



**Cambridge Assessment International Education**  
Cambridge International General Certificate of Secondary Education

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**ENGLISH AS A SECOND LANGUAGE**

**0511/31**

Paper 3 Listening (Core)

**October/November 2018**

TRANSCRIPT

**Approx. 40 minutes**

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This syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 1/Level 2 Certificate.

This document consists of **9** printed pages and **1** blank page.

## TRACK 1

## R1 Cambridge International Examinations

International General Certificate of Secondary Education

November examination series 2018

English as a Second Language

Core Tier – Listening Comprehension

Welcome to the exam.

In a moment, your teacher is going to give out the question papers. When you get your paper, fill in your name, centre number and candidate number on the front page. Do not talk to anyone during the exam.

If you would like the recording to be louder or quieter, tell your teacher NOW. The recording will not be stopped while you are doing the exam.

*Teacher: please give out the question papers, and when all the candidates are ready to start the test, please turn the recording back on.*

[BEEP]

## TRACK 2

## R1 Now you are all ready, here is the exam.

**Questions 1–4**

You will hear four short recordings. Answer each question on the line provided. Write no more than three words, or a number, for each detail. You will hear each recording twice.

Pause 00'05"

**Question 1**

- (a) How did the woman travel?
- (b) What were the people near her talking about?

*M/F, both 20s*

M: \* How was your journey?

F: Fine, thanks. It was very crowded but I managed to get a window seat.

M: Are you glad you decided to come by train rather than by bus?

F: Well, yes. It's quicker even if it's more expensive. It was fun because I was sitting next to some people who were having a really interesting conversation.

M: Oh, I hate having to listen to other people's conversations. They're usually talking about something boring like their plans for dinner.

F: These people were chatting about politics. I was longing to join in but I just pretended to keep reading an article about fashion on my tablet. \*\*

Pause 00'10"

Repeat from \* to \*\*

Pause 00'05"

### Question 2

(a) How much extra is the tourist board charging beach-goers for its new scheme?

(b) Which month has had bad weather?

M, 40s

M: \* The tourist board in one European seaside resort says it'll pay back the cost of renting a sun bed and sun umbrella if the weather is bad. Beach-goers who want to benefit from this scheme will have to reserve a space online and pay an additional euro on top of the standard five euro charge, as a kind of rain insurance. The whole amount will be refunded if hourly rainfall exceeds 3 millimetres between 11 am and 5 pm. The area has experienced a decidedly poor month weather-wise, with rain being blamed for a big drop in tourist numbers. The regional news website declared it 'the worst June in decades'. The forecast for July is looking good, though. \*\*

Pause 00'10"

Repeat from \* to \*\*

Pause 00'05"

### Question 3

(a) What is the man having problems with?

(b) What would he like the shop to give him?

M/F, both 20s

F: \* Hello Harry. How're things? Are you still having problems with your car?

M: That's OK. But now my phone's playing up. It keeps crashing.

F: Oh poor you! You use it so much. So what are you going to do about it?

M: Well, I've been back to the shop where I got it. They gave me another one which doesn't seem to work either. I'm going back there again today!

F: Maybe they'll offer you a refund?

M: I certainly hope so. It's been causing me so many problems. \*\*

Pause 00'10"

Repeat from \* to \*\*

Pause 00'05"

**Question 4**

- (a) **What product are people most anxious about?**
- (b) **What is happening to sea birds?**

*F, early 40s*

F: \* People are becoming more concerned about the tiny plastic beads which are now being used in products like soaps and shampoos to improve cleaning the skin. Many people are also particularly worried about the presence of these beads in some brands of toothpaste. Scientific research has also shown that these tiny plastic beads eventually find their way into the sea and the food chain. The beads are consumed by fish, which are eaten by sea birds whose numbers are decreasing, and this is fast becoming a serious threat to their future. \*\*

Pause 00'10"

Repeat from \* to \*\*

Pause 00'05"

R1 **That is the end of the four short recordings. In a moment you will hear Question 5. Now look at the questions for this part of the exam.**

Pause 00'20"

TRACK 3

R1 **Question 5**

**You will hear a talk given by a woman called Katy Reynolds describing her work as an archaeologist. Listen to the talk and complete the details below. Write one or two words only in each gap. You will hear the talk twice.**

*F, late 20s*

F: \* My name's Katy Reynolds and I'm an archaeologist, someone who studies human history by digging up the remains of ancient civilizations. As a child, I was excited by stories of scientists digging for dinosaur eggs. But an exhibition of old coins found buried in a field near my home first encouraged me to take a serious interest in the past. Then, later, I started watching TV documentaries about the Egyptian pyramids, and wanted to see them for myself.

After university, deciding what historical period to specialise in wasn't easy for me. Although I had mainly studied the Stone Age, some older friends had become experts in the Iron Age, and I thought very seriously about doing the same. My final choice, though, was the Bronze Age, and I certainly don't regret it.

It's obvious to most people that archaeologists need to keep accurate records for research purposes so organisation of their work is vital. What people don't realise, however, is how important imagination is: you have to see possibilities that aren't immediately obvious.

When an important archaeological site has been identified, I am heavily involved, and the part of the process I enjoy most is to dig for buried objects. It can be physically tiring, although that doesn't put me off. After a find, I take objects back to the lab to analyse in detail. The real challenge comes much later when I give lectures, as students, and even professionals, will often argue with your conclusions!

My current work is based at the site of an ancient village. It was destroyed about 3000 years ago, and research has shown that, in fact, a fire was responsible, and not a storm although bad weather was common in this region then.

The village consisted of several round houses that were built on wooden poles above a river. The houses sank into the river and were preserved in the mud until the present day. What is special about these houses is the fact that sections of the roofs have been preserved, meaning we can study how they were constructed. There may be basic walls that remain in one piece too, but we don't know yet.

There are things that are commonly found on archaeological digs – for example, cooking pots wouldn't be a surprising discovery. At this site, there were some unexpected finds, such as several rings, which personally I was delighted to come across, because of their beautiful design.

When I've finished investigating the houses and their contents, I'm going to focus on the area around the site. There were no paths at that time because the land was so wet, and therefore it seems unlikely that people could have relied on horses or other animals to get around. I hope to find out what transport was used, because we have already found out that trading took place throughout the area. \*\*

Pause 00'30"

R1 **Now you will hear the talk again.**

Repeat from \* to \*\*  
Pause 00'30"

R1 **That is the end of the talk. In a moment you will hear Question 6. Now look at the questions for this part of the exam.**

Pause 00'25"

TRACK 4

R1 **Question 6**

**You will hear six people talking about giving and receiving presents. For each of speakers 1 to 6, choose from the list, A to G, which opinion each speaker expresses. Write the letter in the appropriate box. Use each letter only once. There is one extra letter which you do not need to use. You will hear the recordings twice.**

R1 **Speaker 1**

*F, early 20s*

\* It's often said that it's better to give than to receive. I think that's probably true even though it's great getting presents, of course. I get huge pleasure wandering round the shops looking for the perfect gift for some friend or other, and I really don't mind at all how long it takes – as long as I find something in the end. I'd never just give money or book tokens or anything totally impersonal like that. It shows you've got no imagination at all, I think.

Pause 00'10"

**R1 Speaker 2**

*M, early 20s*

June's an expensive month for me as so many of my family and friends have birthdays then. And it's hard to find time to go round the shops and buy stuff – then you still have to wrap it and post it. Even searching for things online can take hours. I must admit these days I tend to just give a cheque or some cash and let people make their own decisions about what they'd like. Everyone's happy that way – even if it's a bit unimaginative.

Pause 00'10"

**R1 Speaker 3**

*F, early 20s*

I seem to spend a fortune on presents nowadays. Supposedly it's the thought that counts and it's certainly true that expensive gifts aren't necessarily more welcome than cheaper ones. There's something to be said, I suppose, for having the talent to make people presents that they'd actually be glad to receive. No-one would thank me for a sweater I'd knitted! The problem is there are such a lot of occasions now when we're expected to give each other gifts – it's no longer only birthdays and weddings.

Pause 00'10"

**R1 Speaker 4**

*M, early 20s*

It's so exciting when someone gives you a beautifully wrapped package to open. Or for that matter, some money or a shop voucher as a gift – I know most people say that's a lazy, boring way of giving a present but I'm perfectly happy with that too. I don't accept that anyone really believes giving is preferable to receiving. When it comes to giving presents, I tend to make people a cake or some sweets. But that's just because, as a student, I haven't got much spare cash.

Pause 00'10"

**Speaker 5**

*F, 40s*

It's not just birthdays when we give each other presents these days. People also give presents on Valentine's Day, Fathers' Day, International Women's Day ... sometimes even for no reason at all. I think that's brilliant. It's great to put a smile on the face of someone you love. My favourite present ever was a bunch of flowers my little niece gave me – she'd just picked them in a friend's garden but she'd arranged them so beautifully and tied them with such a pretty ribbon!

Pause 00'10"

**Speaker 6***M, early 20s*

Some people are great at choosing presents, I think. It's not that they spend a lot of money, it's just they always seem to pick just the right thing for the person. It must take them ages to find something thoughtful. But I'm afraid I don't have much imagination. If it's for a woman I make a necklace or bracelet at my jewellery class, and if it's for a man I bake a cake. I think putting in time and effort is important and people certainly seem to appreciate that. \*\*

Pause 00'20"

**R1 Now you will hear the six speakers again.**

Repeat from \* to \*\*

Pause 00'30"

**R1 That is the end of Question 6. In a moment you will hear Question 7. Now look at the questions for this part of the exam.**

Pause 00'25"

## TRACK 5

**R1 Question 7**

**You will hear an interview with a woman called Sarah Wells who works as a make-up artist for film actors. Listen to the interview and look at the questions. For each question, choose the correct answer, A, B or C, and put a tick in the appropriate box. You will hear the interview twice.**

*M, 40s; F, 30s*

**M:** \* Welcome to today's programme. I'll be talking to Sarah Wells, who does make up for actors on film sets. Sarah, what made you decide to go into this work?

**F:** Make-up's something that's fascinated me since I was small. It started when I saw a factual TV programme about how a popular horror film was made. I knew nothing about make-up artistry, and I wasn't particularly fond of horror movies, but I was genuinely intrigued by the impact that the make-up artists were able to create. I remember telling my grandma I wanted to be one when I grew up.

**M:** So, what do you particularly like about your profession?

**F:** It's a wonderful career. For some of my colleagues the attraction lies in knowing you have a key role in a team. For me it's the satisfaction of using brushes, paints and powders, and applying the various types of make-up. It's very rewarding to come up with original make-up designs and then watch my work come to life as they shoot the film.

**M:** So how did you get your first experience of the job?

**F:** I began by chasing after any opportunity on a film set that I was qualified for. I wasn't earning any money then, but I was meeting people in the industry, which was of much greater value. No job was too small, I just wanted to be doing what I wanted to do, so I took advantage of every chance I got. During that time, I was working in cosmetics shops to pay the bills. After about two years of

this, I'd finally met enough of the 'right' people and had gained enough experience to quit the day job and start getting into make-up artistry as a career.

M: How do other people on the film production team relate to the make-up department?

F: It seems that in the film community, many professionals are familiar with the purpose and function of multiple departments, not just their own. I imagine that this comes from either studying the film-making process, or being part of so many productions that the different jobs become common knowledge. Unfortunately, my job is an exception – so our input occasionally gets ignored.

M: You do a lot of work on small, independent films, don't you? How do you find that?

F: The independent film world is like a family; the ones who are in charge find that they work well with certain people, so they continue to hire them. Groups of professionals become units, colleagues become friends. Some people complain that that makes it a hard world to break into – but it's very supportive once you're in there. The budgets are smaller and that can be a challenge but that's a plus, in my opinion.

M: Tell us about preparing for filming.

F: I do as much work in pre-production as I do during a film shoot, perhaps even more. It can sometimes be exciting but it's a long and tricky process. A well-done pre-production is usually impossible for me to achieve without considerable mental effort, something I'm sure most of my colleagues in the film industry would agree with.

M: So what exactly do you do?

F: Most of what I do needs to be organised before filming begins. For a feature film, I do lots before I meet the cast. Generally I begin with reading and re-reading the script. I have to identify and familiarise myself with the details of every character as that'll affect who else I need to employ on my team.

M: So, finally: are some directors better to work with than others?

F: They certainly are. My work is a thing of pride for me, I want to create my own new and interesting work for each film, I don't want to re-do something someone else has already done. I want a two-way relationship – to respect and be respected. I don't want either to be told what to do or left to figure it out alone. And I like it when a director understands that.

M: Sarah, it's been really interesting. Thank you for your time.

F: Thank you. \*\*

Pause 00'30"

R1 **Now you will hear the interview again.**

Repeat from \* to \*\*

Pause 00'30"

**That is the end of Question 7, and of the exam.**

**In a moment your teacher will collect your papers. Please check that you have written your name, centre number and candidate number on the front of your question paper. Remember, you must not talk until all the papers have been collected.**



Pause 00'10"

R1 **Teacher, please collect all the papers.**

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