

General Description

Paper Format

The paper contains four parts.

Timing

Approximately 40 minutes.

Number of Questions

28.

Task Types

Multiple choice, sentence completion, matching.

Text Types

Interview, discussion, conversation, radio play, talk, speech, lecture, commentary, documentary, instructions.

Recording Information

Each text is heard twice. Recordings will contain a variety of accents corresponding to standard variants of native speaker accent, and to 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.

Answer Format

Candidates indicate their answers by shading lozenges or writing a letter, word or words on an answer sheet. Candidates should use a soft pencil (B or HB) and mark their answers firmly. Candidates should use an eraser to rub out any answer they wish to change.

Marks

Each question in this paper carries one mark.

PART	TASK TYPE AND FORMAT	TASK FOCUS	NUMBER OF QUESTIONS
1	Three-option multiple choice Four short extracts from monologues or texts involving interacting speakers with two questions on each extract.	Gist, detail, function, purpose, topic, speaker, addressee, feeling, attitude, opinion, etc.	8
2	Sentence completion Candidates complete gaps in sentences with information from a monologue or prompted monologue.	Specific information, stated opinion	9
3	Four-option multiple choice A text involving interacting speakers (e.g. interview) with multiple-choice questions.	Opinion, gist, detail, inference	5
4	Three-way matching Candidates match statements on a text to either of two speakers or to both when they express agreement.	Stated and non-stated opinion, agreement and disagreement	6

Introduction

The Listening paper consists of four parts and a total of seven listening texts. The paper has a standard structure and format so that candidates will know what to expect in each part of the paper. The range of texts and task types reflects the variety of listening situations which candidates at this level need to be able to cope with.

The instructions for each task are heard on the tape and 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 context, the speaker and/or the subject. Activities which help candidates understand the type of text they are listening to and the purpose of the tasks will guide candidates towards the appropriate listening strategies to use. Helping learners to develop strategies to prepare for listening is important for candidates' confidence.

The best preparation for the Listening paper is exposure to, and engagement with, a wide range of spoken English, including a range of voices, accents and styles of delivery. News broadcasts, documentaries and discussions all provide exposure to suitable texts, as do some forms of light entertainment and drama broadcast in English. Classroom discussion activities also provide an invaluable source of listening practice.

Candidates should familiarise themselves with the format of the paper and the task types. It is valuable to work through a sample paper before the examination takes place and to have practice in completing the answer sheets. Five minutes are provided at the end of the recording for candidates to transfer their answers onto the answer sheets.

Part 1

Part 1 consists of four unrelated short extracts with two three-option multiple-choice questions on each text. These extracts may be self-contained monologues, dialogues or texts involving one or more speakers or may be parts of longer texts. Candidates should read the introductory sentence to each extract carefully as this gives information which will help to contextualise what they will hear. Extracts are taken from a wide range of contexts and each question focuses on a different aspect of each text. Candidates can prepare for this part by listening to short extracts of speech and concentrating on the main points of what they hear, as well as predicting the purpose of the text and the attitudes and opinions expressed.

Part 2

Part 2 consists of one text, presented as a monologue or prompted monologue (also there may be a presenter introducing the speaker), in a semi-formal or neutral style.

Texts typically take the form of talks, lectures and broadcasts of an informative nature aimed at a non-specialist audience. A series of nine independent sentences reports the main ideas from the text and candidates show their understanding of what they have heard by completing gaps in these sentences. The task focuses on the retrieval of specific information from the text as well as stated opinions and attitudes.

Answers are short, generally in the form of single words or noun groups, must be spelled correctly 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.

The questions follow the order of the information found in the text, and candidates will need to write down actual words that are heard on the tape. There is no need to find synonyms or to paraphrase ideas, but candidates should aim to complete the task with the information given in the manner most appropriate to the task.

Part 3

Part 3 consists of one text with interacting speakers. Texts typically take the form of broadcast interviews and discussions in which opinions and attitudes are expressed, both explicitly and implicitly. A series of five four-option multiple-choice questions focuses on a detailed understanding of the points raised. Activities which help candidates recognise and evaluate attitude and opinion and infer the underlying meaning of what they hear would provide useful practice. Questions follow the order of the information found in the text, but the final question may test global understanding of the text as a whole.

Part 4

Part 4 consists of one text with interacting speakers. Texts typically take the form of informal discussions in which opinions about a topic are exchanged and agreement and disagreement are expressed. There are two main speakers, one male and one female to facilitate identification, although some texts may also feature a presenter's introduction and/or questions. A series of six statements summarises the main points raised in the text and forms the basis of a three-way matching task. Candidates are asked to match each statement to the speaker who expresses that view, or to indicate where speakers are in agreement.

Texts contain the type of language used between peers when discussing everyday topics of common interest. Candidates should have practice in recognising the role of stress and intonation in supporting meaning, as well as through what is directly stated.

Candidate _____

Centre

Candidate
Number

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UNIVERSITY OF CAMBRIDGE LOCAL EXAMINATIONS SYNDICATE
Examinations in English as a Foreign Language
CERTIFICATE OF PROFICIENCY IN ENGLISH

PAPER 4 Listening

SAMPLE PAPER 1

Approx. 40 minutes

Additional materials:

- Answer sheet
- Soft clean eraser
- Soft pencil (type B or HB is recommended)

TIME Approx. 40 minutes

INSTRUCTIONS TO CANDIDATES

Do not open this booklet until you are told to do so.

Write your name, Centre number and candidate number in the spaces at the top of this page and on the answer sheet unless this has already been done for you.

There are twenty-eight questions in this paper.

Answer **all** questions.

Write your answers in the spaces provided on the question paper. You will have five minutes at the end to copy your answers onto the separate answer sheet. Use a soft pencil.

At the end of the test, you should hand in both the question paper and the answer sheet.

INFORMATION FOR CANDIDATES

Each question in this paper carries one mark.

You will hear each piece twice. There will be a pause before each piece to allow you to look at the questions and other pauses to let you think about your answers.

This question paper consists of 6 printed pages and 2 blank pages.

[Turn over

2

Part 1

You will hear four different extracts. For questions 1-8, 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 a man reminiscing about the island he lived on as a child.

1 How does he feel about the Isle of Wight?

- A He's aware of its limitations.
- B He's grown fonder of it.
- C He's come to respect it.

1

2 How did he feel during the poetry recital?

- A proud
- B embarrassed
- C confused

2

Extract Two

You hear two friends talking about advertisements for cars.

3 What do they disagree about?

- A the extent to which car advertising has changed
- B the effectiveness of current car advertisements
- C the need for advertisers to predict cultural changes

3

4 What is the woman's view of more recent car advertisements?

- A They are equally patronising.
- B They are more informative.
- C They are more realistic.

4

3

Extract Three

You hear a musician talking about the instrument he plays, called a 'moog' synthesizer.

5 The speaker compares music and painting in order to emphasise the instrument's

- A precision.
- B originality.
- C versatility.

5

6 The speaker compares the 'moog' to a tambourine in terms of

- A the impact it has.
- B how it is amplified.
- C its flexible nature.

6

Extract Four

You hear part of a sports preview programme on the radio.

7 In the speaker's opinion, what explains the Cambridge team's recent lack of success?

- A the attitude of the coach
- B the absence of certain players
- C the quality of the opposition

7

8 Why will Saturday be difficult for Lisa Wainwright?

- A She is not completely fit.
- B She has disagreed with the coach.
- C She may be replaced as captain.

8

[Turn over

Part 2

You will hear a radio report about a species of small marine creature called the sea dragon. For questions 9-17, complete the sentences with a word or short phrase.

Christine Myers reports that

9 are very concerned about the future of sea dragons.

Divers often mistake a 'leafy' sea dragon for 10

The body and spikes of a sea dragon resemble those of an 11

Christine compares the movement of the sea dragon to that of a 12

Like other related types of marine creature, the sea dragon feeds on 13 and plankton.

The capture of sea dragons for use in 14 threatens the species.

Caring for sea dragons in 15 is problematic.

Christine says there is insufficient 16 against the capture of sea dragons in Australia.

There is a feeling that too many 17 may have been given out to collectors of sea dragons.

Part 3

You will hear an interview with Noel Richler, who recently took a boat down the Colorado River in the USA. For questions 18-22, choose the answer (A, B, C or D) which fits best according to what you hear.

18 Noel had misjudged his reactions to being on the river because

- A he had thought the trip would be longer.
- B he had misinterpreted drawings of the river valley. 18
- C it was unlike his experience of climbing.
- D it was more dangerous than he had imagined.

19 According to Noel, what made the end of his trip disappointing?

- A They finished their trip in an artificial lake.
- B They returned to a noisy modern world. 19
- C The group had to split up.
- D The trip seemed unreal, like a movie.

20 Noel's lack of a scientific background meant he had failed to

- A calculate the speed of the river.
- B understand the rock formations. 20
- C predict when rocks would fall.
- D foresee the consistency of the waves.

21 Looking at the rocks from the river bank, Noel's group found little reassurance because

- A experience had taught them to be wary.
- B they only had paddle-boats. 21
- C some members of the group were weak.
- D rocks could fall at any time.

22 Noel realised they had been in serious danger when

- A the guides did not want to go on.
- B one of the boats turned over. 22
- C they had to get out of the boat.
- D he saw that a guide was frightened.

[Turn over

Part 4

You will hear two writers, David and Jane, talking about adapting novels for television. For questions 23-28, decide whether the opinions are expressed by only one of the speakers, or whether the speakers agree.

Write **D** for David,
J for Jane,
or **B** for Both, where they agree.

- 23 Being part of a writing team has its advantages and disadvantages. 23
- 24 I was unused to my work being criticised. 24
- 25 Initially it was difficult to let other people take charge of some aspects of the work. 25
- 26 Concepts have to be put across in a visual way. 26
- 27 Selecting which elements of the novel to include in an adaptation is largely intuitive. 27
- 28 The novelist's deeper understanding of a work can help the adaptation process. 28

Candidate _____

Centre

Candidate
Number

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UNIVERSITY OF CAMBRIDGE LOCAL EXAMINATIONS SYNDICATE
Examinations in English as a Foreign Language
CERTIFICATE OF PROFICIENCY IN ENGLISH

PAPER 4 Listening

SAMPLE PAPER 2

Approx. 40 minutes

Additional materials:

Answer sheet

Soft clean eraser

Soft pencil (type B or HB is recommended)

TIME Approx. 40 minutes

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[Turn over

2

Part 1

You will hear four different extracts. For questions 1-8, 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 a woman talking about children's appreciation of music.

1 Why is it difficult for many musicians to understand the need for modern approaches to music?

- A They cannot identify with the majority of children.
- B They believe their current range of music is comprehensive.
- C They have a low opinion of popular music.

2 What was the speaker determined to do?

- A urge orchestras to do more live performances
- B persuade orchestras to appeal to children
- C encourage children to join orchestras

Extract Two

You hear part of an interview with a scientist about the brain.

3 According to the interviewer, why are people fascinated by the brain?

- A it is vital to the function of the body.
- B It is a largely unresearched organ.
- C It represents one's essential being.

4 What is the scientist doing when he speaks about studying the brain?

- A publicising his own research to date
- B lamenting the lack of understanding in the field
- C explaining the difficulty of the research

3

Extract Three

You hear a sportsman being interviewed about a big event in his sport.

5 Why does the sportsman believe this event is difficult for competitors?

- A It's very demanding physically.
- B Media presence is intrusive.
- C The traditions can be intimidating.

6 What sport are they talking about?

- A athletics
- B horse racing
- C rowing

Extract Four

You hear two colleagues discussing the company where they work.

7 Both Clare and Mac appreciate the fact that their colleagues

- A want to change the way the company works.
- B have the same amount of experience as them.
- C question any hint of traditional thinking.

8 The success of the company's philosophy can be seen in

- A the increase in business.
- B the discipline of the workers.
- C the developments in working methods.

[Turn over

Part 2

You will hear an artist showing a visitor around his studio. For questions 9-17, complete the sentences with a word or short phrase.

The artist says that his studio can be compared to a

He explains the lack of space in his studio by describing himself as a

For this artist, the model is both the of a painting and an insignificant object.

He does not share the view that artists need to be the models they paint.

The studio used to belong to a 19th-century painter.

The artist describes his method of working as

His preferred subjects are people and

The most important feature of a studio for this artist is that the window faces

In former times, painting the was an important source of income for artists.

Part 3

You will hear part of a radio programme about Harry Base, a man who was famous for a short time. For questions 18-22, choose the answer (A, B, C or D) which fits best according to what you hear.

18 Harry realised there was something wrong with his phone when
 A the operator told him.
 B his wife heard him on the radio.
 C he tried to make a phone call.
 D he answered his phone.

19 The whole situation was caused by
 A faulty wiring in Harry's telephone.
 B repair work to telephone lines.
 C a badly designed junction box.
 D damage to a junction box.

20 How did Derek Woodcock feel when he heard Harry on the radio?
 A frightened
 B annoyed
 C guilty
 D indifferent

21 When Harry met the station manager, he
 A pretended to regret his actions.
 B couldn't understand the manager's anger.
 C felt sympathy with the manager.
 D couldn't explain his actions.

22 What did Harry find remarkable about the media?
 A the distance they travelled to see him
 B the kind of stories they wrote about him
 C the way they pursued him
 D the sort of questions they asked him

[Turn over

Part 4

You will hear two people, Paul and Sally, discussing a new theatre which has opened recently. For questions 23-28, decide whether the opinions are expressed by only one of the speakers, or whether the speakers agree.

Write **P** for Paul,
S for Sally,
or **B** for Both, where they agree.

-
- 23 The design of the new theatre means directors will have to stage their plays in a different way. 23
- 24 The set design of the opening play did not allow the actors to make full use of the stage. 24
- 25 The actors are still finding out how to work on this new stage. 25
- 26 When the audience can identify with the play, they give the actors feedback. 26
- 27 The audience can be affected by the design of the theatre. 27
- 28 There is a danger that this theatre will become just a curiosity. 28

LISTENING PAPER ANSWER KEY (1)

One mark is given for each correct answer

Part 1

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

Part 2

- 9. conservationists
- 10. (a piece of / a bit of / some) seaweed / sea-weed / sea weed
- 11. insect
- 12. rocking horse / rocking-horse
- 13. (small) shellfish(es) / shell-fish(es) / shell fish(es)
- 14. exhibitions
- 15. captivity
- 16. legislation
- 17. permits / licences / licenses

Part 3

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

Part 4

- 23. B
- 24. D
- 25. J
- 26. B
- 27. J
- 28. J

LISTENING PAPER ANSWER KEY (2)

Part 1

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

Part 2

- 9. landscape
- 10. (great) collector
- 11. centre
- 12. in love with
- 13. portrait
- 14. (very) traditional
- 15. interiors
- 16. (directly) north
- 17. nobility

Part 3

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

Part 4

- 23. P
- 24. P
- 25. B
- 26. S
- 27. B
- 28. B

Note that correct spelling is required for questions 9 to 17.
Parts of the answers which are in brackets are not essential to the key.

LISTENING ANSWER SHEET

UNIVERSITY of CAMBRIDGE
Local Examinations Syndicate

Centre No. _____

Candidate No. _____

Examination Details _____

Candidate Name _____
If not already printed, write name in CAPITALS and complete the Candidate No. grid (in pencil).

Candidate Signature _____

Examination Title _____

Centre _____

Supervisor: _____
If the candidate is ABSENT or has WITHDRAWN shade here

Candidate Answer Sheet CPE Paper 4 Listening

Mark test version (in PENCIL) A B C Special arrangements S H

Part 1

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

Instructions
Use a PENCIL (B or HB).
Rub out any answer you wish to change using an eraser.

For Parts 1 and 3:
Mark ONE letter only for each question.
For example, if you think B is the right answer, mark your answer sheet like this: **0** A B C

For Part 2:
Write your answer clearly in the space like this: **0** example

For Part 4:
Write ONE letter only, like this: **0** A

Part 2

9	1	9	0
10	1	10	0
11	1	11	0
12	1	12	0
13	1	13	0
14	1	14	0
15	1	15	0
16	1	16	0
17	1	17	0

Part 3

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

Part 4 Do not write here

23	1	23	0
24	1	24	0
25	1	25	0
26	1	26	0
27	1	27	0
28	1	28	0

CPE4 DP440/349

Track 1 *The University of Cambridge Local Examinations Syndicate. Certificate of Proficiency in English Listening Test. Sample Paper 1.*

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

PAUSE 5 seconds

Part 1

Track 2 *Now open your question paper and look at Part One.*

PAUSE 5 seconds

You will hear four different extracts. For questions 1–8, choose the answer (A, B or C) which fits best according to what you hear. There are two questions for each extract.

Extract One

PAUSE 15 seconds

TONE

Man I grew up on the Isle of Wight; my parents had an ice-cream firm there. And I still retain a great affection for the island, even though as a cultural centre it's rather wanting. We had a few literary figures associated with the island, though, one of whom was the poet Tennyson. And there's a festival – I think it's still going on now – where once a year children are required to stand up in public and recite chunks of Tennyson's poetry. For my sins, my parents encouraged me to go along to this competition at, I suppose, about fifteen or sixteen, and with

a lot of hair draping over my face, I would somehow swallow my pride and stand up and recite poetry, near Tennyson's house in Freshwater, hoping against hope that none of my schoolfriends was in the audience. If you pushed me against a wall now and said, 'Recite poetry!', it would be Tennyson which came out, and, of course, I've come to love it.

PAUSE 5 seconds

TONE

REPEAT Extract One

PAUSE 2 seconds

Track 3 *Extract Two*

PAUSE 15 seconds

TONE

Woman Well, I remember when no car ad was complete without an attractive female draped over the bonnet. It's not like that anymore.

Man I just think the ads are a bit mundane now. I mean, just think of that one with a woman loading up at the supermarket.

Woman Well, the thing is people are more media-literate now. The successful advert has got to keep just ahead of what people respond to, of cultural changes.

Man Sure, but I do think that people see through ads ... or else we've seen so many that they just wash over us.

Woman I don't know; advertising still has an impact, providing it talks to consumers, tells them something ...

Man ... and doesn't patronise them.

Woman Well, at least these new car ads say, you know, 'we recognise your needs, we understand your lifestyle', or whatever, through the images portrayed.

Man *(doubtful)* Possibly.

PAUSE 5 seconds

TONE

REPEAT Extract Two

PAUSE 2 seconds

Track 4 *Extract Three*

PAUSE 15 seconds

TONE

Man The 'moog' synthesizer, invented by Robert Moog, was the electronic keyboard instrument that became one of the defining sounds of the 1960s and 70s. I was always taught, throughout my fifteen years of classical training, that music is colours, and you're painting pictures. What Bob did with the moog, which nobody else has managed to do, was he created the musical equivalent of a new colour.

When you had, in the early days, rock bands with electric organs, you were limited because of the nature of the way they were amplified. So, you almost never did a solo, and if you did have one, the band had to go so quiet that a lot of the impact was lost anyway.

Now, what happened when the moog came along, is that you had the equivalent in orchestral terms of the tambourine. It is said that a tambourine will cut through anything, you always hear it, and the same can be said of the moog. Now, suddenly here was the chance for the keyboard player in the rock band to move from being in the background, padding something out, to take centre stage and show some virtuosity.

PAUSE 5 seconds

TONE

REPEAT Extract Three

PAUSE 2 seconds

Track 5 *Extract Four*

PAUSE 15 seconds

TONE

Reporter Today, we have a change of tack, direction and sport, to cover a local outfit in search of sporting salvation. Our team of the day is the volleyball side, Cambridge Ladies, whose injury-ravaged ranks journey to Hatfield on Saturday in a bid to lift themselves up the Division Three league table as they take on two top-ranking sides, Oxford and Luton.

The team have struggled due to a long catalogue of injuries that have kept key players out of the side and they sit rather forlornly second from bottom of the table. Club coach, Dan Lansden, has been cracking the whip this weekend and, in his own inimitable manner, has gingerly cajoled his side in preparation for

a vital couple of games. Captain Lisa Wainwright has to shrug off a niggling shoulder problem to take her place in a line-up still minus Vicky Swan. The ladies have four games left in which to salvage their season. Warm up for the games is at 12.30 and the two fixtures follow rapidly with barely a break for lunch.

PAUSE 5 seconds

TONE

REPEAT Extract Four

PAUSE 2 seconds

That's the end of Part One.

Track 6 *Now turn to Part Two.*

PAUSE 5 seconds

Part 2

You will hear a radio report about a species of small marine creature called the 'sea dragon'. For questions 9–17, complete the sentences with a word or short phrase.

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

PAUSE 45 seconds

TONE

Presenter Few people have actually seen a sea dragon – those tiny, almost magical creatures that live in the ocean. And recently two types of sea dragon – the 'leafy' sea dragon and the 'weedy' sea dragon – have been placed on the list of threatened species. Christine Myers reports:

Christine Sea dragons are exquisite animals wrapped in a cloak of mystery. Much of what is known about their biology has come from the observation of skilled divers, or aquarists. There has been relatively little scientific research on their ecology and behaviour in the wild, and this lack of information is now a cause of anxiety among conservationists who are growing increasingly worried about the long-term future of these extraordinary animals.

Divers who have searched the ocean's waters for these small animals will confirm that they are very easy to miss. At first sight you may well think a 'leafy' sea dragon is in fact a piece of seaweed and swim right past it. At about 30 centimetres long, it has stripes like a tiger, a head like a sea horse and a random array of appendages. In fact, the armour-plated body and fearsome spikes make it look more like an insect – if you see it at all – than a creature from the sea. But this is the 'leafy' sea dragon. Pause to reach for a camera, make a few adjustments, and it's gone, or at least that's how it seems. The 'leafy' sea dragon will disappear before your eyes.

It moves by slowly undulating motions, rather like a rocking horse – effortless, as if controlled by invisible wires – but look closely and you will see the small, transparent fins which allow the sea dragon to move through the water without the normal body motions associated with swimming. And, of course, it all helps create that convincing disguise. But penetrate that disguise and you will see why sea dragons are classified in the same family as sea horses – there's a distinct similarity. For example, like the sea horse, they suck plankton and small shellfish into their mouths from as far away as 3 centimetres.

Both types – the 'leafy' and the 'weedy' sea dragon – are indigenous to Australian waters, but 'weedies' are more widely distributed than 'leafies'. Attempts are now being made to assess population sizes and threats to these unique creatures. Unlike sea horses, sea dragons are not in demand for traditional Asian medicine. But unfortunately they are captured for exhibitions, which is considered a potential threat to their welfare. The signs are that a very large percentage of sea dragons captured for this purpose live no longer than six months, simply because keeping them in captivity is exceptionally difficult and requires a great deal of expertise.

Up until now, only two of the five Australian states which have sea dragons off their coasts have had legislation to protect them. This prohibits their capture without a permit. However, conservationists are still concerned about the fate of these wild populations, as more than 40 permits were issued over a two-year period for the collection of 'leafy' sea dragons from Encounter Bay, South Australia alone. But nobody knows just how many of them inhabit the bay, and divers have been

reporting fewer sightings than in previous years, so it may be that the situation is even worse than was feared.

Presenter That report by Christine Myers.

PAUSE 10 seconds

Now you'll hear Part Two again.

TONE

REPEAT Part Two

PAUSE 5 seconds

That's the end of Part Two.

Track 7 *Now turn to Part Three.*

PAUSE 5 seconds

Part 3

You will hear an interview with Noel Richler, who recently took a boat down the Colorado River in the USA. For questions 18–22, choose the answer (A, B, C or D) which fits best according to what you hear.

You now have one minute in which to look at Part Three.

PAUSE 1 minute

TONE

Interviewer Someone who recently took a boat down the Colorado River in the Grand Canyon is Noel Richler. Now, for those of you who don't know this valley it's very, very steep and the Colorado River rushes and swirls through canyons and over rocks giving you the boat-trip of a lifetime. Noel, what are the most striking features about the valley? Is it, in fact, the cliffs or is it the water at the base of the cliffs?

Noel I suppose the thing which astonished me most was just how cocooned I felt. I know mountains fairly well, and I suppose I was mistakenly predicting what I would feel from my mountaineering days. I thought that it would feel precipitous and dangerous, but I remember looking upward frequently ... and we had to camp on the sides of the river and sometimes there was some sort of ledge where you could find tent space, sometimes you were really pinched up against the more sheer rock through which the water cuts, but always you'd look up and you'd have a sky framed for

you beautifully, and you just felt marvellously at home and at peace and it was wonderful.

Interviewer And has that feeling stayed with you?

Noel No, strangely enough, I felt a kind of extraordinary longing and sense of loss when the trip was finally over ... The river in the Grand Canyon really runs from two plugs; at the north end is the Glen Canyon Dam, which halts all the waters from the Monument Valley north, and that you'll have seen in western movies and so on; and at the bottom end is Lake Mead, which is an artificial lake behind the rather handsome Hoover Dam above Las Vegas, which is also a very wealthy community. So you get over the last rapid and you've had ten days of great peace and you find yourself ... the first thing we saw, at least, was three guys on skidoos, these horrible jet-, sort of, lake-motorcycles, whizzing towards us. That was an awful moment.

Interviewer It was a shock for the system.

Noel It was, absolutely.

Interviewer Another interesting thing you were telling me earlier is the fact that the water is moving at a great speed and yet the waves remain the same, they're always at the same place and the same height.

Noel Yes, that was, I think, the most immediately surprising thing for me, I mean, I suppose, were I more of a scientist, I would have anticipated it, but, of course, the waves are formed by either bits of particularly hard rock where the river's literally quite pinched, or where a rock may have tumbled. Most of these cascades or rapids are a century old, but a lot of the rock falls are more recent. There was one especially, which had fallen in about 1969, and this was this sort of great crystal rapid. We actually got off the boat to take a better look at it and climb up on the bank and it didn't really look quite as menacing as it did from the river. But by that time we'd learnt, most of us, to be quite frightened of the power of this place. We were in motor launches and I suppose the manly thing to do, or womanly thing – a lot of the guides were women – is to actually paddle down the Colorado River. But the river still has such force that it can, and almost did, flip over one of the two boats we were with. And I was only able to surmise that when one of the guides, Johnny, came off the boat and, of course, swaggered, as was his public persona. He then moved about a hundred yards down the cliff ledge to then quiver and shake in the company of the other guides who knew exactly what was going on and what a near thing it had been.

Interviewer Noel Richler with the river runners, as they are called, of the Grand Canyon.

PAUSE 10 seconds

Now you'll hear Part Three again.

TONE

REPEAT Part Three

PAUSE 5 seconds

That's the end of Part Three.

Track 8 *Now turn to Part Four.*

PAUSE 5 seconds

Part 4

You will hear two writers, David and Jane, talking about adapting novels for television. For questions 23–28, decide whether the opinions are expressed by only one of the speakers, or whether the speakers agree. Write D for David, J for Jane, or B for both, where they agree.

You now have thirty seconds in which to look at Part Four.

PAUSE 30 seconds

TONE

Interviewer Today we're talking about the adaptation of novels for television. With me is the novelist and critic, David Leekey, and Jane Wright, whose adaptation of her novel 'The Sleeping House' into a four-part TV drama was very widely acclaimed. David – ten years ago it would be hard to imagine talking about this genre of writing: adapting novels. Why do you think more and more novelists are turning their hands to it?

David I think it is simply a reflection of the development of television itself, which has an endless appetite for narrative, for drama. So novels fit the bill.

Jane Don't you think, though, from the writer's point of view, part of the attraction is that it's collaborative? You know, most writers write in isolation.

David It's a double-edged relationship because there can be frustrations involved in collaboration but it's certainly the most striking difference between being a novelist and writing for television or film, that as a novelist, you are totally in control and totally responsible for the

product, while with a television adaptation you're involved with a lot of other creative people and you have to be in dialogue with them all the time.

Jane And that means compromising in a way which perhaps we are not used to having to do. And although I've fought and squealed over it, I suspect that it's probably good for one as a writer to have to actually do that.

David Speaking as a novelist who has never been particularly harshly edited, I found it extremely challenging to be hauled up over every speech. Initially you feel kind of insulted but, in fact, it makes for better writing I think.

Jane When I first started writing for television, I suffered from the temptation to be a control freak and to say what we should be looking at all the time ...

David But that's the Director's job.

Jane Exactly. But only obvious things, like looking at other people's television scripts and seeing how they did it, gave me some clue as to how to go about it.

David The first adaptation I tried, I remember – it was ludicrous! I just didn't know what to do about giving camera directions or anything like that. Obviously, there is a way of laying it out which you grasp quickly by looking at other writers' TV scripts. I think it's important to imagine the story unfolding in dramatic and visual terms in your head as you write.

Jane But for me, this 'translating' of things which I held to be central ideas into pictures, and how to use them as a way into the piece, was quite difficult. I had to find that new way of looking at it.

David Indeed, and in my case these were not necessarily images which had existed at all in the book. It's a funny process. I'd be interested to know how you do this, Jane. The first thing that I found I had to do was simply to write a list of the main plot events so that you end up with a kind of shopping list. Do you do something that crude or have you got a more sophisticated way?

Jane I think my method's even cruder really. I go through the text and I make little marks in the margin about what I think must be in. But really it's all in my head rather than on paper, the structure of the piece. I've just got a feeling for it. And sometimes it's hard to accept that my novel's going into another art form.

David Well, I must admit, I do feel fairly possessive about my own work and I feel I know it more inwardly than anybody else does. I recognise that this may make it difficult for me to see where cuts and changes need to be made.

Jane On the other hand, we've got unused reserves

of information about these characters and the stories, which nobody else has, which we can draw on.

David I guess it depends on the novel, doesn't it.

PAUSE 10 seconds

Now you'll hear Part Four again.

TONE

REPEAT Part Four

PAUSE 5 seconds

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.

Please note: the recording of the Sample Paper stops here. Recordings used in the examination include five minutes for candidates to transfer their answers, as shown below.

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

PAUSE 4 minutes

You have one more minute left.

PAUSE 1 minute

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

Track 9 *The University of Cambridge Local Examinations Syndicate.*

Certificate of Proficiency in English Listening Test, Sample Paper 2.

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

PAUSE 5 seconds

Part 1

Track 10 *Now open your question paper and look at Part One.*

PAUSE 5 seconds

You'll hear four different extracts. For questions 1–8, choose the answer (A, B, or C) which fits best according to what you hear. There are two questions for each extract.

Extract One.

PAUSE 15 seconds

TONE

For me, as a child, there was never any question of music being accessible. It was around us every day. My father, a family doctor, fancied himself as a music programme presenter, and he filled our home and his waiting rooms with the sound of classical music from his extensive collection.

Most classical musicians come from a similar musical background, which is why they find it

hard to understand what it's like for children who come from homes where music consists of the occasional bit of pop music on TV. The very people who are technically able to devise new approaches to music for modern children can't see the necessity to do it, because they themselves had no such need. But I felt I could do something about the most important source of inspiration: live music. So I went to the management of one of our leading orchestras and tried to convince them to do something more imaginative, more likely to engage the attention of children. After a few polite brush-offs, I realised that I was coming to be regarded as just another crazy person. But I won in the end; things did change.

PAUSE 5 seconds

TONE

REPEAT Extract One

PAUSE 2 seconds

Track 11 *Extract Two*

PAUSE 15 seconds

TONE

Interviewer By comparison with the heart, or any of the organs without which life can't go on, the brain has yet to offer up more than a fraction of its secrets. The attempt to understand the brain is really the attempt to understand everything about ourselves. So it's hardly surprising that increasing numbers of scientists are being drawn to study it and the rest of the central nervous system. Among them is Stephen Colbourne. Now the scale of the task, Stephen, is phenomenal.

Scientist Well, you've got to look at at least a hundred billion nerve cells and, of course, all the other cells which surround them, and what's even more astonishing is the perhaps hundred thousand connections between those cells. So the number of possible permutations is vastly more than there are particles in the universe. It's a staggering thought, and it is these interconnections between the nerve cells which really give the brain its power and flexibility – and it's far greater than any conceivable computer we can think of today.

PAUSE 5 seconds

TONE

REPEAT Extract Two

PAUSE 2 seconds

Track 12 *Extract Three*

PAUSE 15 seconds

TONE

Interviewer Tim, it has its critics, this event, doesn't it?
Tim Yes, it does and mainly because it's hyped up with a big media presence, lots of interviews in the press, and then there's all the history that surrounds it. But when you enter it, you realise how tough it is.

Interviewer Seriously?
Tim For a World Championship or Olympic Games we do 2000 metres which takes six minutes, whereas for this you have to do eighteen minutes.

Interviewer And afterwards, the arms or the legs, which one aches most?

Tim Your legs probably go first. People say, 'How come you've got big legs because you're sitting down all the time?' Your legs will go, but it's a whole body exercise.

Interviewer We often seem to know who's going to win this race in advance. Isn't that a bit of a problem?

Tim It can be. You get strong favourites, but there are things that happen. If it's rough weather it's more level. The exciting thing about the race, and possibly why people watch it, is they're watching for something to happen, whether they'll crash into each other or sink. It can be pretty embarrassing. (laughs)

PAUSE 5 seconds

TONE

REPEAT Extract Three

PAUSE 2 seconds

Track 13 *Extract Four*

PAUSE 15 seconds

TONE

Clare The idea of change is appealing to me and I like being round people who embrace change and look for innovation. That's one of the reasons I earmarked Mytex as the company for me; my workmates are all young graduates who haven't become complacent.

Mac Hm, and they relish the challenge Mytex offers. It's like when they make a decision, they're not drawing on experience, the decision is based on fresh ideas. And in fact, when someone comes up with a conventional solution to something, it's immediately challenged.

Clare Yeah, and that ethos is everywhere, the canteen's called the café and the food is wholesome and healthy, not like most factory canteens in Britain where you get chips with everything.

Mac It's inspirational, and that enthusiasm is implicit in the way people work here and the company makes it clear that that's what's expected of them. It can produce results too, it's boom time. Mind you, the pace of working can be a bit hectic sometimes!

PAUSE 5 seconds

TONE

REPEAT Extract Four

PAUSE 2 seconds

That's the end of Part One.

Track 14 *Now turn to Part Two.*

PAUSE 5 seconds

Part 2

You'll hear an artist showing a visitor around his studio. For questions 9–17, complete the sentences with a word or short phrase.

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

PAUSE 45 seconds

TONE

Interviewer It's very kind of you to invite me to your studio. I know for many artists it's something very personal and private, isn't it?

Artist To an artist the studio is everything. Even though I've known it for years, I've painted in it for years, this studio presents itself differently to me all the time. It's like a landscape, it's never the same because the seasons change. Every single day, what is outside the window changes. The studio changes because of all this paraphernalia, these chairs and easels with finished paintings on them. Most artists prefer a lot of open space in the studio, but I'm a great, let's say, collector, as you can see by all

these wonderful bottles and giant vases cluttering up the place. I like the way the shapes combine and produce intriguing patterns.

Interviewer Do you paint from photos, sketches ...?

Artist I paint from the model, well six days a week, I mean, I have a model for usually three hours a day. In the summer, that's from seven till ten in the morning because that really gets the day going and the light's incredible and everything, but although the model is, in a way, the centre of the painting, or the centre of interest or whatever you want to call it in fact, she is in herself not important. She's a vehicle for light. I mean, there are two attitudes to models; one is that an artist can't paint a model unless he falls in love with her and the other philosophy is that a model is no different from a sack of potatoes. And without any doubt, I have to like my models; I have to get on with them. But I have no wish to make it more than that. Although now and then, I get a model and she comes along and I know within one sitting that I can't paint her. You know, there's ... I just can't relate to her in a way.

Interviewer Hmm. Now this is quite an old studio, isn't it? It's steeped in character.

Artist In the nineteenth century, this studio used to belong to a painter called Hindmarsh. I think he was undoubtedly the greatest portrait painter of his age and anybody that was anybody who wanted to be painted would come to him. And I mean, I'm not one of these people who believes in ghosts and all that rubbish, but sometimes in the evening I think, 'Hello'.

Interviewer You mean, you're influenced by the history?

Artist Yes and no. But ultimately, I mean a studio is a working space. I work in a very traditional way and a working space must fulfil the needs of the painter. Of course, it does depend on the type of painting you're talking about. But, what I'm basically interested in is human figures and the interiors. I suppose it starts off with the figure actually, and because I'm interested in working in natural light – the ideal thing about this studio is for me, is the position of this enormous window here.

Interviewer Why is it so important?

Artist It looks directly north which means that the light never actually enters the studio, so the image is, generally speaking, constant. I mean, naturally, the light outside reflects into the studio and therefore it changes somewhat, but that is nothing like light moving across the surface and changing shadows and changing the interpretation of the form. In the classic studio, the position of the window doesn't

allow that. And of course, these studios originally were built at a time when a lot of artists earned their living by painting the nobility. Hindmarsh was highly successful in his day and he himself chose the site and commissioned a well-known architect to design the building. So I was thrilled to come across this place up for rent, I can tell you. Yes, I'm sure. Could I look at ...*(Fade)*

Interviewer

PAUSE 10 seconds

Now you'll hear Part Two again.

TONE

REPEAT Part Two

PAUSE 5 seconds

That's the end of Part Two.

Track 15 *Now turn to Part Three.*

PAUSE 5 seconds

Part 3

You'll hear part of a radio programme about Harry Base, a man who was famous for a short time. For questions 18–22, choose the answer (A, B, C or D) which fits best according to what you hear.

You now have one minute in which to look at Part Three.

PAUSE 1 minute

TONE

Announcer In this week's edition of *Famous for Fifteen Minutes*, Jenny Mills talks to 'radio star for a day' Harry Base and his wife, Barbara.

Presenter Harry Base was an unlikely radio celebrity. Fifty-four years old, a factory worker living in Bristol, all that was on his mind, one November afternoon ten years ago, was what on earth was wrong with his telephone. Every time he picked up the receiver all he got was a blast of faint, crackly music.

Harry My wife was trying to phone through to our son and she couldn't get through so she said to me, you know, get on the phone and try and do something about it. Anyway, I got on the phone and there were records coming through, so I phoned the operator and she gave me a repair number. I phoned the repair number and then all of a sudden my wife says to me 'You're coming out on the radio' ...

Barbara I was in the kitchen at the time. I said, 'Here,' I said, 'Hang on a minute, the radio sounds funny, you're coming through on the radio.' He said, 'I'm not.' I said, 'You are.'

Harry So what I did then, I sang *'When the blue of the night meets the gold of the day'* and that came shooting over the radio.

Presenter Harry Base's telephone had accidentally got connected to Radio Bristol's transmitter just down the road. The landline from the radio studios passed through the same green telephone junction box as Harry's phone line and someone had driven their car into it, cracking it open to expose the wiring. Somehow the connections had got muddled up and every time Harry picked up his receiver he broke into that afternoon's *Saturday Sports Special*. Now he might have been content with his solo performance of *'When the blue of the night meets the gold of the day'* but people kept ringing him up. And every time he picked up his phone, Harry just couldn't help answering with his number.

Harry Well, this young girl phoned up and I said, 'Sing *Rose Marie*'. 'I can't do it,' she said, she said 'I'll get my mum.' So her mother came over, I don't know who the lady was from, well, from that day to this, so we sang *Rose Marie*, and that went down pretty well.

Presenter What were Radio Bristol doing meanwhile, when they realised you were on their airwaves?

Harry Well, Derek Woodcock said – he was the manager then mind – oh, very important – he said, 'I was eating a cheese sandwich and all of a sudden you came shooting out with *Rose Marie* and he said, 'I nearly had a fit'. He said, 'Here's my radio station, I was in charge of it and here's an amateur bungling his way through'.

Presenter The next day Harry was on Radio Bristol again but this time by invitation. Derek Woodcock invited him up to the studios.

Harry When I got there Derek Woodcock was there and I tell you, I could see the look in his eyes so I got on my knees and I said, 'What have I done? I'm ever so sorry' – I wasn't really, mind, but ... *(laughs)*

Presenter By this time, news of Harry's extraordinary broadcast had spread beyond Bristol. Harry found himself on national radio. There were calls from as far away as the US and a radio station in Australia wanted him to sing live for their listeners. Meanwhile the national press had descended on him.

Harry Do you know, there were people sliding through the door with cameras, 'Can I have your picture, can I have your story?', like

secret agents they were, the way they'd creep through the door. Anyway, they came in and they took photographs and I was in all the newspapers.

Presenter Yes, I'm just looking at these headlines here: ...*(fade)*

PAUSE 10 seconds

Now you'll hear Part Three again.

TONE

REPEAT Part Three

PAUSE 5 seconds

That's the end of Part Three.

Track 16

Now turn to Part Four.

Part 4

PAUSE 5 seconds

You'll hear two people, Paul and Sally, discussing a new theatre which has opened recently. For questions 23–28, decide whether the opinions are expressed by only one of the speakers, or whether the speakers agree. Write P for Paul, S for Sally, or B for both, where they agree.

You now have thirty seconds in which to look at Part Four.

PAUSE 30 seconds

TONE

Paul Well, this new round theatre, everything built in the round, with its round stage, has the audience standing right up to the edge of the stage. It's an exhilarating, yes, but demanding and difficult theatre. Surely directors have to completely rethink what they're doing with theatre for a play to work in it. And I don't think they've managed that yet. Have they, Sally?

Sally Well, Paul, the opening play we went to last month worked for me. It seemed to be set in a kind of timeless state, especially the burnt sienna designs, the ground covered with what looked like the red surface you play tennis on. I thought the design of the set had an effect on the actors' performance.

Paul It was an exciting design, but it seemed to me to be a design that didn't begin to understand the emptiness of the space that's been created. And I found again and again that the actors

were working right at the edge of the stage with a curious reluctance to get anywhere near the middle, really to use the full breadth and power of that space.

Sally Actually, what I wonder is how easy it is to apply conventional acting theory to this new theatre. It's proving very clear that actors will have to adapt their techniques. These are early days and they're having trouble doing it. But I think the exhilaration of the space itself and their attempts, in the way they're reacting with the audience, is something which we should give them credit for.

Paul The enormous space puts huge demands on the actors' ability to throw their voices and some don't seem to have grasped this. I don't mean volume, I mean the actual projection of the voice. One of the striking things about the new play, the one that we saw last night, is the audience, I mean, although they're clearly attentive, they're not being vocal in their response. And it somehow doesn't seem to fit. It's not a conventional theatre where you don't, as a rule, get feedback from the audience, this is a space which seems to demand that the audience should be engaged.

Sally That depends on the play. The audience does react to some plays, like the opening one, remember? I think, when people can relate to the content of the play in real life, then they join in shouting, banging, clapping, they're wanting to commune.

Paul Mind you, it might depend on the actors. I've seen some actors who are magnetic, they have a charisma, an oddity which forces you to rethink what they're doing and that would be true no matter where they were playing.

Sally Do you think one actor can make such a difference? To my mind, it's the way the architect has understood that the very shape of a building can encourage, promote, a certain atmosphere, in this case for the audience. It's something to do with that round shape.

Paul It's the sort of cosy atmosphere it generates; it makes you feel as if you're part of it, and so you are. The theatre goes seem to lose their inhibitions. Usually, these days, we think we've got to be very well-behaved when we go to the theatre and that means being quiet.

Sally Of course, with this theatre there's the danger of it becoming not so much a venue for good live theatre as just something which has novelty value.

Paul The risk is the latter. I do hope though that we're at the beginning of a glorious experiment. This is the most exciting new theatre for years. It's now up to the actors to

Sally

give us performances of the quality of the best that we've seen so far and take us on to really exciting productions in the future.
So what do you think about the possibility of...
(fade)

PAUSE 10 seconds

Now you'll hear Part Four again.

TONE

REPEAT Part Four

PAUSE 5 seconds

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.

Please note: the recording of the Sample Paper stops here. Recordings used in the examination include five minutes for candidates to transfer their answers, as shown below.

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

PAUSE 4 minutes

You have one more minute left.

PAUSE 1 minute

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