

Paper 4 Listening (approximately 40 minutes)

Part 1

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

Part 2

9 farm 10 fish(es) 11 camels 12 diver 13 (seeing) dolphins
 14 (long) (working) hours / (long) hours (of work) 15 10 [and] 20 / ten [and] twenty
 16 (wildlife) project (with local schools) 17 (video) cameras 18 playground

Part 3

19 D 20 B 21 C 22 F 23 A

Part 4

24 A 25 B 26 B 27 C 28 A 29 B 30 C

Transcript

This is the Cambridge First Certificate in English Listening Test. Test Three.

I am going to give you the instructions for this test. I shall introduce each part of the test and give you time to look at the questions. At the start of each piece you will hear this sound:

tone

You will hear each piece twice.

Remember, while you are listening, write your answers on the question paper. You will have five minutes at the end of the test to copy your answers onto the separate answer sheet.

There will now be a pause. Please ask any questions now, because you must not speak during the test.

[pause]

Now open your question paper and look at Part One.

[pause]

PART I

You will hear people talking in eight different situations. For questions 1 to 8, choose the best answer (A, B or C).

Question 1

One.

You hear a man speaking on the radio about scientists.

What is his attitude to scientists?

A He doesn't always trust them.

B He respects their opinions.

C He regrets not having their ability.

Test 3 Key

[pause]

tone

Usually, unless it's an area I'm particularly interested in, I don't pay too much attention to scientists. Often, clever, well-respected academics are not terribly good communicators, and they can take ten minutes to say what could be said in one. They also use a lot of technical language and this tends to lose a large section of their audience, me included. Therefore I tend to be a bit suspicious of them, and I feel disillusioned and let down. That might be down to my lack of academic ability, but I think that possibly I'm in the majority.

[pause]

tone

[The recording is repeated.]

[pause]

Question 2

Two.

You overhear two people talking on a bus.

Where does the woman think she lost her mobile phone?

A in her car

B in her office

C in a shop

[pause]

tone

Man: This traffic is terrible. You'd better phone Cathy and tell her we're going to be late.

Woman: I can't. My mobile phone's disappeared. I had it when I phoned you from the car yesterday evening. Then I called in at the supermarket, and I suspect it was lifted out of my bag then, because when I wanted it in the office this morning, I couldn't find it. I searched through every drawer in my desk, all my files, the waste paper basket, everywhere!

[pause]

tone

[The recording is repeated.]

[pause]

Question 3

Three.

You turn on the radio and hear the beginning of a programme.

What type of programme is being introduced?

A a documentary about the environment

B a feature about holidays

C a personal story about a journey

[pause]

tone

Now, how would you all like to spend a week or two travelling slowly down a peaceful canal, through attractive villages and open fields? Many people, like me in fact, are choosing an altogether slower pace of life for their summer break. We seem to have realised that travelling round the world is one thing, but we've completely forgotten what's on our doorstep, and this is one way of finding it again, whilst at the same time doing your bit to save the environment. So, now over to John Friedman, who's going to tell you more about taking time out on a traditional canal boat.

[pause]

tone

[The recording is repeated.]

[pause]

Question 4

Four.

You hear an artist talking about his schooldays.

What made him interested in sculpture as a career?

A His teacher showed him new sculpture techniques.

B His family believed he had a talent for sculpture.

C His first attempt at sculpture was highly praised.

[pause]

tone

One day at school, we were each given a piece of wood and told to do a sculpture. Everyone started cutting away at the outside, but I made a hole in my piece and started working from the inside outwards. The teacher was impressed with my approach and wondered what had made me do that – but I'd just done what came naturally. My sculpture was much admired. I felt I'd finally found something I was good at and began to pursue sculpture as a possible career, much to the disappointment of my mum and dad, who thought it was just a hobby and couldn't see where it was leading.

[pause]

tone

[The recording is repeated.]

[pause]

Question 5

Five.

You overhear two students talking.

What do they agree about?

A It's important to study.

B It's necessary to find a job.

C It's an appropriate time to travel.

Test 3 Key

[pause]

tone

Girl: I can't believe we're going to be leaving school soon – for ever! What are you going to do?

Boy: Travel. It's the best chance I'll have to go away for a few months – you know, before university and stuff takes over.

Girl: Yeah, yeah – then it becomes much more difficult! But what about money?

Boy: I've saved up quite a lot over the past year, so I'm OK, I hope.

Girl: Oh, I'll have to work for a bit, and then think about what I'm going to do. And I've been given a huge reading list to get through before university starts.

Boy: Poor you! You're going to be busy.

[pause]

tone

[The recording is repeated.]

[pause]

Question 6

Six.

You overhear a swimming instructor talking to a learner about his swimming technique.

What mistake has the learner just made?

A He forgot the correct hand position.

B He moved his arms too soon.

C He kicked too weakly.

[pause]

tone

OK, now when you've kicked and you're flat in the water, you've got to really stretch out and make your body as long as possible. You're kicking . . . it's a decent kick . . . but then you're starting your arms again immediately afterwards. I want to see you kick, then get straight, and count for one second before you move your arms and legs again. I want you like a pencil floating on top of the surface. And remember what we said last week about leading with the hands in a circular movement. Your circle's OK, but take your time.

[pause]

tone

[The recording is repeated.]

[pause]

Question 7

Seven.
*On the radio, you hear a fashion designer talking about her life.
What was she like as a child?*
A *very strong-minded*
B *highly competitive*
C *very dependent on her parents*

[pause]

tone

Well, fashion was always something I was interested in – I think I was almost born with it, you know. At six I was refusing to leave the house unless I felt my clothes would make me look cool – or so my parents say. I had very clear ideas even then – there was no negotiation. I think young children are actually more aware of what they and their friends are wearing than we realise. Even my brothers loved dressing-up games and wanted to imitate the dress of their TV heroes.

[pause]

tone

[The recording is repeated.]

[pause]

Question 8

Eight.
*You overhear a woman leaving a message on an answering machine.
Why is she phoning?*
A *to rearrange a meeting*
B *to apologise for something she's done*
C *to ask a favour*

[pause]

tone

Hi, Sarah, thanks for your message about Friday. I'm really sorry but I can't do the other dates you suggested. Would you mind very much if we left it for now? Anyway, what I was wondering was, could you tell Lizzie I can't make her party? I know you were intending to go, and it'll sound better coming from you. It's work mainly – there are a number of deadlines I need to meet so I'm trying to clear my diary.

[pause]

tone

[The recording is repeated.]

[pause]

That is the end of Part One.

Now turn to Part Two.

[pause]

PART 2

You'll hear part of an interview with a man called Damon Walker, who works as the manager of a wildlife park in the north of England. For questions 9 to 18, complete the sentences.

You now have forty-five seconds to look at Part Two.

[pause]

tone

- Interviewer: I have with me in the studio a man called Damon Walker, who works as the manager of a wildlife park in the north of England. Damon, welcome.
- Damon: Hello.
- Interviewer: You're working day and night looking after animals. What made you decide to do such a job?
- Damon: I was employed by my father. He originally worked as a gardener for a company that sold flowers to supermarkets, but had always wanted his own business. He bought the land here when it was a farm, but never made much profit, so he decided to develop it as a wildlife park for the public. He could see the existing land was suitable for animals such as lions and tigers – he just needed to construct places to keep them safe. Then, after the park had been open for a year, he built three lakes, in which he put several varieties of fish. And he also introduced many rare tropical birds.
- Interviewer: As a child, you must've enjoyed helping with the animals.
- Damon: I had to work in the park every weekend, but I didn't want to. The lions and tigers looked beautiful but I was nervous of being near them. The monkeys made me laugh, but the animals I really loved were the camels – especially riding them. After I left school, my parents wanted me to become a vet, so I could work in the business, but the studying put me off. So I trained as a diver and later I managed to get a job at one of the famous beaches in Australia – somewhere I'd always wanted to go.
- Interviewer: How long were you in Australia?
- Damon: Not very long, but it's a wonderful country. At weekends, I went on camping trips and saw so much wildlife. And the beaches were superb. I wasn't keen on the sharks though! But there were dolphins, and the experience of seeing *them* made a big impression on me, so I decided to return to England, and I committed myself to taking over the wildlife park from my father.
- Interviewer: It must be a very hard job.
- Damon: Yes. We have over two thousand species, which have to be cared for daily. First thing, we check all the animals, then we start with the cleaning out, which has to be done in all weathers. The job's tough, you get dirty and cold, and the smell is awful! I'm used to that now. But for me the long hours are the worst part of the job. You could have planned some time off, but if there's a problem with the animals, you can't leave until you're sure they're OK.
- Interviewer: How many staff do you have?
- Damon: I have twelve park-keepers, but we have a very high turnover of staff. We get from ten to twenty applications for jobs here every month, because people think it will be a lovely job – looking after animals, just like their family pets. But once they realise how hard it is, they sometimes leave within twenty-four hours.

Interviewer: You're very involved with the local community, aren't you?

Damon: Yes. This year we've started a wildlife project with the local schools. The children each study the habits of a particular animal. They spend hours watching them in the enclosures and taking notes. I find it very satisfying, helping the children improve their understanding of wildlife. In fact, I plan to install several video cameras, so the animals can be observed more closely at any time of the day or night. This will also help me to check on the animals more easily. We have so many valuable animals, I don't feel the existing alarm system is secure enough.

Interviewer: Do you intend to expand the wildlife park?

Damon: We're making healthy profits now, so I'm planning extras for children – in fact, I'm creating a playground, which will be very popular. If we continue doing well, I might consider having a track laid for a little train to take children around the park; but that will have to wait for another two or three years.

Interviewer: Thank you, Damon, we'll have to leave it there . . .

[pause]

Now you will hear Part Two again.

tone

[The recording is repeated.]

[pause]

That is the end of Part Two.

Now turn to Part Three.

[pause]

PART 3

You will hear five different musicians talking about writing songs. For questions 19 to 23, choose from the list A to F what each speaker says. Use the letters only once. There is one extra letter which you do not need to use. You now have thirty seconds to look at Part Three.

[pause]

tone

Speaker 1

I often start with a title. Once you've got a title, the rest of the songwriting process seems to come quite easily. Sometimes I'll get an idea for part of a song in my head but don't know what to do with it, so I play it to another member of the band. We usually end up doing half the song each. Often we change things in the studio. Our hit, 'Flying away', originally had a completely different rhythm from the one everyone knows. When we first put it on tape, it just didn't work. Eventually someone suggested slowing it down – and that's the song that took us to number one.

[pause]

Speaker 2

Once I've got the melody, the words just seem to appear. I can't imagine how other writers manage to write songs together. Songs are my way of telling the truth, my truth, as near as I can get to it. It makes it easier to write. Some writers think of a situation and write as if they were in that situation. I don't think that works as well. Writing from a personal point of view is much more effective. It's difficult for me to imagine myself in a situation. It's like writing a story, and I'm not good at that. It has to be something inside me trying to get out.

[pause]

Speaker 3

When I listen to my songs I seem to have a special sense which lets me know which ones will be exciting and make you want to listen. It's got to be something I'd like to hear myself, so my songs usually involve pleasing tunes. I can put a tune on tape and then do what I want with it. Strangely enough though, my most successful song was written using a different process from all the others. I created a bass rhythm first and then in the studio put the main tune using the keyboard over the top of it, instead of just sitting with the guitar and singing.

[pause]

Speaker 4

I like the collaborative process because as a songwriter I'm a bit slow. Considering that I talk so much, it's strange that I find it hard to get an easy flow of words. But to compensate for that, I can write melody all day long, and love doing it. Put some words in front of me, I could give you a tune in about half an hour, no problem. For me it makes more sense to write with other people. I've written many of my own songs when I've felt inspired, but I find working with other people helpful because writing can be a lonely business and it's good to get feedback from others.

[pause]

Speaker 5

Writing songs is an exciting process for me. I never have any idea what's going to happen. I don't wait until I get an idea. I say, today I'm going to write something – I go into my studio, pick up the guitar and start playing. You just have to believe that you can do it. I don't think that the ideas we get really belong to us; they come through us from somewhere. Writers will often say the song just popped into their head. There's no struggle for great songs – they just appear. There's no shortage of new ideas and creativity. I can go on writing forever.

[pause]

Now you will hear Part Three again.

tone

[The recording is repeated.]

[pause]

That is the end of Part Three.

Now turn to Part Four.

[pause]

PART 4

You will hear an interview with Sheila McLennan, whose daughter Liz takes part in gymnastics competitions. For questions 24 to 30, choose the best answer, A, B or C.

You now have one minute to look at Part Four.

[pause]

tone

Presenter: Sheila McLennan is here with me today to talk about her daughter Liz. Sheila, tell us what it's like to have a teenager who's a national gymnastics champion and is tipped as a gold medallist in the next Olympics. How do you feel as a family when she's competing at such a high level?

Sheila: Well, the three of us all react differently. I feel apprehensive for her and find it hard to cover that up, so I chatter on a lot, which rather gives the game away! My husband Bob, on the other hand, is quietly confident that she'll do well. And Liz herself never wastes any time worrying before a competition.

Presenter: You must be very happy with Liz's achievements.

Sheila: Well, of course. I'm delighted she's got such a good trainer, Natalie, who can encourage her along in a way I can't. It's a tough timetable for a nineteen-year-old. And it's nice that Liz is still young enough to be based at home Monday to Friday, though, realistically, there's hardly any opportunity for us to do things together. We've also had a lot of pleasure from her sport and followed her around Europe for competitions. It's up to us whether we go, and we have to pay our own way, but we want to be there for her.

Presenter: Was Liz interested in gymnastics when she was little?

Sheila: As a tiny child she was forever hanging off the sofa upside-down. She was walking at eight months and hasn't stopped moving since. When she was about seven years old we looked at different physical activities for her. We let her try riding lessons, which she didn't really take to. She had fun playing tennis. Then we tried her with ballet, which she loved, but didn't seem to be naturally suited to. Gymnastics was the solution, which we discovered a year later.

Presenter: Does Liz lead a fairly normal life apart from her training schedule?

Sheila: Oh yes. She socialises a lot with team members or other competitors. She used to be shy and quiet, but she's got over that. The training's pretty stressful, though, and she has to really force herself to switch off afterwards. You'd think it'd be simple for someone like her to stay in good physical condition, but you should see how hard she has to work at it!

Presenter: Are there sacrifices you've had to make to help Liz?

Test 3 Key

Sheila: Since she was fifteen, she's had training sessions five evenings a week, and someone has to drive her fifty kilometres there and back and spend four hours waiting for her. Bob can't take the time off work, so it has to be me, in the family car – I've been able to negotiate a part-time contract with my boss. Originally, I was a keen hockey player, but I decided Liz had more of a sporting future than I did! I haven't played since – I've put my own career and interests on hold, but I don't regret it.

Presenter: Gymnastics is a short career, isn't it? Have you and Liz got plans for her long-term future?

Sheila: It'll all be over by the time she's twenty-one. There are any number of avenues to explore. She helps out at a home for disabled kids just round the corner, when she can, and she wants to keep that up. But most likely, she'll go to college and get a qualification so she can coach other youngsters starting out in gymnastics. Unless she goes for something completely different and opts for a job in the media, say. At the moment I can't see her turning her back on her chosen sport.

Presenter: What do you think is the secret of Liz's success?

Sheila: She's bright and takes things in well, but, having said that, she could never have succeeded in getting to this level if she weren't so determined and didn't make so many demands on herself. I've seen other girls far more talented than her drop out because they couldn't deal with it.

Presenter: Thank you, Sheila McLennan, and good luck to Liz in her next competition.

[pause]

Now you will hear Part Four again.

tone

[The recording is repeated.]

[pause]

That is the end of Part Four.

There will now be a pause of five minutes for you to copy your answers onto the separate answer sheet. Be sure to follow the numbering of all the questions. I shall remind you when there is one minute left, so that you are sure to finish in time.

[Teacher, pause the recording here for five minutes. Remind the students when they have one minute left.]

That is the end of the test. Please stop now. Your supervisor will now collect all the question papers and answer sheets.