

PAPER 3: ENGLISH IN USE

Answer keys

PART ONE

- 1 C
- 2 A
- 3 D
- 4 B
- 5 B
- 6 D
- 7 A
- 8 D
- 9 A
- 10 A
- 11 C
- 12 B
- 13 A
- 14 D
- 15 C

PART TWO

- 16 followed/accompanied
- 17 little
- 18 the
- 19 for
- 20 to
- 21 Though/Although/Whilst/While
- 22 why
- 23 their
- 24 another
- 25 may/might/will
- 26 not/never
- 27 out
- 28 off
- 29 so
- 30 being

PART THREE

- 31 more
- 32 ✓
- 33 and
- 34 ✓
- 35 even
- 36 some
- 37 its
- 38 between
- 39 push
- 40 him
- 41 in
- 42 long
- 43 during
- 44 ✓
- 45 far
- 46 all

PART FOUR

- 47 numerous/innumerable
- 48 replacing/replaced
- 49 disapproval
- 50 adviser/advisor
- 51 combinations
- 52 distinctive
- 53 astonishingly
- 54 countless
- 55 informative
- 56 significance
- 57 progressively
- 58 resemblance
- 59 outstanding
- 60 plentiful
- 61 authenticity

PART FIVE

- 62 their/his/her + own
- 63 responsibility for/charge of/care of
- 64 at least
- 65 would rather/would sooner
- 66 the moment
- 67 being paid/earning (now)/paid (now)/getting paid
- 68 spend your/fill your/occupy your
- 69 must have/need/really need/will need
- 70 advantage/edge/extra advantage
- 71 regularly/a lot/often
- 72 live/stay (overnight)
- 73 get your/send your/have your
- 74 more information/additional information

PART SIX

- 75 I
- 76 A
- 77 C
- 78 F
- 79 B
- 80 H

N.B. The mark scheme for Part 5 may be expanded with other appropriate answers.

PAPER 4: LISTENING

Tapescript for Parts 1 and 2

Look at the Information for Candidates on the front of your question paper.

This paper requires you to listen to a selection of recorded material and answer the accompanying questions.

There are four parts to the test. You will hear Part 2 once only. All the other parts of the test will be heard twice.

There will be a pause before each part to allow you to look through the questions, and other pauses to let you think about your answers. At the end of every pause you will hear this sound.

You should write your answers in the spaces provided on the question paper. You will have 10 minutes at the end to **transfer your answers to the separate answer sheet**.

There will now be a pause. You must ask any questions now, as you will not be allowed to speak during the test.

PAUSE-10 SECONDS

Now open your question paper and look at Part 1.

PART 1

PAUSE-5 SECONDS

You will hear an archaeologist talking about an ancient civilisation in North America. For questions 1-8, complete the notes.

You will hear the recording twice. You now have 30 seconds to look at Part 1.

PAUSE-30 SECONDS

— *** —

The story went something like this. About seven hundred years ago, in the semi-arid area of North America called Four Corners, a whole community of people walked away from their homes one day, and vanished. Although they left no documents or paintings for us to study, pots and tools do remain for us to puzzle over; as does evidence of a complex culture. So what do we know about them? At one stage in their history these people were wealthy and successful, but they had always been at the mercy of a cruel climate, with irregular rainfall and extremes of temperature – hot by day and plunging below freezing after dark. They were farmers. The land they worked, with its shallow earth, produced an adequate, if unexciting diet. From the earliest days, when their habitations were still small and rough, they grew corn as their staple food, and later they added beans. So we are talking about a predominantly agricultural society with a settled existence and scattered population, working the land around the cities. We know from the animal bones we found in their

domestic rubbish heaps, that they raised rabbits for meat, which must have added some variety to their diet. Although they went hunting for deer, this was probably an occasional sport rather than for food.

So far, nothing remarkable. But when we turn to the way they ran their society and built their towns, we realise they were no ordinary people. In this inhospitable landscape, the communities could only survive by mutual support and co-operation, and the structure of their dwelling places reflected this inter-dependence. Some people lived in caves, but the most common form of construction was multi-storey houses. They were built to last, of brick or stone, and the rooms fitted together like the cells of a beehive. These houses were designed so that several families could live separately, but co-operatively. And in every building there were several rooms called kivas, circular in shape, where the inhabitants of the house met for their ritual ceremonies.

It took four hundred years for these people to build up their wealth and power, and their civilisation reached the peak of its success in the eleventh century. At this stage, there were nearly a hundred towns in Four Corners and in an area a long way from coastal and river communications, a system of roads connected the towns to each other and with the outside world. The people grew more farm produce than they needed, and sold the rest. Prosperity followed the trade, the towns increased in sophistication, and the spectacular architecture we associate with this civilisation was developed.

So what caused them to turn their backs on Four Corners? *(fade)*

PAUSE-15 SECONDS

Now you will hear the recording again.

— *** —

REPEAT

PAUSE-30 SECONDS

That is the end of Part 1.

PART 2

PAUSE-5 SECONDS

You will hear an announcement on the radio inviting people to take part in a tree-planting project. For questions 9-16, complete the sentences.

Listen very carefully as you will hear the recording **ONCE** only. You now have 45 seconds to look at Part 2.

PAUSE-45 SECONDS

— *** —

PAPER 4: LISTENING

Tapescript for Parts 2 and 3

Now, if you've got nothing to do today and you live in the Middleton area, or can get there easily, why not flex your muscles and get digging. That's the message from the environmental group called the Green Partnership, which is organising a special tree-planting event near the village today.

And there are an awful lot of trees to be planted. The Green Partnership is planning to plant a total of seven to eight thousand over the next few weeks, and they're hoping to plant around two thousand five hundred of these today. What's more, they're looking for volunteers to come along and help. No experience is necessary – there will be experts on hand to direct operations, and equipment will be provided. Although, if you've got a spade, please do bring it along as there may not be quite enough to go round if a lot of people turn up and want to start digging at the same time.

But, you're probably asking yourself, what's the point of planting all these trees? Well, surprisingly, this area is actually the least wooded part of England, according to a recent survey, and so the government has made money available for the project. Around 25 similar sites have been officially identified in the region and volunteers will be needed to help with a number of these in the weeks to come.

As well as conserving the natural environment, it is hoped to make it easier for people from urban areas, who may not have gardens or parks nearby, to spend their free time in the countryside. Although in future old quarries and industrial sites will be used, this land was previously used for farming, so it's not open to visitors at the moment. The trees themselves will, of course, take a long time to grow, up to eighty years in some cases, and when they're small, they'll be protected by fences as farm animals continue to graze nearby. But the site is being planned so that there will eventually be footpaths between the trees and people will be able to walk through and watch the growing woodland.

Today, everyone is welcome to come along any time between 9 and 3 o'clock. The site lies on the western edge of the village of Middleton and those who can, are asked to walk there, as parking will not be available along the road to the west, which gets quite busy. People coming from further afield should park in the village and then get to the site on foot. A large yellow notice will indicate the site entrance and special yellow arrow signs from the village centre will lead you to it. The notice will include further information about the day's programme.

The site will be quite muddy and so boots are probably a better idea than trainers if you're doing the digging, although you'll need something to change into afterwards. Although you can expect to get quite warm, the site is

quite exposed and so it's a good idea to wrap up well if you're watching and, of course, gloves will be essential to protect your hands if you are actually digging.

So, it could be a really nice day out for all the family and ... (fade)

PAUSE-10 SECONDS

That is the end of Part 2.

PART 3

PAUSE-5 SECONDS

You will hear a radio interview with Jourdan Kemp, an artist whose work is used on CD covers. For questions 17–22, choose the correct answer A, B, C or D.

You will hear the recording twice. You now have one minute to look at Part 3.

PAUSE-60 SECONDS

— *** —

SALLY: Hello this is Sally Maynard, with this week's edition of Art Today. My guest on the programme is Jourdan Kemp, best known for the CD covers he illustrates for rock band 'Gogo'. I went along to talk to the rising star about his dual career as artist and illustrator.

(pause)

Jourdan, you've recently enjoyed a solo show of your original paintings and you certainly now have a successful career as a painter, so I guess my first question has to be – why did you get involved in the area of illustration and prints?

JOURDAN: Well Sally, I trained initially in painting, but then I decided to go on to study illustration at the Royal College. In an ideal world, I'd have stuck with the painting, but I didn't like the idea of coming out of college with an art degree and trying to make my way as a painter – you know, selling large original paintings on canvas.

SALLY: ... like so many others do ...

JOURDAN: Yeah, I wanted to create some kind of solid career out of what I was doing. I dreaded being left out there, just painting pictures, hoping to sell a piece of work – not that there was any definite promise of a job in illustration either.

SALLY: Indeed, getting that big break, if you like, doesn't come easily... So how did it all happen for you?

JOURDAN: Well, while I was at the Royal College, a visiting lecturer, who seemed to like what I did, asked me if I'd provide some illustrations for a popular lifestyle magazine ... the CD cover project came later on, when I had my degree show, which included the magazine stuff. A design

PAPER 4: LISTENING

Tapescript for Parts 3 and 4

company spotted it and basically one of their guys just asked me if I'd agree to take part in a project designing CD covers for the rock group 'Gogo'.

SALLY: A great opportunity for a young person just starting out ... and the Gogo project has given you a reputation as one of the most promising illustrators around – (aside) I heard that even rock star and well-known art lover David Bowie admired your work on television when it formed a backdrop to a Gogo performance. Yet for a painter with very little experience of deadlines and commissions behind you, it must have been unnerving when you started.

JOURDAN: Well Sally, one of the biggest problems for me was that I had no idea what to charge initially, so I just agreed with whatever the record company suggested – that might sound naïve to you but a lot of people just price themselves out of the market too quickly, whereas for me the approach paid off ... my rate soon doubled. Now, even my original paintings sell well too. People actually contact the record company to track me down.

SALLY: So you didn't even have to put them in a show?

JOURDAN: No, there's an irony there!

SALLY: Did the deadlines get easier too?

JOURDAN: Well, at the start, I was usually given between one and two weeks to complete a commission. Now they'll just call me up and say: 'the next single's coming out – go ahead.' They usually give me the title of a song – so I'll have that to go on, but sometimes I don't even have that.

SALLY: That's a pretty flexible approach.

JOURDAN: Yeah, I think that once the record company had decided that my work represented the image of the band, they were happy to leave me to my own devices. So the brief was almost entirely open – to the point where I had full creative control if you like. In one piece, where I'd painted an empty playground, they wanted me to add a figure. But even then, they ended up using both versions.

SALLY: Yes, let's talk a little bit about what you actually draw for the company, because these are scenes of, well, urban desolation really... deserted playgrounds, kids playing in the street ... they're quite claustrophobic in some ways – you know, you don't want to be there.

JOURDAN: You've got a point there, Sally. They feature these sort of defiant characters. I achieve that by blocking out the eyes and mouths and there's an underlying sense of danger. Places can be like that – quite off-putting in some ways.

SALLY: Yet, despite the sombre feel of the work there's also this enjoyment of materials and colour. What do you use for ideas?

JOURDAN: I use old family photos and I've got a huge collection of pictures that I've taken of buildings, playgrounds and figures. I often print sections of the photos onto paper and

then play with the image ... so they're never just copied. I always take them a few steps further ... changing the colours, the horizon line and the composition. But I use my own drawn imagery more and more. I'm finding now that photography can slightly inhibit the imaginative side of creating a picture.

SALLY: I can't see that ever happening to your work. And if you want to see some more of Jourdan Kemp ... *(fade)*

PAUSE-15 SECONDS

Now you will hear the recording again.

— *** —

REPEAT

PAUSE-20 SECONDS

That is the end of Part 3.

PART 4

PAUSE-5 SECONDS

Now look at the fourth and last part of the test. Part 4 consists of two tasks.

You will hear five short extracts in which different people are talking about tourism. Look at Task One. For questions 23–27, choose from the list A–H each speaker's occupation. Now look at Task Two. For questions 28–32, choose from the list A–H each speaker's aim for the future.

You will hear the recording twice and while you listen you must complete both tasks. You now have 40 seconds to look at Part 4.

PAUSE-40 SECONDS

— *** —

SPEAKER 1: Increased numbers of visitors would of course be a great benefit to the locality. My worry is, though, whether we have the infrastructure to cope. I'm not really concerned about the bed and breakfast sector. There's a certain amount of slack in the system. But what about transport? The railway line was removed twenty years ago and the centre gets choked up with cars as it is in the summer, all queuing to go through the narrow mediaeval gateways, which are a great photo opportunity but a nightmare for through traffic. Naturally the pollution levels are rising now from traffic fumes. Reinstating the railway connection would get my vote, but it won't be easy.

SPEAKER 2: I think there are some wonderful places to visit around the country and it's my job to try and include them in our publications, particularly for our profitable export market. But it's all a bit piecemeal, isn't it? Take accommodation for example. There are some pockets of

PAPER 4: LISTENING

Tapescript for Part 4

excellence with great places to stay, run by friendly staff and serving interesting regional food. But you should see the pile of correspondence we receive from disappointed tourists. It's generally about the mismatch between price and quality. It's very hard to know what to recommend when we have to update our accommodation sections, especially in London. Quality across the board, that's the way forward!

SPEAKER 3: Well, I think we really need to aim to try to get as many tourists as possible. But, we should start focusing on different groups. One of our key tasks has always been to gather information from overseas markets and feed it back to local tourist organisations throughout the country here so that they can develop products that suit. Currently we're thinking of marketing certain regions to the more mature, higher spending travellers who could come outside the summer holiday period, in order to extend the main tourist season. These travellers are primarily people who love historical buildings, gardens, walking and other activities which can be done in the spring and autumn.

SPEAKER 4: I think tourism can bring benefits if handled wisely. One scheme which is close to my heart is the regeneration of the rural economy. By promoting traditional crafts and setting up visitors' centres to see these in action, it would be possible to go quite a long way. But we need to consider the wider issues. For instance, what means of transport are all these people going to use to get here and where are they going to stay? Can we encourage only those who do the least damage? I fear that won't happen as short-term considerations always win. People fail to understand how difficult it is to reverse damage to our surroundings.

SPEAKER 5: In this business you can't stand still. We've done a lot to make the inside attractive and informative over the years, set up educational displays about everyday life five hundred years ago, redecorated the bedroom where Queen Elizabeth slept in 1570. We also restored the eighteenth century kitchen to its former layout and we do cooking demonstrations for schoolchildren. This year it's the outside. I want to encourage families to pay to see our extended garden and zoo and the demonstrations of archery and mediaeval combat. To be profitable we really do need visitors to stay longer and spend more money in the gardens, shop and restaurant.

PAUSE-15 SECONDS

Now you'll hear the recording again.

— *** —

REPEAT

PAUSE-20 SECONDS

That is the end of Part 4. There will now be a 10 minute pause to allow you to **transfer your answers to the separate answer sheet**. Be sure to follow the numbering of all the questions. The question papers and answer sheets will then be collected by your supervisor. I'll remind you when there is 1 minute left, so that you're sure to finish in time.

PAUSE-9 MINUTES

You have 1 more minute left.

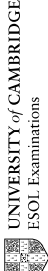
PAUSE-1 MINUTE

That is the end of the test.

PAPER 4: LISTENING

Answer keys and answer sheet

PART 1	PART 2	PART 3	PART 4
1 tools	9 (the) Green Partnership	17 C	23 H
2 irregular/not regular/non-regular/(rainfall) (rain)	10 spade	18 B	24 C
3 shallow (earth)	11 (the) government	19 B	25 D
4 corn, bean(s) (i.e. o)	12 farm(ing)/agricultural	20 A	26 E
5 brick(s), stone(s) (i.e. o)	13 (foot) paths/pathways	21 D	27 G
6 circular, round, circle (shape)	14 west(ern)	22 C	28 E
7 eleventh century/XI century/C11th	15 (large) (yellow) notice/sign (board)		29 D
8 (by) road(s) (connections)/(by) (a) (the) system of roads/(by) (a) (the) road (system)/on roads/road transport(ation)	16 (a pair of) boots/(a pair of) gloves (i.e. o) (wellington) boots/gloves (i.e. o)		30 G
			31 C
			32 A



UNIVERSITY of CAMBRIDGE
ESOL Examinations

Mark test version (in PENCIL)	CAE Paper 4 Listening Candidate Answer Sheet										Special arrangements		
	A	B	C	J	K	S	H	Do not write here					
1	1 1 0											Do not write here	1 21 0
2	1 2 0												1 22 0
3	1 3 0												1 23 0
4	1 4 0												1 24 0
5	1 5 0												1 25 0
6	1 6 0												1 26 0
7	1 7 0												1 27 0
8	1 8 0												1 28 0
9	1 9 0												1 29 0
10	1 10 0												1 30 0
11	1 11 0												1 31 0
12	1 12 0												1 32 0
13	1 13 0												1 33 0
14	1 14 0												1 34 0
15	1 15 0												1 35 0
16	1 16 0												1 36 0
17	1 17 0												1 37 0
18	1 18 0												1 38 0
19	1 19 0												1 39 0
20	1 20 0												1 40 0

Candidate Name _____

Candidate Signature _____

Centre _____

Supervisor: _____

If the candidate is ABSENT or has WITHDRAWN shade here

Centre No. _____

Candidate No. _____

Examination Details _____

Do not write here

Do not write here

CAE 4

DF514/014

PAPER 4: LISTENING

Alternative task type: Tapescript

PART 3

You will hear a radio interview with Wendy Ebsworth who uses sign language to interpret performances of classical opera for deaf people. For questions 17–24, complete the sentences.

You will hear the recording twice. You now have one minute to look at Part 3.

PAUSE–60 SECONDS

— *** —

INTERVIEWER: A growing number of deaf people are now showing an interest in the opera, thanks to a deaf-signing scheme at the London Coliseum. Now one performance of every production is accompanied by a sign language interpreter. This season, the task of conveying the complex plots and grand emotions of operas such as Carmen, falls to sign language specialist Wendy Ebsworth.

(pause)

Wendy, you're a bit of a superstar in the sign language world, aren't you? I mean you sign the news, you work for politicians and interpret their speeches; is the theatre a new venture?

WENDY: Not at all. I've been signing plays for London theatres for some time now. I've also taught sign language to a number of quite famous actors who needed it for a role in a film or play. However, I would say that, professionally, signing opera is undoubtedly the greatest challenge in my career so far.

INTERVIEWER: I mean how does it work? The curtains open, the music begins ...

WENDY: ... I move into a spotlight at the corner of the stage and I begin to interpret the work with a combination of signs, gestures, grimaces, tears and smiles.

INTERVIEWER: But it's not just a question of interpreting the words and the plot is it?

WENDY: No, in order to make the experience as successful as possible for the deaf members of the audience, it has to be comprehensive. So I have to indicate who is singing, what sort of character they have, how they relate to the other characters on stage, what emotion they are feeling, and the atmosphere of each scene.

INTERVIEWER: That's a very tall order – does it really make a difference? ... I mean people must wonder exactly what a deaf person can get out of opera.

WENDY: Of course, people ask me that and the answer is that we all love music in different ways and most deaf people, even if they've been deaf from birth, do get something from the music, and can feel the vibration in it. And then there are the costumes, the whole spectacle of opera and, well ... I have a friend, Robin, who is profoundly deaf, and who regularly attends concerts and when I asked him what was best about it, he scribbled very quickly on a piece of paper, 'the wonderful expressions'.

INTERVIEWER: You have to interpret so much for so many characters, don't you? What's that like?

WENDY: When I'm signing someone suffering or in despair, I feel it, I do feel moved and upset, but then the next second I've got to sign someone being really tough and unfeeling, and I do find it incredibly demanding because my own emotions are also swinging around so violently.

INTERVIEWER: And presumably some operas even more so than others? The fast-paced ones, for example.

WENDY: Exactly! Sometimes there are four people all singing four different things at the same time. So I follow one line, but I sign all the others too. I just have to get my timing right because I'm signing to the music. It requires extraordinary amounts of energy ... it's also fraught with practical problems, like, for example, a singer suddenly becoming sick ... indisposed ... only to be replaced by another person who's not singing from the translation of the opera that I've studied. That can really throw you!

INTERVIEWER: It seems that there's an amazing amount of work you must have to put into this. What sort of preparation do you have to do?

WENDY: I don't feel comfortable getting on the stage unless I've memorised every word of the opera.

INTERVIEWER: Watching you on stage, you're moving all the time. You even sign the orchestral interludes!

WENDY: Yes I enjoy that. I use my fists for the brass section and light movements of the fingers for the stringed instruments, the violins, cellos, and then I indicate the end of a musical passage with a downward sweep of my hands.

INTERVIEWER: In fact, I found you so fascinating to watch at times it was hard to keep my eyes on the singers! Do members of the audience who can hear ever complain about that?

WENDY: A few complain that I'm a distraction. I probably am, but I don't worry about that because people don't have to come to a signed performance. Most people say I enhance the performance for them whether they can hear or not!

INTERVIEWER: Thank you Wendy, and for further information
(fade)

PAUSE–15 SECONDS

Now you'll hear Part 4 again.

— *** —

ALTERNATIVE TASK TYPE: ANSWER KEY

- | | |
|--|----------------------|
| 17 (professional) challenge/
challenge (professionally) | 21 demanding |
| 18 comprehensive | 22 timing(s) |
| 19 (feeling) (the) vibration(s) | 23 fingers (lightly) |
| 20 (wonderful) expressions | 24 distraction |

PAPER 4: LISTENING

Alternative task type: Tapescript

PART 4

Now look at the fourth and last part of the test.

You will hear five short extracts in which different people are talking about problems related to their work. Each extract has two questions. For questions 25–34, choose the correct answer A, B, or C.

You will hear the recording twice. You now have one minute to look at Part 4.

PAUSE–60 SECONDS

— *** —

SPEAKER 1: I can get pretty booked up so I tend to require a good three months' notice if it's a special occasion. If they leave it until the last minute – well I'm likely to be scheduled to go somewhere else. So when I got the call from Mike, that was really tricky because we've known each other for years and I really would've liked to have done his wedding photos. But two weeks' notice meant I'd have had to let someone else down and that's not me. You know, friends always tend to assume you can fit them in somehow, without really thinking about what's involved from this end.

SPEAKER 2: Now let me get it right, Tim. You need more staff from the research department to work in the hospital laboratory, but staff there say they can't release anyone until next month, and the lab work can't go forward without the extra people. And you've told the research department how important this project is ... mmm. Looks like an impossible situation to me, Tim. I'd be inclined to make do with what you have unless you get some temporary people in – but with the time it takes to explain to them what you're doing, you might as well do it yourself or wait for the research staff to be available!

SPEAKER 3: Um ... one of the teachers from the History Department came to see me yesterday and there had been a bit of a um ... let's call it a 'difference of opinion'. But um ... anyway, he wanted me to look into it. Trouble was, I didn't think it was worth getting involved. It seemed that ... well, someone was asked to prepare a handout for the students and someone else thought what they'd done wasn't good enough ... you know the kind of thing. I left them to sort it out themselves – that's usually the approach to take when this kind of thing happens. It's gone pretty quiet now so – speaks for itself I think.

SPEAKER 4: I was so sure I had this contract. They seemed keen and suggested I popped in again this week when the person I'd really wanted to see was back from leave – which I did ... I was really quite positive about the outcome ... They'd set up a formal meeting for me ... were

perfectly pleasant ... explained all the reasons why, what with the financial climate and things, they had to make cuts in the budget. I guess there were two problems: they'd had time to think about how they were going to pull out and ... well ... that wasn't what I was expecting.

SPEAKER 5: This woman had some correspondence written in Japanese and she was looking for a translation. I could have just said 'no, we're a tutorial college, the academic staff aren't keen on translation work'. But I did the right thing, I took care of it. I put up a notice and a mature student came forward, said she needed some extra practice and took it away. I didn't think any more of it until about a month later when I got a call from the woman. She hadn't heard anything from the student and went on about the fact that I had no right 'passing around' a personal letter. You just can't win!

PAUSE–15 SECONDS

Now you'll hear Part 4 again.

— *** —

ALTERNATIVE TASK TYPE: ANSWER KEY

- 25 A
- 26 B
- 27 C
- 28 A
- 29 B
- 30 B
- 31 A
- 32 C
- 33 A
- 34 B