

# CPE

Certificate of Proficiency in English

**Past Examination Papers**

**December 2005 (0300)**



UNIVERSITY of CAMBRIDGE  
ESOL Examinations

English for Speakers of Other Languages

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UNIVERSITY OF CAMBRIDGE ESOL EXAMINATIONS  
English for Speakers of Other Languages

**CERTIFICATE OF PROFICIENCY IN ENGLISH**

**0300/1**

PAPER 1 Reading

Thursday      **15 DECEMBER 2005**      Morning      1 hour 30 minutes

Additional materials:

Answer sheet

Soft clean eraser

Soft pencil (type B or HB is recommended)

**TIME**      1 hour 30 minutes

**INSTRUCTIONS TO CANDIDATES**

Do not open this booklet until you are told to do so.

Write your name, Centre number and candidate number on the answer sheet in the spaces provided unless this has already been done for you.

There are forty questions in this paper.

Answer **all** questions.

Mark your answers on the separate answer sheet. Use a pencil.

You may write on the question paper, but you must transfer your answers to the separate answer sheet **within the time limit**.

At the end of the examination, you should hand in both the question paper and the answer sheet.

**INFORMATION FOR CANDIDATES**

Questions **1-18** carry one mark.

Questions **19-40** carry two marks.

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**This question paper consists of 11 printed pages and 1 blank page.**

## Part 1

For questions **1-18**, read the three texts below and decide which answer (**A**, **B**, **C** or **D**) best fits each gap. Mark your answers **on the separate answer sheet**.

### A Fistful of Fun

Kick-boxing and martial-arts-inspired exercise classes are the latest keep-fit craze **(1)** .... the country. New variants seem to be **(2)** .... almost daily. This is combat without the contact, the perfect way for those **(3)** .... of being thrown or punched to gain some of the benefits of martial arts without experiencing the perils involved. There is a confusing **(4)** .... of new classes to choose from – mélanges of age-old martial arts providing the sort of total workout that traditional keep-fit classes don't. The aggression in the room is palpable as you punch and kick in a loosely choreographed fashion to loud music. Indeed, the adrenaline buzz and sense of empowerment that these classes provide is an addictive **(5)** .... . You feel as if you're doing a serious workout, **(6)** .... the mind as well as the body.

- |   |               |               |                |                |
|---|---------------|---------------|----------------|----------------|
| 1 | A spreading   | B sweeping    | C swaying      | D surging      |
| 2 | A ushering in | B turning out | C heading off  | D springing up |
| 3 | A prudent     | B careful     | C wary         | D guarded      |
| 4 | A cluster     | B array       | C compilation  | D accumulation |
| 5 | A grouping    | B alloy       | C amalgam      | D blend        |
| 6 | A forging     | B promoting   | C disciplining | D practising   |

### THE INDIVIDUAL LEARNING ACCOUNT

#### 'The Individual Learning Account' – a system which provides financial help for students

Dear Student,

I am delighted to confirm that your application has been accepted and your Account Card is attached to this letter. This card **(7)** .... you to incentives and discounts for eligible learning schemes if you are aged 19 or over. The enclosed *Brief Guide to Individual Learning Accounts* tells you more about what you can claim and how to **(8)** .... it. One of the major benefits of the Individual Learning Account is that you can use it to support a very wide range of learning schemes available from a large number of learning providers. **(9)** .... , please note that although a learning provider may have registered with this centre, this is for administrative purposes and should not be taken as a guarantee of the quality of the provision. The choice of learning provider **(10)** .... with you. Details of any incentives due will be given to you at the time of **(11)** .... as this will be based on the learning scheme you choose to **(12)** .... and the amount you are paying for the learning.

- |    |              |                |             |               |
|----|--------------|----------------|-------------|---------------|
| 7  | A allows     | B authorises   | C enables   | D entitles    |
| 8  | A get round  | B see through  | C go about  | D look over   |
| 9  | A Therefore  | B However      | C Moreover  | D Namely      |
| 10 | A rests      | B stays        | C lives     | D lingers     |
| 11 | A enlistment | B announcement | C enrolment | D recruitment |
| 12 | A commit     | B undertake    | C complete  | D undergo     |

### Collecting

Whatever the underlying reasons for collecting, there is no doubt that those **(13)** .... with the craze lead exciting lives. There is a great deal of enjoyment to be had in the **(14)** .... of elusive bargains, but experts remain baffled by a mania that can take hold of common sense; by the mental foundations on which the craving to collect is **(15)** .... . How, in later life, do earlier associations influence these particular fancies? Is the craving **(16)** .... , or do circumstances and environment create it? One doctor friend **(17)** .... collecting as a disease on which he considers himself to be an authority, if not a specialist, since his knowledge has been acquired through personal experience as a collector. In fact on one occasion, while **(18)** .... the pulse of a patient, he completely lost concentration when he caught sight of a painting hanging near the bed. Fortunately, the patient recovered and he obtained the painting.

- |           |                    |                      |                    |                     |
|-----------|--------------------|----------------------|--------------------|---------------------|
| <b>13</b> | <b>A</b> assaulted | <b>B</b> overwhelmed | <b>C</b> afflicted | <b>D</b> inundated  |
| <b>14</b> | <b>A</b> charge    | <b>B</b> quest       | <b>C</b> hunt      | <b>D</b> pursuit    |
| <b>15</b> | <b>A</b> rooted    | <b>B</b> based       | <b>C</b> held      | <b>D</b> fixed      |
| <b>16</b> | <b>A</b> inherent  | <b>B</b> inclusive   | <b>C</b> internal  | <b>D</b> integral   |
| <b>17</b> | <b>A</b> claims    | <b>B</b> diagnoses   | <b>C</b> outlines  | <b>D</b> delineates |
| <b>18</b> | <b>A</b> counting  | <b>B</b> estimating  | <b>C</b> taking    | <b>D</b> timing     |

**Part 2**

You are going to read four extracts which are all concerned in some way with clothes and fashion. For questions **19-26**, 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**.

---

**Radical Fashion**  
at the Victoria and Albert Museum

From the outside, the fashion industry must often seem like an exotic, frothy land of pretentious jargon, inflated egos and outrageous fortunes, a wayward parallel universe unamenable to the laws the rest of the world abides by. It is an easy target for jibes, as anybody who has ever had anything to do with it will know. Conversations go something like: 'They only make those clothes to grab headlines', or 'Surely they don't expect anybody to wear those things?'

An exhibition at London's Victoria and Albert Museum offers an opportunity to examine what, if anything, lies behind the apparently eccentric notions that fashion designers often come up with. Are they merely the perverse manifestations of some over-indulged attention-seeker, or a serious look at the role of dress, which is relevant to us all?

The exhibition focuses on 11 designers whose work can scarcely be of more importance. Claire Wilcox, the curator of this exhibition, says it was 'a selection born out of years of passion and observation'. Those who are also noticing and thinking will find it fascinating.

- 19** In the first paragraph, the writer is
- A** summarising a popular view.
  - B** providing support for his argument.
  - C** questioning the validity of public criticism.
  - D** exposing the dishonesty of fashion designers.
- 20** What does the writer say about the exhibition?
- A** It contains some unworthy exhibits.
  - B** It fails to represent the better fashion designers.
  - C** It allows the public to scrutinise fashion trends.
  - D** It provides a display that the public have waited a long time to see.

***Front Row / Back Stage* by Mario Testino,  
published by Pavilion**

An obsession with the new and the ephemeral isn't always appealing – especially when it's allied to frocks and unwearable trends – but Lima-born Mario Testino manages to be obsessed charmingly.

Unlike most photographers at his level, he is approachable and unweird – which is all the more creditable given that for the first 20 years of his career he was snubbed by many of the editors who later went on to woo him so assiduously. No fashion assistant is too lowly, no model too insignificant to engage his interest.

He genuinely adores fashion, which is more than can be said of some fashion photographers who, to the distress of everyone around, labour under the illusion that their real calling is Art. And unlike other studio-bound photographers, who have to be dragged to the catwalk shows under threat of having their million-dollar contracts cancelled, Testino happily enthrones himself on the front line, or at least in the front row. He snaps the audience, the press, the photographers – and the models, who act up for him shamelessly, not only because to be photographed by Testino is a career boost but because it's great fun.

'I'm not necessarily doing a serious commentary on civilisation,' he says of his new coffee-table tome *Front Row* (Pavilion Books), which captures an insider's take of the shows. 'For me the biggest thrill is to make a model look the greatest she can – but I think sometimes the pictures do tell a social story.'

**21** What does the writer say about editors in the second paragraph?

- A** They have been faithful to Testino for a long time.
- B** They have been quick to appreciate Testino's lack of prejudice.
- C** They are sometimes reluctant to admit that they like Testino's work.
- D** They have undergone a marked change of attitude towards Testino.

**22** Which of the following views does the writer of this article hold?

- A** Some fashion photographers overestimate their talents.
- B** Some fashion models are unworthy of Testino's attention.
- C** Fashion designers attract more publicity than they used to.
- D** Fashion shows are more successful if Testino is present.

## Summer

**P**repare yourselves: next season things are looking bleak – and it's not just the weather we're talking about. If the catwalks are anything to go by, colour has been banished, and shops will soon be stocking up on heavy tweeds, felted wool and supple leather. Of course, we're not suggesting that  
 line 8 you should henceforth confine yourself solely to sombre monochromes. But we are warning that colour may be harder to come by in the next season.

So here is an opportunity for your last burst of colour before the invasion of the people in

black. Create your own exotic look – albeit in  
 line 14 a concrete jungle rather than the real thing – and go colour-crazy with rainbow chiffon or graphic angel-fish-inspired yellow and blue stripes. Enjoy the warm weather with light and gauzy silks, chiffons and tulles, remembering all the while that not a flower  
 line 20 sprig or beaded sequin should be in sight. Instead, adorn yourself with butterflies or bugs  
 line 22 to create your own summer garden.

23 Overall, the writer's tone in this extract is

- A irritated.
- B nostalgic.
- C light-hearted.
- D unforgiving.

24 Which word is used to introduce a concession?

- A henceforth (line 8)
- B albeit (line 14)
- C remembering (line 20)
- D Instead (line 22)

## The Language of Hats

Hats were once necessary to human life. They provided protection from both enemies and the elements and were also ornaments, with ceremonial functions. The head is the seat of intelligence, the source of speech, and the object of our glances. By wearing a hat, you place a frame around your personality and so cross the threshold from private to public, engaging with strangers on conventional terms. The wearing of hats was, therefore, an important part of our ancestors' attempt to create a public realm in which people could be correctly dressed and part of the social fabric. The hat was a form of good manners, a way of recognising others by putting a lid on the self.

In many cultures, hats, and the conventions associated with them, are words in a complex language, and

learning their grammar is a part of growing up. But in common with most uniforms, such conventions are exclusive and, therefore, also divisive. The language of hats is, rather like the foreign tongue, something which confirms the strangeness of the invading tribe. One exception may be the ubiquitous baseball cap. Although it often bears the logo of some multinational firm, this globalised head covering appears strictly meaningless, a fashion item. But is it? The baseball cap, along with fast food and modern architecture, is now conquering the world. What's more, it forms part of the uniform of youth, and increasingly these days only a courageous young person would choose any other form of headgear, wouldn't they?

**25** In the first paragraph, the writer stresses the role of hats in

- A** defining social relationships.
- B** giving the wearer confidence in public.
- C** reflecting the personality of the individual.
- D** combining practicality with fashion.

**26** In the writer's view, the baseball cap is

- A** an insignificant piece of headgear.
- B** an exception to the phenomena he describes.
- C** a confirmation of his ideas about hats.
- D** evidence that the language of hats is in decline.

## Part 3

You are going to read an extract from a novel. Seven paragraphs have been removed from the extract. Choose from the paragraphs **A-H** the one which fits each gap (27-33). There is one extra paragraph which you do not need to use. Mark your answers **on the separate answer sheet**.

If Heather should return now, of course, or even five minutes from now, it would still be all right. Harry's thought that he might never see her again could then be dismissed as a delusion, an absurd over-reaction to an excess of solitude and silence. And from the notion that, at any second, Heather would return, calling to him as she came down the track, part of his mind could not be dislodged: the orderly, housetrained, rational part.

27

To spend half an hour sitting on a fallen tree trunk halfway up a pine-forested mountainside, whilst the warm glow of the afternoon sun faded towards a dusty chill and silence – absolute, windless, pitiless silence – quarried at the nerves, was enough to test anyone's self-control. He wished now that he had gone with her to the summit, or stayed in the car and listened to the radio. Either way he should really have known better than to wait where he was. He took a deep breath.

28

Nor, if the truth be told, did he ever want to again. Two hours ago, he and Heather had been basking in the sun just down the coast. Now even visualising the scene was difficult, for Profitis Ilias possessed the power to consign every memory and perception beyond its own domain to half-forgotten remoteness. And Profitis Ilias had been Heather's choice. 'We could drive up there in half an hour from here,' she had said. 'It's a fantastic place. Deserted old Italian villas. And stupendous views. You must see it.'

29

At first Harry had detected nothing amiss in their growing isolation. It was not until they had reached the hotel that the road served and found it, as expected, closed for the winter, that the character of Profitis Ilias made itself known. Silence, he rather thought, was at the bedrock of its mood. Silence the

empty hotel and the ruined villas in the woods around seemed merely to magnify, as if abandoned habitations were worse than no habitations at all.

30

For he could not help remembering that, when they had first left the car and strolled down to admire the view the hotel commanded, he had glanced up at the wooden balconies and red-painted shutters that gave the building its stolid, Alpine quality – and seen a figure withdraw abruptly from one of the unshuttered first floor windows.

31

It had been a stiff climb from the hotel up the uneven, overgrown path towards the summit, and Heather had set a sharp pace. Out of breath and far from his normal stamping grounds, Harry had been willing enough, in the circumstances, to stop at a point where a fallen tree blocked their route while she went on to the top.

32

Peace of mind, he reckoned now, had lasted no longer than a minute or two. Since then, his thoughts had ranged over many subjects, but always they had returned to what in his surroundings adamantly refused to be ignored: silence so total that the ears invented a half-heard chorus of whispering voices in the trees around, silence so complete that his straining senses insisted that somewhere, above or around him, something must be watching him.

33

Or he could follow the path to the top, in case she was in some difficulty or had simply lost track of time. That, he concluded, was really the only choice open to him. He started along it, feeling at once the relief that action brings after the suspense of indecision.

- A** Harry had felt no such obligation, preferring the decor of a dozen cafés he could think of to any vista of nature, however supposedly breathtaking. Nevertheless, he had raised no objection. And so they had come, driving up the winding road through the village of Salakos, till all the other traffic was left behind and only the limitless ranks of pine and fir stood witness to their progress.
- B** Two months ago, the hotel would still have been open for the season, the children of its guests playing in the grounds, perhaps even climbing on the very tree trunk where Harry sat. It was surprising to discover how uncomfortable he found it to be alone. If, that is, he was alone.
- C** ‘Take the keys,’ she had said, ‘in case you want to go back to the car.’ Then she had added, noticing his frown: ‘Don’t worry. I won’t be long. I can’t turn back now, can I?’ And so saying, she had scrambled up round the tree, smiled back at him once, and then gone on. Nearly an hour ago, and seemingly a world away, that last smile beckoned to Harry from up the wooded slope.
- D** Harry looked at his watch. It was nearly four o’clock, which meant that there was little more than an hour’s daylight left. He could return to the car, in case Heather had done so herself by a different route. He could stay where he was, on the grounds that that was where she would expect to find him. But one glance around reminded him that he could bear to remain there no longer.
- E** It was only in the chaotic realm of instinct and sensation that a contrary suspicion had taken root, only, as it were, in the part of himself that he did not care to acknowledge. Besides, Harry had every justification for blaming his anxious state on the position in which he found himself.
- F** At the time, he had dismissed it as a trick of the light, but now the memory added its weight to all the other anxieties by which he was beset. Why had she not returned? She had seemed so confident, so reassuringly certain that she would be back before he had had a chance to miss her.
- G** But first he had to find Heather. Dismayed by how reluctant he felt to shout her name aloud, he began to follow the path, still faithfully bordered with flints, as it twisted along the ridge between outcrops of rock and gnarled, wind-carved cedars. If she had kept to the path, he could not fail to find her. But if she had not ....
- H** It was growing cold now in the shadow of the mountain, yet the coastal plain below was still bathed in warm, golden sunlight. Only here, on the thickly conifered slope, could the waning of the day no longer be ignored. Why had she not returned? She could scarcely be lost, not with the guidebook *and* a compass. After all, she had been to Profitis Ilias before, which Harry never had.

## Part 4

You are going to read a newspaper article about films. For questions **34-40**, 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**.

### When film tells a never-ending story

Each new week brings not just new films at the cinema, not just another avalanche of re-releases on video, but fresh bits of old films we thought were already seen and gone. The director's preferred versions, or 'director's cuts'. Special editions with the out-takes put back in. Birthday versions reincorporating scenes mislaid along the way, not to mention 30-year-old trailers, screen tests, interviews, etc. It was buying the latest video of *Jaws*, long a favourite film of mine, that prompted these thoughts. This now joins the crowd of movies offering reject footage and marginalia – notably ten minutes of cut scenes – as a purchasing inducement to the home-viewer. Material that Spielberg deemed not worth your while in 1975 is worth your while now, though happily not incorporated into the actual film in this case.

There are parallels here with other arts. We gaze agog at the original manuscript of a Keats poem or Mozart concerto to see what the composer crossed out: it is like looking into the engine room of genius. And yes, the struck-out scenes can be seen as instructional instances of what an acute film-maker, knowing when less is more, chooses, at the last moment, to omit. For in great movies, less nearly always is more. It is a coincidence, but a poetic one, that the time-honoured craft-word in cinema is cutting – not adding – and that every scene that begins with 'Action' ends with 'Cut'. But it's a word that fewer and fewer seem to recognise in the era of the restoration, the special edition, and other examples of today's prolixity-gone-mad movie consumerism, up to and including a ballooning duration for the average feature film.

The most sacred manifestation of this new trend is the director's cut: something few people even dare to speak out against. But aren't there questions to be asked here too, about both the desirability of director's cuts and the validity in some cases of the term itself? Although economy has always been a jewel in the creative crown – William Faulkner coined the phrase 'killing your darlings', referring to the right, brave cut that doesn't deface an artist's gem but gives it an extra facet – many of the restored or lengthened movies bombarding modern audiences, from *A Star is Born* to *The Big Sleep* to *Spartacus*, are dubious enrichments, often made by people other than the director, people who nonetheless claim some artistic hotline to the original.

Even when the director himself is there, supervising the new version, does the addition focus or fog the film's meaning? For every gain in nuance or personal vision there can be a corresponding loss in clarity and immediacy, traceable to the complex collaborative identity of film as an art. Because in the commercial movie world, almost every successful movie is a joint effort. For weeks, months, even years, each participant has battled against each other participant – director, producer, writer, cameraman, designer, stars – to produce a compromise that has chanced into some form of perfection. It's a group triumph. So why would we want to re-singularise it in a director's version?

The true candidates for such treatment are the movies that were one-man shows from the outset and/or were known to have been mauled or vandalised somewhere along the way. (Usual culprit: egomaniac producer or studio terrified by sneak-preview results.) But as the fashion for proliferating perspectives on past films grows, we are already moving on to another, bigger species of reconstructional dilemma. Never mind director's cuts. Never mind videos stuffed with extra footage and restorations filled with all the artistic loose change an archivist can find. The next great revolution, as works of movie art become ever more elastic and reworkable, will be the audience cut.

It lurks there already in embryo form, on DVD. All that 'lost' footage conveyed lovingly from cutting-room floor to the storage spaces of your own mind, your own computer. Choose your own endings! The restorers seeking to establish newly definitive versions of famous old movies haven't closed the lid on past imperfections, they've opened the lid of a Pandora's box: one bursting with profane and imminent possibilities. By vesting their faith in the director and his real or sometimes notional priorities, by seeking to defy or deny the refinement-by-collaboration that has been part of popular cinema's strength, they have exposed instead the reality of a vast pool of movie material in which we can all swim about, drunk with choice, configuring fresh shapes and visions, making art fit for democracy. 'Come on in, the bathing is lovely' – and only a killjoy would bar the way to new freedoms from whatever direction. But it's a chastening thought, because great movies may be for the people but, I'm afraid, they are not of the people.

- 34 According to the writer, why is previously rejected material now made available on video versions of films?
- A for educational reasons
  - B for commercial reasons
  - C for technical reasons
  - D for artistic reasons
- 35 The writer feels that films produced today often suffer from
- A inadequate time at the editing stage.
  - B the inclusion of superfluous material.
  - C inappropriate omission of good material.
  - D the need to provide promotional footage.
- 36 In the third paragraph, the writer implies that, in some cases,
- A the term 'director's cut' may be a misleading one.
  - B the director is not the best person to re-evaluate a film.
  - C audiences may not respect the director's view of a film.
  - D directors may want to revise films for the wrong reasons.
- 37 In the fourth paragraph, the writer suggests that the success of many great films results from
- A the ability of the director to motivate a team.
  - B the commercial imperatives driving the project.
  - C the shared vision of all those involved.
  - D the accommodation of conflicting priorities.
- 38 What does the phrase 'such treatment' in line 32 refer to?
- A The re-assertion of a director's wishes.
  - B The re-issuing of an unchanged version.
  - C The re-evaluation of a film's meaning.
  - D The re-definition of collective decisions.
- 39 Which phrase from the text does the writer use to emphasise his negative viewpoint?
- A sneak-preview results (line 34)
  - B reconstructional dilemma (line 35)
  - C artistic loose change (lines 36–37)
  - D elastic and reworkable (lines 37–38)
- 40 How does the writer view the prospect of the 'audience cut' (line 38)?
- A He's openly enthusiastic about it.
  - B He's cautiously optimistic about it.
  - C He's somewhat dismayed by it.
  - D He's rather bemused by it.



**Candidate Name**

If not already printed, write name  
in CAPITALS and complete the  
Candidate No. grid (in pencil).

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

**Examination Title**

**Centre**

**Supervisor:**

If the candidate is ABSENT or has WITHDRAWN shade here ☐

**Centre No.**

**Candidate No.**

**Examination  
Details**

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

**CPE Paper 1 Reading Candidate Answer Sheet**

**Instructions**

Use a PENCIL (B or HB). Mark ONE letter only for each question.

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

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

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

**Part 1**

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

**Part 2**

19	A	B	C	D
20	A	B	C	D
21	A	B	C	D
22	A	B	C	D
23	A	B	C	D
24	A	B	C	D
25	A	B	C	D
26	A	B	C	D

**Part 4**

34	A	B	C	D
35	A	B	C	D
36	A	B	C	D
37	A	B	C	D
38	A	B	C	D
39	A	B	C	D
40	A	B	C	D

**Part 3**

27	A	B	C	D	E	F	G	H
28	A	B	C	D	E	F	G	H
29	A	B	C	D	E	F	G	H
30	A	B	C	D	E	F	G	H
31	A	B	C	D	E	F	G	H
32	A	B	C	D	E	F	G	H
33	A	B	C	D	E	F	G	H

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

Centre Number      Candidate Number

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**UNIVERSITY OF CAMBRIDGE ESOL EXAMINATIONS**  
**English for Speakers of Other Languages**

**CERTIFICATE OF PROFICIENCY IN ENGLISH**  
**PAPER 2 Writing**

**0300/2**

Thursday      **15 DECEMBER 2005**      Morning      2 hours

Candidates answer on the question paper.  
No additional materials are required.

**TIME**    2 hours

**INSTRUCTIONS TO CANDIDATES**

Do not open this booklet until you are told to do so.

Write your name, Centre number and candidate number in the spaces at the top of this page.

Answer the Part 1 question and **one** question from Part 2.

Write your answers in the spaces provided on the question paper.

Write clearly in **pen**, not pencil. You may make alterations but make sure your work is easy to read.

**INFORMATION FOR CANDIDATES**

Each question in this paper carries equal marks.

**FOR EXAMINER'S USE**

Part 1	
Part 2	

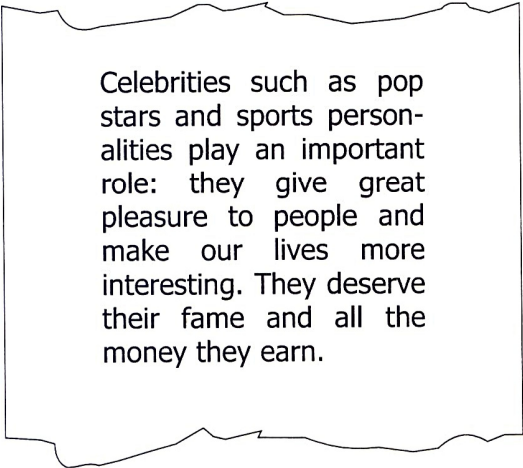
**This question paper consists of 3 printed pages, 4 lined pages and 5 blank pages.**

**Part 1**

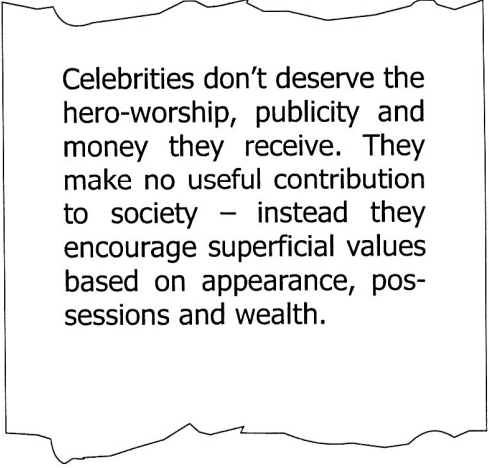
You **must** answer this question. Write your answer in **300-350** words in an appropriate style on pages **3** and **4**.

---

- 1 Your tutor has given you extracts from two letters to a newspaper on the subject of celebrities. You have been asked to write an essay for your tutor in which you respond to the points raised and express your own views.



Celebrities such as pop stars and sports personalities play an important role: they give great pleasure to people and make our lives more interesting. They deserve their fame and all the money they earn.



Celebrities don't deserve the hero-worship, publicity and money they receive. They make no useful contribution to society – instead they encourage superficial values based on appearance, possessions and wealth.

Write your **essay**.

## Part 2

Write an answer to **one** of the questions **2-5** in this part. Write your answer in **300-350** words in an appropriate style on pages **7** and **8**. Put the question number in the box at the top of page **7**.

- 2** Your college is holding a competition for a travel scholarship which provides a sum of money to enable the winner to spend a year abroad. The college director has asked students who wish to enter the competition to submit a proposal saying how they would use the prize money. The prize will be awarded to the student who submits the best proposal and you have decided to enter the competition.

Write your **proposal**.

- 3** An international English-language magazine has invited readers to contribute letters about journeys they have made. You decide to write a letter about an important journey you made. You should explain the significance of the journey, and the feelings aroused in you as you travelled.

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

- 4** A monthly careers magazine has invited readers to contribute an article to a special edition on 'Working Relationships'. Write an article describing which skills and qualities you value most in people you work with and explaining why it is important to get on well with colleagues at work.

Write your **article**.

- 5** Based on your reading of **one** of these books, write on **one** of the following:

**(a)** Chinua Achebe: *Things Fall Apart*

Your English class is reviewing books for your college magazine with the theme of tradition and change. Write a review of *Things Fall Apart* focusing on why Nwoye and others are drawn to join the missionaries, and assessing the effect the missionaries have on the villagers' traditional way of life.

Write your **review**.

**(b)** Ann Patchett: *Bel Canto*

As part of your film studies course you have been asked by your tutor to write a report on significant places in *Bel Canto* for a possible film adaptation. You should focus on **two** or **three** of the following, saying why they are important at different moments for different people.

- the garden
- the china closet
- the kitchen
- Roxanne's bedroom
- the T.V. room (originally the vice-president's study)

Write your **report**.

**(c)** J.B. Priestley: *An Inspector Calls*

You recently read a letter in the arts section of a newspaper which criticised *An Inspector Calls* as a play in which the plot suffers at the expense of J.B. Priestley's need to convey his message. Write a letter to the editor explaining your views. You should discuss the role of the Inspector and your reaction to the way the play ends.

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



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

Centre Number	Candidate Number

**UNIVERSITY OF CAMBRIDGE ESOL EXAMINATIONS**

**English for Speakers of Other Languages**

**CERTIFICATE OF PROFICIENCY IN ENGLISH**

**0300/3**

**PAPER 3 Use of English**

Thursday      **15 DECEMBER 2005**      Afternoon      1 hour 30 minutes

Additional materials:  
Answer sheets  
Soft clean eraser  
Soft pencil (type B or HB is recommended)

**TIME** 1 hour 30 minutes

**INSTRUCTIONS TO CANDIDATES**

Do not open this booklet until you are told to do so.

Write your name, Centre number and candidate number in the spaces at the top of this page and on the answer sheets unless this has already been done for you.

There are forty-four questions in this paper.

Answer **all** questions.

Write your answers on the separate answer sheets. Use a pencil.

At the end of the test, hand in both the question paper and the answer sheets.

**INFORMATION FOR CANDIDATES**

Questions **1-25** carry one mark.

Questions **26-43** carry two marks.

Question **44** carries fourteen marks.

---

**This question paper consists of 9 printed pages and 3 blank pages.**

## Part 1

For questions **1-15**, read the text below and think of the word which best fits each space. Use only **one** word in each space. There is an example at the beginning **(0)**. Write your answers **IN CAPITAL LETTERS** on the separate answer sheet.

Example: 0 T O

### Animal Communication

Most animals manage, **(0)**..... <sup>TO</sup> some extent, to communicate with members of the same species. Honey bees, for example, can convey to one **(1)**..... the direction, distance and quality of a source of nectar. Certain monkeys have several distinct vocalisations including different alarm calls when they catch **(2)**..... of leopards, eagles and snakes.

Animal communication appears to be **(3)**..... two basic kinds. On the one hand, the calls of birds and non-human primates **(4)**..... of a number of signals, **(5)**..... of which has a purpose, **(6)**..... it be a danger call, food call or distress call. On the **(7)**..... hand, bees have an unlimited number of signals which show they are clearly **(8)**..... of conveying any combination of distance, direction and quality but which cannot communicate anything else. In both cases, the signal manifests **(9)**..... only when the appropriate stimulus is present. Contrast **(10)**..... with human speech: we do not necessarily begin talking about eagles the **(11)**..... we see them; conversely, we can discuss eagles even when there are **(12)**..... of them about.

In recent decades, attempts have been made to teach human language to apes. These have met **(13)**..... extremely limited success. **(14)**..... there may be some evidence that they can recognise large numbers of words, there is very little evidence to suggest that apes are able to learn much, if **(15)**....., grammar.

## Part 2

For questions **16-25**, 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 space 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 R E S E A R C H E R S

### Gardening by Moonlight

Recently, **(0)**..... **RESEARCHERS** have been kept busy picking lettuces under cover of darkness, but there is a perfectly reasonable explanation for this **(16)**..... bizarre experiment. Tests have shown that the vegetables picked at night stayed fresh **(17)**..... longer than those picked during the day, though the reason for this improved **(18)**..... is unclear.

**SEARCH**

**APPEAR**

**CONSIDER**

**LONG**

Lunar gardeners claim to have known about the **(19)**..... effects of nocturnal vegetable management for years, and those gardeners who believe in environmentally friendly organic methods see the idea of working with the moon's influence as a continuation of their principles. They claim to be following a tradition, long established in various parts of the world, of working in harmony with the moon's **(20)**..... pull. In England, lunar gardening reached its zenith in the 16th century, but the vagaries of the **(21)**..... climate meant that it survived only as part of an oral folklore tradition.

**BENEFIT**

**GRAVITY**

**PREDICT**

**(22)**..... , several different and sometimes contradictory systems are practised today. Although all of them focus on the effects of moonlight and the moon's pull on the Earth's water, the exact science remains controversial. There are some **(23)**..... who regard the ideas with **(24)**..... . Others, however, are more encouraging and less **(25)**..... , and advocate further research, even though no discernible results have been forthcoming in support of any particular theory.

**CONFUSE**

**HORTICULTURE**

**SCEPTIC**

**DISMISS**

## Part 3

For questions **26-31**, think of **one** word only which can be used appropriately in all three sentences. Here is an example (**0**).

**Example:**

- 0** Some of the tourists are hoping to get compensation for the poor state of the hotel, and I think they have a very ..... case.

There's no point in trying to wade across the river, the current is far too .....

If you're asking me which of the candidates should get the job, I'm afraid I don't have any ..... views either way.

**Example:**

0	S	T	R	O	N	G											
---	---	---	---	---	---	---	--	--	--	--	--	--	--	--	--	--	--

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

---

- 26** Coralie thought she had made a ..... of the interview, so was surprised to be offered the job.

Anita's finances were in such a ..... that she decided to employ an accountant to sort them out.

Chatting on the phone to his girlfriend, Lucas had completely forgotten the pasta sauce, which was now a sticky black ..... in the bottom of the pan.

- 27** The Government is determined to ..... the recent rise in unemployment levels.

I'd better just ring and ..... what time the pool closes this evening.

If the liquid changes colour, you should ..... against the chart to assess the acidity.

**28** Which ..... of car is Alfonso thinking of buying?

In the railway museum, you can see a working ..... of the very first steam locomotive.

The company training policy was considered to be a ..... of good practice.

**29** That garden bench looks very ..... made and probably won't last long.

The fence is ..... in need of repair because of the storm we had last month.

Susanna wants that hat so ..... she is prepared to queue all night before the sale starts.

**30** Henri ..... his way carefully between the chairs to reach the front of the hall.

There was a wide choice of restaurants, so Hans ..... one he hadn't visited before.

Emily was ..... out as the best player after the team's success last week.

**31** Do you have any ..... change for the ticket machine?

..... clothes are more comfortable for travelling.

A ..... connection in a plug caused all the lights in the flat to fuse.

## Part 4

For questions **32-39**, 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 **eight** words, including the word given. Here is an example (**0**).

**Example:**

- 0** Do you mind if I watch you while you paint?

**objection**

Do you ..... you while you paint?

<b>0</b>	<i>have any objection to my watching</i>
----------	--

Write **only** the missing words **on the separate answer sheet.**

---

- 32** Everyone could see that Louisa was disappointed not to win the prize.

**apparent**

Louisa's ..... to everyone.

- 33** The little girl couldn't stop looking at the birthday cake displayed in the shop window.

**eyes**

The little girl couldn't ..... the birthday cake displayed in the shop window.

- 34** I ought to have bought a new car rather than a second-hand one.

**better**

It ..... bought a new car rather than a second-hand one.

- 35 I'm not responsible for telling Mark to buy Jane a present.

**up**

It's ..... to buy Jane a present.

- 36 Exchange rates can fluctuate at this time of year.

**subject**

Exchange rates ..... at this time of year.

- 37 It's impossible to predict how long it will take to do this job.

**telling**

There is ..... will take.

- 38 Since there was no better candidate, we offered the job to Roberto.

**absence**

In ..... offered the job.

- 39 We are expecting the boss to resign next month.

**hand**

It is expected that the boss ..... next month.

## Part 5

For questions **40-44**, read the following texts on music. For questions **40-43**, answer with a word or short phrase. You do not need to write complete sentences. For question **44**, write a summary according to the instructions given.

Write your answers to questions **40-44** on the separate answer sheet.

We've all felt something like it – a lump in the throat at a romantic song or a tingle up the spine from a Beethoven quartet. Music, perhaps more than any other art form, has a direct line to the emotions. One popular theory is that music provokes our emotions because of the context in which we normally hear it – so a funeral march, for instance, produces sadness or even tears because we hear it at depressing times, and so music also often intensifies emotions already present.

line 2

This emotional power perhaps derives from the way music structures time, imposing order and ensuring that the emotions aroused by a particular event peak at the same moment. In fact, the rhythmical nature of music may hold the secret to its emotional impact, since rhythm is so rooted in our bodies in the form of breathing, heartbeat and walking. It is possible, too, that our choice of music could reveal the emotional states we prefer, and so provide clues to our personality. It has to be said, however, that our tastes in music change as we grow older. Beethoven's string quartets, interestingly, were written towards the end of his creative life when his personality had become increasingly eccentric and temperamental.

**40** Explain in your own words what the writer means by 'a direct line to the emotions'. (line 2)

.....

**41** Why is rhythm significant, according to the writer?

.....

What is more indisputable about music than its power to evoke emotions?

Researchers doubt that any normal brain is immune to music's ability to tap the deep well of our emotions. But there are some significantly large potholes on the road to solving the riddle of why this is so. One is technical – how to obtain precise data from all relevant regions of the human brain during the elicitation of emotional reactions to an extensive array of types of music. But technical problems are usually solved over time.

line 6

In addition, the bigger obstacles concern implicit assumptions about the relationship between music and emotion. Researchers argue that since, in what they term 'primitive' cultures, over-loud bass music is associated with warfare, the sound of a deep bass may actually encourage wild behaviour, and simultaneously create a sense of unity. Some people believe that a given piece of music will always have the same emotional outcome in most, if not all, people. However, music can often produce various emotional responses in different individuals and even different responses in the same person at different times. For example, one way of characterising personality is along the dimension of extroversion-introversion. We all know extroverts are highly outgoing people, and we all know introverts are those of us who prefer a quieter existence.

Intriguingly, the extent to which background music affects learning and recall depends on this personality dimension. It has been found that introverts remember significantly less than extroverts, if music is played during learning.

line 18

42 Which phrase does the writer employ to convey the idea of 'technical problems'? (line 6)

.....

43 What does the writer mean when he refers to 'this personality dimension'? (line 18)

.....

44 In a paragraph of **50-70** words, summarise **in your own words as far as possible** what information is given in **both** texts about the different effects music has on people. Write your summary **on the separate answer sheet**.

[illegible]

**Candidate Name**  
If not already printed, write name  
in CAPITALS and complete the  
Candidate No. grid (in pencil).

Centre No.

Candidate No.

Examination Title

### Examination Details

Centre

Supervisor:

If the candidate is **ABSENT** or has **WITHDRAWN** shade here ☐

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

## CPE Paper 3 Use of English Candidate Answer Sheet 1



Use a PENCIL  
(B or HB).


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

For **Parts 1, 2 and 3:**  
Write your answer  
clearly in CAPITAL  
LETTERS.  
Write one letter in each  
box.

For example:

For example:

0	M	A	Y		
---	---	---	---	--	--



Answer **Parts 4 and 5**  
on Answer Sheet 2.

Write your answer neatly in the spaces provided.

You do not have to write in capital letters for Parts 4 and 5.

## Part 1

Do not write  
below here

1																		1	1	0
2																		1	2	0
3																		1	3	0
4																		1	4	0
5																		1	5	0
6																		1	6	0
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10																		1	10	0
11																		1	11	0
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13																		1	13	0
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15																		1	15	0



**Do not write  
below here**



**Do not write  
below here**

[illegible]

Centre No.

Candidate No.

**Candidate Signature**

Examination Title

### Examination Details

Centre

Supervisor:

If the candidate is **ABSENT** or has **WITHDRAWN** shade here ☐

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

## CPE Paper 3 Use of English Candidate Answer Sheet 2

## Part 4

Do not write  
below here

32		32
		<u>2</u> <u>1</u> <u>0</u>
33		33
		<u>2</u> <u>1</u> <u>0</u>
34		34
		<u>2</u> <u>1</u> <u>0</u>
35		35
		<u>2</u> <u>1</u> <u>0</u>
36		36
		<u>2</u> <u>1</u> <u>0</u>
37		37
		<u>2</u> <u>1</u> <u>0</u>
38		38
		<u>2</u> <u>1</u> <u>0</u>
39		39
		<u>2</u> <u>1</u> <u>0</u>

Do not write  
below here

QUESTION		ANSWER
40		40
		<u>1</u> <u>0</u>
41		41
		<u>1</u> <u>0</u>
42		42
		<u>1</u> <u>0</u>
43		43
		<u>1</u> <u>0</u>

[illegible]

## Marks

Content	0	1	2	3	4
---------	---	---	---	---	---

Language	0	1.1	1.2	2.1	2.2	3.1	3.2	4.1	4.2	5.1	5.2
----------	---	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----

Examiner number:  
Team and Position

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

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

Centre Number

Candidate  
Number

--	--

**UNIVERSITY OF CAMBRIDGE ESOL EXAMINATIONS**

**English for Speakers of Other Languages**

**CERTIFICATE OF PROFICIENCY  
IN ENGLISH**

**0300/4, 0301/4**

**PAPER 4 Listening**

**Test A**

**DECEMBER 2005**

Approx. 40 minutes

Additional materials:

Answer sheet

Soft clean eraser

Soft pencil (type B or HB is recommended)

**TIME** Approx. 40 minutes

**INSTRUCTIONS TO CANDIDATES**

Do not open this booklet until you are told to do so.

Write your name, Centre number and candidate number in the spaces at the top of this page and on the answer sheet unless this has already been done for you.

There are twenty-eight questions in this paper.

Answer **all** questions.

Write your answers in the spaces provided on the question paper. You will have five minutes at the end to copy your answers onto the separate answer sheet. Use a pencil.

At the end of the test, you should hand in both the question paper and the answer sheet.

**INFORMATION FOR CANDIDATES**

Each question in this paper carries one mark.

You will hear each piece twice. There will be a pause before each piece to allow you to look at the questions and other pauses to let you think about your answers.

---

**This question paper consists of 6 printed pages and 2 blank pages.**

## Part 1

You will hear four different extracts. For questions 1-8, choose the answer (A, B or C) which fits best according to what you hear. There are two questions for each extract.

## Extract One

You hear part of a radio programme in which a psychologist, Dr Susan Mowbray, is being interviewed about family relationships.

1 What do the speakers agree about?

- A the reasons why certain issues recur in the literature
- B the need for a wider variety of books on the subject
- C the failure of bookshops to stock a wide range of works

	1
--	---

2 Dr Mowbray feels that the relationship between mothers and daughters is

- A generally easier to study than others.
- B essentially more complex than others.
- C traditionally less influential than others.

	2
--	---

## Extract Two

You hear a museum curator talking about the exhibition which she is preparing.

3 What is the main aim of the exhibition?

- A to explore a variety of cultural themes
- B to focus on the original owner of the objects
- C to try out a new way of presenting exhibits

	3
--	---

4 According to the curator, what should visitors to the exhibition do?

- A follow the route given in the catalogue
- B make use of the guidance offered
- C find their own links between the exhibits

	4
--	---

**Extract Three**

You hear a famous pianist, Frederick Gates, giving his views on how classical pianists should perform.

5 Why does Frederick Gates criticise some musicians for practising too much?

- A Their playing can become too mechanical.
- B Technique is not important at professional level.
- C They do not distinguish between practising and performing.

	5
--	---

6 Frederick Gates uses a cookery image to show that the public should

- A add their own interpretation to the music they hear.
- B be unaware of the musician's particular interpretation.
- C have their own particular preferences in musical style.

	6
--	---

**Extract Four**

You hear a mathematician talking about the concept of zero.

7 What is the speaker doing when he speaks?

- A questioning mathematical concepts
- B defining theoretical terms
- C explaining historical developments

	7
--	---

8 According to the speaker, why is zero so important?

- A It facilitates mathematics.
- B It replaced an older concept.
- C It couldn't be represented in any other way.

	8
--	---

## Part 2

You will hear the actor, Paul Bradley, giving advice to secondary school students who want to go to drama school. For questions 9-17, complete the sentences with a word or short phrase.

Paul begins by saying that it takes considerable

9

to become an actor.

Drama schools are looking for performing ability rather than

10

Paul recommends avoiding audition pieces where

11

are required.

Paul suggests that it is a good idea if at least part of an audition piece is of a

12

nature.

Paul recommends students use a

13

to portray intense emotion in a brief audition piece.

Part of the preparation for an audition should be adding

14

to bring the words to life.

During the audition itself, Paul recommends using the

15

in a variety of ways.

If an audition is unrehearsed, Paul recommends focussing on

16

while waiting.

Ironically, appearing

17

while acting is one of the most

difficult things to achieve.

## Part 3

You will hear a radio discussion about shoppers' attitudes towards different makes or brands of goods. For questions **18-22**, choose the answer (**A, B, C** or **D**) which fits best according to what you hear.

**18** Why, according to Bill Pearson, are consumers so keen on brand names?

- A** Companies encourage loyalty in customer groups.
- B** Brands provide a sense of identity which society no longer can.
- C** Fashion is becoming increasingly important to young people.
- D** Social life depends on having the right brands.

	<b>18</b>
--	-----------

**19** According to Bill Pearson, when people buy a particular item, they are

- A** unconsciously deceiving themselves.
- B** stating membership of their social class.
- C** demonstrating their future ambitions.
- D** choosing a symbol for their lives.

	<b>19</b>
--	-----------

**20** What, according to Bill Pearson, are some global companies having to do?

- A** recognise national distinctiveness
- B** change their image worldwide
- C** display the flag of the host nation
- D** move out of certain countries

	<b>20</b>
--	-----------

**21** What, according to Bill Pearson, is one of the reasons why customers stop supporting a brand?

- A** The company's ethics are questionable.
- B** The company's board are corrupt.
- C** The products' quality is substandard.
- D** The cost of the goods is excessive.

	<b>21</b>
--	-----------

**22** The presenter concludes by asking whether

- A** branding deserves to be such a burning issue.
- B** a brand's success depends on young people's desires.
- C** parents give in too easily to children's demands.
- D** well-known brands are a waste of money.

	<b>22</b>
--	-----------

**Part 4**

You will hear a conversation between two colleagues, Julie and Matthew, who are talking about people losing their temper. For questions **23-28**, decide whether the opinions are expressed by only one of the speakers, or whether the speakers agree.

Write     **J**     for Julie,  
              **M**     for Matthew,  
or         **B**     for Both, where they agree.

---

**23** One small irritation often leads to an outburst of temper.

	<b>23</b>
--	-----------

**24** A bad-tempered person is the worst kind to live with.

	<b>24</b>
--	-----------

**25** It can be therapeutic to express your anger freely.

	<b>25</b>
--	-----------

**26** Pretending to be angry may be a way of achieving your objectives.

	<b>26</b>
--	-----------

**27** It is the pressure of modern life that makes people show so much anger.

	<b>27</b>
--	-----------

**28** There is no point in trying to alter the temperament you are born with.

	<b>28</b>
--	-----------

[illegible]

If not already printed, write name in CAPITALS and complete the Candidate No. grid (in pencil).

Centre No.

Candidate No.

Examination Title

### Examination Details

Centre

Supervisor:

If the candidate is **ABSENT** or has **WITHDRAWN** shade here 

0	0	0	0
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8	8	8	8
9	9	9	9

**CPE Paper 4 Listening Candidate Answer Sheet**

Mark test version (in PENCIL)

A	B	C	J	K
---	---	---	---	---

Special arrangements	<u>S</u>	<u>H</u>
----------------------	----------	----------

## Instructions

Use a PENCIL (B or HB).

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

For **Parts 1 and 3:**

Mark ONE letter only for each question.

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

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

**For Part 2:**

Write your answer clearly in the space like this:

0 example 

**For Part 4:**

Write ONE letter only, like this:

0	A
---	---

## Part 1

1	A	B	C
2	A	B	C
3	A	B	C
4	A	B	C
5	A	B	C
6	A	B	C
7	A	B	C
8	A	B	C

## Part 2

Part 2		Do not write here
9		$\frac{1}{\quad} \frac{9}{\quad} \frac{0}{\quad}$
10		$\frac{1}{\quad} \frac{10}{\quad} \frac{0}{\quad}$
11		$\frac{1}{\quad} \frac{11}{\quad} \frac{0}{\quad}$
12		$\frac{1}{\quad} \frac{12}{\quad} \frac{0}{\quad}$
13		$\frac{1}{\quad} \frac{13}{\quad} \frac{0}{\quad}$
14		$\frac{1}{\quad} \frac{14}{\quad} \frac{0}{\quad}$
15		$\frac{1}{\quad} \frac{15}{\quad} \frac{0}{\quad}$
16		$\frac{1}{\quad} \frac{16}{\quad} \frac{0}{\quad}$
17		$\frac{1}{\quad} \frac{17}{\quad} \frac{0}{\quad}$

### Part 3

Part 3				
18	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
19	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
20	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
21	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
22	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>

## Part 4

Part 4		Do not write here
23		1 23 0 
24		1 24 0 
25		1 25 0 
26		1 26 0 
27		1 27 0 
28		1 28 0 

**CPE 4**

DP515/015

CPE PAPER 4

LISTENING TEST A

Part One

EXTRACT ONE

*Susan:* If you look at the shelves in the psychology section of any bookshop, you'll find plenty of stuff on mother-daughter relationships, but tell me how many father-son ones you'll find, or how many mother-son ones for that matter. It's an issue which is very difficult, reflecting just how fraught the mother-daughter relationship is.

*Interviewer:* But might it not be that it's simply more interesting? I mean, there are all sorts of things in the world which have not been explored.

*Susan:* That's a good point. I mean, people can just get fixated and start an avalanche of interest which is nothing to do with the frequency of something. You're right. But I think in this case, there probably is more to it because traditionally, in most cultures, though not all, the mother runs the household and raises the children, and so she's the person who has the greatest influence, or at least exposure to the children. So, not only is the mother in charge of her daughter, she's also her role model and that's the thing that makes the relationship very different.

EXTRACT TWO

As curator of the Walton Museum, I'm putting together objects from Henry Bradbury's collection, for an exhibition later this year. He was a nineteenth-century businessman who collected a huge number of things, but this exhibition won't be specifically about him as a collector. The notion that we're beginning to evolve is that it might serve as a blueprint for future displays. Most museums have been used to present cultures in temporal or spatial zones – from a given historical period or geographical area – but this exhibition will be thematic, all about medicine. In this way, we're hoping to draw on the collection's eclectic nature.

I think the coherence that this exhibition will embody will come about through interpreting the objects. If you don't bother to look at the information up on the walls right next to them, they'll just seem like a mad grouping of diverse things. But if you do, then you'll find out, for example, that this African figure isn't just a beautiful work of sculpture, it also represents the idea of an object with curative powers. Everything is catalogued on computer too, which is useful for future visitors.

EXTRACT THREE

*Interviewer:* Everyone says that practice is so important to a musician, but why?

*Fred:* I don't think some people are wise to practise as much as they do. I mean, music is a reflection of life in its entirety. I think it's also a spiritual process, more than life as

we know it. But the trouble with so many pianists is they talk about piano technique only. They practise as if they're some sort of machine and their playing follows suit. Piano technique is taken for granted. You've got to have a good technique to walk on to a stage and play. When people say to me 'You're a great technician', it's very kind of them but it doesn't make much of a dent in my personality. But if they say 'What a wonderful piece of music', they're getting somewhere, because it means I didn't get in the way. I acted as the true intermediary I should be. Once people talk about the way you render a piece, I get uneasy. It should just be like adding salt and pepper to a prepared meal. You shouldn't even taste it if you see what I mean.  
*[laugh]*

#### EXTRACT FOUR

How did the concept of zero begin? The ancient Romans, for example, didn't have a symbol for it. Arithmetic works much better if you regard zero as a number. In maths, if you ask a question, theoretically at least you should have an answer for it, and if you don't allow zero to be a number, then there are some questions that don't have answers. What's three minus three? Zero. And it's a physical thing you can do. So you need zero in order to represent nothing. Introducing this new concept leaves the old numbering systems undisturbed and somehow completes them, in the sense that more questions have answers. If you write one, one, one, in Roman numerals, it means three. If we write one, one, one in modern numerals, we read it automatically as one hundred and eleven, not as a one, and a one, and a one. The idea of the relative position of things carrying information was a Babylonian invention, and once you have that, you need a way of signalling that one of the slots is empty, that one, one, means something different to one, zero, one.

#### Part 2

Acting, I must say from the outset, is one of the most difficult professions there is. It's not for the faint-hearted. However, it's also one of the most rewarding, fulfilling ways of earning a living. So, if you have the courage – and that's something you'll need in abundance – I'm just going to say a few words about what you'll need to do to get started.

Drama schools are basically interested in what you can show them you can do – they don't attach much importance to school certificates. Rather like actors who are trying to get a part, you will be asked to do an audition which involves performing a short piece in front of the interview panel. So, you will certainly need to practise with some audition speeches, or pieces as they're usually called, if you want to get into drama school. Now, when you're selecting your pieces, you want to display variety. But also, you want to steer clear of the need for long introductions. That's why the best audition pieces to use are the ones which are self-contained. Also, remember that everyone loves a good story. I'm not saying your piece has to be purely comic from start to finish, but it's no bad

thing if you can get the interviewers to laugh here and there during your performance by doing a piece with some amusing moments.

Well, those are your criteria for choosing. Now, what should you be choosing from? Really, pretty much anything. It doesn't have to be from a play – a section of a novel is a popular choice. I'd go for a poem, as it allows you to show full dramatic force in a short space of time. Actually, these days, people in auditions often use their own compositions, but you have to know what you're doing.

It's all part of preparing properly. Bear in mind that the interviewers won't have any trouble working out fairly soon whether you've studied it or not – and they'll deduce what your level of commitment is from that, not from your clothes or eager eyes. Get someone to help you prepare it and advise you on some movements which will really reinforce the meaning.

On the big day itself, see the audition as a vehicle for showing what you can do. It will help the interviewers if they hear your full range of voice. They want to imagine what you would sound like in different situations. At the same time, do keep your presentation reasonably straightforward... using props or moving things around to support your piece can be effective, but on the other hand it can be time-consuming and boring.

Now, some interviewers these days don't actually ask for prepared speeches... they may wait until you arrive and then ask you to read something from a particular part in a play. Of course, it's easier said than done, but if possible try to be in the right frame of mind for this. Rather than worrying about your performance, concentrate your attention on your breathing, which will help to keep you calm until your name is called. Be ready to talk openly; make sure you listen attentively to what the interviewers say to you. That will help alleviate your nerves and you'll be able to have a proper conversation. You need to demonstrate your flexibility without appearing to try too hard. One of the defining contradictions of acting is the sheer effort that goes into just looking natural. It's something few members of the public who go to the cinema or theatre realise or appreciate. Well, I do just want to end by saying that I have never, even for a second, regretted my decision to become an actor and that... *[fade]*

### Part 3

*Presenter:* Britain has been called a nation of shopkeepers and in a recent survey shopping came high on the list of the nation's favourite leisure pursuits. In order to discuss our attitudes to what we buy I have in the studio today Bill Pearson, a retail analyst. Now, Bill, I've recently had the experience of teenage sons insisting on me buying them particular makes or brands of jeans and t-shirts with a trendy logo on the front, whereas, when I was young, my brothers couldn't care which manufacturer's clothes they wore. Are we obsessed with brands do you think nowadays?

*Bill:* I think we are. I think it permeates through every level of society. It affects everything from the classic thing of trainers or jeans for teenagers, through clothes, spectacles, holidays, foods. Everything has brands which we relate to. In a sense consumers have hijacked brands for their own purposes. There are a number of cultural and unconscious reasons for this. The most obvious one is that up to fifty years ago we were all born into existences which one could classify as 'branded' in a sense, by our communities, extended family groups, fathers' occupations and so on. Some of these institutions have been slipping into crisis over the last few decades. With old-fashioned communities decaying, it's much harder now to see who you are for many people, so a vacuum has been created that is now being filled, almost by default, by commercial brands.

*Presenter:* But how do brands help solve this problem exactly?

*Bill:* Well, by carrying the symbol of the clothes you're wearing and the food that you're eating or the car that you're driving, these work as badges of our aspirations to some extent. They help us to tell a story to both ourselves and other people about who we aspire to be. In a sense, you know, the unconscious looks for symbols and signifiers in order to tell a story and brands fulfil this need perfectly.

*Presenter:* So that's how it works here in the UK, but is there any difference between consumers' reactions to brands in different countries?

*Bill:* Interestingly, in some countries, people seem to have a stronger sense of self. Some huge multinational fastfood corporations, for example, are having to change the look of their outlets in one or two countries so that it reflects national tastes in décor and style. So in that case, consumers are demanding that their identity be affirmed by no matter which brand wants to come into their country. It must still, metaphorically, carry the flag of the nation.

*Presenter:* But once we've turned to a brand it is possible that we will turn against it again. Why do we do that?

*Bill:* Brands are very, very fragile. Corporate reputation is one of the factors that can damage a brand. Customers can turn away from, say, a clothing manufacturer, when there are stories in the press about the poor conditions endured by their labour force in order to maintain profits. These days everything has to be transparent and above board and some Managing Directors quake in their shoes now that corporate social responsibility is an issue. But, in addition, unless a brand can retain itself as the object of desire, can stay aspirational, you know – um – because there is so much choice, consumers will quickly look elsewhere.

*Presenter:* So, all this discussion that we've had boils down to the one point – are we just ripping ourselves off when we insist on buying well-known, high priced products in order to keep up with our peers or satisfy our kids' desires?

*Bill:* Well, that's a question of opinion. All I can say personally is that if we're prepared to pay for them, then so be it.

*Presenter:* Thank you very much, Bill Pearson. That was most illuminating.

#### **Part 4**

*Julie:* Hi, Matthew.

*Matthew:* Hi Julie.

*Julie:* Did you see that programme on Channel 6 last night?

*Matthew:* On losing your temper, you mean? Great, wasn't it?

*Julie:* I loved the bit about the woman who mislaid her car keys and had to run for the bus –

*Matthew:* – she tripped and fell over –

*Julie:* – and twisted her ankle, so she arrived at work an hour late. Then the coffee machine wasn't working, so she started waving her arms about and yelling at the caretaker! The coffee thing was the last straw, I suppose, that made her lose her temper.

*Matthew:* Maybe it's more likely that she's just bad-tempered, full stop? I'm not sure I go along with the idea that one little thing can tip a totally calm, sane person over the edge. She's probably the kind of person who snaps at anybody who puts a foot wrong, all the time. Imagine being married to her! What could be more upsetting than having someone as irritable as her around the house?

*Julie:* Well, flying off the handle all the time is a recipe for disaster in a relationship.

*Matthew:* Mind you, I did lose my temper myself the other week. You remember, when I was in the boss's office, putting our case for a five per cent rise...

*Julie:* Oh yes, and none of us backed you up...

*Matthew:* Yeah, and I'd been relying on you! I was furious afterwards! I think I had every right to stamp and shout. Anyone would.

*Julie:* I suppose we all thought you could have just said you were fed up, rather than go into quite such a rage.

- Matthew:* Oh well, that's over and done with now. But you know, it's unwise to bottle things up. You should be prepared to let rip occasionally.
- Julie:* People who say that are usually the mindless ones you see making rude signs at other drivers, if you ask me! But you know, when you see people having rows in places like checkout queues, I sometimes wonder if they are doing it for effect. I mean, if you stamp your tiny foot and bang your fist on the counter, you generally frighten people into giving you what you want.
- Matthew:* Those who shout the loudest often get their way, I've noticed. Who knows if they're really cross, or just very cunning?
- Julie:* Life's got so stressful these days that maybe we can't tell the difference. Once you've struggled through your average overloaded day, it's not surprising if you lose your cool and shout at your nearest and dearest.
- Matthew:* Actually, the worst-tempered person I know, well, knew, was my grandfather. Renowned in the family for his rages, he was. And he lived a really simple life on a small farm in Wales. I mean, things moved there at a snail's pace. But I suppose he might have had other things to worry about, like the weather, and his livestock for example.
- Julie:* Does temper run in your family, do you think? *[laughing]*
- Matthew:* I suppose it might. My parents tell me I certainly had a lot of tantrums as a kid, and these days I find I have to make a huge effort not to snap at people. I think I'm probably getting it under control.
- Julie:* I don't know. I think changing your nature's a tall order. You either are like that, or you aren't.
- Matthew:* Is there anything that makes a difference to how you feel?... *[fade]*

## Certificate of Proficiency in English Speaking Test

### Part 1 (3 minutes / 4 minutes for groups of three)

<b>Interlocutor</b>	<p>Good morning / afternoon / evening. My name is ..... and this is my colleague ..... . And your names are ..... ? Could I have your mark sheets, please?</p> <p>Thank you.</p> <p>First of all, we'd like to know something about you.</p> <p>Where are you from (<i>Candidate A</i>)? And you (<i>Candidate B</i>)?</p> <p><i>Select a further question for each candidate:</i></p> <ul style="list-style-type: none"> <li>• Is English your main subject of study?</li> <li>• Do you spend more time studying alone or with friends?</li> <li>• (You said you're from ..... .) Have you lived there for a long time?</li> <li>• (You said you're from ..... .) What is the most interesting place for visitors to see there?</li> <li>• Do many tourists visit your area (<i>in candidate's own country</i>)?</li> </ul>
<b>Candidates</b>	<p>.....</p>
<b>Interlocutor</b>	<p><i>Select a further question for each candidate:</i></p> <ul style="list-style-type: none"> <li>• Can you tell us something about housing in your area?</li> <li>• What do you look forward to most when you go home at the end of the day?</li> <li>• How important do you think it is to have a routine when working or studying?</li> <li>• Could you tell us about some of your favourite foods?</li> <li>• What opportunities are there for doing sports in your area?</li> <li>• How important is it to speak a foreign language in your country?</li> </ul>
<b>Candidates</b>	<p>.....</p>
<b>Interlocutor</b>	<p>Thank you. Now, we'd like to ask you what you think about one or two things.</p> <p><i>Select one or more questions for each candidate, as appropriate:</i></p> <ul style="list-style-type: none"> <li>• If you could live in any country, apart from your own, which would it be? ..... Why?</li> <li>• What do you find is changing most in your country?</li> <li>• Do you think that communications are better now than they used to be?</li> <li>• With more shopping being done over the internet, what future is there for ordinary shops?</li> <li>• Do you think people will still go to the cinema in 10 years' time? ..... Why (not)?</li> <li>• If you could afford to, would you take a trip in space?</li> </ul>
<b>Candidates</b>	<p>.....</p>
<b>Interlocutor</b>	<p>Thank you.</p>

**Certificate of Proficiency in English**  
**Speaking Test**

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

**5 College debate – Competition**

**Interlocutor**

Now, in this part of the test you're going to do something together. Here are some pictures that show some aspects of competition.

*Place picture sheet 5 in front of the candidates.  
Select two of the pictures for the candidates to look at\*.*

First, I'd like you to look at pictures \* and \* and talk together about why you think these photographs were taken.

You have about a minute for this, so don't worry if I interrupt you.  
(2 minutes for groups of three)

**Candidates**

⌚ 1 minute  
(2 minutes for groups of  
three)

**Interlocutor**

Thank you. Now look at all the pictures.

I'd like you to imagine that a college is planning to have a debate on the subject of 'Competition'. A poster is being produced to advertise the debate.

Talk together about the different aspects of competition shown in these images. Then decide which single image should be used on the poster to advertise the debate.

You have about three minutes to talk about this. (4 minutes for groups of three)

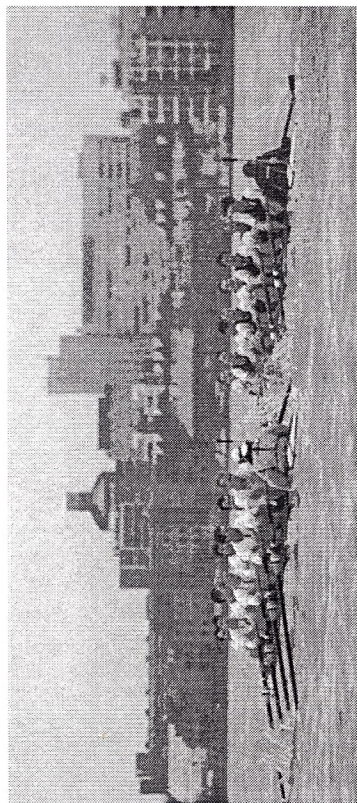
**Candidates**

⌚ 3 minutes  
(4 minutes for groups of  
three)

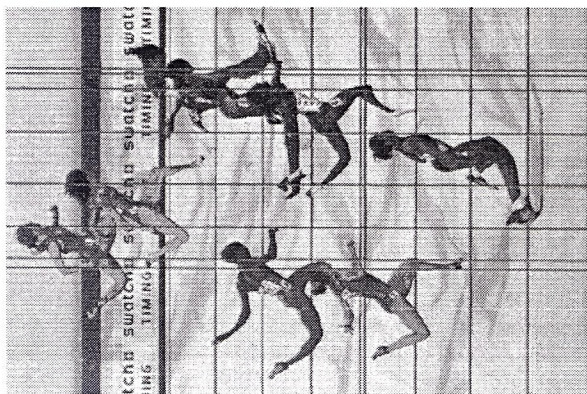
**Interlocutor**

Thank you. Retrieve picture sheet.

College debate – Competition



A



B



C



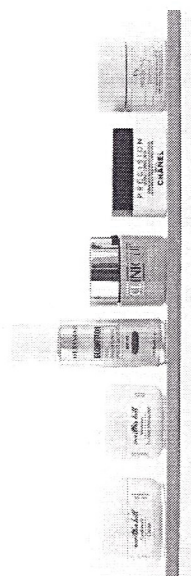
D



F



G



E

## Certificate of Proficiency in English Speaking Test

### Part 3 (approximately 12 minutes)

### 13 Friendship

**Interlocutor**

A

Now, in this part of the test you're each going to talk on your own for about two minutes. You need to listen while your partner is speaking because you'll be asked to comment afterwards.

So (*Candidate A*), I'm going to give you a card with a question written on it and I'd like you to tell us what you think. There are also some ideas on the card for you to use if you like.

All right? Here is your card, and a copy for you (*Candidate B*).

*Hand over a copy of prompt card 13(a) to each candidate.*

**Remember** (*Candidate A*), you have about two minutes to talk before we join in.

[Allow up to 10 seconds before saying, if necessary: **Would you like to begin now?**]

**Candidate A**

⌚ 2 minutes

**Interlocutor**

Thank you.

*Select **one** appropriate follow-up question for Candidate B:*

- What do you think?
- Is there anything you would like to add?
- Is there anything you don't agree with?
- How does this differ from your experience?

**Candidate B**

⌚ up to 1 minute

**Interlocutor**

*Address **one** of the following questions to both candidates:*

- How realistic is it to expect to have a friend for life?
- How valuable can short-term friendships be?
- How easy is it to establish a good friendship?

**Candidates**

⌚ 1 minute

**Interlocutor**

Thank you. *Retrieve cards.*

### Prompt Card 13(a)

How important is it to have life-long friends?

- type of friend
- shared experiences
- changing circumstances

### 13 Friendship (cont.)

<p><b>Interlocutor</b></p> <p><b>B</b></p>	<p>Now (Candidate B), it's your turn to be given a question.</p> <p>Hand over a copy of prompt card 13(b) to each candidate.</p> <p>Here is your card, and a copy for you (Candidate A). Remember (Candidate B), you have about two minutes to tell us what you think, and there are some ideas on the card for you to use if you like. All right?</p> <p>[Allow up to 10 seconds before saying, if necessary: Would you like to begin now?]</p> <p>.....</p>
<p><b>Candidate B</b></p> <p>⌚ 2 minutes</p>	
<p><b>Interlocutor</b></p>	<p>Thank you.</p> <p>Select <b>one</b> appropriate follow-up question for Candidate A:</p> <ul style="list-style-type: none"> <li>• What do you think?</li> <li>• Is there anything you would like to add?</li> <li>• Is there anything you don't agree with?</li> <li>• How does this differ from your experience?</li> </ul> <p>.....</p>
<p><b>Candidate A</b></p> <p>⌚ up to 1 minute</p>	
<p><b>Interlocutor</b></p>	<p>Address <b>one</b> of the following questions to both candidates:</p> <ul style="list-style-type: none"> <li>• Would you be happy to go into business with a member of your family? ..... Why (not)?</li> <li>• How far can your boss be your friend?</li> <li>• In the workplace, what makes a good team?</li> </ul> <p>.....</p>
<p><b>Candidates</b></p> <p>⌚ 1 minute</p>	
<p><b>Interlocutor</b></p>	<p>Thank you. Retrieve cards.</p>

### Prompt Card 13(b)

How possible is it for friends to be business partners?

- familiarity
- money
- competition

<p><b>Interlocutor</b></p> <p>⌚ up to 4 minutes</p>	<p>Now, to finish the test, we're going to talk about 'friendship' in general.</p> <p>Address a selection of the following questions to both candidates:</p> <ul style="list-style-type: none"> <li>• How important is total honesty between friends?</li> <li>• What do you think causes friendships to break down?</li> <li>• How do you keep up a friendship?</li> <li>• What's your opinion of friendships made over the internet?</li> <li>• It is said that opposites attract. Is this true of friendship?</li> <li>• In which situations are friends better than family? ..... Why?</li> </ul>
<p><b>Interlocutor</b></p>	<p>Thank you. That is the end of the test.</p>

**Paper 1: Reading**

1 B	6 C	11 C	16 A	21 D	26 C	31 F	36 A
2 D	7 D	12 B	17 B	22 A	27 E	32 C	37 D
3 C	8 C	13 C	18 C	23 C	28 H	33 D	38 A
4 B	9 B	14 D	19 A	24 B	29 A	34 B	39 C
5 D	10 A	15 B	20 C	25 A	30 B	35 B	40 C

One mark for each correct item 1-18 is given, and two marks for each correct item 19-40.  
The total score is then adjusted to give a mark out of 40.

**Paper 3: Use of English**

**Part 1** Total 15 (one mark for each correct answer)

1 another	6 whether/should	11 moment/minute/second/instant
2 sight/glimpses	7 other	12 none
3 of	8 capable	13 with
4 consist	9 itself	14 While/Whilst/Although/Though
5 each	10 this/that	15 any

**Part 2** Total 10 (one mark for each correct answer)

16 apparently	21 unpredictable
17 considerably	22 Confusingly
18 longevity	23 horticulturalists
19 beneficial	24 scepticism
20 gravitational	25 dismissive

**Part 3** Total 12 (two marks for each correct answer)

26 mess
27 check
28 model
29 badly
30 picked
31 loose

**Part 4** Total 16 (up to two marks for each correct answer)

- 32 disappointment at/over/on not winning the prize | was **apparent**
- 33 take/keep her **eyes** | off  
OR tear her **eyes** | away from
- 34 would have been **better** | if I had / for me to have / had I
- 35 not **up** to me | to tell Mark
- 36 are/can be **subject** to | fluctuation(s)
- 37 no (way of) **telling** | how long this/the job/work
- 38 the **absence** of a/any better candidate / (any) better candidates | Roberto was
- 39 will hand in / is going to **hand** in | his/her notice/resignation  
OR will/is going to **hand** ... in | his/her notice/resignation

NB The mark scheme for Part 4 may be expanded with other appropriate answers.

## Part 5

- 40 the idea of: (immediate) access/contact/connections/link with our feelings  
e.g. music is closely linked with our feelings / music goes (straight/directly) to the heart  
ALLOW answers which explain the idea of direct connection, e.g. 'without thinking something first'  
Penalise lifts e.g. 'direct', 'emotions'
- 41 rhythmical patterns are found in both the body and in music  
Clear reference to BOTH ideas essential for the mark
- 42 (there are) (some significantly large) potholes (on the road)
- 43 (the way we are categorised as/characterised as/divided into/etc either) introvert or extrovert  
ALLOW explanations of the terms, e.g. shy and outgoing personalities

Short answer questions Total 8 (two marks for each correct answer)

**Part 5** Summary Total 14 (four marks for content and up to ten marks are awarded for summary skills. See mark scheme.)

## Content Points

- (i) Music can cause physical sensations – e.g. a lump in the throat or a tingle in the spine  
OR  
Music can affect our emotions/the way we feel  
(Text A)
- (ii) Music can influence our emotions  
OR  
Music can intensify our existing emotions  
OR  
Music can make us feel something more deeply  
(Text A & B)
- (iii) (bass) music can encourage aggression/wildness/unity  
ANY or ALL of these ideas  
ALLOW general answers, e.g. music can affect (human) behaviour  
(Text B)
- (iv) The effect music has on people varies (from person to person and time to time)  
(Text B)
- (v) Music can affect the way we learn  
Music can affect how well people remember  
(Text B)

## Part 5

### Assessment Procedure

A mark out of 4 is awarded for content. Each piece of writing is assigned a band between 0 and 5, as described, and can be awarded 1 or 2 points within that band. For example, in Band 3, 3.1 represents weaker performance, while 3.2 represents stronger performance. When deciding on the band, examiners read the descriptors carefully and award the script the band where all or most of the descriptors apply.

Candidates who do not cover all the content points are penalised for dealing inadequately with the requirements of the task.

### HANDWRITING

If handwriting interferes with communication without preventing it, the candidate is penalised by reducing the mark by one whole band – for example, 4.2 becomes 3.2; 4.1 becomes 3.1. Totally illegible responses receive 0.

### LENGTH

Candidates are asked to achieve the task in 50-70 words. Very short or very long summaries are penalised.

### SPELLING AND PUNCTUATION

Spelling and punctuation are important aspects of accuracy and must be taken into account as part of the general Mark Scheme. American English spelling and usage is acceptable.

Maximum mark for Paper 3 is 75. The total score is then adjusted to give a mark out of 40.

### CPE 3 SUMMARY MARK SCHEME

Note: this mark scheme should be interpreted at CPE level. A separate mark scheme is used to assess content.

<p>5.2 5.1</p>	<p>Outstanding realisation of the task set:</p> <ul style="list-style-type: none"> <li>• Totally relevant</li> <li>• Concise and totally coherent</li> <li>• Skilfully organised, with effective use of linking devices</li> <li>• Skilfully re-worded, where appropriate</li> <li>• Minimal non-impeding errors, probably due to ambition</li> </ul> <p>Clearly informs and requires virtually no effort on the part of the reader.</p>
<p>4.2 4.1</p>	<p>Good realisation of the task set:</p> <ul style="list-style-type: none"> <li>• Mostly relevant</li> <li>• Concise and mostly coherent</li> <li>• Well organised, with good use of linking devices</li> <li>• Competently re-worded, where appropriate</li> <li>• Occasional non-impeding errors</li> </ul> <p>Informs and requires minimal or no effort on the part of the reader.</p>
<p>3.2 3.1</p>	<p>Satisfactory realisation of the task set:</p> <ul style="list-style-type: none"> <li>• Generally relevant, with occasional digression</li> <li>• Some attempt at concise writing and reasonably coherent</li> <li>• Adequately organised with some appropriate use of linking devices</li> <li>• Adequately re-worded, where appropriate</li> <li>• Some errors, mostly non-impeding</li> </ul> <p>Adequately informs, though may require some effort on the part of the reader.</p>
<p>2.2 2.1</p>	<p>Inadequate attempt at the task set:</p> <ul style="list-style-type: none"> <li>• Some irrelevance</li> <li>• Little attempt at concise writing, so likely to be over-length and incoherent in places OR too short (25-35 words)</li> <li>• Some attempt at organisation, but only limited use of appropriate linking devices and may use inappropriate listing or note format</li> <li>• Inadequately re-worded and/or inappropriate lifting</li> <li>• A number of errors, which sometimes impede communication</li> </ul> <p>Partially informs, though requires considerable effort on the part of the reader.</p>
<p>1.2 1.1</p>	<p>Poor attempt at the task set:</p> <ul style="list-style-type: none"> <li>• Considerable irrelevance</li> <li>• No attempt at concise writing, so likely to be seriously over-length and seriously incoherent OR far too short (15-24 words)</li> <li>• Poorly organised, with little or no use of appropriate linking devices and/or relies on listing or note format</li> <li>• Poorly re-worded and/or over-reliance on lifting</li> <li>• Numerous errors, which distract and impede communication</li> </ul> <p>Fails to inform and requires excessive effort on the part of the reader.</p>
<p>0</p>	<p>Negligible or no attempt at the task set:</p> <ul style="list-style-type: none"> <li>• Does not demonstrate summary skills</li> <li>• Incomprehensible due to serious error</li> <li>• Totally irrelevant</li> <li>• Insufficient language to assess (fewer than 15 words)</li> <li>• Totally illegible</li> </ul>

**Paper 4: Listening Test**

(One mark for each correct answer)

**Part 1**

1 A      2 B      3 C      4 B      5 A      6 B      7 C      8 A

**Part 2**

- 9      (amounts of) courage
- 10      (for) (people with) (school) certificates  
         (for) (people with) (school) qualifications  
         (for) academic achievements
- 11      (long) introductions
- 12      comic(al)  
         funny  
         humorous  
         more/rather/quite amusing  
         comedic
- 13      poem
- 14      (some) movement(s)  
         (some) moves  
         (some) gesture(s)
- 15      ((full) range of (your/one's)) voice  
         voice (range)  
         vocal range
- 16      (controlling)(your/the/one's) breathing  
         breathing technique
- 17      (completely) natural  
         to be natural

**Part 3**

18 B      19 C      20 A      21 A      22 D

**Part 4**

23 J      24 B      25 M      26 B      27 J      28 J

The total mark for the paper is adjusted to 40 to give the required weighting in the examination as a whole.

**Paper 2: Writing**

**CPE 2 GENERAL MARK SCHEME**

Note: this mark scheme should be interpreted at CPE level and according to the notes on the following page. It should be used in conjunction with a task-specific mark scheme for each question.

<b>5</b>	<p>Outstanding realisation of the task set:</p> <ul style="list-style-type: none"> <li>• Sophisticated use of an extensive range of vocabulary, collocation and expression, entirely appropriate to the task set</li> <li>• Effective use of stylistic devices; register and format wholly appropriate</li> <li>• Impressive use of a wide range of structures</li> <li>• Skilfully organised and coherent</li> <li>• Excellent development of topic</li> <li>• Minimal error</li> </ul> <p>Impresses the reader and has a very positive effect.</p>
<b>4</b>	<p>Good realisation of the task set:</p> <ul style="list-style-type: none"> <li>• Fluent and natural use of a wide range of vocabulary, collocation and expression, successfully meeting the requirements of the task set</li> <li>• Good use of stylistic devices; register and format appropriate</li> <li>• Competent use of a wide range of structures</li> <li>• Well organised and coherent</li> <li>• Good development of topic</li> <li>• Minor and unobtrusive errors</li> </ul> <p>Has a positive effect on the reader.</p>
<b>3</b>	<p>Satisfactory realisation of the task set:</p> <ul style="list-style-type: none"> <li>• Reasonably fluent and natural use of a range of vocabulary and expression, adequate to the task set</li> <li>• Evidence of stylistic devices; register and format generally appropriate</li> <li>• Adequate range of structures</li> <li>• Clearly organised and generally coherent</li> <li>• Adequate coverage of topic</li> <li>• Some non-impeding errors</li> </ul> <p>Achieves the desired effect on the reader.</p>
<b>2</b>	<p>Inadequate attempt at the task set:</p> <ul style="list-style-type: none"> <li>• Limited and/or inaccurate range of vocabulary and expression</li> <li>• Little evidence of stylistic devices; some attempt at appropriate register and format</li> <li>• Inadequate range of structures</li> <li>• Some attempt at organisation, but lacks coherence</li> <li>• Inadequate development of topic</li> <li>• A number of errors, which sometimes impede communication</li> </ul> <p>Has a negative effect on the reader.</p>
<b>1</b>	<p>Poor attempt at the task set:</p> <ul style="list-style-type: none"> <li>• Severely limited and inaccurate range of vocabulary and expression</li> <li>• No evidence of stylistic devices; little or no attempt at appropriate register and format</li> <li>• Lack of structural range</li> <li>• Poorly organised, leading to incoherence</li> <li>• Little relevance to topic, and/or too short</li> <li>• Numerous errors, which distract and often impede communication</li> </ul> <p>Has a very negative effect on the reader.</p>
<b>0</b>	<p>Negligible or no attempt at the task set:</p> <ul style="list-style-type: none"> <li>• Incomprehensible due to serious error</li> <li>• Totally irrelevant</li> <li>• Insufficient language to assess (fewer than 20% of the required number of words - 60)</li> <li>• Totally illegible</li> </ul>

## Paper 2 Assessment

### CPE LEVEL

The Certificate of Proficiency in English has wide recognition worldwide as an appropriate qualification for academic or professional purposes, such as university-level study or the teaching of English, where an educated and sophisticated command of English is required. The marking criteria should be interpreted accordingly.

### THE QUESTION PAPER

There are two Parts to the writing paper, which carry equal marks. All candidates must answer Part 1. If a candidate answers two other questions, but does not attempt Part 1, then no mark is given for Part 1. The candidate scores 0 for Part 1. In Part 2, candidates answer one task from a choice of four questions. Where a candidate has written more than one answer for Part 2, all answers are marked and the highest mark is taken.

### ASSESSMENT FOCUS

The **General Mark Scheme** is used for assessment of both Parts of the paper, and a **Task Specific Mark Scheme** is also used in assessing each question. Sample scripts for each question exemplify performance at different bands.

### ASSESSMENT PROCEDURE

Each piece of writing is assigned to a band between 0 and 5, as described, and can be awarded up to 3 points within that band. For example, in Band 3 (the minimum satisfactory performance band): 3.1 represents weak performance within Band 3; 3.2 represents average performance within Band 3; 3.3 represents strong performance within Band 3 (and candidate may have narrowly missed Band 4). When deciding on the Band, examiners read the descriptors carefully and award the script the Band where all or most of the descriptors apply. Candidates, however, who do not address all points laid down as content points in the task specific mark schemes, are penalised for dealing inadequately with the requirements of the task.

### LENGTH

300 to 350 words are asked for.

**Below length answers** (100 - 200): assessment is confined to Bands 1 and 2.

**Answers very much below length** (60-99 words): receive a maximum mark of 1.2.

**Too little language for assessment** (below 60 words): receive 0.

**Over-length answers** (more than 450 words): if there is evidence of digression from the task, the answer is penalised by one band. Otherwise, the answer is not penalised.

### SPELLING AND PUNCTUATION

These are important aspects of accuracy and are taken into account according to the criteria. Use of American spelling and usage is acceptable.

### PARAGRAPHING

This is a function of organisation and format. Refer also to the task-specific mark scheme.

### HANDWRITING

If handwriting interferes with communication without preventing it, the candidate is penalised by having the mark reduced by one whole band. Totally illegible scripts receive 0.

**CPE 2 TASK-SPECIFIC MARK SCHEMES  
DECEMBER 2005 – 0300/2**

**QUESTION 1**

**CONTENT POINTS**

Candidate's essay must discuss whether celebrities:

- do/do not deserve the fame and money they receive
- do/do not play an important role in society
- have a positive or negative effect on our lives.

**RANGE**

Language for

- expressing and supporting opinions
- supporting and justifying an argument

**APPROPRIACY OF REGISTER AND FORMAT**

Register consistently appropriate for an essay for tutor

**ORGANISATION AND COHESION**

- appropriate introduction and conclusion
- clear organisation of ideas
- clearly developed argument

**TARGET READER**

Would understand the writer's view of celebrities and their role in society

**QUESTION 2**

**CONTENT**

Candidate's proposal must:

- explain how the money will be spent
- justify the proposed use of the money
- seek to persuade the college director of the candidate's suitability.

**RANGE**

Language for

- describing
- explaining
- justifying
- persuading

**APPROPRIACY OF REGISTER AND FORMAT**

Register consistently appropriate for a proposal for a college director

**ORGANISATION AND COHESION**

- appropriate introduction
- possible use of headings
- clear organisation and development of ideas

**TARGET READER**

Would understand how the writer intends to use the money and would have enough evidence to decide if the writer is a serious contender for the scholarship

### QUESTION 3

#### CONTENT

Candidate's letter must:

- describe the journey
- explain the significance of the journey
- explain the feelings the journey aroused.

#### RANGE

Language for

- describing
- evaluating
- explaining

#### APPROPRIACY OF REGISTER AND FORMAT

Register consistently appropriate for a letter to a magazine

#### ORGANISATION AND COHESION

- clearly organised ideas
- moving from description/narration to explanation/evaluation

#### TARGET READER

Would know what the journey was like, why it was important for the writer and the writer's feelings about it

### QUESTION 4

#### CONTENT

Candidate's article must:

- describe the skills and qualities the writer values in fellow workers
- explain the importance of good working relationships.

#### RANGE

Language for

- describing
- analysing
- explaining

#### APPROPRIACY OF REGISTER AND FORMAT

Register consistently appropriate for an article in a magazine

#### ORGANISATION AND COHESION

- appropriate introduction and conclusion
- clear organisation of ideas

#### TARGET READER

Would understand the skills and qualities the writer values in fellow workers, and the importance of good working relationships

### QUESTION 5(a)

#### CONTENT

Candidate's review must:

- explain why Nwoye and others are drawn to the missionaries
- assess the effect the missionaries have on the traditional way of life.

Answers must be supported by reference to the text. The following are possible references.

- *Nwoye's character – he likes myths, not war stories*
- *The effect the killing of Ikemefuna has on Nwoye*
- *Nwoye's dislike of some tribal customs – the treatment of twins*
- *The royal python episode – villagers think the power of the ancient gods is proved, so a new god can be tolerated*
- *Mr Brown's attitude, and his interest in tribal customs, pleases villagers*
- *Some traditional beliefs are under attack*
- *The establishment of new laws causes enmity between villagers and court messengers*
- *The conflict between converts and non-believers – the story of Enoch*
- *The white men's behaviour and intolerance leads to violence*
- *Survival of the missionaries in the hostile forest*
- *The establishment of a school and for all ages*
- *Welcoming the outcasts/Osu into the church*

#### RANGE

Language for

- describing
- narrating
- explaining
- evaluating

#### APPROPRIACY OF REGISTER AND FORMAT

Register consistently appropriate for a review for fellow students

#### ORGANISATION AND COHESION

- appropriate introduction and conclusion
- clearly organised ideas

#### TARGET READER

Would understand how the theme of tradition and change is dealt with in the novel, with particular reference to Nwoye and the influence of the missionaries

# QUESTION 5(b)

## CONTENT

Candidate's report must:

- explain the importance for different people of two or three of the locations mentioned

Answers must be supported by reference to the text. The following are possible references.

<i>The garden</i>	<i>Carmen and Gen spend night in garden</i> <i>Cesar hides in oak tree after he first sings</i> <i>Then hostages allowed into garden – running, football</i> <i>Ruben, Mendoza, Father Aguedas do gardening</i> <i>Ishmael helps which fosters the relationship between Ruben and Ishmael</i>
<i>The china closet</i>	<i>for Carmen lessons, reading and writing</i> <i>relationship with Gen</i> <i>forced to take sides - hostages or generals</i> <i>for Gen relationship with Carmen</i> <i>need for secrecy</i>
<i>The kitchen</i>	<i>Ruben who looks after his 'guests'</i> <i>Thibault, Gen, Beatriz, Carmen, Ishmael, who cook</i> <i>the need for knives for cooking leading to bargaining with generals</i>
<i>Roxanne's bedroom</i>	<i>symbol of Roxanne's special status</i> <i>Carmen – spends time there as Roxanne's personal bodyguard; they are like sisters</i> <i>Mr Hosokawa spends nights there</i>
<i>The TV room</i>	<i>TV a great novelty for the young hostage takers</i>

## RANGE

Language for

- describing
- narrating
- evaluating

## APPROPRIACY OF REGISTER AND FORMAT

Register consistently appropriate for a report for tutor

## ORGANISATION AND COHESION

A clearly organised report

## TARGET READER

Would have a clear idea of the significance of the locations for different characters in the novel, and their suitability for inclusion in a film

### QUESTION 5 (c)

#### CONTENT

Candidate's letter must:

- refer to the message of the play and the plot
- discuss the role of the Inspector
- comment on the way the plot ends

Answers must be supported by reference to the text. The following are possible references.

*The message of the play, eg*      *'we don't live alone. We are members of one body'*  
   *'we are responsible for each other'*  
   *all the characters bear a measure of guilt*

*The Inspector*                      *he is always in control*  
   *his questioning turns the play into a detective thriller*

*The ending*                         *the family is split*  
   *the message has meaning only for Eric and Sheila*  
   *the final twist – it may all be true*

#### RANGE

Language for

- describing
- narrating
- evaluating

#### APPROPRIACY OF REGISTER AND FORMAT

Register consistently appropriate for a letter to a newspaper

#### ORGANISATION AND COHESION

- appropriate opening and conclusion
- clear organisation of ideas

#### TARGET READER

Would be clear about writer's views on the message of the play and on how it affects the plot

**Question 1**

**Script A**

Nowadays, celebrities and the major focus which is put on their lives by the media play an important role in our everyday life. News about celebrities, their images and products surround us wherever we go – be it on the streets, at home or in classrooms. The commercial market for stars and their products is steadily increasing. Vast sums of money are spent every year on CDs, DVDs, posters and other fan articles.

The question arises whether celebrities really deserve the attention and, what is even more questionable, the vast amounts of money they are paid. Furthermore, one might argue that the nearly god-like status to which some celebrities are elevated is unreasonable and provides a wrong picture of reality especially for children and teenagers.

While some people are of the opinion that celebrities do not deserve the luxurious benefits and overwhelming amount of public interest they receive since they do not give anything useful back to society, others think that famous personalities and their work give people great pleasure and they hence play a vital role in our life which should be rewarded respectively.

Personally, I think that celebrities, their stories and escapades make life a little more colourful. The sums of money they earn for a simple ten-minute-appearance may seem totally out of proportion in respect to the actual work done by the famous person, but one must not forget to take into account which drawbacks leading the life of a celebrity has in addition to the obvious glamorous side.

Being a well-paid celebrity nearly always results in a complete loss of anonymity and privacy. When faced with this, I think most people would prefer leading an ordinary life to that of a famous person.

Though the image conveyed by celebrities of wealth and focussing on outer appearance strikes many as superficial, I think that it is better for a young person to look up to a successful singer or actor, which encourages them to take singing or drama lessons, than to have no perspective in life at all.

Celebrities should not be over-glorified, but I think they have a well-deserved place in society.

<b>Question 1</b>	<b>Script A</b>
<b>CONTENT:</b> Excellent development of topic	
<b>RANGE:</b> Impressive use of a wide range	
<b>APPROPRIACY OF REGISTER AND FORMAT:</b> Wholly appropriate	
<b>ORGANISATION AND COHESION:</b> Skilfully organised and coherent	
<b>ACCURACY:</b> Minimal error	
<b>TARGET READER:</b> Impresses the reader and has a very positive effect	
<b>Band 5</b>	

## Question 1

## Script B

Either you like them or you hate them: celebrities. Nowadays, it is difficult to keep the mind clear of all reported scandals committed by those who are successful and, consequently, rich and famous. But do we, the working society, really need them?

Undoubtedly, celebrities entertain the mass either with outrageous news or live concerts, which will also be broadcasted later on. And people need this kind of entertainment, because they can forget about their problems at work or in their families and relax while being amused by uninterlectual shows for example. Additionally, life is becoming more interesting, because so many new opportunities of 'how to become a millionaire?' are created. Also the newly invented 'X-Factor', where people can become a popstar, make the majority dream of a better life. Even though most of them will not reach the top, their lives more interesting and they are inspired of trying out new or simply other lives.

Focusing now on the benefit for economy, celebrities accelerate sales of fashion, because they present themselves in those styles. Mentioning also the 'Make Poverty History'-show, which raised an astronomic amount of money for charities. All this money making is based on a good intention, either supporting the economy or raising money for the third world.

Lastly, celebrities create fans and fans want to share their passion. As a consequence, people socialise easier than ever before, because they have something to talk about and something they can identify with.

Contrarily, celebrities encourage superficial values, like appearances, possessions and wealth. It is claimed that their fame builds up a whole new environment, where they live in happily ever after like in all those fairy tales with happy endings. But the reality shows that life is hard and no human being is ever going to be perfect, which means that, in creating those superficial values, the media is deceiving the people. Furthermore, these celebrities increase the addiction of materialism, form which the society also suffers. They are indulging themselves with useless gadgets, whose skin deep beauty wears off quickly and leaves their desire of happiness and satisfaction unfulfilled.

To sum it up, all this is about, is finding the right balance between dream and reality as well as entertainment and indoctrination. Moreover, everyone of us has to define the right balance for themselves in order to make the most personal profits as possible.

## Question 1

## Script B

**CONTENT:** No real development of topic

**RANGE:** Attempt at range, but lacks coherence

**APPROPRIACY OF REGISTER AND FORMAT:** Some attempt at appropriate register and format

**ORGANISATION AND COHESION:** Poorly organised

**ACCURACY:** Numerous errors which distract and often impede

**TARGET READER:** Has a very negative effect

Band 1

**Question 2**

**Script C**

Dear Sir/Madam

I am writing to you to apply for the travel scholarship the college has in offer.

I have almost completed my degree in Psychology in this college. Also I have recently joined the research team in the Social Psychology Department. One of the subjects we are working on is the immigration phenomenon. This is a matter of interest to our society as we have a large population of immigrants in this country.

For the last months, we have been in contact with another college in the Spanish city of Almeria. These contacts have been highly productive for our investigation because several factors occur in the contemporary Spanish society. Traditionally, Spain has been an emisor country of immigrants, but this trend has suffered a reverse, due to the economical development produced in the last decades. As a result, there are in Spain a generation of North-African immigrants. This phenomenon is unique in Europe and of grand interest for us.

We are planning a comparative study between these two Spanish generations of immigrants and the population we have in Britain. To complete this investigation, it is necessary that a member of our team spends a year in Almeria. This Spanish college offers us the use of their premises and access to their academic funds, but an amount of money is needed to fund the accommodation and my living spends in Spain.

Our college would benefit immensely of this experience. Firstly, the College of Almeria agrees to establish an interchange programme of students which would be highly beneficial for our students of Spanish. Secondly, we have agreed a second programme of interchange of academic archives. And lastly, this research will result in the publication of several articles in Journals of Psychology. I would personally submit a thesis on this subject and would impart seminars in our college.

I hope you that take my proposal in serious consideration and should be available to discuss further and aspect of your interest at any time convenient for you.

Yours faithfully

**Question 2**

**Script C**

**CONTENT:** Good coverage of topic, particularly of the third point

**RANGE:** Adequate range

**APPROPRIACY OF REGISTER AND FORMAT:** Appropriate

**ORGANISATION AND COHESION:** Well organised and cohesive

**ACCURACY:** Some non-impeding errors

**TARGET READER:** Would regard writer as a serious contender for the scholarship

**Band 3**

## Question 3

## Script D

Dear Editor

I was born in Poland and I think that coming over to Britain to live on my own at the very young age of 17 changed my life and those around me completely.

Nobody who knew of me ever knew of anybody else, who did similar thing but being an A-grade student and not knowing anybody over here, still didn't convince me to stay. However, at the time, when interrupting my secondary education, I didn't realise how important role it's going to play in my later life. I had supporters and opponents. I think all of them made me feel even stronger and more determined. Some called me mad, but most of them idolised me. I will never forget when my history teacher said in front of the whole class: look at him, this a couragous person with vision who will become someone in life.

I would never have come if I didn't speak perfect English. That was the most important factor in all of this: fascination with the language and all what's British (or English for that matter). I really don't know how people can come here without speaking a word of the native language. That's the whole point of it. It brings you closer to the local community. If I wanted to be among Poles, I would have never left. Cause there, they're everywhere! I was never scared of or intimidated by London. Upon my arrival everything was so normal and familiar. It felt like I lived here before in the previous life. London taught me a lot of things and it sank really deeply into my blood vessels, but the most important thing I learnt was to be always strong and never give up. Cause there are a lot of people out there who can make a nice fur coat out of your skin.

After a year of tribulations, I finally settled, but to my surprise something unexpected came along. My life circumstances allowed me to move to Hong Kong. To be honest, I went there mostly for the Hong Kong experience and not for the person I was with at the time. But I never regret my move, however bad the situation might have been. It opened my eyes to the new world and culture and it made Hong Kong my second home (not counting Poland). Now I will always be able to go back and find myself there. It is really beautiful place and I recommend it to everyone. It's a shame Britain had to return it to China. But now I'm back in London, building my 'British' life all over again.

One of the first steps for me is to sit a Cambridge Proficiency Exam in English, which will make me even more integrated with Britain. I'm not going anywhere else, until I complete my original quest. Although there's no harm in choosing another place to conquer, is there?

Yours faithfully

## Question 3

## Script D

**CONTENT:** Reasonable description of a journey through life

**RANGE:** Evidence of stylistic devices

**APPROPRIACY OF REGISTER AND FORMAT:** Appropriate

**ORGANISATION AND COHESION:** Well organised and coherent

**ACCURACY:** Some non-impeding errors

**TARGET READER:** Achieves the desired effect

**Band 3**

**Question 4**

**Script E**

19<sup>th</sup> hole work and teamspirit!

I, as a golfpro, am in charge of all the activities going on at the club. As you can imagine I encounter various problems every single day during season and I would not get by without my staff!

Firstly, every day at my job is a new experience. It might be hard to believe, but there are a significant number of things that can cause serious problems. During 'pre-season' the people in the reception is working as if they had the sword of Damocles dangeling over their heads, stressed because they have to finish the planing for every competition during the up-coming summer. Apart from that, they also need to make sure that all members have paid their annual fee, otherwise are they not entitled to play. At the same time our 'greenkeepers' are out, working on the course and preparing it for the infinite number of players who will play the following summer. Meanwhile, am I standing in the centre, communicating and make sure everyone is 'pulling in the same direction'. If not, I tell them to switch aim and start over. As the aforementioned describes, my work is mainly administration. However, one thing I truly and sincerely like about my staff is their ability to be flexible, and at the same time obedient. It happends frequently that I carry out orders that not everyone is familiar with, but they do it ad lib.

To be able to have a laugh with your co-workers is very important. Not only because it is fun to laugh but to improve the 'working-climate'. This is especially important in my type of work, where all of us are working next to each other with different tasks although our primary goal is to satisfy all of our customers. In my case, a working environment where most of us detest one and other would never be viable, not socially to our members or finacially. Albiet, omitting or ruling out the spirit of rivalry at work should not be done due to the simple fact that it could work as an enducement for some.

To sum up, it is always pleasant to work where team-spirit is high however, does this not depend almost exclusively on what kind of job one does?

Yours faithfully

**Question 4**

**Script E**

**CONTENT:** Inadequate development of topic

**RANGE:** Inadequate range

**APPROPRIACY OF REGISTER AND FORMAT:** Appropriate

**ORGANISATION AND COHESION:** Some attempt

**ACCURACY:** A number of errors which sometimes impede

**TARGET READER:** A negative effect

**Band 2**

## Question 5 (b)

Script F

## Significant Places in Bel Canto

Introduction

The aim of this report is to outline and describe two places in 'Bel Canto' which, because of their great significance, would be suitable to include in a film adaptation of the book. The report will say why these places are important to the plot and why they would make the film interesting.

The china closet

The china closet is a big cupboard in the vice-president's house. It seems like there are only two persons, except the vice-president himself, who know it exist. Carmen and Gen. The china closet is crucial for the development of their relationship. At first, it's just a place where they can have their secret language lessons. Gen is teaching Carmen to write Spanish, the language which she speaks but can not write, and how to speak English. They meet at night in the china closet, when everybody else is asleep, and it doesn't take long before they fall in love. The china closet turns into a little world of its own for Carmen and Gen. In reality, they are very different, they are of different nationalities, he is a hostage, she is a kidnapper, he is fairly rich and she is very poor. In the china closet, they are able to set all those differences aside and start dreaming of a future, a future together. The china closet would do very well on a film screen with the romance, the secrecy and the thrilling excitement of the risk of getting caught. It is also a very good example of how the relationships between the kidnappers and the hostages are developing through the story.

Roxanne's room

Roxanne's room is one example of how different Roxanne is treated compared to the other hostages. She is the only one who has got her own room and doesn't have to sleep on the floor. Carmen comes into the room every morning bringing breakfast to Roxanne and combing her hair. They develop a friendship which is also an example of how the kidnappers and hostages are getting closer to each other. It is to Roxanne's room that Mr. Hosikawa is taken to by Carmen, to spend the night with Roxanne. That is a very important sign of how their relationship is getting deeper.

Conclusion

Both these places, as mentioned earlier, show how kidnappers and hostages are developing relationships and that it is a essential part of the plot. Many important moments and events take part in these room and it is therefore my suggestion to include them in a film adaptation.

## Question 5 (b)

Script F

**CONTENT:** Good development of topic**RANGE:** Fluent and natural use of a wide range**APPROPRIACY OF REGISTER AND FORMAT:** Wholly appropriate**ORGANISATION AND COHESION:** Clearly organised and coherent**ACCURACY:** Minor and unobtrusive errors**TARGET READER:** Has a positive effect

Band 4

CPE is at Council of Europe Level C2, an advanced level where candidates are expected to have a *'fully operational command of the spoken language'*.

The **CPE Speaking Test** has six assessment criteria, five analytical and one global, which are applied in relation to the level of the examination and to the prescribed tasks:

**Grammatical Resource**  
**Lexical Resource**  
**Discourse Management**  
**Pronunciation**  
**Interactive Communication**  
  
**Global Achievement**

Candidates are assessed on their own individual performance according to the established criteria and are not assessed in relation to each other.

The Assessor awards marks for each of the analytical criteria. The Interlocutor gives one global mark for the candidate's performance across all parts of the test.

**Grammatical Resource** (Range and Flexibility, Accuracy)

This refers to the accurate application of grammatical rules and the effective arrangement of words in utterances.

At CPE level a wide range of grammatical forms should be used appropriately and competently. Performance is viewed in terms of the overall effectiveness of the language used.

It should also be noted that different varieties of standard, educated English, e.g. British, American, Australian, etc., and registers, e.g. formal, colloquial, etc. are acceptable, provided they are appropriate for the context.

**Lexical Resource** (Range, Appropriacy)

This refers to the candidate's ability to use a wide and appropriate range of vocabulary to meet task requirements.

At CPE level the tasks require candidates to express precise meanings, attitudes and opinions and to be able to convey abstract ideas. Although candidates may lack specialised vocabulary when dealing with unfamiliar topics, it should not, in general terms, be necessary to resort to simplification. Performance is viewed in terms of the overall effectiveness of the language used.

**Discourse Management** (Coherence, Extent, Relevance)

This refers to the candidate's ability to link utterances together to form coherent monologue and contributions to dialogue.

The utterances should be relevant to the tasks and to preceding utterances in the discourse. The discourse produced should be at a level of complexity appropriate to CPE level and the utterances should be arranged logically to develop the themes or arguments required by the tasks. The extent of contributions should be appropriate, i.e. long or short as required at a particular point in the dynamic development of the discourse in order to achieve the task.

**Pronunciation** (Stress and Rhythm, Intonation, Individual Sounds)

In general, this refers to the candidate's ability to produce easily comprehensible utterances to fulfil the task requirements.

At CPE level, acceptable pronunciation should be achieved by the appropriate use of strong and weak syllables, the smooth linking of words and the effective highlighting of information-bearing words. Intonation, which includes the use of a sufficiently wide pitch range, should be used effectively to convey meaning, and articulation of individual sounds should be sufficiently clear for words to be easily understood. Examiners put themselves in the position of the non-EFL specialist and assess the overall impact of the communication and the degree of effort required to understand the candidate.

It is recognised that even at this advanced level, candidates' pronunciation may be influenced by features of their first language. This is acceptable provided communication is not impeded.

**Interactive Communication** (Initiating and Responding, Hesitation, Turn-taking)

This refers to the candidate's ability to take an active part in the development of the discourse, showing sensitivity to turn taking and without undue hesitation. It requires the ability to participate competently in the range of interactive situations in the test and to develop discussions on a range of topics by initiating and responding appropriately. It also refers to the deployment of strategies to maintain and repair interaction at an appropriate level throughout the test so that the tasks can be fulfilled.

Candidates are not penalised for asking for repetition from the interlocutor or clarification from the other candidate (as long as this is not excessive). However, if the interaction breaks down and the candidate has to be supported by the interlocutor or the other candidate, this is taken as evidence of weak interactive ability and is penalised accordingly.

**Global Achievement**

This scale refers to the candidate's overall effectiveness in dealing with the tasks in the three separate parts of the CPE Speaking Test. The global mark is an independent impression mark, which reflects the assessment of the candidate's performance from the interlocutor's perspective.

**CPE Typical Minimum Adequate Performance**

Develops the interaction with contributions which are relevant, coherent, and of an appropriate length. The range of grammatical forms and vocabulary is appropriate and used with sufficient accuracy and precision to deal with the CPE level tasks. Utterances are conveyed effectively and understood with very little strain on the listener.

The Certificate of Proficiency in English is at Level C2 of the *Common European Framework of Reference for Languages: Learning, teaching, assessment* published by the Council of Europe.

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