

PROFICIENCY

# EXPERT

COURSEBOOK

WITH MARCH 2013 EXAM SPECIFICATIONS



AUDIO CD

Megan Roderick and Carol Nuttall with Nick Kenny

# Contents

Module	Section	Reading & Use of English	Listening	Language development	Writing
<b>1 Performing arts</b> (p. 7)	<b>A</b> Have you got what it takes?	<b>Paper 1 Part 5</b> Multiple choice <i>A dancer's lot</i> (pp. 8–9) <b>Vocabulary</b> Words connected with the performing arts (pp. 10–11) <b>Paper 1 Part 3</b> Word formation <i>How do you say 'Mamma Mia' in Chinese?</i> (p. 11) <b>Paper 1 Part 2</b> Open cloze <i>Conductor declares war on mobile phones</i> (p. 13)	<b>Paper 3 Part 2</b> Sentence completion <i>James Quigley: animator</i> (p. 12)	Present & past tense review: state verbs (p. 13)	<b>Paper 2 Part 1</b> Discursive essay: summarising & evaluating; analysing a model answer (p. 14)
<b>Module 1 review</b> (p. 22)					
<b>2 The natural world</b> (p. 23)	<b>A</b> Wild experience	<b>Paper 1 Part 6</b> Gapped text <i>The last stand of the Amazon</i> (pp. 24–25) <b>Vocabulary</b> Word formation: verbs → nouns ending in <i>-ion</i> ; animal sounds – figurative use; phrasal verbs <b>Paper 1 Part 3</b> Word formation <i>The power of the tides</i> (p. 27)	<b>Paper 3 Part 1</b> Multiple choice <i>Animals</i> (p. 28)	Passive forms (p. 29)	<b>Paper 2 Part 2</b> Article: skills for article-writing; descriptive vocabulary (p. 30)
<b>Module 2 review</b> (p. 38)					
<b>3 Surviving and thriving</b> (p. 39)	<b>A</b> Who's in control?	<b>Paper 1 Part 7</b> Multiple matching <i>DIY psychology</i> (pp. 40–41) <b>Vocabulary</b> Compound nouns with <i>self-</i> ; word formation: prefixes ( <i>inter-</i> , <i>mis-</i> , <i>non-</i> ); suffixes ( <i>-ment</i> , <i>-tion</i> , <i>-ness</i> , <i>-sion</i> ) (p. 42) <b>Paper 1 Part 3</b> Word formation (p. 43) <b>Vocabulary</b> Animal idioms (p. 43) <b>Paper 1 Part 2</b> Open cloze <i>Positive psychology</i> (p. 45)	<b>Paper 3 Part 1</b> Multiple choice: understanding the main ideas (p. 44)	Conditionals tense review (p. 45)	<b>Paper 2 Part 1</b> Discursive essay: summarising & evaluating (p. 46)
<b>Module 3 review</b> (p. 54)					
<b>4 Information</b> (p. 55)	<b>A</b> Too much of a good thing?	<b>Paper 1 Part 6</b> Gapped text <i>My digital detox</i> (pp. 56–57) <b>Vocabulary</b> Use of metaphors; collocations; word formation: words with multiple suffixes; prepositional phrases; phrasal verbs with <i>up &amp; down</i> ; compound words (pp. 58–59) <b>Paper 1 Part 2</b> Open cloze <i>Kenya's mobile banking revolution</i> (p. 59)	<b>Paper 3 Part 1</b> Multiple choice (p. 60)	Modals 1: obligation, necessity, advice & criticism (p. 61)	<b>Paper 2 Part 2</b> Report: presenting factual information <i>Report on the effects of internet use on the individual</i> (p. 62)
<b>Module 4 review</b> (p. 70)					
<b>5 Language and literature</b> (p. 71)	<b>A</b> It's all in a word!	<b>Paper 1 Part 5</b> Multiple choice <i>At home with books</i> (pp. 72–73) <b>Vocabulary</b> Literary devices; expressions using <i>brain</i> , <i>face</i> , <i>head</i> , <i>mind</i> & <i>wits</i> ; phrases from Shakespeare; word formation: multiple affixation (pp. 74–75) <b>Paper 1 Part 3</b> Word formation <i>Word power</i> (p. 75)	<b>Paper 3 Part 2</b> Sentence completion <i>Endangered languages</i> (p. 76)	Words with a similar meaning: confusable words, homophones (p. 77)	<b>Paper 2 Part 2</b> Review: language for different types of reviews (p. 78)
<b>Module 5 review</b> (p. 86)					

	Section	Listening	Speaking	Language development	Reading & Use of English	Writing
	<b>B</b> It's live!	<b>Paper 3 Part 4</b> Multiple matching: short extracts on different situations (p. 15)	<b>Paper 4 Parts 1 &amp; 2</b> Collaborative task: music & entertainment; describing music (pp. 16–17)	Future tense review (p. 18)	<b>Paper 1 Part 4</b> Key word transformations (p. 18) <b>Paper 1 Part 1</b> Multiple-choice cloze <i>A 'grand' return to standup comedy</i> (p. 19)	<b>Paper 2 Part 1</b> Discursive essay: summarising & evaluating; planning & organisation (pp. 20–21)
	<b>B</b> Closer to home	<b>Paper 3 Part 2</b> Sentence completion <i>Keeping chickens</i> (p. 31)	<b>Paper 4 Part 3</b> Individual long turn: food production/ environmental issues (pp. 32–33)	General verb phrases; phrases with <i>have</i> ; prepositional phrases (p. 34)	<b>Paper 1 Part 2</b> Open cloze <i>There's more to recycling than meets the eye</i> (p. 35)	<b>Paper 2 Part 2</b> Article: planning & organising; analysis of introduction (pp. 36–37)
	<b>B</b> Mind and body	<b>Paper 3 Part 3</b> Multiple choice (p. 47)	<b>Paper 4 Parts 1 &amp; 2</b> Collaborative task: ways to relax; sustaining a conversation (pp. 48–49)	Introductory & emphatic <i>it</i> & <i>there</i> ; inversion (p. 50)	<b>Paper 1 Part 1</b> Multiple-choice cloze <i>The origins of dance therapy</i> (p. 51)	<b>Paper 2 Part 1</b> Discursive essay: summarising skills (pp. 52–53)
	<b>B</b> Open up your world	<b>Paper 3 Part 3</b> Multiple choice (p. 63)	<b>Paper 4 Part 3</b> Individual long turn: news & information; comparing (pp. 64–65)	Modals 2: ability, possibility, probability & deduction (p. 66)	<b>Paper 1 Part 4</b> Key word transformations (p. 66) <b>Paper 1 Part 3</b> Word formation <i>The six degrees of separation</i> (p. 67)	<b>Paper 2 Part 2</b> Report: ensuring your answer is relevant (pp. 68–69)
	<b>B</b> An open book	<b>Paper 3 Part 4</b> Multiple matching: different types of literature (p. 79)	<b>Paper 4 Parts 1 &amp; 2</b> Collaborative task: careers & language use (pp. 80–81)	Cleft sentences; nominal relative clauses; noun collocations + <i>of</i> (p. 82)	<b>Paper 1 Part 1</b> Multiple-choice cloze <i>The joy of words</i> (p. 83)	<b>Paper 2 Part 2</b> Review: organising your ideas; useful phrases for describing & evaluating (pp. 84–85)

Module	Section	Reading & Use of English	Listening	Language development	Writing
<b>6 Travel</b> (p. 87)	<b>A</b> Sense of adventure	<b>Paper 1 Part 7</b> Multiple matching <i>Has technology robbed travel of its riches?</i> (pp. 88–89) <b>Vocabulary</b> Describing places; the travel experience; travel & transport collocations; expressions with <i>sight</i> ; describing remote places; phrasal verbs with <i>set</i> ; verbs of movement (pp. 90–91) <b>Paper 1 Part 2</b> Open cloze <i>Open-water swimming</i> (p. 91)	<b>Paper 3 Part 2</b> Sentence completion <i>Greenland</i> (p. 92)	Present subjunctive; past subjunctive & unreal past (p. 93)	<b>Paper 2 Part 1</b> Discursive essay: evaluating input material (p. 94)
<b>Module 6 review</b> (p. 102)					
<b>7 The way we live</b> (p. 103)	<b>A</b> Communities	<b>Paper 1 Part 6</b> Gapped text <i>The internet in a cup</i> (pp. 104–05) <b>Vocabulary</b> Collocations; expressions with <i>place</i> ; <i>purpose &amp; intent</i> ; derivatives of <i>social</i> & prefix <i>inter-</i> (pp. 106–107) <b>Paper 1 Part 3</b> Word formation <i>The central square</i> (p. 107)	<b>Paper 3 Part 1</b> Multiple choice: social activities (p. 108)	Relative clauses; reduced relative clauses with participles and to infinitives; reduced non-defining descriptive clauses (p. 109)	<b>Paper 2 Part 2</b> Letter: varying your language in descriptive writing (p. 110)
<b>Module 7 review</b> (p. 118)					
<b>8 Changing fashions</b> (p. 119)	<b>A</b> A question of style	<b>Paper 1 Part 7</b> Multiple matching <i>Locked in time</i> (pp. 120–121) <b>Vocabulary</b> Architectural & design features; phrases from art & architecture; collocations: adjective + noun; prepositions (p. 122) <b>Paper 1 Part 2</b> Open cloze <i>The Arts &amp; Crafts Movement</i> (p. 123)	<b>Paper 3 Part 3</b> Multiple choice: museums (p. 124)	-ing form (p. 125)	<b>Paper 2 Part 1</b> Discursive essay: structuring your essay: using discourse markers (p. 126)
<b>Module 8 review</b> (p. 134)					
<b>9 Fitness and nutrition</b> (p. 135)	<b>A</b> How far can you go?	<b>Paper 1 Part 5</b> Multiple choice <i>The match that would never end</i> (pp. 136–137) <b>Vocabulary</b> Adjective + adverb collocations; words of endurance; expressions with <i>keep</i> ; phrasal verbs with <i>get</i> ; idioms with <i>get &amp; keep</i> ; use of prefixes <i>over</i> & <i>under</i> (pp. 138–139) <b>Paper 1 Part 3</b> Word formation <i>Edison Peña</i> (p. 139)	<b>Paper 3 Part 4</b> Multiple matching: sporting injuries (p. 140)	Sentence adverbials; modifying & intensifying gradable & ungradable adjectives; common adverb + adjective collocations (p. 141)	<b>Paper 2 Part 2</b> Essay: developing your points (p. 142)
<b>Module 9 review</b> (p. 150)					
<b>10 Broadening your horizons</b> (p. 151)	<b>A</b> Professional concerns	<b>Paper 1 Part 7</b> Multiple matching <i>When things don't go right in business</i> (pp. 152–153) <b>Vocabulary</b> Phrasal verbs; collocations; proverbs/idioms; word formation: <i>in-</i> or <i>un-</i> ? (pp. 154–155) <b>Paper 1 Part 2</b> Open cloze <i>Networking</i> (p. 155)	<b>Paper 3 Part 2</b> Sentence completion <i>Kevin Arden: thatcher</i> (p. 156)	Reporting verbs; ways of rephrasing & summarising; impersonal report structures (p. 157)	<b>Paper 2 Part 1</b> Discursive essay: note-taking & working from notes (p. 158)
<b>Module 10 review</b> (p. 166)					

Exam reference (pp. 167–171) Expert grammar (pp. 172–190) Expert writing (pp. 191–203) Expert speaking (pp. 204–206)

Section	Listening	Speaking	Language development	Reading & Use of English	Writing
<b>B</b> The conscientious traveller	<b>Paper 3 Part 3</b> Multiple choice: ethical travel (p. 95)	<b>Paper 4 Part 3</b> Individual long turn: travel choices (pp. 96–97)	Emphatic phrases with <i>whether</i> , <i>however</i> , <i>whatever</i> , <i>no matter what/how</i> (p. 98)	<b>Paper 1 Part 4</b> Key word transformations (p. 98) <b>Paper 1 Part 3</b> Word formation <i>Autumn food festivals</i> (p. 99)	<b>Paper 2 Part 1</b> Discursive essay: summarising & evaluating (pp. 100–101)
<b>B</b> Lifestyles	<b>Paper 3 Part 4</b> Multiple matching: cycling (p. 111)	<b>Paper 4 Parts 1 &amp; 2</b> Collaborative task: social life (pp. 112–113)	Clauses of time & reason, result, concession (p. 114)	<b>Paper 1 Part 1</b> Multiple-choice cloze <i>Lifestyle design</i> (p. 115)	<b>Paper 2 Part 2</b> Letter: planning your letter (pp. 116–117)
<b>B</b> Everything under the sun	<b>Paper 3 Part 1</b> Multiple-choice questions: fashion & style (p. 127)	<b>Paper 4 Part 3</b> Individual long turn: collecting & collectibles; fashions (pp. 128–129)	Infinitive or <i>-ing</i> form? (p. 130)	<b>Paper 1 Part 2</b> Open cloze <i>Happy hearts</i> (p. 130) <b>Paper 1 Part 3</b> Word formation <i>Built-in obsolescence</i> (p. 131)	<b>Paper 2 Part 1</b> Discursive essay: analysing a model answer; referring to the writer (pp. 132–133)
<b>B</b> A question of balance	<b>Paper 3 Part 3</b> Multiple choice: nutrition (p. 143)	<b>Paper 4 Part 3</b> Individual long turn: food and nutrition (pp. 144–145)	Adjectives + prepositions; prepositional phrases; mixed prepositions (p. 146)	<b>Paper 1 Part 1</b> Multiple-choice cloze <i>The Tarahumara diet</i> (p. 147)	<b>Paper 2 Part 2</b> Discursive essay (pp. 148–149)
<b>B</b> Learning: where do we go from here?	<b>Paper 3 Part 4</b> Multiple matching: distance learning (p. 159)	<b>Paper 4 Parts 1, 2 &amp; 3</b> Individual long turn: thinking & learning (pp. 160–161)	General verb phrases; phrases with <i>come</i> , <i>go</i> , <i>make &amp; take</i> ; nouns from phrasal verbs (p. 162)	<b>Paper 1 Part 3</b> Word formation <i>The Swiss Cheese Approach</i> (p. 163)	<b>Paper 2 Part 1</b> Discursive essay: using impersonal statements & text adverbials; expressing grades of agreement (pp. 164–165)

# Exam overview

► See the Exam reference on page 167 for more detailed information and task strategies.

The *Cambridge English: Proficiency*, also known as the *Certificate of Proficiency in English (CPE)*, has four papers. The Reading and use of English paper carries 40% of the marks, while Writing, Listening and Speaking each carry 20% of the marks. Candidates who receive a grade A, B or C in their exam will receive the *Certificate of Proficiency in English* at Level C2. Candidates who perform below C2 level, but at the C1 level, will receive a certificate certifying that they are at the C1 level.

Paper	Part	No. of questions/ Length	Task type	Task description
Reading and Use of English	Part 1	8	Multiple-choice cloze	Choosing the correct word or phrase to fill gaps in a text; focus on vocabulary.
Reading and Use of English	Part 2	8	Open cloze	Filling in gaps with the appropriate word; focus mainly on grammar; some focus on vocabulary.
Reading and Use of English	Part 3	8	Word formation	Changing the form of given words to make them fit the gaps in a text; focus on vocabulary.
Reading and Use of English	Part 4	6	Key word transformations	Using a given word to complete a sentence so that it means the same as a previous sentence; focus on grammar, vocabulary and collocation.
Reading and Use of English	Part 5	6	Multiple choice	Answering four-option multiple-choice questions on a text.
Reading and Use of English	Part 6	7	Gapped text	Deciding where jumbled paragraphs fit into gaps in a text.
Reading and Use of English	Part 7	10	Multiple matching	Matching a prompt to elements in a text or several short texts.
Writing	Part 1	240–280 words	Writing an essay with a discursive focus	Summarising and evaluating key ideas contained in two texts.
Writing	Part 2	280–320 words	Contextualised writing task	Writing for a specific reader, using the appropriate format and style as required in the instructions.
Listening	Part 1	6	Multiple choice	Answering two questions about each of three short extracts.
Listening	Part 2	9	Sentence completion	Identifying specific information and stated opinion from a monologue.
Listening	Part 3	5	Multiple choice	Listening for specific information, attitudes and opinions in a conversation.
Listening	Part 4	10	Multiple matching	Listening to monologues and selecting the correct options from a list of possibilities.
Speaking	Part 1	2 mins	Short interview	Showing ability to use general interactional and social language.
Speaking	Part 2	4 mins	Two-way conversation	Sustaining an interaction in a decision-making task.
Speaking	Part 3	10 mins	Individual long turn	Developing topics, expressing and justifying opinions and organising discourse.



# 1

# Performing arts

## Overview

### 1A

- **Reading and Use of English:** Multiple choice (Part 5); Word formation (Part 3); Open cloze (Part 2)
- **Listening:** Sentence completion (Part 2)
- **Language development:** Present and past tense review: State verbs; Time words
- **Writing:** Discursive essay (Part 1): Summarising and evaluating; Analysing a model answer

### 1B

- **Listening:** Multiple matching (Part 4)
- **Speaking:** Collaborative task (Parts 1 & 2): Music and entertainment
- **Reading and Use of English:** Key word transformations (Part 4); Multiple-choice cloze (Part 1)
- **Language development:** Future tense review
- **Writing:** Discursive essay (Part 1): Summarising and evaluating; Planning and organising



*'Music is the most universal language we humans have ... every person on the planet has the ability to understand great music.'*



*'There is a bit of insanity in dancing that does everybody a great deal of good.'*

*'I love acting. It is so much more real than real life.'*

*'There are no limits. There are plateaus, but you must not stay there, you must go beyond them.'*

## Lead-in

- 1 Discuss the quotations. Which do you like best? Why?
- 2 What different types of performing arts can you think of? Brainstorm your ideas and draw up a list. Which ones do you prefer?
- 3 How important are the following factors in becoming a successful performing artist?  

training	a mentor	upbringing	arts	family background	innate talent	determination
a lucky break	participation in talent contests					
- 4 Who do you think are some of the best performers around today? How do you think they achieved excellence in their particular field?
- 5 Which type of performing arts do you think has the most secure future? Which are the most accessible to young people?

## Reading 1 (Paper 1 Part 5)

## Before you read

- 1 Some cultural events involve participants who remain anonymous, where the individual is only important as part of a whole.
- 1 Can you think of any more examples of this, other than what is shown in the photographs?
  - 2 Do you generally prefer to be anonymous or to stand out in a crowd?



**Skimming and scanning:**  
reading for main idea (gist)  
and reading for detail

► EXPERT STRATEGIES page 168

## Multiple choice

**EXPERT STRATEGY**

When you answer questions on a text, keep the overall context and the writer's intention in mind.

## Task analysis

## Discussion

- 2 Reading a text and answering questions on it require two basic skills working together: the understanding of gist and the ability to comprehend the detail of a text.
- 1 Quickly skim the text on page 9 for gist, focusing on the beginning of the sentences, particularly in the first half of each paragraph.
  - 2 Match the summaries below to the paragraphs. Support your choice with details from each paragraph. There is one extra summary sentence you do not need.
 

A source that never runs dry	The dangers of fame
Complaints are useless	A financial dilemma
A harsh reality	It's who you know, not what you know
- 3 Read the strategy, then do the task.
- You are going to read an article about dancers in London. For questions 1–6, choose the answer (A, B, C or D) which you think fits best according to the text.
- 4 Analyse any problems you had with the multiple-choice questions.
- Was it difficult to understand the writer's intention?
  - Did any unknown words give you problems?
  - Did you find the question options confusing?
  - Once you know the correct answers, go back and study the text to make sure you understand the rationale behind the answers.
- 5 Have you ever performed in public? How did you feel? If you haven't, would you like to? Why/Why not?
- 6 Check the meaning of these key words from the text.

**EXPERT WORD CHECK**

tatty   hustle   resilience   prerequisite   sartorial   mediocrity   lousy  
ruthlessness   jaded   notorious



# A dancer's lot

- 1 All across London, they emerge from underground stations and buses; bags slung over their shoulders and taut stomachs beneath thick winter overcoats. Nobody recognises them, as they head for freezing upstairs rooms in tatty gymnasiums or  
5 slink into backstage theatre doors, even though they appear regularly in sold-out musicals and favourite television shows. They earn precious little, even those who perform live with famous singers, and have no real prospects, doing what they're doing, despite having hustled and sweated themselves to the  
10 heights of one of Britain's most demanding professions. But still they go, every morning, to their grim upstairs rooms in gyms and their backstreet, backstage doors, to dance.
- 2 Most have left behind worried parents in faraway towns and villages; made repeated promises to look after themselves and taken trains, in their late teenage years, for London. There's  
15 much to despise about the city, where talent and a reptilian grade of resilience, although prerequisites, provide no guarantee of success. Even auditions are becoming rare. Conscious of deadlines and financial constraints, choreographers call in talent  
20 from the blessed pool of their own chosen. If you aren't the right height, don't have the right face, hair or sartorial style, then don't expect a look in. Although choreographers occasionally seek out the beautiful, they're mostly instructed to hunt the bland: those least likely to outshine the stars. And, as many  
25 dancers will tell you, it's getting to the point where mediocrity is acceptable; there'll be someone over there out of sync, someone over there who can't hold her arm still.
- 3 And if they get a part, increasingly dancers are turning up for jobs where the choreographer just stands there and works  
30 them endlessly, fingers clicking: 'Again, again, again'. As one dancer, Melanie Grace says, 'You dance for the love and the passion, and keep your mouth shut because you don't want to get a reputation.' It's not always easy, though. You think the television shows provide changing rooms? For dancers? Even  
35 the big budget ones have them disrobing in a corner of the canteen – and the pay's lousy. But you have to ignore it, keep your head down. You're in London now. You're one of many; one of nothing. The sooner you accept that, the better you'll get on. Of the fleets of talented dancers who try, only a quarter  
40 make it, the rest simply can't process the ruthlessness – to dance in London is hard on the soul.
- 4 Yet most of the dancers have agents, who you might think would negotiate a better fee or conditions for their dancers, but no. You'll never meet a dancer who thinks their agent deserves  
45 their twenty percent cut of the fee. Mostly you'll just get a text or email notifying you of an audition and a single agent might have as many as two hundred dancers on their books. As Melanie says, 'It's catch-22, because you won't hear about the auditions without one.' Here's the job, take it or leave it, and if  
50 you leave it, they'll just hire someone straight out of college and pay them even less.
- 5 Oh, the annual churn of the colleges. The dancers hear it constantly, the sound of the machine in the distance, its ceaselessly grinding gears that, with every coming year, push  
55 out hundreds of new dancers, each one younger and hungrier and less jaded than you. And with every release of fresh limbs into the stew of the city, things get harder. The worst thing the kids can do is accept a job for no pay. They do it all the time. One website has become notorious for television and pop-  
60 video production companies scrounging for trained people to work for nothing but 'exposure'. And if the youngsters are fresh out of dance school, despairing of their blank CV and craving the love of those ranks of sparkle-eyed strangers, they'll leap at the chance. It's the reason things are getting harder.
- 65 How to describe the London dance scene today? The word Melanie chooses is 'savage'.

- 1 In the first paragraph, the writer paints a picture of dancers who are
  - A careful not to be recognised by fans in the street.
  - B deserving of the fame they have achieved.
  - C unlikely to be making further advances in their careers.
  - D hoping to find work on stage alongside established stars.
- 2 What do we learn about auditions in the second paragraph?
  - A Increasingly higher standards are expected of dancers.
  - B The best dancers do not necessarily get the jobs on offer.
  - C It's difficult for dancers to find the time to attend very many.
  - D Dancers with family connections in the business get invited to more.
- 3 What is implied about choreographers in the third paragraph?
  - A They expect dancers to do as they are told.
  - B They dislike it when dancers criticise each other.
  - C They are intolerant of dancers who make mistakes.
  - D They are sensitive to the pressures that dancers are under.
- 4 What point is made about agents in the fourth paragraph?
  - A Dancers are largely satisfied with their service.
  - B Most dancers recognise that they are essential.
  - C They tend to represent only the less experienced dancers.
  - D They make every effort to get the best deal for dancers.
- 5 The writer uses the image of a machine in line 53 to underline
  - A the attitude of training institutions.
  - B the dubious activities of a website.
  - C the constant supply of new talent.
  - D the exploitation of young people.
- 6 In the text as a whole, the writer is suggesting that dancers in London
  - A should demand much better pay and working conditions.
  - B have to regard the experience as useful for the future.
  - C should be rewarded for dedication and perseverance.
  - D have to accept the realities of a competitive industry.

## Vocabulary

## Words connected with the performing arts

1a Read the dictionary definitions below from the *Longman Exam Dictionary* and use the 'How to use the dictionary' notes at the beginning of your dictionary to help you answer the following questions.

- 1 What tells you which part of speech the word is?
- 2 What helps you to pronounce the word correctly?
- 3 What do the symbols [C], [l] and [T] tell you about?
- 4 What does [+ **for**] tell you about the word?

**audition** [/ɔ:'dɪʃən/] *n* [C] a short performance by an actor, singer, etc., that someone watches to judge if they are good enough to act in a play, sing in a concert, etc. [+ **for**] *I've got an audition for the Bournemouth Symphony Orchestra on Friday.*

**audition** *v* 1 [I] to take part in an audition: [+ **for**] *She's auditioning for Ophelia in 'Hamlet'.*  
2 [T] to watch and judge someone's performance in an audition: *We auditioned more than 200 dancers before deciding on Carole Ann.*

b Look up the following words in your dictionary, then give a full explanation of their pronunciation, symbols and use to the rest of the class. Write an example sentence for each one to show how they are used.

choreography    auditorium    inspire  
backstage    preview

## Nouns + prepositions

2 Complete the text with the prepositions below.

on    for (x3)    to    with    in    of

Phrases with *jump/leap/bound(s)*

3a The phrase *leap at the chance* appears in the text on page 9. The words *jump*, *leap* and *bound(s)* are sometimes used in phrases to add emphasis to a reaction or situation. Discuss the meaning of the phrases in *italics* in the following sentences.

- 1 His determination to become a dancer *knew no bounds* and he practised for eight hours a day.
- 2 Kathy *jumped for joy* when she heard she'd got the part in the play.
- 3 Paul's move from Liverpool in the hope of becoming a professional dancer *was a leap in the dark*, as he had no idea what would happen.

b Replace the underlined phrases in the sentences with the correct form of a phrase below.

jump to conclusions    jump down my throat  
leap at the opportunity    by leaps and bounds  
out of bounds    know no bounds

- 1 Sara's enthusiasm for the stage was endless, and by the age of twelve she had already performed in two musicals, both as a dancer and actor.
- 2 'OK, I know you've been working really hard but there's no need to yell at me just because I pointed out a mistake!'
- 3 If you are invited to audition for a West End production, you should accept immediately, as it may be a while before you get another chance.
- 4 Kevin's performance in his first few concerts was rather wooden and unnatural but he's improved immensely since then.
- 5 The area backstage is off limits to the public during the performance but certain members of the audience are sometimes invited to visit performers after a show.
- 6 There have been rumours that the leading lady is romantically involved with the lighting technician but perhaps we shouldn't assume too much.

## FILM VILLAINS

Home | News | Archive | Log-in



It appears to be a prerequisite (1) \_\_\_\_\_ screen villains to love classical music, and magnificent examples abound. Take, for instance, Malcolm McDowell's insistence (2) \_\_\_\_\_ listening to Beethoven while he kills people in *A Clockwork Orange*. Glenn Close's thirst (3) \_\_\_\_\_ revenge is fuelled by music from *Madame Butterfly* in *Fatal Attraction*, while the gangster Al Capone finds reason (4) \_\_\_\_\_ shed a tear when listening to Leoncavallo's *I Pagliacci* in *The Untouchables*. Hollywood's interpretation (5) \_\_\_\_\_ evil genius

comprises villains who are highly intelligent, often slightly aristocratic beings, and their sensitive tastes (6) \_\_\_\_\_ art and music are placed in sharp contrast (7) \_\_\_\_\_ the crude brutality of their acts of violence. Hans Zimmer's score for *Hannibal* enhances the dramatic effect of Dr Lecter's talent (8) \_\_\_\_\_ displaying a veneer of refined elegance just before he murders his victims. Perhaps, more than any other kind of music, the range and complexity of classical music reflects the tangled psychological workings of the criminal mind.

## Collocations

- 4 Complete the collocational phrases in the sentences with the words below.

stage dress emotional standing backing  
curtain live cue limelight

- Theatre companies always claim that a disastrous \_\_\_\_\_ rehearsal usually means an outstanding first night.
- Some actors find that being in the \_\_\_\_\_ can put a strain on family relationships.
- Bidji sang \_\_\_\_\_ vocals for Manu Chao on his CD *Mister Bobby*.
- It is not unusual for accomplished movie stars attempting to perform on stage to suffer from \_\_\_\_\_ fright on their opening night.
- The opera was so moving that the principal singers received a \_\_\_\_\_ ovation from the audience at the end of the performance.
- Despite the struggle to get into her costume, Helena managed to enter the stage on \_\_\_\_\_.
- The pianist gave an inspiring \_\_\_\_\_ performance in Hyde Park, in front of a large audience.
- Actors often make excellent use of \_\_\_\_\_ recall to enhance their portrayal of a character.
- After a riveting charity performance, U2 were joined on stage by all the other artists for a moving \_\_\_\_\_ call.

## Compound words

- 5a The words *backstreet* and *backstage* in the text on page 9 are compound words. The words *over* and *under* are also used to form compounds. Discuss what *overstatement* and *understatement* mean.
- b Match the words in column A with a word from column B to form compound nouns. Some of the words combine with more than one other word.

A	B
1 under	a writer
2 sound	b wright
3 play	c track
4 over	d act
5 screen	e study
6 back	f stage



## Use of English 1 (Paper 1 Part 3)

### Word formation

- 1 Read the strategy, then do the task.

#### EXPERT STRATEGY

Remember to read each sentence in the context of the paragraph and the text as a whole.

#### ► EXPERT STRATEGIES page 167

For questions 1–8, read the text below and the task strategy. Use the word given in CAPITALS at the end of some of the lines to form a word that fits in the gap in the same line.

## How do you say 'Mamma Mia' in Chinese?

The (0) widely acclaimed *Mamma Mia* is to be the first major Western musical to be translated for the Chinese stage. But is it possible to produce a successful (1) \_\_\_\_\_ of a Western show in Chinese? The world is about to find out. When the (2) \_\_\_\_\_ Catherine Johnson wrote the original plot, based on the music of the Swedish band Abba in 1999, she couldn't have imagined that it would come this far. It remains to be seen what the band's (3) \_\_\_\_\_, Benny Andersson and Bjorn Ulvaeus, will make of the translation. Some words were initially (4) \_\_\_\_\_ and had to be corrected. Some of the Western choreography considered to be of (5) \_\_\_\_\_ taste in China has given way to traditional folk dances to render the show more appropriate for local audiences. 'It's certainly been an (6) \_\_\_\_\_ challenge,' laughs one member of the British production team, 'but so far the show's been received enthusiastically by everyone who has seen the (7) \_\_\_\_\_ showing. So we'll have to wait and see.'

Meanwhile, (8) \_\_\_\_\_ in the dressing rooms the atmosphere is tense, as the curtain rises on this ambitious production.

WIDE

ADAPT

PLAY

LYRIC

INTERPRET

QUESTION

PRECEDE

VIEW

STAGE

the CULTURE supplement

11

- 2 Write a short review of a film, theatrical performance or concert you have seen recently. Use words from this section to help you.




## Listening 1 (Paper 3 Part 2)




## Before you listen

1 Discuss the following questions.

- 1 Make a list of the kind of jobs connected with the film industry.
- 2 What role does each one play in the making of a film?

Listening for information:  
taking notes2  T1.02 Read the exam question in Exercise 3. Listen and note down any experiences that helped the speaker become an animator.

## Sentence completion

3  T1.02 Look at the task below. Read the questions and the strategy carefully, then do the task.

## EXPERT STRATEGY

In Paper 3 Part 2, you are listening for concrete pieces of information. On the recording, you will hear the words or phrases you need to complete the gaps but they will not be in the same sentences. Before you listen, think about:

- the type of word or phrase which is missing in each gap
- the sort of information you are listening for.

You will hear an animator called James Quigley giving a talk about his work. For questions 1–9, complete the sentences with a word or short phrase.

## James Quigley: animator

Before being introduced to animation, James had been hoping to make  1 his career.

James' college tutor showed him how retaining  2 in his drawings helped to achieve a sense of movement.

James uses the word  3 to describe the type of animation he favours in films.

James' success at a  4 led to opportunities to work as an animator.

Money made from work on  5 allows James to finance his own films.

James says he particularly enjoys the level of  6 required to create an animated film.

People are surprised to learn that much of James' drawing is done  7 and that this suits him best.

James feels that  8 is the most important aspect of an animator's work.

James mentions that the  9 involved in a film can prove a source of inspiration for drawing the characters.

4 You are interested in becoming an animator. Based on what you heard, and the notes you made in Exercise 2, write down some questions you would like to ask James.

## Language development 1

## Present and past tense review: state verbs

► EXPERT GRAMMAR page 172

- 1 Tick the acceptable sentences and correct the sentences containing mistakes. Sometimes both might be possible. Discuss your answers.
- 1a Unfortunately, it isn't looking as if that dance company needs me at the moment – and I really wanted to be in their show!
- b They look for someone who can sing really well.
- 2a I really am not seeing what you mean by 'professionalism'.
- b I'm seeing some actor friends tomorrow.
- 3a They are having a lovely villa in France.
- b Do you have a lot of studying to do at the moment?
- 4a This matter doesn't really concern him.
- b What is concerning me is her lack of stamina.
- 5a I don't mind singing and acting as part of our amateur performance but my dance skills need a bit of work.
- b I'm minding my neighbour's dog while she's away.

## Time words

- 2 Complete the short dialogue with the correct time word and form of the verb. There are two extra time words you do not need.

before currently first just last lately long  
since still yet

Chrissy and Dana are chatting before a performance.

Chrissy: Ever (1) \_\_\_\_\_ I first (2) \_\_\_\_\_ (meet) Ryan, he's wanted to become a performer.

Dana: Yes, he says he's (3) \_\_\_\_\_ (4) \_\_\_\_\_ (find) anyone with an extraordinary talent who has really inspired him. However, he (5) \_\_\_\_\_ (6) \_\_\_\_\_ (not travel) much abroad, I suppose.

Chrissy: He (7) \_\_\_\_\_ (do) a lot of hip-hop classes (8) \_\_\_\_\_. How (9) \_\_\_\_\_ do you think it will be before he (10) \_\_\_\_\_ (become) a dance teacher?

Dana: He (11) \_\_\_\_\_ (12) \_\_\_\_\_ (13) \_\_\_\_\_ (do) masterclasses with a top dancer, so I think it will be soon!

After the performance.

Chrissy: It's the (14) \_\_\_\_\_ time that I (15) \_\_\_\_\_ (see) Ryan dance that well.

Dana: He left by the backstage door (16) \_\_\_\_\_ I (17) \_\_\_\_\_ (have) time to congratulate him! Let's send him a text!

## Use of English 2 (Paper 1 Part 2)

## Open cloze

- 1 a Read the newspaper extract about mobile phone use during concerts. How do you feel about Sir Peter's comments?
- b Read the strategy below, then do the task.

## EXPERT STRATEGY

Read through the whole text quickly to get the general idea, before trying to find the missing words.

For questions 1–8, read the text below and think of the word which best fits each gap. Use only one word in each gap. There is an example at the beginning (0).

► EXPERT STRATEGIES page 167

search News

## Conductor declares war on mobile phones

The British composer and conductor, Sir Peter Maxwell Davies, is fast losing patience (0) with the problem of mobile phone ringtones interrupting performances of classical music. During one particular concert at a music festival, three phones (1) \_\_\_\_\_ off in quick succession, prompting an angry reaction from other members of the audience who shouted at the offenders. (2) \_\_\_\_\_ a personal appeal from the festival's director for phones to be switched off, the following evening (3) \_\_\_\_\_ rang in the middle of a piano sonata. (4) \_\_\_\_\_ made matters worse was the fact (5) \_\_\_\_\_ the owner was sitting close to Sir Peter himself.

'I've just about (6) \_\_\_\_\_ enough!' Sir Peter said, branding those failing to comply with the polite request 'artistic terrorists' intent (7) \_\_\_\_\_ committing an act of vandalism. All it takes is a (8) \_\_\_\_\_ calls or message bleeps for everyone else's enjoyment of the music to be spoilt. 'Some people,' he continued, 'just can't bear having their mobile turned off. It's like they feel disconnected from the world, or not wanted!'

- 2 Discuss these comments. Do you agree or disagree? Give reasons to support your opinion.

People should not be allowed to take mobile phones into theatres or concert halls.

Concert etiquette should be taught by parents.

Technology is causing young people to have shorter attention spans.



**Writing 1** (Paper 2 Part 1: Essay)**Summarising and evaluating**

► EXPERT STRATEGIES page 169

1 Read the strategy and the exam task below, then answer the following questions.

- 1 What type of writing task is it?
- 2 Which two tasks must you include in your answer?

**EXPERT STRATEGY**

For this type of writing task, make sure your answer contains the following:

- key points of the two texts (a summary)
  - your opinion of their content (an evaluation).
- Also, use your own words, not 'chunks' from the texts.

Write an essay summarising and evaluating the key points from both texts. Use your own words throughout as far as possible, and include your own ideas in your answers.

You should write **240–280** words.

**1 Performing techniques: stage vs. screen**

Gesture, movement and physicality are vital on stage. Whereas tiny gestures can be magnified in close-up film shots, as a stage actor you will use your body very differently. You will need to communicate a physical energy and develop a 'stage presence'. The film close-up permits subtleties of facial expression and movement that don't work on the stage.

Camera work and editing achieve effects on the screen that the stage actor must create largely by using the body. In film, props and settings are also used extensively to convey meaning and atmosphere. On the stage, it's down to you to do that work.

**2 Acting: finding your voice**

Consider the actor's voice for a moment. Vocal expression is as much about movement and emotion as sound, and nowhere is this more noticeable than on the stage. Achieving resonance in your voice requires physical as well as vocal effort. For the screen, the emphasis may be on perfecting a range of accents rather than pitch, yet even here embracing cultural body language makes the accent sound more authentic. Interestingly, in the recording studio many voice actors imitate the movements of their animated characters to achieve better vocal results. The right training can help you develop such skills to find work in any medium.

2 Read the model answer to the question in Exercise 1. Does it address the two tasks successfully? Why/Why not?

The two texts **(1)** *discuss / assess* techniques required for different styles of acting. Firstly, the first text **(2)** *examines / evaluates* the use of physical expression on stage as opposed to film and **(3)** *conveys / compares* the value of facial expression in close-up film shots with the need to use the whole body on stage to **(4)** *exemplify / communicate* feeling. It **(5)** *suggests / asserts* that whereas film actors are supported by the setting and camera work, the stage actor is unaided, and must therefore exude stronger physical energy to achieve the same result.

There is no doubt that the two media **(6)** *demand / need* different styles of acting but now that technology has entered the theatre, set designers and directors are able to make use of special effects and more sophisticated props to create atmosphere. So, while it may have been true 50 years ago, I feel it is a gross exaggeration to suggest that the stage actor is totally unsupported today.

The second text, on the other hand, looks at the importance of the voice in acting, and emphasises the need for aspiring actors to **(7)** *acquire / achieve* a range of vocal skills to be able to sustain a career in any medium. It **(8)** *assumes / acknowledges* the relationship between vocal expression and body movement and **(9)** *advocates / concludes* following a training course to develop such skills effectively.

To my mind, the two texts examine specific skills needed for different types of acting but we should not ignore recognising the essential connection between vocal and physical expression, and the value of gaining the proper kind of training in order to become a versatile performer, capable of working on both stage and screen.


- 3 Circle the most suitable verb in *italics* in the model answer. Explain your choices and say why the other options do not work.
- 4a Look at how the essay is organised. Underline the paragraphs which summarise the two texts. Has the candidate used their own words effectively?
  - b Highlight the paragraph(s) in which the candidate evaluates the texts.
- 5 Discuss. Do you agree with the candidate's evaluation of the texts?
- 6 Do the extra writing task on page 192. Use the writing strategy to help you.

## Listening 2 (Paper 3 Part 4)

## Before you listen

## EXPERT STRATEGY

Before you listen, carefully read the rubric and then the options for each part.

- 1  T1.03 Listen carefully to what the speaker says about studio vs. live performance and answer the following questions.

- 1 Name three advantages of recording music in a studio that the speaker mentions.
- 2 Which does the speaker prefer: studio recordings or live performances? How do you know?

## Multiple matching

- 2  T1.04 Read the strategy, then do the task.

► EXPERT STRATEGIES page 171

You will hear five short extracts in which people are talking about different free-time activities they take part in.

## Task One

For questions **1–5**, choose from the list (**A–H**) each speaker's main reason for doing the activity.

## Task Two

For questions **6–10**, choose from the list (**A–H**) what each speaker plans to do in the future.

You will hear the recording twice. While you listen, you must complete both tasks.

- A a wish to excel at something
- B nostalgia for a former interest
- C feeling in need of a challenge
- D proving someone wrong
- E a love of entertaining people
- F a need to impress others
- G the chance to improve fitness
- H wanting to develop existing skills

	1
	2
	3
	4
	5

- A learn new techniques
- B meet like-minded people
- C find work in a related field
- D initiate a local project
- E participate in a major event
- F put original work on show
- G gain a qualification
- H pass on expertise

	6
	7
	8
	9
	10

## ► HELP

- **Speaker 1** refers to a friend's reaction – but was this the reason why she did the activity?
- **Speaker 2** mentions getting a qualification. Is he talking about the past, the present or the future?
- **Speaker 4** refers to an activity she used to do – but why did she take it up again?

## Discussion

- 3 Which of the activities you heard about do you find interesting? Why/Why not?
- 4 Check the meaning of these key words and phrases from the audioscript.

## EXPERT WORD CHECK

hard-pressed counteract inevitable sedentary tag along hark back  
passable thrive on hilarious get your teeth into (sth)



## Speaking (Paper 4 Parts 1 & 2)

### Vocabulary 1: music and entertainment

- 1 a Think of different ways in which music is used to entertain, either on its own or in combination with other activities. Which interests you the most?
- b Discuss these questions.
- 1 What's on your iPod or your phone?
  - 2 Have your tastes in music changed at all over the last couple of years? If so, in what way?
  - 3 What do people's tastes in music reveal about their culture or generation?
- 2 Read the question and the four possible answers.
- 1 How much information is given in the answers?
  - 2 What answer would you give to the question?

Do you ever go clubbing?

Answer 1

No, it's not really my scene, although I enjoy dancing generally.

Answer 2

I've been on the odd occasion with friends. It's quite fun!

Answer 3

Yes, every summer! We sometimes go to Mykonos where the clubbing scene is really good!

Answer 4

I can't dance to save my life so this is not something I'd choose to do in my spare time!

### Part 1

- 3 In pairs, ask each other the following questions, taking turns to ask and answer. Use the strategy to help you.
- 1 In what way does music make a difference to your life?
  - 2 What would the world be like without music?
  - 3 Is musical talent something you are born with or can you acquire it through hard work?
  - 4 How do you think musical training might enhance other areas of your life?

### EXPERT STRATEGY

Don't forget to expand your answers by giving additional information or a reason for your answer.

### Vocabulary 2: describing music

- 4a T1.05 Listen to a conversation between Maggie and Tom, then choose from the adjectives below to express their ideas.

deafening   depressing   discordant   harmonious  
inspiring   mind-blowing   rhythmic   soothing  
uplifting/moving   upbeat

Tom likes \_\_\_\_\_ heavy metal. He hates \_\_\_\_\_ 20<sup>th</sup> century classical music.

Maggie likes \_\_\_\_\_ rock or pop; she doesn't really like \_\_\_\_\_ music. She finds classical composers such as Bach \_\_\_\_\_.

- b Who do you agree with?





### Useful language: agreeing, disagreeing and weighing things up

- 5a T1.05 Listen to the dialogue again, then complete the table below with phrases the speakers use to agree or disagree.

Agreement	Disagreement/ Partial disagreement	Weighing things up

- b Now write the following expressions in the table.

I can't disagree with that ...  
I think we ought to take into consideration ...  
That may be the case but ...  
We can't rule out (the possibility that) ...  
Have you considered ...?  
You've got a point but ...  
I'd go along with that.  
Absolutely!

- 6 Write a chat message in response to the statements below, using phrases from Exercise 5.

1 Listening to really loud music on a hands-free or on headphones is bad for your hearing. Be careful!

2 There's nothing better than a live concert!

3 I don't think I'd like to give a performance online and be watched by millions of people! How about you?

### Part 2

#### Collaborative task: planning a summer arts festival

##### EXPERT STRATEGY

Maintain a dialogue with your partner and use appropriate phrases for agreeing and disagreeing.

- 7 In pairs, do the task, using the strategy to help you.

- a First, look at photographs A and B and talk together about how popular these activities might be during the summer where you live. You have about one minute to talk about this. ⌚ Time yourselves!
- b Now look at all the photographs (A–E). Imagine that the organisers of a performing arts festival are producing two advertising posters and these pictures have been used for one of them.

Talk together about the different types of performing arts these photographs show. Then decide what other activities should be shown on the second poster. You have about three minutes to talk about this. ⌚ Time yourselves!

### Part 2 Sample task

- 8a T1.06 Read the Speaking assessment criteria on page 204. Then listen carefully to two students, Luisa and Max, doing the first part of the task. Identify any areas where they, in your opinion, fall short of the required standards.
- b T1.07 Now listen to the same students doing the second part of the task and use the same criteria to judge their performance.
- c How did you do compared with Luisa and Max? How was your timing?

### Task analysis

- 9 What was the most difficult part of the task for you? Why? How could you improve on that?

## Language development 2

## Future tense review

► EXPERT GRAMMAR page 173

- 1 In pairs, decide which follow-on sentence, a or b, is the most suitable in the following contexts. Give reasons for your decision.
- Oh no! The electricity's gone off!
    - What are we doing now?
    - What are we going to do now?
  - You know he can't be trusted, so don't expect any sympathy from me!
    - If you will keep on seeing him, you're bound to get hurt.
    - If you see him, you'll get hurt.
  - Don't worry about being late! When you get to the station,
    - Paul will be waiting for you.
    - Paul will have waited for you.
  - Oh, good! You're here!
    - I was just about to call you.
    - I'm going to call you.

## Other forms with future meaning

- 2a Complete the dialogue with the phrases below. Use each phrase only once.

wouldn't be    were supposed to    was just about to  
might    were due to be    was going to

Gemma: Oh, hi, Matt! I (1) \_\_\_\_\_ call you shortly. I thought I (2) \_\_\_\_\_ go and see Kevin Spacey in *Richard III*. Do you fancy it?

Matt: Well, lucky you caught me, really. We (3) \_\_\_\_\_ rehearsing today but Bob called to say that Carla's sprained her ankle and so we (4) \_\_\_\_\_ going after all. I (5) \_\_\_\_\_ go and see her now, as a matter of fact, but wanted to let you know about the situation first.

Gemma: Thanks. Shame about Carla, but lucky for you! A day off!

Matt: I'm not so sure about that, Gemma. We (6) \_\_\_\_\_ finish rehearsing the first act today, so this is bound to set us back quite a bit. It could be days before she's able to rehearse again now.

Gemma: Sorry to hear that, then. Anyway, what do you say to *Richard III*? Shall we go?

Matt: Yeah, why not?

- b  T1.08 Listen and check your answers. Discuss.

## Use of English 2 (Paper 1 Part 4)

## Key word transformations

- 1 Read the strategy on page 168, then do the task.

For questions 1–6, 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).

- 0 Shall we get Harry a present? He's retiring next month.  
(due)  
Harry is due to retire next month, so why don't we get him a present?
- 1 If the star hadn't caught the flu, there would have been a cast party tomorrow.  
(was)  
There \_\_\_\_\_ cast party tomorrow but the star has caught the flu.
- 2 Competition is fierce but Tilda Swinton is a firm favourite to win the award for Best Actress.  
(set)  
Despite \_\_\_\_\_ win the award for Best Actress.
- 3 Profits from Justin Timberlake's worldwide tour will probably exceed one billion dollars.  
(stands)  
Justin Timberlake's worldwide tour \_\_\_\_\_ of one billion dollars.
- 4 A problem has forced the director to cancel this week's meeting with the scriptwriter.  
(supposed)  
The director \_\_\_\_\_ a meeting with the scriptwriter this week but a problem has forced him to cancel it.
- 5 Sandra was fully intending to send a photograph with her application form but she forgot.  
(had)  
Sandra \_\_\_\_\_ a photograph with her application form but she forgot.
- 6 They're auditioning for the new musical on Monday, so no doubt hundreds of dancers will turn up.  
(bound)  
Hundreds of dancers \_\_\_\_\_ the auditions for the new musical on Monday.



## Use of English 3 (Paper 1 Part 1)

**Lead-in** 1 Do you have a favourite comedian? What do you find funny about him/her?

- Developing skills: words in context**  
 ➤ **EXPERT STRATEGIES** page 167
- Multiple-choice cloze**
- 2 a Read the task and the text below. Then look at the example answer (0). All the options fit grammatically but only A fits the context. Discuss why the other options are not possible.
- b Read the strategy, then complete the task. Use the Help notes for support with certain items.

For questions 1–8, read the text below and decide which answer (A, B, C or D) best fits each gap. There is an example at the beginning (0).

### A 'GRAND' RETURN TO STANDUP COMEDY

Comedians Pete Barnes and Dave Reid are (0) A into the spotlight once more. After a twelve-year (1) \_\_\_\_\_ in TV sitcoms, the comic duo are (2) \_\_\_\_\_ up to appear live at the Grand Theatre, Leeds, on 15th August. 'We're delighted to be returning to the stage after such a long time and it seems fitting to be (3) \_\_\_\_\_ our comeback at the venue where we gave our debut performance,'

says Dave. 'We've (4) \_\_\_\_\_ a long way since then, and have added some great new material to our (5) \_\_\_\_\_ in preparation for going on tour in the autumn.'

The duo will be performing alongside other big names in a one-off gala performance which aims to (6) \_\_\_\_\_ money for charity. Pete and Dave have gone viral with a promotional sketch, to give people a taste of what to expect in the show. Look out for 'Pete and Dave: The Traffic Warden' on all the major networking sites. At least one member of the Royal family is (7) \_\_\_\_\_ to be attending the show, which is bound to (8) \_\_\_\_\_ further interest. So, to be sure of a seat, buy your tickets early!

#### EXPERT STRATEGY

Some options have a similar meaning but only one fits the context of the passage.

#### ➤ HELP

- 1 This is a word that means 'an amount of time spent doing something specific'.
- 3 You are looking for the word that collocates with *comeback*.
- 4 All options fit grammatically but only one forms an idiom which means 'make great progress or improvement'.

- |              |             |            |            |
|--------------|-------------|------------|------------|
| 0 A stepping | B tapping   | C slipping | D popping  |
| 1 A stint    | B shift     | C turn     | D go       |
| 2 A lined    | B planned   | C booked   | D laid     |
| 3 A breaking | B doing     | C holding  | D making   |
| 4 A reached  | B come      | C gained   | D got      |
| 5 A role     | B act       | C play     | D turn     |
| 6 A gather   | B attract   | C raise    | D achieve  |
| 7 A gossiped | B suggested | C alleged  | D rumoured |
| 8 A enhance  | B induce    | C generate | D initiate |



**Task analysis** 3 Answer the questions about the task.

- 1 Which of the gapped words in the text form part of a collocation?
- 2 Which words form part of an idiom or fixed phrase?

## Writing 2 (Paper 2 Part 1: Essay)



## Lead-in

## 1a How do you listen to music?

- radio
- live performance
- iPod
- internet streaming
- file-sharing websites
- other

## b How has access to music on the internet affected the kind of music we listen to?

## Task analysis

## 2 Read the exam task and texts below. Which of the following statements best sums up text 1?

- 1 Many people believe that illegally downloading music is destroying the industry, as people no longer need to buy CDs.
- 2 File-sharing sites have marginalised minor artists and diminished their chances of success.
- 3 Music piracy has brought about a shift of focus in the industry, by allowing music lovers a greater range of music to listen to.

Write an essay summarising and evaluating the key points from both texts. Use your own words throughout as far as possible, and include your own ideas in your answer.

You should write **240–280** words.

## 1 'File-sharing' impact on the music industry

Many people believe that file-sharing sites allowing users to share music across the globe have had a detrimental effect on the music industry, with record companies suffering as a result of declining CD sales.

The truth is, however, that most artists are not signed to major companies, and so often don't get much radio play. Uploading their songs onto file-sharing sites ensures they get exposure they might not otherwise receive as it allows music lovers to download their songs for free. Also, it affords listeners greater freedom of choice in what they listen to, thus offering the potential for CD sales across a broader spectrum of musical tastes.

## 2 The allure of live performance

In this age of high-definition sound, why do people still crave the sweaty atmosphere and crush of the crowd that a live concert provides? Is it perhaps to serve some inherent need to make a connection with others?

A live performance is a communal experience, shared by people of similar tastes. Passion for the same kind of sound generates energy and excitement often described as electric. Members of the audience sing along with the artists, and strangers forge a bond based on mutual appreciation and awareness. Also, bands often vary the way they play a song at concerts, so there is that promise of a unique experience never to be relived.