

PAPER 4

LISTENING

GENERAL DESCRIPTION

Paper format	The paper contains four parts. Each part contains a recorded text or texts and a listening task.
Timing	Approximately 45 minutes.
No. of parts	4.
No. of questions	30–40.
Task types	Multiple-choice questions, multiple matching, sentence completion, note completion.
Task focus	Understanding specific information, gist, attitude, opinion, main points and detail.
Text types	<i>Monologues:</i> announcements, radio broadcasts, speeches, talks, lectures, anecdotes, etc. <i>Interacting speakers:</i> radio broadcasts, interviews, discussions, etc.
Answer format	Candidates are advised to write their answers in the spaces provided on the question paper. There will be ten minutes at the end of the test to copy the answers onto a separate answer sheet. Candidates indicate their answers by writing the required letter, figure or word(s) in a box on the answer sheet.
Marks	Each correct answer receives one mark.

STRUCTURE AND TASKS

PART 1

Task type and focus	Sentence completion or note completion. Following the main points and retrieving specific information from the text.
Format	A monologue of approximately 2 minutes, heard twice.
No. of Qs	8–10.

PART 2

Task type and focus	Sentence completion or note completion. Following the main points and retrieving specific information from the text.
Format	A monologue of approximately 2 minutes, heard once only.
No. of Qs	8–10.

PART 3

Task type and focus	Multiple-choice questions or sentence completion. Understanding specific information, gist and attitude in the text.
Format	A conversation between two or three speakers of approximately 4 minutes, heard twice.
No. of Qs	6–10.

PART 4

Task type and focus	Multiple matching or multiple-choice. Identifying speakers and topics, interpreting context, recognising attitude and function, gist and main points.
Format	A series of five themed monologues of approximately 30 seconds each. The whole sequence is heard twice.
No. of Qs	10.

The four parts of the Listening paper

■ PART 1 – SENTENCE COMPLETION OR NOTE COMPLETION

This part tests the candidates' ability to follow the main points of a text and retrieve specific information.



Sample task and answer key: pages 43, 46 and 50.



Each correct answer in Part 1 receives 1 mark.

■ Informational monologue: heard twice

This part features an informational text of 2–3 minutes in length. Tasks in this part are designed to test the retrieval of detailed information from the text. There are two possible task types; sentence completion and note completion. In each case, candidates are required to write a word or short phrase in response to a written prompt. In such tasks, candidates copy the target words only onto the answer sheet.

The questions follow the order of information presented in the text, and keys focus on the actual words heard on the recording. Candidates should not paraphrase the information as they will only get the mark if their answers are fully meaningful in the context of the question prompts. Keys generally focus on concrete pieces of information or stated opinions and are designed to be short and to fit comfortably into the space on the answer sheet. Correct spelling is expected at this level, although some minor variations are allowed, for example in proper names. Care is taken, however, not to focus on words that cause undue spelling difficulties as keys, and both US and British English spellings are accepted.

■ PART 2 – SENTENCE COMPLETION OR NOTE COMPLETION

This part tests the candidates' ability to follow the main points of a text and retrieve specific information.



Sample task and answer key: pages 43, 46–47 and 50.



Each correct answer in Part 2 receives 1 mark.

■ Informational monologue: heard once

This part features an informational text of 2–3 minutes in length. It is similar to Part 1 except that the text is heard once only. Tasks in this part are designed to test the retrieval of detailed information from the text. There are two task types; sentence completion and note completion. In each case, candidates are required to write a word or short phrase in response to a written prompt. In such tasks, candidates copy the target words only onto the answer sheet.

The questions follow the order of information presented in the

text, and keys focus on the actual words heard on the recording. Candidates should not paraphrase the information as they will only get the mark if their answers are fully meaningful in the context of the question prompts. As the text is heard only once, candidates can expect to hear some reiteration of the main points and some recycling of key information. Keys generally focus on concrete pieces of information or stated opinions and are designed to be short and to fit comfortably into the space on the answer sheet. Correct spelling is expected at this level, although some minor variations are allowed, for example in proper names. Care is taken, however, not to focus on words that cause undue spelling difficulties as keys, and both US and British English spellings are accepted.

■ PART 3 – MULTIPLE-CHOICE OR SENTENCE COMPLETION

In Part 3, the focus is on the skills of understanding specific information, gist and attitude.



Sample task and answer key: pages 44, 47–48 and 50.



Each correct answer in Part 3 receives 1 mark.

■ Text with interacting speakers: heard twice

This part features interviews and discussions of approximately four minutes in length. Tasks are designed to test the understanding of gist, attitude and opinion as well as specific information from the text. There are two possible task types: four-option multiple-choice questions, where candidates choose the correct option and write only the appropriate letter on the answer sheet; and sentence completion where candidates copy the target word(s) onto the answer sheet. As in Parts 1 and 2, keys in the sentence-completion tasks focus on the actual words heard in the recording. In both tasks, the questions follow the order of information presented in the text.

■ PART 4 – MULTIPLE MATCHING OR MULTIPLE-CHOICE

This part tests the candidates' ability to identify the gist of a number of short texts on a theme by identifying speakers, topics, functions, attitude and opinion.



Sample task and answer key: pages 45, 48–49 and 50.



Each correct answer in Part 4 receives 1 mark.

■ Series of five short extracts: heard twice

In this part, candidates listen to five thematically linked short extracts, each of which has a different speaker. The whole series is heard twice. There are two possible task types: multiple matching, which involves two tasks, candidates choosing the correct option from a list of eight in each task;

and three-option multiple-choice questions, with two questions on each extract.

Recording information

The instructions for each task are given on the question paper and are also heard on the recording. This includes information about the speakers, the topic and the context of the text.

Before each text is heard, candidates will have time to read through and think about the questions. The length of this preparation time is indicated on the tape. Candidates should use this time to familiarise themselves with the task and begin to make predictions about what they are likely to hear.

A variety of voices, styles of delivery and accents will be heard in each Listening paper to reflect the various contexts presented in the recordings.

Preparation

General

- Classroom discussion activities in the target language provide an invaluable source of listening practice.
- Students' ability to understand what they hear can improve dramatically if they are regularly exposed to audio materials: the more English they hear, delivered at natural speed in a variety of voices and contexts, the more confident they will become in extracting key information and gist meaning, even when they are not able to decode every single word or phrase. These skills are essential to learners at CAE level.
- A daily learning programme which includes a 'hearing English' component from audio recordings will help prepare students for the Listening test. Students should be exposed to varieties of English, to speakers of different ages and backgrounds and to the language of different contexts, e.g. formal announcements, lectures, less formal talks, informal discussions, interviews, etc.
- Students should be encouraged to deal with texts in different ways depending on the nature of the listening task. For example, they might listen to a text once for gist, producing a summary of the main ideas or attitudes expressed. They could then be asked to listen to the same text again, this time retrieving specific information.
- Make students aware of how much they themselves bring to a listening task. Encourage them to make predictions about listening texts from their own experience and world knowledge. The rubric provides information about the speaker, topic and context. Encourage students to use this information to help them tune in to the text quickly when they hear it.
- Remind students that they should use the pause before each recording to read through the task carefully, so they are prepared for what they hear. Encourage them to use the task on the question paper to guide them through the listening text and keep their place as they answer the questions.

■ Remind students that in long texts, the questions come in the same order as the information in the recording – and therefore reflect the structure of the text. Help them to identify discourse markers, interviewer's questions and other textual features that structure a text and are often reflected in the layout and wording of the task on the page.

■ Remind students that in productive tasks (sentence and note completion) they should write clearly when they copy their answers onto the answer sheet, using capital letters if their handwriting is not very clear. Only letters should be written on the mark sheet for objective tasks (multiple-choice and multiple matching).

■ Encourage students to answer all the questions, even if they are not sure – there are no marks deducted for wrong answers and it may be that they have probably understood more than they think.

By part

■ PART 1

■ Remind your students that the task rubric and the set of sentences or notes on the page provide a lot of information about what they are going to hear. Encourage them to use the preparation time wisely. One way of doing this is to give them pre-listening tasks in the classroom that will help them to activate likely vocabulary and other language features associated with the topic and context. For example, they can look at the information in the rubric and try to visualise the speaker and the situation; to imagine the kind of information that might be given, and the type of language that might be used.

■ Encourage students to read through the set of sentences or notes and think about the type of information that is missing. Remind them that most keys will focus on concrete pieces of information (e.g. nouns, proper names, numbers, etc.) and will generally be single words or very short noun groups (e.g. adjective plus noun), and that usually no more than three words are required.

■ Tell students not to try and write long answers and not to repeat information which is already on the page. Some students try to paraphrase the information they hear rather than using the actual words on the tape. This is **not** a good idea. Paraphrasing is not a skill that is tested in the listening paper; the keys focus on the actual words heard on the recording. Remind students that the set of notes or sentences will be a summary or paraphrase of the information in the text, but that the words they write in the gaps should be those they hear on the tape.

■ In sentence completion tasks, the word(s) students write must complete the sentence logically and grammatically. By using the actual words on the recording, students can complete the sentences without worrying too much about the grammar. They should, however, check that they have heard the correct form of the word. For example, if students do not

hear clearly whether a word is singular or plural, they should check the rest of the sentence to see which is required.

■ In note-completion tasks, students need to write the information that is missing from lists of points and other sets of notes. They do not have to produce answers in note form, however, and the students' listening task is actually very similar to that in sentence-completion tasks. Students need to write the actual words heard on the tape that complete the missing information in the context of the headings and prompts in the list of notes. Although the key words do not form part of sentences, they do need to complete the notes logically.

■ PART 2

■ Students often think of this as the most difficult part of the paper, so they should get plenty of practice in the classroom at getting the key information from a text that is only heard once. You should reassure students, however, that the text and task types are the same as in Part 1, so the same kind of general preparation will be appropriate.

■ Remind students also that the text in Part 2, because it is heard only once will be very clearly structured, with reiteration of main points and recycling of some key information. It is pretested to check if it can be followed and understood on a first hearing, and there is plenty of time to both listen and record the answers.

■ It is important that students don't panic in this part, and have the confidence to write down an answer even if they're not absolutely sure it is correct. As in Part 1, the structure of the task on the question paper will help them to follow the text as they listen and ensure that they don't lose their place.

■ PART 3

■ This is the longest part of the Listening test, and students should be given plenty of exposure to longer interviews and discussions.

■ Students need to follow the line of development in these texts and recognise when the conversation has moved on from one particular aspect of the issue being discussed to another. For example, on a first listening in class, students can listen simply for the number of issues discussed, what they are, and where the natural breaks in the dialogue come, as well as each speaker's general attitude towards those issues.

■ In multiple-choice tasks, students can be encouraged to concentrate on the question stems, rather than the options in their preparation – so that they can listen for the answer in the text and then match this to the closest option.

■ Both the multiple-choice questions and the sentence-completion tasks in this part will use language that paraphrases and reports ideas from the text. As the texts often focus on the attitudes and opinions of speakers, which are discussed at length, students need to have a good command of the meaning and use of the type of language used to report

these ideas succinctly in the questions. They will, for example, need to understand such words as reporting verbs (e.g. regrets, admits, resents, etc.), adjectives and adverbs describing attitudes and feelings (e.g. disappointed, frustrated, unexpected, etc.) and words used to report opinions (e.g. insists, suggests, denies, etc.) and degrees of certainty, (e.g. doubtful, convinced, etc.).

■ In sentence-completion tasks in Part 3, although sentences will be summarising larger sections of text than in Parts 1 and 2, the words students need to write will still be those heard on the tape. These are, however, more likely to include stated attitudes and opinions from the speakers rather than factual details from the text.

■ PART 4

■ Remind students that they will hear five different speakers, but that the texts will have a thematic link. In this part of the test, the whole series of texts is heard once and then the whole series is repeated.

■ Encourage students to think about the theme of the texts and to think about the kinds of attitudes and ideas that they expect to hear in connection with these topics.

■ Remind students that they will be listening for gist meaning rather than detail in these texts, so although they may not understand every word, they should be able to pick out the speaker's main point, feeling, attitude or opinion – or to identify the speaker from what they say.

■ Reassure students that whilst they are listening, they will often be understanding more than they think, and will probably pick up the correct gist from the text and therefore choose the correct option, even if they can't explain why afterwards.

■ If you want students to develop this skill of gist listening, it may not always be helpful to go through the text with them afterwards, as close analysis of the language of the texts will not help them to develop the most appropriate listening strategies.

■ Remind students that in multiple-choice tasks, they must answer two questions on each text, but that these questions will each have a different focus and may both require an understanding of the text as a whole rather than just one part of the text.

■ As in Part 3, a sound knowledge of the type of words used to report attitudes and feelings in the questions will help students in this part.

PAPER 4: LISTENING

Parts 1 and 2 (Questions 1–16)

3
Part 2

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

Listen very carefully as you will hear the recording ONCE only.

TREE PLANTING

The name of the group organising the event is 9

The only piece of equipment you are asked to bring is a 10

The money to pay for the trees has come from 11

The trees are being planted on what used to be 12 land.

It is planned to make a number of 13 among the trees for visitors.

The trees are being planted on the 14 side of the village.

The site entrance will be marked by a 15 today.

If you are going to help with the digging, you are advised to wear 16 and 16

0150/4 TA S04

[Turn over

2
Part 1

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

You will hear the recording twice.

THE PEOPLE OF FOUR CORNERS

Archaeological evidence:

Objects found: • pots 1

The Region:

Rainfall pattern: 2

Description of soil: 3

Farming/Food:

Crops grown: and 4

Buildings:

Building materials used: or 5

Shape of meeting rooms: 6

History:

Weatheriest period: 7

How goods were moved: 8

0150/4 TA S04

PAPER 4: LISTENING

Part 3 (Questions 17–22)

4

Part 3

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

You will hear the recording twice.

17

Jourdan decided to train as an illustrator because he

- A** knew he could get work in that field.
- B** knew other painters were better than he was.
- C** felt a painter's lifestyle would be too uncertain.
- D** felt he was more suited to illustration than painting.

18

How did Jourdan first get involved in designing CD covers?

- A** He made contact with a rock group.
- B** He was approached by a company representative.
- C** A lecturer put him in touch with the company concerned.
- D** A designer put his illustrations in a music magazine.

19

Jourdan feels that when he started designing CD covers,

- A** he charged too little for his work.
- B** he allowed the company to dictate the fees.
- C** he had unrealistic expectations about the fees.
- D** he set out to charge less than his rivals.

20

Jourdan feels the record company gives him a lot of artistic freedom because he

- A** knows the style of work they want.
- B** changes his drawings to suit their taste.
- C** gets inspiration from the band's music.
- D** produces work at an unusually fast pace.

5

21

Jourdan agrees with Sally that the scenes he creates in his illustrations are

- A** joyful.
- B** childlike.
- C** unrealistic.
- D** unwelcoming.

22

What does Jourdan say about the photographs he uses?

- A** He discards a lot of them.
- B** He travels a long way to find them.
- C** He relies on them less than he used to.
- D** He is finding them harder to select than he used to.

0150/4 TA S04

0150/4 TA S04

[Turn over]

PAPER 4: LISTENING

Part 4 (Questions 23–32)

Part 4

You will hear five short extracts in which different people are talking about tourism.

TASK ONE

For questions 23–27, choose from the list A–H each speaker's occupation.

TASK TWO

For questions 28–32, choose from the list A–H each speaker's aim for the future.

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

- A a travel broadcaster
- B a hotel owner
- C a guide book publisher
- D a tourist board representative
- E an environmentalist
- F a railway executive
- G a manager of a tourist attraction
- H a local government official

Speaker 1	<div></div>	23
Speaker 2	<div></div>	24
Speaker 3	<div></div>	25
Speaker 4	<div></div>	26
Speaker 5	<div></div>	27

- A to increase the amount spent by clients
- B to improve our circulation
- C to revive country skills
- D to raise standards overall
- E to restore local transport networks
- F to refurbish the rooms
- G to attract a new type of client
- H to expand tourist accommodation

Speaker 1	<div></div>	28
Speaker 2	<div></div>	29
Speaker 3	<div></div>	30
Speaker 4	<div></div>	31
Speaker 5	<div></div>	32

PAPER 4: LISTENING

Tapescript for Parts 1 and 2

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

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

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

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

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

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

PAUSE-10 SECONDS

Now open your question paper and look at Part 1.

PART 1

PAUSE-5 SECONDS

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

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

PAUSE-30 SECONDS

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

domestic rubbish heaps, that they raised rabbits for meat, which must have added some variety to their diet.

Although they went hunting for deer, this was probably an occasional sport rather than for food.

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

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

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

PAUSE-15 SECONDS

Now you will hear the recording again.

— *** —

REPEAT

PAUSE-30 SECONDS

That is the end of Part 1.

PART 2

PAUSE-5 SECONDS

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

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

PAUSE-45 SECONDS

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PAPER 4: LISTENING

Tapescript for Parts 2 and 3

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

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

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

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

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

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

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

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

PAUSE-10 SECONDS

That is the end of Part 2.

PART 3

PAUSE-5 SECONDS

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

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

PAUSE-60 SECONDS

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

(pause)

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

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

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

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

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

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

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Tapescript for Parts 3 and 4

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

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

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

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

JOURDAN: No, there's an irony there!

SALLY: Did the deadlines get easier too?

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

SALLY: That's a pretty flexible approach.

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

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

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

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

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

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

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

PAUSE-15 SECONDS

Now you will hear the recording again.

— *** —

REPEAT

PAUSE-20 SECONDS

That is the end of Part 3.

PART 4

PAUSE-5 SECONDS

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

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

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

PAUSE-40 SECONDS

— *** —

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

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

PAPER 4: LISTENING

Tapescript for Part 4

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

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

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

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

PAUSE-15 SECONDS

Now you'll hear the recording again.

— *** —

REPEAT

PAUSE-20 SECONDS

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

PAUSE-9 MINUTES

You have 1 more minute left.

PAUSE-1 MINUTE

That is the end of the test.

PAPER 4: LISTENING

Answer keys and answer sheet

PART 1

- 1 tools
- 2 irregular/not regular/non-regular/(rainfall) (rain)
- 3 shallow (earth)
- 4 corn, bean(s) (i.e. o)
- 5 brick(s), stone(s) (i.e. o)
- 6 circular, round, circle (shape)
- 7 eleventh century/XI century/C11th
- 8 (by) road(s) (connections)/
(by) (a) (the) system of roads/(by) (a) (the) road (system)/on roads/road transport(ation)

PART 2

- 9 (the) Green Partnership
- 10 spade
- 11 (the) government
- 12 farm(ing)/agricultural
- 13 (foot) paths/pathways
- 14 west(ern)
- 15 (large) (yellow) notice/sign (board)
- 16 (a pair of) boots/(a pair of) gloves (i.e. o) (wellington) boots/gloves (i.e. o)

PART 3

- 17 C
- 18 B
- 19 B
- 20 A
- 21 D
- 22 C

PART 4

- 23 H
- 24 C
- 25 D
- 26 E
- 27 G
- 28 E
- 29 D
- 30 G
- 31 C
- 32 A

UNIVERSITY of CAMBRIDGE ESOL Examinations		Centre No.		Candidate No.		Examination Details		Candidate Signature		Examination Title		Centre		Supervisor:			
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CAE Paper 4 Listening Candidate Answer Sheet																																							
Mark test version (in PENCIL) A B C D E F G H I J K L																																							
Write your answers below (in PENCIL)																																							
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40

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 CAE 4

PAPER 4: LISTENING

Alternative task type (Sentence completion): Paper 4, Part 3

Part 3

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

You will hear the recording twice.

Wendy describes what she does at the opera as the biggest

17 in her work to date.

Wendy says that only if it is

18 can her interpretation be a success.

Wendy says that most deaf people are aware of

19 in music.

Wendy's friend, Robin, particularly enjoys the performers'

20 when he goes to the opera.

Wendy says that she finds it extremely

21
when she has to interpret a range of emotions in an opera.

Wendy has to concentrate on the accuracy of her

22
when she signs for more than one singer.

Wendy moves her

23 to show that violins are playing in the orchestra.

Wendy is unconcerned by those who regard her as a

24 on the stage.

PAPER 4: LISTENING

Alternative task type: Tapescript

PART 3

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

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

PAUSE–60 SECONDS

— *** —

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

(pause)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

PAUSE–15 SECONDS

Now you'll hear Part 4 again.

— *** —

ALTERNATIVE TASK TYPE: ANSWER KEY

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

PAPER 4: LISTENING

Alternative task type (3-option multiple-choice): Paper 4, Part 4

Part 4

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

You will hear the recording twice.

Speaker 1

25 The first speaker stresses the fact that he is

- A reliable.
- B punctual.
- C flexible.

26 He feels that his friend Mike was

- A indecisive.
- B inconsiderate.
- C unsympathetic.

Speaker 2

27 The second speaker thinks that Tim should

- A hire some temporary staff.
- B train some research staff.
- C do the best he can with his own staff.

28 What is she trying to do?

- A clarify a problem.
- B explain a procedure.
- C adopt a new system.

Speaker 3

29 The third speaker thinks that the teachers' problem was

- A unusual.
- B insignificant.
- C irrelevant.

30 He considers that his response was

- A in the students' best interests.
- B appropriate in the circumstances.
- C supportive of both members of staff.

Speaker 4

31 What has the fourth speaker done?

- A visited the same company twice
- B seen the same person twice
- C experienced the same problem twice

32 How did she feel after the meeting?

- A puzzled
- B anxious
- C let down

Speaker 5

33 The fifth speaker works as

- A an administrator.
- B a translator.
- C a caretaker.

34 He feels his actions were

- A unhelpful.
- B unappreciated.
- C unsatisfactory.

PAPER 4: LISTENING

Alternative task type: Tapescript

PART 4

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

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

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

PAUSE–60 SECONDS

— *** —

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

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

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

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

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

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

PAUSE–15 SECONDS

Now you'll hear Part 4 again.

— *** —

ALTERNATIVE TASK TYPE: ANSWER KEY

25 A

26 B

27 C

28 A

29 B

30 B

31 A

32 C

33 A

34 B