

General Description

Paper Format

The paper contains four parts. Each part contains a recorded text or texts and corresponding comprehension tasks.

Number of Questions

30–40.

Text Types

From the following:

Monologues: announcements, radio broadcasts, telephone messages, speeches, talks, lectures.

Conversations between 2 or 3 speakers: interviews, discussions.

Recording Information

The texts in Parts 1, 3 & 4 are heard twice; the text in Part 2 is heard **once only**.

Recordings will contain a variety of accents corresponding to standard variants of English native speaker accent, and to English non-native speaker accents that approximate to the norms of native speaker accents.

Background sounds may be included before speaking begins, to provide contextual information. Subdued reaction from an audience to talks, speeches, etc., may also be included.

Task Types

From the following: note taking, sentence completion, multiple choice, multiple matching.

Task Focus

Understanding specific information, gist, attitude, opinion, main points and detail.

Answering

For all parts of the paper candidates write their answers on an answer sheet.

Timing

Approximately 45 minutes.

Marks

Each question in the paper carries one mark.

Part	Task Type and Focus	Number of Questions	Text type
1	Sentence completion, note taking Understanding specific information	8–10	A monologue of approximately 2 minutes, heard twice, from the following range of text types: announcements, radio broadcasts, telephone messages, speeches, talks, lectures, etc.
2	Sentence completion, note taking Understanding specific information	8–10	A monologue of approximately 2 minutes, heard once only, from the range of text types above.
3	Sentence completion, multiple choice Understanding specific information, gist and attitude	6–10	A conversation between 2 or 3 speakers, of approximately 4 minutes, heard twice, from the following text types; interviews, discussions.
4	Multiple matching, multiple choice Identifying speakers and topics, interpreting context, recognising function and attitude	10	A series of five themed monologues, of approximately 30 seconds each; the whole sequence is heard twice. In the multiple-matching format there are two tasks; the questions require selection of the correct option from a list of eight. In the multiple-choice format there are ten questions with two questions for each speaker. The questions require selection of the correct option from a choice of three.

Introduction

This paper comprises four recordings each with a separate task. On any one version of the paper there is a range of task and text types, reflecting the variety of real-world listening situations which candidates at this level need to be able to cope with. Candidates should be familiar with the text and task types and prepared in terms of the listening skills tested by each task type.

In preparing for this part of the examination, candidates should be made aware that understanding spoken English involves extracting the main points of information and does not necessarily depend on understanding every word that is spoken. Candidates need to have an opportunity to hear as wide a variety as possible of unsimplified English spoken at natural speed. Classroom practice using task-based exercises is recommended. Exercises which encourage learners to listen with a specific focus, for example, understanding the main points of what they hear, note-taking exercises, inferring attitude, etc., will help candidates.

The instructions on the tape are followed by a pause for the candidates to study the task for that section. Candidates should use this time to study the questions on the page to help them predict what they will hear. This mirrors what happens in real-life listening situations when we all bring a variety of extra areas of knowledge to what we hear, such as knowledge of the context, the speaker and/or the subject. The use of pre-listening tasks in classwork will be of great benefit in raising awareness of this and candidates should be given practice in anticipating what they will hear and/or the kind of information they will need to grasp. For example, candidates should look at the words before and after each gap in a sentence completion task and think about what kind of information is missing. Helping learners to develop strategies to prepare for listening is important for candidates' confidence and is an essential element in reducing feelings of anxiety which may beset them if they feel they have 'missed' an answer or lost their place.

Text Types

Texts are adapted from authentic sources and recorded in a studio to ensure the required level of sound quality. Texts may take the form of monologues, dialogues, three-way interviews or include contributions from a number of speakers. They have their origin in a range of authentic sources, including broadcast interviews and documentary features, talks and lectures, public announcements and more informal conversations.

Task Types

Each text is accompanied by a task that aims to test the communicative point of what is said. Some of these tasks

may represent an authentic response to a text, for example, where a listener takes notes in a talk or lecture. Others are more abstract, testing areas of understanding in situations where the listener in the real world makes no direct response, for example, multiple-choice questions.

The main task types can be divided into those which are *productive*, where the candidates give a written response to some kind of prompt, and *objective*, where the candidates choose from a number of alternatives.

Productive Tasks

There are two main types of productive task, each of which requires quite a different kind of response from the candidate.

Note Taking (Parts 1 & 2)

Candidates are asked to note down points of information from the text in response to given prompts. These prompts may take the form of questions to be answered, lists of points under headings to be completed, or the notes made by an imagined listener with certain sections gapped out. Candidates are required to write a word or short phrase in response to prompts which focus on the main points of information presented in the text. Such tasks test listening for detail and the ability to follow the structure of the text and locate relevant information. Most answers will be short, often single words or noun groups. Candidates will not be asked to produce or interpret any particular system of note taking and will not be penalised for the omission of articles, prepositions, etc., except where they are essential for meaning.

Sentence Completion (Parts 1, 2 & 3)

Candidates are asked to complete gaps in sentences with information from the text. The sentences provide a kind of summary of the main ideas presented in the text and may focus on abstract ideas and feelings expressed by speakers as well as points of information. Such tasks test a wide range of listening skills, therefore, in addition to those tested by note taking, including the attitudes and opinions of speakers, both stated and implied. Most answers are short, again generally in the form of single words or noun groups, and must fit into the grammatical structure of the sentence. Candidates need to check carefully, therefore, that their answers produce a final completed sentence which is both coherent and grammatically correct, as well as including the relevant information. Candidates should be discouraged from attempting to write long or complicated answers, the size of the boxes on the question paper and answer sheet serving as a guide to the length of expected responses.

In productive tasks, the questions generally follow the order of information found in the text, and candidates will often write down actual words that are heard on the tape. They should not automatically assume that there is a need to find

synonyms or to paraphrase ideas, but should aim to complete the task with the information given in the manner most appropriate to the task. Although candidates are never asked to spell words which fall outside the CAE level, it is important to train students to be as accurate as possible and to check spelling carefully.

Objective Tasks

The most familiar objective task type is multiple choice which is regularly used on the paper. It is especially suitable for testing the understanding of texts that include both concrete information and more abstract ideas. It is often used to test understanding of the attitudes and opinions of speakers, both stated and implied, as well as the ability to distinguish what was said from what was not said.

In the Part 3 multiple choice task, the questions generally follow the order of information found in the text, but the final question may test global understanding of the text as a whole.

In the Part 4 multiple choice task, candidates are tested on any combination of the following skills dependent on the content and purpose of the extracts:
identifying speakers, topics, and speakers' opinions;
interpreting context; recognising the function of what is said;
understanding speakers' attitudes.

The other objective task in Part 4 is multiple matching. The focus of the task is the same as for the multiple choice task.

N.B. In the sample paper there is an example of each of the two tasks for Part 4. Please note that the CAE listening test consists of four parts, not five. The inclusion of both tasks is for information only.

2

Part 1

You will hear part of a radio programme about sharks. For questions 1-9, fill in the missing information.

You will hear the recording twice.

Paul had doubts about the success of his book because it was a

1

He was convinced the book could never be made

2

He thought a real great white shark could never be

3

and

He didn't expect to have so much success with such a

4

We react to sharks with feelings of

5

and

Paul says that sharks help to preserve

6

Some species of shark have been threatened by our

7

He thinks there is no

8

in the animal world.

He believes the most dangerous sea creature is

9

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3

Part 2

You will hear the director of an art gallery talking about their modernisation programme. As you listen, complete the notes for questions 10-16.

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



ART GALLERY

Cost of modernisation:

10

Actual work took:

11

Improvement in main gallery means:

12

Other new facilities:

(a) two galleries

(b)

13

(c) restaurant

(d) taped commentaries

Exhibits in Wessex Gallery always chosen by

14

Solent Gallery contains

15

Gallery originally funded by

16 (Lane Smithson).

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[Turn over

Part 4 (multiple matching task)

You will hear five short extracts in which various people are talking about school.

TASK ONE

For questions 26-30, match the extracts as you hear them with the people, listed A-H.

- A the caretaker
 B a neighbour 26
 C a teacher 27
 D an inspector 28
 E the head teacher 29
 F a pupil 30
 G a parent
 H a former pupil

TASK TWO

For questions 31-35, match the extracts as you hear them with the topics, listed A-H.

- A the efficiency of the heating system 31
 B the amount of homework given 32
 C the behaviour of children 33
 D the condition of chairs 34
 E the standard of teaching 35
 F the relationship between parents and teachers
 G the lack of job satisfaction
 H the motivation of pupils

Remember that you must complete both tasks as you listen. You will hear the recording twice.

Part 3

You will hear part of an interview with two writers who have each written a biography of the same famous novelist, Raymond Rennie. For questions 17-25, complete the sentences.

You will hear the recording twice.

Brian agrees that writing Rennie's biography was 17

Brian gives the example of Rennie's 18 which misled him.

Rennie agreed to see Dorothy, but not to 19

Dorothy believes Rennie told her 20

Dorothy sometimes doubts that access to Rennie's 21 was useful.

Brian denies he was unable to use Rennie's 22

Brian says he had long interviews with 23 as well as other people.

Brian resents the fact that Dorothy has 24 to some material.

Dorothy admits that the rules about official biographers 25

Alternative task

Part 4 (multiple-choice task)

You will hear five short extracts in which different people are talking about performances that they have been to. For questions 26–35, choose the correct option A, B or C.

You will hear the recording twice.

26 The concert was unusual because the musicians didn't use

- A microphones.
- B instruments.
- C a stage.

27 In talking about the concert, the speaker says she

- A hadn't heard that kind of music before.
- B hadn't really liked the music.
- C hadn't understood the music very well.

28 What does the speaker say about the concert?

- A The musicians were very old.
- B The songs were too unfamiliar.
- C The sound quality was poor.

29 The audience were

- A appreciative.
- B dissatisfied.
- C inattentive.

30 What does the speaker say about the theatre?

- A It had recently moved.
- B It was overcrowded.
- C It was unusually small.

31 The play was spoilt because the actors

- A forgot their lines.
- B were unenthusiastic.
- C had too much make-up on.

32

At the start of the concert, the speaker was surprised by the number of

- A people who arrived late.
- B people he recognised.
- C female performers.

33

What section of the orchestra did the speaker find disappointing?

- A the violins
- B the brass
- C the drums

34

The acrobatic acts were

- A impressive.
- B alarming.
- C repetitive.

35

How did the speaker feel at the end of the performance?

- A She didn't realise it was so late.
- B She felt it should have ended earlier.
- C She would have preferred an evening ticket.

Part 1

Presenter: Sharks have had a bad press but, even though some of them do possess rows of razor sharp teeth, some of them aren't dangerous at all. This afternoon Paul Barker, author of the best-selling novel *Monsters*, which was later made into a film, explains how he feels about them.

Paul Barker: When I wrote *Monsters* more than twenty years ago, I knew it was doomed to fail. For one thing, it was a first novel, and everyone knows that no-one reads first novels! For another, it was a first novel about fish – not exactly a crowd-pleaser. And finally, I knew for certain no-one could ever turn the book into a movie: no-one could hope to catch and train a real great white shark, and the technology of the day wasn't advanced enough to build a replacement. So much for what I knew! When *Monsters*, the book and the movie, became monsters in their own right, I was left to wonder why. What had transformed a simple story into a world-wide success? The answer, of course, was in the animal.

Sharks have been objects of fascination and hatred for more than 3,000 years; ever since man first ventured into the sea. They've been villains in literature almost since the dawn of the language. They're the masters of the environment man sprang from and where he's always felt like an outsider. And, as such, they do make convincing villains, huge and menacing. At least, that's the traditional image of the shark, but it's clear that we've misjudged them. They're marvellous examples of evolutionary perfection. They're wonderful creatures with extraordinary sensory powers, and they play an important part in maintaining the balance of nature. In fact, they should much more properly be regarded as victims. Some species, including the great white, are thought to be in danger of extinction, thanks to over-fishing.

Fortified with this new knowledge, when I recently set out to write a new tale of the sea, I was faced with a problem: what, or who, to cast as the enemy of my shark-scientist hero? I could not, in all conscience, choose an animal. For I believe that evil is non-existent in the animal world. Aggression, yes. Violence, of course. But evil? No. So, who's the villain? Man! That's the creature I believe to be the most vicious and destructive monster in the sea!

Part 2

Curator:

It's particularly good to welcome you all here both in your capacity as interested professionals – your interest is very heartening – and as the very first group of experts to come here since the £2.5m refurbishment of the gallery, which was completed only last month, as you know.

The whole plan was conceived nearly five years ago when I first took over as curator here, but it took three years to raise the two and a half million pounds we needed, and work on the project itself lasted some fourteen months. What has resulted is a transformation of the main gallery, with far better natural lighting now in this main gallery; two new galleries, the Wessex and Spithead; a passenger lift from street level – which was a lamentable omission before – and a comfortable new restaurant, where you can get meals all day. This has proved a hit with local people who come here to eat now in their lunch break, then stroll round looking at a few pictures before going back to work. We have also introduced cassettes giving a commentary in ten languages. As I say, we have two new galleries, the Wessex, where we always display the top forty items in the collection as selected by local citizens every two months – maybe schoolchildren or art students, or something like that, and these 'citizens' choices' as we call them are put on display with their comments and reasons. Then in the other new gallery, the Spithead, we try always to have something important on loan. At the moment we have a loan exhibition which is from Spain – quite magnificent. And, of course, in the old Main Gallery we rotate the best of our own collection up to 1920 or thereabouts and, finally, in the Solent Gallery we show modern art. There is some debate whether we should continue the division between the pre-1920 art in the Main Gallery and post-1920 in the Solent, and I'd welcome your views on that one.

Now someone asked about funding. We actually get nothing from government, but we're very indebted to local author Jane Smithson. Jane Smithson was an art lover who generously endowed the gallery and enabled us to assemble one of the finest collections outside London.

That's all I have to say by way of introduction, so if you'd like to come with me....

Part 3

Interviewer: Well, I have with me today two people who've written books about the same man, the novelist Raymond Rennie; his official biographer, Dorothy Horseman, and his unofficial biographer, Brian Feltham. Now, Rennie wrote; 'If anyone tries to write a biography of me, how complicated they are going to find it, how misled they are going to be.' Brian, was it complicated?

Brian: Very much so. An unofficial biographer is especially vulnerable, but part of the fun of the chase is discovering all the false leads. Rennie's trail is superbly difficult to follow. Here was a man who kept two diaries, either or both of which might have misled, but who couldn't resist salting his fiction with real names and biographical facts.

Interviewer: Well, Dorothy, you were the official biographer, your project had Rennie's official blessing, what help did you get from him when he was alive?

Dorothy: Not a great deal. What he did for me was this, he said, 'Dorothy, if you want to see me, you can see me. If you want to see me often, you can see me often. I will see you when you want to see me.' And he also went on and said that, 'I will not tell you everything Dorothy, but if you ask me a question, I will tell you the truth.' And I believe he did just that.

Interviewer: And, of course, you had an enormous amount of help by having access to his letters.

Dorothy: Help? Since I've now got something like two and a half tons of them, it doesn't always seem like help. Sometimes, I feel as though I'm drowning.

Interviewer: Well, Brian doesn't have that problem, not having access to any private papers. You had to, shall we say, extrapolate from what is in the fictional and what is in the public domain. How much of your work in this area, do you think, is accurate and how much is your surmise which you would like to be truthful because it makes good reading?

Brian: No, it's incorrect to say I haven't had access to Rennie's private papers. In fact, both of these biographies are based on the same major collections of papers, most of which are open to scholars. Over a thousand letters and a huge collection of various other documents are available. When I make allegations, I make them on the basis of many of the same documents as Dorothy has used, as well as, of course, interviews with hundreds of people who knew Rennie, including his wife, who spoke to me at great length.

Interviewer: And did you feel that you were getting at one truth, that there was one Raymond Rennie, or were you on the track of a number of Rennies?

Brian: Well, my job was made more difficult by Dorothy, in fact, it seems to me ethically wrong to have an official biographer who has exclusive access to some of the material. I think that's a real problem for people who see biography as history. It's not one person's province to have a culturally important figure as her sole preserve. It should be open to other people in order to start a good healthy debate on the subject. If Rennie's important enough, several people should be working on him.

Interviewer: Umm ... what do you say to that, Dorothy?

Dorothy: The fact remains that this is always done, you have official biographers and the same rules have always applied. I see why this should be changed, but it hasn't happened yet. Brian's book, however, doesn't tell me anything about Rennie that I didn't already know, it's just that he's selected different data on which to build his biography. It's a matter of what, amongst all that material, you regard as relevant, as adding to our understanding of the man.

Brian: And that's exactly my point. That's why we shouldn't have an official biographer, it shouldn't just be one person's view.

Interviewer: And there, I'm afraid, we'll have to leave it for the moment. Brian, Dorothy, thank you both very much indeed.

Part 4 (Multiple-matching task)

- 1 Well, it was very different when I was at school. Oh yes. Where I went, we were always taught to keep ourselves neat and tidy, not like these youngsters nowadays. I mean, you should see the riffraff who live in our street walking past each day. Long greasy hair, shirts hanging out, kicking tin cans along the pavement... oh dear, oh dear. More discipline at home and school, that's what they need.
- 2 I tell you, it's a dog's life. Up and down to the boiler room, turning the heating on and off. I wish they'd make their minds up! And then it's time to move a few hundred chairs for some exam or other. You'd think those young rascals could move the odd chair themselves, wouldn't you? And do I get a word of thanks? Not likely! Ah well, no rest for the wicked, I suppose. Just off to replace a broken window. The little...
- 3 It'd be all right if we didn't have so much extra work. I mean, the lessons are quite

interesting. Sometimes. Well, not **very** boring anyway. But the assignments and projects just go on and on. You never seem to get to the end of them. I think it's seriously affecting my football.

- 4 You see, it all boils down to one thing. These days, pupils have a **choice**. All my staff do their best in the classroom and I have every confidence in them, but at the end of the day it's up to the individual pupil to decide whether he or she is going to do the homework, or revise for the exam, or learn anything at all! We can't force them. It simply doesn't work. No, what we have to do is much more difficult. We have to make them **want** to learn. No easy task, believe you me!
- 5 I just hope they're going to push her enough. You know what I mean, at that age they're in a dream half the time, thinking about make-up or boys or something. At her last school they said she needed to spend more time on her homework. What's more, her report didn't look all that good to me. I'll have to speak to her form teacher about it next time I see him – I don't get the impression he's particularly concerned.

Alternative Part 4 task (Multiple Choice)

- 1 A friend of mine phoned up at the last minute and asked me if I wanted to go to this show. It was being put on by a group of South African singers who were touring this country for four weeks. My friend had heard they were brilliant and this would be the last chance to see them before they returned home. Well when we arrived what struck me most was that the stage was completely bare, apart from a few microphone stands. And when they started, it was incredible. I've never really heard anything like it before. They just stood and sang and all the orchestral noises like drums and violin sounds they just made with their voices. I was completely spell-bound from the beginning to end ...
- 2 I'd been looking forward to this show for a long time. I used to be a big fan of James Hopper many years ago. I was hoping he'd do all the old familiar songs and I think the rest of the audience were too. The thing was, the rest of the band was completely out of time. They just kept losing the rhythm and some of the old songs were almost unrecognisable. It didn't help that you couldn't hear his guitar very well and all of the voices were a bit distorted. But the audience

couldn't get enough of it. They shouted their heads off – cheering and clapping. I was a bit disappointed though ...

- 3 This was an interesting experience. For a start, the theatre was in Pelman Street. Now I've walked up and down that street many times, but I never realised there was a theatre there. It was very intimate – it only holds a maximum of forty people. The show was a big success up in London last year, huge audiences, but unfortunately only a handful of people turned up for the performance here. I'm not surprised though – it was rather amateurish. They could have done with using at least a bit of make-up and learning their parts better. They relied on covering up their mistakes by really throwing themselves into their characters.
- 4 This was one of the few classical concerts that I decided to go to. As I sat there in the audience waiting for the performance to begin, I spotted quite a few of my colleagues who I hadn't realised appreciated that type of music. We sat there for quite a while because the concert was delayed for some reason. When the orchestra finally trooped in I noticed that one of the trumpeters was Mary Brownlow whom I'd been to school with. I was amazed because I never realised she was at all musical. But then I remembered that she did play the drums when she was younger and I think her brother played the violin. Unfortunately, Mary did not play very well and made quite a few mistakes, especially in the first piece.
- 5 Well I thought I'd go to the circus. My friend has a couple of kids who were keen to see it and they invited me along. I quite enjoyed it really, even though it tied up the whole afternoon. There were no animals, just clowns, acrobats, people throwing burning sticks in the air – you know the kind of thing. I think the acrobats made the greatest impact. They must train incredibly hard to achieve such levels of fitness. The whole show lasted a couple of hours, which was about right, but I think we would have gone to a later show if it hadn't been for the kids.

PAPER 4 LISTENING ANSWER KEY

Part 1

- 1 first/1st novel (about fish)/(about a fish)
- 2 into a movie/film
as a movie/film
a movie/film
- 3 caught/captured (and) trained
- 4 simple story
- 5 fascination (and) hatred/hate
- 6 (the) balance of/in (the) nature
- 7 over-fishing
- 8 evil
- 9 man

Part 3

- 17 (very) complicated/complex/intricate
- 18 (2/two) diaries
- 19 tell her everything
- 20 the truth
- 21 letters/private papers
- 22 private papers
- 23 Rennie's/his wife
- 24 exclusive access
- 25 should/could/need/have to be changed
need changing
should/could/need to/have to change

Part 2

- 10 £2.5m(illion)
- 11 14/fourteen months
- 12 better/improved (natural) lighting
- 13 (passenger) lift
- 14 local citizens/people
- 15 modern art
post-1920 art
- 16 (a/an/the) local author/art lover

Part 4

Multiple matching

- 26 B
- 27 A
- 28 F
- 29 E
- 30 G
- 31 C
- 32 G
- 33 B
- 34 H
- 35 E

Part 4

Multiple choice

- 36 B
- 37 A
- 38 C
- 39 A
- 40 C
- 41 A
- 42 B
- 43 B
- 44 A
- 45 C

PAPER 4 LISTENING ANSWER SHEET



Candidate Name
In all caps, print, write name in all caps in pencil.
Candidate No. and year in pencil.

Candidate's signature

Examination Title

Centre

Supervisor:
 if the candidate is ABSENT or has WITHDRAWN answer here

Centre No.

Candidate No.

Examination Details

Listening Comprehension Answer Sheet	
Enter the test number here	Do not write here
Write your answers below	Do not write here
1	21
2	22
3	23
4	24
5	25
6	26
7	27
8	28
9	29
10	30
11	31
12	32
13	33
14	34
15	35
16	36
17	37
18	38
19	39
20	40