four parts, and is taken by the candidates in pairs with two examiners present. One of the examiners acts as Interlocutor and the other one as Assessor.

Part 1 – Interview

A conversation between the Interlocutor and each candidate.
Test focus: general interactional and social language

Part 2 – Long turn

Individual 1-minute 'long turn' for each candidate with a brief 30 second response from 2nd candidate. Each candidate is given 3 visual stimuli with questions.
Test focus: organising a larger unit of discourse, comparing, describing, expressing opinions, speculating

Part 3 – Collaborative task

Two-way conversation between the candidates. The candidates are given spoken instructions with written stimuli, which are used in a decision-making task.
Test focus: exchanging ideas, expressing and justifying opinions, agreeing and/or disagreeing, suggesting, speculating, reaching a decision through negotiation, etc

Part 4 – Discussion

A conversation between the candidates and the Interlocutor related to the topic introduced in Part 3.
Test focus: expressing and justifying opinions, agreeing and/or disagreeing

Test 1

PART 1

Exam Tip 

Remember that all four options could be similar in meaning, but only one can be used in the context.

For questions 1-8, 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 method B process C way D procedure

0	A	B	C	D
	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

RAINMAKING

The (0) of making rain is simpler than you might think. As warm, moisture-laden air (1) from the surface of the Earth, it cools and some of the moisture (2) into tiny droplets surrounding microscopic particles such as dust and smoke in the air, forming clouds.

The science of weather modification is now big (3) Using radar and sensitive equipment that (4) atmospheric changes, weather modifiers fly above or below the clouds and spray them with billions of minute particles known as seeding agents. These then ‘attract’ tiny water droplets which (5) around each one. When enough droplets are attached, precipitation – the third and final (6) in the process which returns water to the earth’s surface – occurs, and it rains.

Current weather manipulation technology only allows scientists to ‘encourage’ a cloud that is (7) heavy to produce rain. Some more ambitious scientists foresee a day when they will be able to manufacture rain from blue skies, but this is still in the far (8) future.

- | | | | |
|------------------|----------------|--------------|------------------|
| 1 A grows | B raises | C lifts | D rises |
| 2 A condenses | B evaporates | C transforms | D groups |
| 3 A commerce | B industry | C trade | D business |
| 4 A takes off | B picks up | C catches on | D puts across |
| 5 A gather | B fasten | C converge | D stick |
| 6 A division | B stage | C period | D level |
| 7 A sufficiently | B specifically | C splendidly | D satisfactorily |
| 8 A detached | B distant | C isolated | D remote |

PART 2

Exam Tip 

Bear in mind the general sense of the passage in order to decide what the missing words are. Some of them may fit grammatically, but may not make sense in the context.

For questions **9-16**, 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	T	O																
---	---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

THE NILE RIVER

The Nile allowed the first Egyptians **(0)** settle successfully in the otherwise very dry part of North Africa. **(9)** its river, Egypt would have been no more than an unforgiving desert. Instead, it became the most fertile land in the whole Mediterranean region.

(10) the deserts contained valuable minerals, they were uninhabitable. The belts of fertile land on **(11)** side of the Nile were too narrow to allow expansion to the east or west. Therefore, villages were situated **(12)** the river.

Agriculture in ancient Egypt was completely dependent **(13)** the annual floods, which cleaned the land and laid down a thick layer of highly fertile silt. **(14)** an added bonus, the fish that were left in the fields when the floods subsided were dried for future consumption.

Because of the river's vital importance, it is not surprising that the Nile's water level was closely watched at **(15)** times. Too high, and the water would flood the towns; too low, and there would be food shortages and perhaps **(16)** the downfall of a dynasty.

PART 3

Exam Tip

First identify what part of speech is given as a prompt word and then think about what sort of change(s) you need to make.

For questions **17-24**, 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	E	X	P	A	N	S	I	O	N										
---	---	---	---	---	---	---	---	---	---	--	--	--	--	--	--	--	--	--	--



ST HILDA'S COLLEGE Teaching Vacancies

Due to the **(0)** of our sixth form department, we are currently recruiting teachers with a(n) **(17)** in 'A' level Catering, Childcare or Psychology.

St Hilda's College is a(n) **(18)** secondary school for girls. Our **(19)** designed syllabus places an emphasis on **(20)** education.

You should have a **(21)** track record in teaching at 'A' level standard for at least three years. Teachers with less experience than this will be considered to have **(22)** qualifications for the positions we are seeking to fill.

(23) with experience in the development and delivery of innovative curriculum programmes will have a distinct advantage, as will those who can demonstrate a(n) **(24)** to participate in extra-curricular activities.

For further information and an application form, please contact Mrs Jessica Beaumont on: 0208-427-7721.

**EXPAND
SPECIAL**

**DEPEND
IMAGINE
VOCATION**

PROVE

SUFFICE

APPLY

WILL

PART 4

Exam Tip 

If your idea doesn't fit naturally into 3-6 words, don't force it. It's probably wrong.

For questions **25-30**, 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** He always gives the impression that he's very confident.

ACROSS

He always very confident.

The gap can be filled by the words 'comes across as being', so you write:

Example:**0**

COMES ACROSS AS BEING

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

- 25** I'm sure Sarah didn't mean to hurt your feelings.

INTENTION

I'm sure Sarah your feelings.

- 26** Andrew's behaviour was unforgivable.

EXCUSE

There's Andrew behaved.

- 27** We need the public's support for the project to work.

SUCCEED

Whether the project on the public's support.

- 28** I usually drink a cup of coffee first thing in the morning.

HABIT

I am a cup of coffee first thing in the morning.

- 29** "What would you do if you were me?" he asked her.

ACT

He asked her in his position.

- 30** There isn't much chance that Sue will win the race.

PROSPECTS

Sue's quite slim.

PART 5

You are going to read a magazine article about historical biography. For questions **31-36**, 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**.

Step back in time

Historical biographer Antonia Fraser reveals the pleasures of studying a bygone era.

Gibbon was inspired to write *The Decline and Fall of the Roman Empire* sitting on the steps of the Capitol in Rome one evening, listening to the sound of monks chanting. My own inspiration to become a historical biographer came in rather less elevated circumstances, as a teenager one rainy Oxford afternoon: I began to read Lytton Strachey's *Eminent Victorians*, and was in particular fascinated by his essay on Cardinal Manning. This was going to be the life for me! Once back at school, I plunged into further research in the library. A very different picture emerged. Gradually, as I pursued the topic, I became aware of Strachey's daring sallies into 'artistic truth' (as opposed to historical truth). Nevertheless, I never forgot my original sense of being transported into a world more vivid than my own.

An ability to convey this sensation is, I believe, at the heart of the matter. If you, the biographer, don't thrill to your subject, you can hardly in all fairness expect the reader to do so. In a sense (not, of course, the commercial sense) the choice of subject is irrelevant so long as it meets that requirement. You could say that I was extremely lucky to choose Mary Queen of Scots for my first foray since there proved to be a worldwide audience for the troubles of the ill-fated Queen. But you could argue equally that I made my own luck, since I had always been obsessed by Mary's story from childhood. Nor was success foreordained. It was, after all, the leading publisher Mark Bonham Carter of (then) Collins who said to me when I confessed my project, "They say that all books on Mary Queen of Scots sell and no books on South America do," before adding with a laugh, "Perhaps yours will be the exception."

Nevertheless I did have luck. In the 60s, so-called narrative biography was said to be out of fashion. Mary Queen of Scots was an early beneficiary from the fact that the public continued to have an appetite for it, so long as the research was felt to be solid.

The actual research for a biography – now that's a whole other matter. The paramount need for it – historical truth,

not Stracheyesque truth, must be established – means that biographers discover for themselves the reality of Dr Johnson's wise dictum: "A man will turn over half a library to make a book."

And what about those fabled things boasted of on blurbs: hitherto unpublished documents? Obviously it is every researcher's dream to discover such papers, and their discovery once again may make a project commercial which would not otherwise be so. At the same time, I would issue a caveat about hitherto unpublished documents. HUDs are not in themselves more valuable than the printed sources – it's a historical coincidence that one set has become known early on, the other not. One needs to evaluate them even more closely. Here I speak from personal experience. A series of chances led me to discovering some hitherto unpublished letters of Oliver Cromwell just as I was finishing my manuscript. I blazoned my finds across the text: only to realise at the proof stage that they might be unpublished but they were not very important in the grand scheme of things ... an expensive mistake.

Where the perils and pleasures of writing historical biography are concerned, there are two perils which seem to me to raise points of principle. The first is the peril of anachronistic judgements. For example, in the 16th century *line 63* more or less everybody took astrology seriously and more or less everybody enjoyed a jolly afternoon out to see the bears baited. It's no good dismissing the former as meaningless and cringing from the latter as disgusting.

I would further cite the peril of hindsight. We may know that Henry VIII will marry six times, but he didn't, and he would have been amazed if it had been predicted at the time of his first marriage to Catherine of Aragon.

And the pleasures? Manifold! Principal among them however is the opportunity to lead a life less ordinary. As a biographer, I can rule over kingdoms, lead the cavalry into battle, patronise the great artists of the past and all without leaving my chair.

Exam Tip 

Read the text extremely carefully in order to distinguish between apparently similar viewpoints, outcomes or reasons.

- 31** What did the writer learn while researching a historical figure as a teenager?
- A** There was a surprising amount of information available.
 - B** It was not possible to take everything she read as fact.
 - C** It was difficult to interpret the true meaning of what she read.
 - D** It was necessary to consult a wide range of sources.
- 32** What did Mark Bonham Carter believe about the writer's choice of subject?
- A** Her long-standing interest in it may ensure her book's success.
 - B** It did not guarantee her book's success.
 - C** There are already too many books written on it.
 - D** It was a wise choice for her first biography.
- 33** The main point that the writer is making in the fourth paragraph is that
- A** a biography is more likely to be successful if it contains new information.
 - B** researchers must be careful to check all facts thoroughly.
 - C** research material can include inaccurate information.
 - D** extensive reading is crucially important.
- 34** What warning does the writer give to biographers about unpublished documents?
- A** They are difficult to obtain as their discovery is down to chance.
 - B** Their overall significance to the book must be carefully considered.
 - C** Their use could result in diminished commercial success for a book.
 - D** It should not be assumed that they are authentic.
- 35** An example of an 'anachronistic judgement' (line 63) that the writer gives is
- A** not being able to imagine oneself living in the sixteenth century.
 - B** being uninformed about sixteenth century customs and practices.
 - C** viewing the sixteenth century from a twenty-first century perspective.
 - D** focusing only on the negative side of life in the sixteenth century.
- 36** In the article as a whole, the writer implies that her main motivation for becoming a historical biographer was the chance to
- A** carry out extensive research.
 - B** become immersed in history.
 - C** discover unpublished documents.
 - D** establish historical truth.

PART 6

You are going to read four reviews of a popular British television series. For questions 37-40, choose from the reviews A-D. The reviews may be chosen more than once.

Mark your answers **on the separate answer sheet.**

DOWNTON Abbey

A

Downton Abbey, set in class-ridden post-Edwardian England, is part soap opera, part period drama, with all the intrigue you might expect in a large household divided into servants and masters. The first series, which takes us from the sinking of the Titanic to the outbreak of war, makes a great deal of drama about the future inheritance of the estate, and the family's desire to safeguard their economic security. Although things can get rather histrionic at times, most of the actors put in commanding performances. Jim Carter, for example, is excellent as Mr Carson, the butler of Downton, a sturdy reassuring figure who ensures that the household is running smoothly. Nevertheless, it all feels rather formulaic. For something with a much fresher feel, viewers would be better advised to tune into *Sherlock*, an inventive retelling of Conan Doyle's classic crime stories.

B

Downton Abbey is a gloriously colourful period drama which serves up all of the details of costume and conduct that we might expect from an English country house at the start of the twentieth century. It features a large cast of maids, footmen and valets serving and attending to the Crawley family and adhering to the minutiae of aristocratic etiquette. Real events such as the First World War, the Spanish flu epidemic and Irish independence are skilfully woven into the storyline, engaging the viewer in the issues of the time. As for the acting, Dame Maggie Smith as the Dowager Countess and Michelle Dockery as Lady Mary shine particularly brightly, but the ensemble as a whole boasts real depth in the believability of its characters. The challenges they face at the start of an uncertain age often bear a surprising resemblance to our own.

C

Anyone familiar with TV classics such as *Upstairs Downstairs* and *Brideshead Revisited* will not be at all surprised at the success of *Downton Abbey*. Period dramas involving grand homes, class divisions and good old-fashioned aristocracy sell well. In fact, this show is very much a rehash of *Gosford Park* – the critically acclaimed murder mystery set in a country home. *Gosford Park* and *Downton Abbey* actually both share the same writer in Julian Fellowes. This explains why *Downton Abbey* feels like a serialised version of the former. It is, at least, a solid drama with American-style production values, and can boast uniformly-assured acting. But the problem with shows like *Downton* is that they tend to wallow in their own self-consciousness while failing to question the values and assumptions we share with bygone ages. I just don't see why the concerns of Downton actually matter.

D

Am I the only person who feels that *Downton Abbey* has become increasingly erratic over the course of its second series? It all started off slowly enough with several episodes that merely plodded along. Then, in episode six, a mysterious man with a burnt and bandaged face arrives claiming to be Patrick, heir to the estate. Fine, except that Patrick drowned with the *Titanic* and didn't have a Canadian accent. After his assertions that he lost his memory and mysteriously gained a new accent are roundly rejected, he promptly disappears and troubles us no further. Mention should also go to Matthew, who recovers miraculously from a war injury, and the Spanish flu which arrives just in time to kill off Lavinia, who was looking decidedly inconvenient to the arc of the storyline. And while we're being barraged with all this melodrama and over-the-top performance, the war hangs over everything as a very blunt metaphor for present and future change at Downton.

Exam Tip 

First read each text and determine the general attitude of the writer to the subject being discussed. Making a few notes by each text, such as “negative” or “positive” can be helpful.

Which reviewer

shares reviewer A’s opinion about the originality of *Downton Abbey*?

37	
----	--

has a different view from reviewer B about the use of historical incidents in the plot?

38	
----	--

has a different view from the others about the overall quality of the acting?

39	
----	--

expresses a different view to reviewer C about the relevance of historical drama?

40	
----	--

PART 7

You are going to read an extract from a magazine article about the Greenland ice cap. Six paragraphs have been removed from the extract. Choose from the paragraphs **A-G** the one which fits each gap (41-46). There is one extra paragraph which you do not need to use.

Mark your answers **on the separate answer sheet**.

UNFROZEN TUNDRA



From 30,000 feet in the air, the Greenland ice cap seems impregnable, nearly 800 trillion gallons of frozen water locked safely away. But get closer and the cracks begin to emerge. Dancing by helicopter above the mouth of the Jakobshavn Glacier, near the western coast of Greenland, you can make out veins of the purest blue melt water running between folds of ice.

41

Those icebergs are spat out into Disko Bay, 20 billion metric tons' worth every year, where they loom above the tiny fishing boats. Sail close and you'll find that these seemingly permanent cathedrals of ice, some 200 feet to 300 feet high, are leaking water like broken pipes. They're fighting a war and they appear to be losing.

42

If all the ice on Greenland were to melt tomorrow, global sea levels would rise more than 20 feet – enough to swamp many coastal cities. Though no one thinks that will happen anytime soon, what keeps glaciologists awake at night is that thinking is not the same as knowing – and no one can say with certainty what Greenland's fate will be.

43

I got a firsthand look at such heroism this summer when I joined a team of international researchers led by Dahl-Jensen at the NEEM camp in Greenland. NEEM stands for

North Greenland Eemian Ice Drilling (the acronym is Danish, as are the leaders of the project), and the scientists are digging deep into the Greenland ice – more than a mile and a half deep to be precise – to try to understand its pedigree.

44

It's like tree rings – but for climatic history. "In order to predict the future, we have to understand the past," says Minik Rosing, a geologist at the University of Copenhagen. NEEM is focused on the Eemian stage, a period from about 115,000 to 130,000 years ago, right before the last ice age, when the world was warm – quite warm, about 9°F hotter in Europe than it is today.

45

Dahl-Jensen believes that with enough information, they will be able to project forward and understand just how vulnerable Greenland is to future melting. "With 10 years of intense research, I think we can reach a reliable estimate for that tipping point," she says.

46

I watch as a plume of mist fills the air where the iceberg once was, while the fjord churns on. And then I wonder, just how much time do Greenland and the rest of us have before it's too late? That may be up to us – and the heroes we choose to follow.

 **Exam Tip**

Look for any grammatical or logical clues which can help you place the missing paragraphs in the right gaps.

- A** Given estimates that temperatures could rise 3.24°F to 7.2°F over the coming century, the Eemian could offer a model for the effect such change will have on Greenland's ice. A full climatic record of the Eemian has never been constructed, but over the next several summers, the NEEM researchers hope to harvest cores that will help them track the state of the ice throughout that era, when Greenland was warm enough to actually be green.
- B** Depth is time, and the lower you go, the further back in history you travel. As ice formed in Greenland, year after cold year, bits of atmosphere were trapped in the layers. Drilling into the ice and fishing out samples – ice cores – that contain tiny bubbles of that ancient air can reveal the temperature, the concentration of greenhouse gases, even the ambient dust from the year that layer was formed.
- C** It's easy to misunderstand all of this. Climate change itself isn't a bad thing; it isn't even unusual. Take a geological step back, and you can see that our climate has always changed, alternating just within the past several hundred thousand years between ice ages, when glaciers covered much of the Northern Hemisphere and eras warmer than our own.
- D** That's why researchers like Dorthe Dahl-Jensen, stationed on a barren speck of land near the heart of Greenland's ice sheet, are considered environmental heroes. Her work there involves decoding the island's climatic history. Along with her colleagues there, she displays a passion for the planet that just might save it.
- E** It's that type of confidence that serves as our light in the climatic darkness, living proof that hope hasn't vanished. You need that comfort when you're standing on a rocky hilltop in Greenland, watching the ice disappear. As Jakobshavn gives way to the fjord, a stadium-size iceberg suddenly implodes, disintegrating like a collapsing skyscraper.
- F** What you can't see from that height is Jakobshavn's inexorable slide toward the sea, at an alarming rate of 65 feet to 115 feet a day. As the glacier nears the coast, it breaks off into the Ilulissat fjord, a stream of churning ice that might have birthed the monster that sunk the *Titanic*.
- G** Sadly, Greenland is the front line in humanity's battle against climate change. The warming that is easy to dismiss elsewhere is undeniable on this 860,000-square-mile island. More and more of Greenland's frozen expanses, a living remnant of the last ice age, disappear each year, with as much as 150 billion metric tons of glacier vanishing annually.

PART 8

Exam Tip

Read the questions first and underline the key words so that you know exactly what you are looking for in the texts.

You are going to read some reviews of wildlife books. For questions **47-56**, choose from the reviews **(A-E)**. The reviews may be chosen more than once.

Mark your answers **on the separate answer sheet**.

Which review mentions

feelings of inadequacy in relation to others?

47

the fact that an author openly reveals details of a personal nature?

48

readers being able to identify with an author's line of thinking?

49

an author's successful exploration of the most central aspects of a matter?

50

a failure to respond sufficiently to an appeal?

51

a well-organised and aesthetically pleasing book?

52

a reviewer's changed reaction to a creature since reading the book?

53

that a reaction is provoked even if readers' opinions differ from those of the author's?

54

an author rekindling a lost closeness with the natural world?

55

an assurance that knowledge acquired will enhance a reader's appreciation of nature?

56

Take a Walk on the Wild Side

Malcolm Tait, editor of 'Going, Going, Gone?', an illustrated compilation of 100 animals and plants in danger of extinction, reviews his favourite wildlife books.

A: *Nature Cure* by Richard Mabey

If the best wildlife writing reveals as much about the writer as the wildlife itself, then this is the best of them all. Mabey is brutally frank and honest about his own life, his depression, and his fear that nature may no longer hold the answers for him. The more he tries to engage with it, the more disconnected from the world he feels. But the book charts his path out of despair, as he finds a way to let nature back in and fire up the wild bits of his imagination. It's a fascinating book, written in Mabey's richly evocative language, and it's painful too: probably the best understanding of 'biophilia', mankind's innate relationship with nature, out there.

B: *The World's Vanishing Animals* by Cyril Littlewood and DW Oviden

An unashamedly nostalgic choice. Published in two volumes (mammals and birds) in 1969, this was my introduction to the idea that extinction wasn't just for dinosaurs and dodos. I used to pore over Denys Oviden's illustrations of familiar polar bears and black rhinos, and less familiar takahas and nyalas, and wonder whether I could do anything to help. Published by the Wildlife Youth Service, part of Peter Scott's WWF, it was a call to action for young folk. Trouble is, we haven't fully listened to it. The book's dustjacket records that about 1,000 animal species were faced with extinction at the time of publication. Today, the World Conservation Union's Red list of animals about which to be concerned contains over 16,000 entries.

C: *How to be a Bad Birdwatcher* by Simon Barnes

You know the feeling: you're reading a book, and as you turn every page you're nodding in agreement, as if the writer has popped into your head and committed your own thoughts to paper. This is one of those

books. It's about being a normal birdwatcher, reasonably knowledgeable, constantly passionate, but often a bit confused as to what you've seen or heard, and with the vague feeling that everyone else you're with knows so much more. It's the book for those of us who find birdwatching pleasurable, not competitive, and it's terribly funny to boot. I always smile now when I see a sparrowhawk. I urge you to read this book to find out why.

D: *Field Guide to the Dragonflies and Damselflies of Great Britain and Northern Ireland* by Steve Brooks and Richard Lewington

You can't have a list of wildlife books without including a guide book. I've gone for this excellent little number, partly because it's clearly written and well laid out, partly because it's superbly illustrated, but mainly because a whole new world has opened up for me since buying it. If you've never looked closely at nature before, this book will set you in the right direction, and I guarantee that as you get to know these fascinating creatures you'll have new marvels to understand and enjoy every time you take a summer walk.

E: *The Future of Life* by Edward Wilson

Here's a fascinating book which is a great example of conservation-based writing. The ecological debate will always rage on – should mankind continue to experiment with new sciences and discoveries, or are we destroying our world and ourselves in the process – and Wilson gets to the heart of the arguments superbly, driven by a constant love of the animals with which we share the planet. Agree with him or not, he's a stimulating writer and this is a stimulating book.

PART 1

Exam Tip

Both parts of Paper 2 take the same number of marks, so spend the same length of time on each one.

You **must** answer this question. Write your answer in **220-260** words in an appropriate style **on the separate answer sheet**.

- 1 Your class has attended a discussion group about how to reduce stress. You have made the notes below:

Ways to reduce stress

- doing exercise
- seeking support
- organising time effectively

Some opinions expressed in the discussion:
“Everyone feels better after physical activity.”
“Friendships are vital to our wellbeing.”
“Too much organisation can harm creativity.”

Write an essay discussing **two** of the ways in your notes to reduce stress. You should **explain which way you think is better, giving reasons** in support of your answer.

You may, if you wish, make use of the opinions expressed in the discussion, but you should use your own words as far as possible.

PART 2**Exam Tip** 

Make sure you have covered all the points from the question in your answer.

Write an answer to **one** of the questions **2-4** in this part. Write your answer in **220-260** words in an appropriate style **on the separate answer sheet**. Put the question number in the box at the top of the page.

- 2** You have recently come back from a four-day school trip to another country. Your teacher has asked you to write a report about your experience. Your report should evaluate the trip, explaining which parts of the trip were most beneficial to your education, and suggest improvements for next year's trip.

Write your **report**.

- 3** You have been asked by a popular website to write a review of a magazine or newspaper that you have read recently. You should explain which kinds of readers the publication is most likely to appeal to, and what aspects you liked or disliked about it. You should also suggest at least one way in which you feel the publication could be improved.

Write your **review**.

- 4** You work at a company that produces food products. Your manager has identified a company in Britain which may be interested in importing your company's products. You have been asked to write a letter to the director of this company persuading them to buy your products. Your letter should explain what is special or unique about your products, and give reasons why the British company will benefit by importing your products.

Write your **letter**. You do not need to include postal addresses.

PART 1

Exam Tip 

Read through the questions very carefully before you listen and think about what you are being asked to listen for e.g. the speaker's purpose, attitudes & opinions, or what two speakers agree on.

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 1

You hear two people on a radio programme talking about a new film with the actor Greg Vanderbilt in it.

- 1 What is the woman's opinion of Greg Vanderbilt's role in the film? 1
- A** She thinks it shows how adaptable he is as an actor.
B She believes it reflects his true talent.
C She wonders if he was wrongly cast.
- 2 What do the two speakers agree about? 2
- A** the originality of the script
B the unpredictability of the ending
C the complexity of the plot

EXTRACT 2

You hear part of an interview with a former athlete called Jenny Price. 3

- 3 Why did Jenny give up her athletic career? 3
- A** She felt it was the right move at the right time.
B She was keen to fulfill another ambition.
C She had sustained too many injuries to continue.
- 4 Regarding the way she exercises now, Jenny feels 4
- A** somewhat anxious about putting on weight.
B content with a gentler, more private kind of workout.
C committed to staying as fit and healthy as she was.

EXTRACT 3

You hear a radio discussion in which two writers are talking about their careers.

5	
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- 5 What does the man say about the short stories he used to write?
- A They were not intended for a wide audience.
 - B They weren't well received by the critics.
 - C They helped to kick-start his career.

6	
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- 6 What do the two speakers agree about?
- A Their success as novelists is mainly down to lucky breaks.
 - B Other jobs have given them valuable experience.
 - C Their income as writers is not dependable.

PART 2

Exam Tip

You will be able to read and listen to the instructions. They will give you a good idea of the context of the recorded information and also explain the listening task.

You'll hear an artist called Freya Norton talking about her work. For questions 7-14, complete the sentences with a word or short phrase.

ABSTRACT ARTIST

Freya recalls that at school not only did she enjoy the art class but she also

7 there.

Seeing 8 with painted bodies reminds Freya of an incident that happened in her art class.

The artist Bob Ross' 9 was a great inspiration to Freya.

Freya talks about a musician who based his 10 on paintings by Edward Hopper.

Freya says that she feels that her 11 is like a retreat that she can escape to.

Freya says that she has been using 12, namely wax and sand, in her most recent work.

Freya tells us that her parents are no longer 13 about her living the life of an artist.

She says that it was a(n) 14 that changed her parents' perception of her career.

PART 3

Exam Tip 

Don't choose an answer based on an isolated word. Read the sentence and make sure you understand the overall meaning.

You will hear part of an interview with two travel writers called Owen Griffiths and Janet Green. For questions **15-20**, choose the answer (**A, B, C** or **D**) which fits best according to what you hear.

- 15** Owen feels well suited to a career as a travel writer because
- A** he has the determination to succeed.
 - B** he finds it easy to adjust to new places.
 - C** he believes he has the right skills.
 - D** he isn't ready to settle down.
- 16** What was Janet's attitude towards her first newspaper job?
- A** She was grateful to have the chance to prove herself.
 - B** She was relieved to finally find a steady job.
 - C** She believed it would help her achieve a goal.
 - D** She was excited about where it might lead.
- 17** Why did Janet write a travel piece in Vietnam?
- A** She was unsure whether or not her boss had asked for one.
 - B** She knew that something needed to be written urgently.
 - C** She made a sudden decision to write it while she was there.
 - D** She believed the newspaper might publish it.
- 18** According to Owen, in order for a travel piece to be successful
- A** it needs to strike the correct balance in style.
 - B** it has to appeal to all potential readers.
 - C** it should be constructed like a short story.
 - D** it must convey the writer's enthusiasm for the place.
- 19** Owen suggests that good travel writers
- A** are selective about what they include.
 - B** usually only need to write one draft.
 - C** always go on remarkable journeys.
 - D** understand the needs of editors.
- 20** Janet and Owen agree that aspiring travel writers
- A** need to have realistic expectations.
 - B** should try something adventurous.
 - C** must seek out useful contacts.
 - D** should concentrate on writing about local places.

PART 4

Exam Tip

Make sure you read both tasks before you listen for the first time.

You will hear five short extracts in which people talk about their jobs.

While you listen you must complete both tasks.

TASK ONE

For questions **21-25**, choose from the list **(A-H)** the reason each speaker gives for choosing their career.

- | | | | |
|---|------------------|----------------------|-----------|
| A a lack of attractive alternatives | Speaker 1 | <input type="text"/> | 21 |
| B a fortunate opportunity | Speaker 2 | <input type="text"/> | 22 |
| C pressure from their parents | Speaker 3 | <input type="text"/> | 23 |
| D the influence of a fictional character | Speaker 4 | <input type="text"/> | 24 |
| E good career prospects | Speaker 5 | <input type="text"/> | 25 |
| F the most obvious and convenient option | | | |
| G advice from a teacher | | | |
| H a passion since childhood | | | |

TASK TWO

For questions **26-30**, choose from the list **(A-H)** what each speaker's reaction is to changes in their profession.

- | | | | |
|--|------------------|----------------------|-----------|
| A concerned for the future | Speaker 1 | <input type="text"/> | 26 |
| B worried about the added expense | Speaker 2 | <input type="text"/> | 27 |
| C unsure what to think | Speaker 3 | <input type="text"/> | 28 |
| D ready to respond quickly | Speaker 4 | <input type="text"/> | 29 |
| E unpersuaded about their benefits | Speaker 5 | <input type="text"/> | 30 |
| F enthusiastic about their potential | | | |
| G uninterested in the possible effects | | | |
| H prepared to adjust in a realistic way | | | |

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