

Listening (approximately 40 minutes)

Part 1

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

Part 2

7 detail(s) 8 correction(s) 9 essence 10 observant 11 animals
12 dragons 13 visual literacy 14 self-belief

Part 3

15 D 16 A 17 B 18 C 19 D 20 A

Part 4

21 D 22 H 23 A 24 C 25 E 26 B 27 E 28 G 29 D 30 A

Transcript

This is the Cambridge English Advanced Listening Test. Test One.

I'm going to give you the instructions for this test.

I'll introduce each part of the test and give you time to look at the questions.

At the start of each piece, you'll hear this sound:

tone

You'll hear each piece twice.

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

There'll 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 1

You'll hear three different extracts. For questions 1–6, choose the answer (A, B, or C) which fits best according to what you hear. There are two questions for each extract.

Extract One

You hear two friends discussing an exhibition they've just visited, featuring a female sculptor called Sue Lin.

Now look at questions one and two.

[pause]

tone

Woman: Sue Lin's work had obviously been displayed with the aim of bringing out the ground-breaking nature of her achievements. The thing was, she began to look less like a pioneer than a disciple of everyone around her, surrounded

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as she was by the work of her fellow artists. To me, her carvings recalled the aesthetics of other sculptors, too – although more as a passing tribute to them than deliberate copying. And she'd created all those sculptures in the open air, surrounded by the wild landscape of the coast, so I do wonder if something was lost by transposing them into the confines of a gallery.

Man: Mmm ... there was more of other sculptors' work included than I'd anticipated, given the exhibition was advertised as her work. I'd never really seen the work of all these artists exhibited side by side before, even though I've been an avid follower of their careers. Seeing what Sue's contemporaries were up to was enlightening for me – and in fact, the work I instinctively gravitated to was actually not hers, but another artist's, which put her work in the shade a bit for me. His animal figures were captivating.

Woman: Mmm ... interesting.

[pause]

tone

[The recording is repeated.]

[pause]

Extract Two

You hear part of a discussion between two psychology students on the subject of laughter.

Now look at questions three and four.

[pause]

tone

Man: It's strange that more research is done into negative emotions than into laughter – maybe researchers expect to learn more about people that way. Plus, some academics think laughter isn't a heavyweight enough topic for research.

Woman: Yet it's actually a rather fruitful area as laughter is essentially social – people laugh more in a group than on their own. Maybe that's why warm-up comedians appear before a live TV show is recorded – it's easier to make an audience laugh later on if they've already laughed together.

Man: Research also shows that physical environment plays a part – people laugh more easily if they're crowded together in rows. Apparently, sitting around tables shifts people's attention away from the person on stage. It tells us a lot about interaction. But there again, in one experiment, a joke that made one group laugh left another cold, although they were in the same room.

Woman: The areas of the brain responsible for basic behaviour like reflex actions and breathing also control laughing. Other brain functions are situated in different areas. Perhaps because laughter is a basic behaviour, that's why once a laugh has been triggered it can't be stopped.

[pause]

tone

[The recording is repeated.]

[pause]

Extract Three

You hear two friends discussing their experiences of learning to play the piano.

Now look at questions five and six.

[pause]

tone

Man: Hey, Jan – how're the piano lessons going?

Woman: Oh ... early days yet, really – just ten months. I wonder sometimes how I've stuck at it this far, to be honest, but it's never felt boring, and I'd been warned even before starting that progress wouldn't happen overnight. I do find my early pieces quite simple now, though, and I'm taking the later, harder stuff in my stride, something which has spilt over into everyday life – things that seemed insurmountable don't any more. There's a heavy memory load, isn't there, especially initially when you're consciously thinking of every note, but I'm playing more naturally now, which is a real breakthrough.

Man: Great! You might find other things kicking in, too – well, according to the latest research that is. Daily practice is meant to lower heart rate and blood pressure, making you more relaxed, as well as encouraging innovation and lateral ways of thinking. The health claims don't seem to be borne out by my experience. I get pretty anxious when learning something new, I'm so aware of my errors! Studies also say learning an instrument makes you smarter – applying the theory uses similar processing skills to maths, I reckon though, judging from your expression, I clearly haven't convinced you of the link ...

[pause]

tone

[The recording is repeated.]

[pause]

That's the end of Part One.

Now turn to Part Two.

[pause]

PART 2

You'll hear a book illustrator called Colin Rodgers talking about his work to a group of students. For questions 7–14, complete the sentences with a word or short phrase.

You now have 45 seconds to look at Part Two.

[pause]

tone

Colin: Hi, I'm Colin Rodgers, and I'm a children's book illustrator. Drawing's always been important in my life, and as a reader, I've always been attracted to books featuring drawings. The more activity there is in them, and the greater the amount of colour, the more I like them. But it's the detail that always gets me poring over them endlessly! That's very much the style I've adopted in my work, too.

If you want a career in art, drawing skills are essential – so it's vital to do some drawing every single day. Draw whatever your imagination generates – and don't be put off when you go wrong. In fact, correction is something to value when you're drawing – if something's not right, keep drawing those lines over and over again rather than rubbing everything out, until you're happy with it. You'll learn a lot from that process!

But mastering technique is only one aspect of story illustrating. You'll also need a sort of 'inner eye' to help you judge your approach. And the challenge for me is always to comprehend the essence of what the text is about. But once I've eventually managed to do that, I know I'll come up with something wonderful. Then I'll consider how the text will fit with my images, and complement the author's ideas.

Drawing for children, as I do, may sound easy – but it's tricky! Adults can be negative about your work – how realistic it is, how successful it is in engaging readers. But children have a wonderfully observant quality that their parents seem to have lost, somehow. Of course, it's important to be appreciative of any feedback, because whether it's from adults or children, it can be constructive.

In my quest for realism, I often go and draw things in situ, whether it's trees in dark woods for a nature book, or clothes for a children's historical guide. And if I want to present universally recognisable images that transcend culture and gender, then animals seem to work particularly well. I've even substituted them for humans as the characters in some stories I've illustrated.

I also love drawing mythical creatures. I've done several stories about fairies – requiring a delicate hand – and monsters, where my imagination's run riot. And I'll always slip in dragons somewhere if possible, as you can represent them and arrange them however you like on the page.

There's a popular misconception nowadays, I think, that illustrated books aren't as serious as those with only text. Yet to me these books help readers improve what I call visual literacy. In an age where the interpretation of images, whether diagrams, photos or drawings, is taken for granted, this is a vital ability.

So finally – what’s needed to become a good illustrator? Well, most people deal with rejection at some point, so resilience is always useful, not to mention dedication when you’re not feeling inspired to draw! But never underestimate self-belief. Publishers can be challenging to work with, so use criticism to develop your ideas – but don’t take it personally.

[pause]

Now you’ll hear Part Two again.

tone

[The recording is repeated.]

[pause]

That’s the end of Part Two.

Now turn to Part Three.

[pause]

PART 3

You’ll hear an interview in which a deep-sea map-maker called Sally Gordon and a marine biologist called Mark Tomkins are talking about making maps of the ocean floor. For questions 15–20, choose the answer (A, B, C or D) which fits best according to what you hear.

You now have 70 seconds to look at Part Three.

[pause]

tone

Interviewer: Tonight we’re talking to map-maker Sally Gordon, and marine biologist Mark Tomkins, about making maps of the ocean floor. Sally, how did you get started on your career? Tell us about your first expedition.

Sally: As a recent graduate, I was fortunate to receive a full-paid internship aboard an exploration vessel to participate in sonar mapping. I was delighted to be selected, but I was extremely nervous about living at sea for three weeks. Fortunately, everyone was really friendly and helpful to me as the new kid on board. On my very first mapping expedition, we collected some data which really changed the way that they thought about geology in that area, and from then on I was completely hooked, and inspired by the thought of repeating the success. Now a lot of my shipmates call me the Mapping Queen!

Interviewer: Mark, how far have we progressed in terms of researching the ocean floor?

Mark: Here’s a troubling fact: most of us know more about planets than we do about the depths of the ocean. And yet with volcanoes, deep valleys, mountain peaks and vast plains, the landscape of the ocean floor is as varied and magnificent as it is on the surface of some astronomical body. Ninety-five percent of the ocean floor remains unexplored – which is nothing compared to how small a part of space we have reached, of course. But mapping the ocean floor is very technologically challenging and is progressing much more slowly than space exploration.

Interviewer: Sally, I know you were wanting to make a point about public attitudes towards deep-sea exploration.

- Sally: Yes ... thanks. I do think it's challenging to get the public engaged about deep-sea exploration. I think you can get people excited about some parts of marine science. People love to see footage of coral reefs, for example. These are bright, well-lit portions of the ocean, but really just its skin. But the depths are so far removed from people physically, so it's a case of out of sight and out of mind, I suppose, which is a shame and so unnecessary.
- Interviewer: Here's a question for both of you. Where does the funding for these projects come from?
- Mark: The government funding has tended to dry up in recent years, and a lot of corporations have really taken up some of the slack. Our project is financed by Alinson Insurance. It's a very interesting model for ocean science because it's like instead of sponsoring a football team, you're sponsoring a very important scientific mission that really can make a difference – and people notice that.
- Sally: It's an interesting development. I think corporates are starting to see the opportunity here for getting massive brand exposure in an area that there aren't too many competitors. And I don't think a government funded project could've worked at the speed that we've been working at.
- Interviewer: There are a lot of mineral resources under the sea. Mark, aren't some nations – particularly island nations – rushing in to exploit this?
- Mark: Some are. Though, of course, without knowing the shape of the ocean floor, we'll never realise the economic viability of these resources. Some island nations have been trying to extend their territorial sea claims further under one interpretation of maritime law. I think who owns these resources is a huge issue, and particularly who might be responsible for any damage done to the ocean if these resources are mined – who would be liable.
- Interviewer: With all the new technology, our knowledge of the oceans is increasing. Where do you both see this leading?
- Sally: More awareness leads to more engagement and – I hope – more responsibility. People would be seeing landscapes everywhere, as gorgeous as the Himalayas or the Grand Canyon, and they'd be seeing them for the first time because these are places that no human had ever seen before. We've already witnessed this with photos of galaxies coming back from the latest space probes.
- Mark: I think the only reason we haven't seen these places is we haven't had the will to go find them. It'll make people think before they're careless about pollution, or eating seafood unsustainably, because they'd really know how beautiful the ocean is, and that it's not just a big dumping ground. It's our planet, not some distant galaxy we're talking about here after all.

[pause]

Now you'll hear Part Three again.

tone

[The recording is repeated.]

[pause]

That's the end of Part Three.

Now turn to Part Four.

[pause]

PART 4

Part Four consists of two tasks.

You'll hear five short extracts in which people are talking about going to live in another country.

Look at Task One. For questions 21–25, choose from the list (A–H) each speaker's main reason for moving to the new country.

Now look at Task Two. For questions 26–30, choose from the list (A–H) what surprised each speaker about the place where they are now living.

While you listen, you must complete both tasks.

You now have 45 seconds to look at Part Four.

[pause]

tone

Speaker One: While I was happy back home in the UK, I love travelling, meeting local people, and experiencing new cultures, and I'd always wanted to see Australia so I needed no convincing when the chance to study there came up. It wasn't a complete surprise – after all, I'd been chasing this opportunity for months – but I was overjoyed when they said 'yes'. Life's great. I can afford to live pretty well and communication's no problem of course, but I did think the winter would be milder. Last year's just happened to be the worst in 26 years! Even my neighbours found it hard to bear and complained about it every time we met.

[pause]

Speaker Two: Don't get me wrong. The people here are great. We laugh at the same things. The food is as good as they say, but, well, when I arrived I was ambitious to make my mark on the company, pass on my skills and shake things up with my fresh ideas. Turns out this isn't how things are done here. I soon felt I was getting nowhere. It's disappointing. You know, there're many things that might push someone to seek new openings abroad. Maybe a painful break-up, maybe a dead-end career. With me, out of the blue I was offered a job that sounded perfect. Looking back, I should perhaps have done more research before I signed up.

[pause]

Speaker Three: Four years ago, we started a new life in the Italian countryside. We'd been working in TV, in Hollywood, like most people there, but an uncontrollable itch to do something different had surfaced. We knew nobody in Italy, had never lived in the countryside before – had no farming experience – we weren't even skilled gardeners but we loved every minute of it! We spoke basic Italian; that was about it. We couldn't get over how puzzled the villagers were about our decision. They kept saying, 'What are you doing here? Why give up good jobs to come here?' How funny, we thought. They just don't understand. Well, four years later, we certainly do!

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[pause]

Speaker Four: I felt I was taking a risk staying where I was. Opportunities for young journalists had vanished really. One or two colleagues I knew had gone to Europe and prospered, so why not join them? Before leaving, I imagined my new life, sipping coffee in a beautiful sunlit old flat, or popping to the stores or travelling around by effortlessly hopping on the bus. It turns out old flats aren't very nice. Even the more expensive ones. Instead, my sunlit living room was built in 2007, the shops are two bus rides away ... and as for the buses ... slow, no climate control, and diversions mean it's less "effortless" than I'd reckoned.

[pause]

Speaker Five: From the minute we arrived and climbed into the taxi, on what felt like the wrong side of the road, the differences kept coming. I'd say most of the ones we've encountered here, we've accepted with good humour. I live with the fact that 50% of the time I'll have no idea what someone is saying to me – which is still something of a shock as we're both speaking English – and I smile even more at strangers than I did back home. It's been harder for my husband – he was learning the new job that had dragged us here in the first place. But if I'm honest with myself, I'm already longing for another change.

[pause]

Now you'll hear Part Four again.

tone

[The recording is repeated.]

[pause]

That's the end of Part Four.

There'll 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'll remind you when there's one minute left, so that you're sure to finish in time.

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

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