



Cambridge Assessment International Education
Cambridge International General Certificate of Secondary Education

ENGLISH AS A SECOND LANGUAGE

0511/43

Paper 4 Listening (Extended)

October/November 2019

TRANSCRIPT

Approx. 50 minutes

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

This document consists of **11** printed pages and **1** blank page.

TRACK 1

R1 This is the Cambridge Assessment International Education, Cambridge IGCSE, November 2019 examination in English as a Second Language.

Paper 4, Listening.

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.

Exercise 1

You will hear four short recordings. Answer each question on the line provided. Write no more than three words for each answer. You will hear each recording twice.

PAUSE 00'05"

R1 Question 1

(a) Which creature will the students learn about in today's class?

(b) What activity will the students do first today?

F: female, thirties

F: * Today, we're going to talk about how flowers are pollinated – that is to say how pollen is transferred between plants so that the plant can produce seeds, which in turn become new plants. So far we've focussed on birds and insects like bees which aid the process, but you probably weren't aware that bats can do that, too. They're what we'll focus on in this lesson and in a moment we'll watch a video. This is a great way to understand the process of pollination. There's a good chapter to read in your textbook, too – you can look at that for homework and study the diagrams in detail. **

PAUSE 00'10"

REPEAT FROM * TO **

PAUSE 00'05"

R1 **Question 2**

(a) Which subject does the girl want to study at college?

(b) At which place will the girl volunteer during her school holidays?

M: male, teens

F: female, teens

M: * What are you up to?

F: Checking my college application form. I've finally come to a decision about the courses I'd like to do. Are you still going ahead with maths and economics?

M: Yep! Is engineering still your top choice?

F: Yeah, definitely. I was thinking of studying computer science, but I decided against it in the end.

M: Brilliant! We need to hand in our applications before the summer holidays. Speaking of which – are you going away on holiday?

F: No, I'm going to be a volunteer again.

M: Oh, at the sports club like last time?

F: The wildlife centre, actually.

M: Oh great! **

PAUSE 00'10"

REPEAT FROM * TO **

PAUSE 00'05"

R1 **Question 3**

(a) What has the riding school warned the friends not to wear?

(b) What is the name of the place where the friends will meet?

M: male, teens

M: * Hi Ellie! Are you still coming to the horse riding lesson with me on Monday? The riding school's been in touch and we need to confirm our places. They said not to worry about having proper riding kit as it's our first lesson. We thought about taking our cycling helmets, remember? Those won't provide the right protection, apparently, so they'll lend us proper riding hats. We were going to meet outside the riding school but I can't get a lift so let's get together for a sandwich first at that new cafe – 'Bluebird' it's called. Then we can walk across to the bus station. See you later! **

PAUSE 00'10"

REPEAT FROM * TO **

PAUSE 00'05"

R1 Question 4

(a) When does the boy expect to finish reading *Still Waters*?

(b) What did the girl like about the book?

M: male, late teens

F: female, late teens

M: * Have you finished the book we're reading for English class?

F: *Still Waters*? Yeah. I didn't think much of the plot, did you?

M: I haven't got anywhere near the end yet – I was hoping it'd get better but it doesn't sound like it does! I'm going to have to get it finished – we've got to submit our reviews by Friday afternoon, so I've given myself a deadline of Wednesday. That'll give me a full day to write the review on Thursday.

F: There are some good points – especially the ending, which was actually pretty decent. On the back cover it says the writing style is of high quality – I disagree! **

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 Exercise 2. Now look at the questions for this part of the exam.

PAUSE 00'20"

TRACK 3

R1 Exercise 2

You will hear a talk about a spice called saffron. Listen to the talk and complete the details below. Write one or two words, or a number, in each gap. You will hear the talk twice.

M: male, 30s

M: * Welcome to today's food science lecture. We've been looking at some interesting ingredients recently, and today we're going to look at one of the world's most fascinating spices, saffron.

What is saffron? As you may know, it comes from a flower called the crocus. To be exact, it comes from those little stem-like things you see in the centre of flowers, which are called stigmas. You've probably heard a lot of people say that saffron is rare and that this is what makes it more expensive than gold. In fact, it is because it's challenging to harvest that makes it cost so much.

The stigmas – each of which is between 25 and 30 millimetres long – are individually removed by hand from the flowers and then dried before they can be put to use. Imagine you wanted around 500 grams of the stuff – that's about 80 000 flowers, which would cost you about two thousand dollars!

There's some argument over the origins of saffron. While it's native to Southwest Asia, many claim it originated in Greece. It's possible that this is where it was first grown as a crop, though historic

documents indicate Iran as the place where it was first cultivated. It then travelled to India and Europe.

For as long as there's been saffron, people have valued it. There are several ancient myths surrounding it and cave paintings discovered in modern-day Iraq used colour made from the stigmas. With some of these dating back 50 000 years, this must be one of the earliest known applications of the colouring, which also found its way into early make-up and dyes for fabric and leather.

The Romans grew saffron but when their empire fell, people lost the taste for the spice. However, it was re-introduced in the Middle Ages by the Moors, who governed North Africa and Spain. Thanks to its usefulness in medicines, it was also immensely popular during times of disease in Europe and its price rose. Consequently, cheap copies were soon on the market, and selling them became an offence.

By the eighteenth century, people in Europe were being introduced to a wider range of exotic tastes. Coffee, for example, was seen as being a desirable and exclusive product. Wealthy people who'd previously purchased saffron to use in expensive dishes turned to other products, like vanilla as an ingredient in their food.

Saffron remains expensive but is still used in many dishes, such as a Spanish rice dish. It's also used in a French soup – the history of which reaches back to the seventh century BCE. Perhaps less well-known is a cake, thought to have come from the south-west of England, which includes saffron as an ingredient. Nobody seems able to confirm why this area would've produced the recipe, since saffron didn't grow well there, but it may have had something to do with trading the spice for tin, which was mined in the region.

While we're talking about England, the town of Saffron Walden, which is not too far from the city of Cambridge, took its name from the spice because the crocus flowers grown there made it a very wealthy place a few hundred years ago. **

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 Exercise 3. Now look at the questions for this part of the exam.

PAUSE 00'25"

TRACK 4

R1 Exercise 3

You will hear six people talking about how writing a blog can be beneficial. 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: female, early twenties, light Australian accent

F: * I can't tell you how much you can get out of blogging. It requires time, commitment and discipline – and all that helps you get the most out of your days. I get up earlier, go running, I've cut out the junk food ... all because I've got a purpose – blogging will do that for you, too. I wouldn't say you necessarily think differently or more deeply about things because you blog, but it's good to decide in advance what you're going to say and what angle you're going to take.

PAUSE 00'10"

R1 Speaker 2

M: male, early twenties

M I started blogging because I wanted to know what other people thought of this film I'd seen. It was one my friends thought was amazing, but I didn't agree. I didn't get a lot back from readers after my first few blogs, but it's been a fascinating experience. Blogging not only changes your life but those of your readers. When you've got something to say, something that makes people see issues in a different way, which encourages them to contribute their own thoughts to the discussion, well, how great is that?

PAUSE 00'10"

R1 Speaker 3

F: female, mid 30s

F: When someone comments about something you've written, even if they don't agree with you that's okay. Blogging's all about communication, and like any other skill, it takes a while to learn how to get your message across clearly, find the appropriate way to express something, but if you practise, it helps and that's useful for work or study, too. I write about everyday things – my progress at the gym, favourite recipes ... Nothing I say is going to change the world but people seem to relate to what I say.

PAUSE 00'10"

R1 Speaker 4

M: male, early twenties

M: I suppose blogging's something like a written record of what you've thought and achieved, isn't it? Something you can look back on, see how far you've come. When I started writing, I felt I had a lot to learn. I think that's the way most bloggers feel at the beginning. I'd like to say that the more you write, the better you get at it. I can't say I've noticed much difference in the way I say stuff, but I suppose every blogger's got their own unique style, so why change it?

PAUSE 00'10"

R1 Speaker 5

F: female, early twenties

F: I'll never forget my first blog – what a disaster! I had no idea how to write – I wouldn't say I've got any better at it either – but I had so much to say that I persevered. I remember the first time someone commented on my blog. It was exciting. Now I've got thousands of followers and there's nothing like it when people say they can't wait for your next update. I like sharing my thoughts about life with others. I think it helps people realise everyone feels the same about things.

PAUSE 00'10"

R1 Speaker 6

M: male, early twenties

M: Bloggers aren't just writers putting down their thoughts to get them off their mind. It's an exercise in give and take. One of the biggest differences between blogging and writing books is that readers get to have their say – they might even make you re-think your ideas about stuff. I write when I feel like it – that works best, rather than creating a strict routine. I don't write in the middle of the night or anything, though. I'd be too tired, and I want my writing to be the best it can be. **

PAUSE 00'10"

R1 Now you will hear the six speakers again.

REPEAT FROM * TO **

PAUSE 00'30"

R1 That is the end of Exercise 3. In a moment you will hear Exercise 4. Now look at the questions for this part of the exam.

PAUSE 00'25"

TRACK 5

R1 Exercise 4

You will hear an interview with a man called Ben Whittaker, who makes ballet shoes. 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.

F: female, thirties

M: male, thirties

F: * Good morning, Ben Whittaker. You make ballet shoes for dancers. How did you get into that?

M: Well, I might've gone into the building trade like my mates did if I hadn't met my wife. She worked in a dance shop, and was always talking about costumes and shoes and who made them. It fascinated me because I used to be in a theatre group when I was at university. I started off here in the workshop, making sure everything got sent out on time. One day when nothing much was happening I watched the makers and asked if I could have a go. It came naturally to me!

F: Is it a challenging job?

M: You bet! People underestimate the strength required – sometimes I can't feel my hands at the end of the day. That's the toughest thing because you've got to get up and start all over again next day. I make around 40 pairs of shoes each shift – that's tricky in the time available! And when you're having a bad day and aren't producing your best work, you might have to stay later to finish your orders.

F: There's a language unique to ballet shoes. Tell us about that.

M: At first I'd no idea what the makers were going on about – they were saying things like 'hessian' this and 'tapering' that. Nothing made sense. I thought 'I'm never going to learn all this'. It wasn't as hard as I expected, though, and I picked it up in no time. These days when a new maker says their memory's useless, I recommend they pay attention to how and when the words are used. It's great when they finally get it!

F: I believe dancers come to watch you at work?

M: Yes, they do! I remember the first time a load of kids came from one of the ballet schools. They watched while we each produced a pair of shoes and then started clapping. I wasn't used to people doing that kind of thing and I just wanted to hide! I'd been warned it might happen, so I was kind of expecting it. I'm still uncomfortable with it – I'm just doing my job.

F: But professional ballet dancers come back to you again and again for their shoes, don't they.

M: Right - if they like what you do, they're loyal to you. We make shoes to individual dancers' specifications. They're pretty insistent on getting what they want, but you can't blame them. I mean, they wear these things for hours and from what they tell me, ballet's hard enough on the feet without having to cope with an inferior-quality shoe.

F: Tell us about the makers' marks.

M: When you become a shoe-maker, an individual mark is selected for you. It's a kind of metal stamp with a symbol on it which you punch into the bottom of the shoe to identify who made it. Instead of calling each other by our surnames like they do in lots of factories, we're known by our symbol – 'Crown' or 'Star' or whatever. Dancers have been known to scratch off the mark so other ballet dancers don't come and 'steal' their maker!

F: How do you feel when you look at the finished product?

M: I've still got the first shoe I made which gives me great satisfaction. Ballet shoes are not to be worn every day in the street – this is craftsmanship. Each shoe is made by look and touch alone and you can't switch off until you've got it right. Having said that, I don't tend to see what other people see in them. You see something beautiful. I just see another finished product.

F: Finally, have you ever been to the ballet?

M: A few times, with my wife. I don't take much in, though. It isn't that the ballet isn't amazing in its own way, it's just that the story tends to be lost on me – all I do is stare at dancers' feet. If I'm sitting close enough, I challenge myself to identify who made the shoes by their shape. I feel really proud if I happen to spot one of my dancers on stage, though!

F: How interesting! Thank you, Ben. **

PAUSE 00'20"

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

REPEAT FROM * TO **
PAUSE 00'30"

That is the end of the interview. In a moment you will hear Exercise 5. Now look at the questions for this part of the exam.

PAUSE 00'30"

TRACK 6

R1 **Exercise 5 Part A**

You will hear a photography lecturer giving a talk about the work of a photographer called Joel Sartore. Listen to the talk and complete the notes in Part A. Write one or two words only in each gap.

You will hear the talk twice.

F: female, forties, light Australian accent

F: * Good morning. Today, we're going to look at the work of a photographer who's been involved in a lengthy and awe-inspiring project, photographing endangered species. His name, which many of you will no doubt have heard, is Joel Sartore.

We're all accustomed to seeing wildlife programmes on TV which focus on threatened species. It's nothing new to us. But working for a major publisher, Sartore had come to the realisation that while there were plenty of magazine reports trying to get interested parties involved in protecting endangered animals, they were having little effect.

Sartore's project began with him taking a shot of a mole-rat at a children's zoo near his home. Being away from his studio, he took the photo not against a cloth in the background like he usually would, but a board. He acquired this from the zoo's kitchen, where it was usually used to cut up food for the animals. The result was a professional-looking portrait of the creature, and an idea was born.

Sartore thought that if he could take photos of animals making eye contact with the camera – and so anyone looking at the picture – it might get the public hooked into the unfortunate situation in which many of these species find themselves. He wanted them all to be of equal size, too, to create more of an impact – so an elephant would appear no bigger than, say, a mouse.

Sartore was subsequently commissioned to travel the world to photograph other species, some of which were threatened with extinction. His photography quickly became popular, as did his passion for his work. Not long after the project started, an image of one of the species – a tree frog which is now extinct – was projected onto a building in Rome. Sartore fell in love with the creatures he was photographing and wanted audiences to as well. His work became important for those who care about the future of the planet.

The hope behind Sartore's project is that it could serve as a resource for generations to come, who'll have access to images of creatures they'll never see alive. It's a celebration of the diversity of life, and the intention is not to depress those who see the pictures, but help them understand how to prevent other species from meeting the same fate as the tree frog and many other creatures like it.

Let's look at some of the pictures now. **

PAUSE 00'25"

R1 Now you will hear the talk again.

REPEAT FROM * TO **

PAUSE 00'30"

R1 Part B

Now listen to a conversation between two photography students about taking photos of animals and complete the sentences in Part B. Write one or two words only in each gap. You will hear the conversation twice.

M: male, late teens

F: female, late teens

F: * I loved that talk about photographing endangered animals, didn't you?

M: Yeah, those images were stunning.

F: I know – and now we've got to take a wildlife photo for our end-of-term project. We'll never do anything as good as Joel Sartore's pictures!

M: Well, even he had to start somewhere. I've found a website which should help us, actually. It gives great advice.

F: Mm ... go on.

M: Well, obviously, you can't ask an animal to pose in a certain position while you line up your shot. Patience is what it's all about for wildlife photographers. If you aren't prepared to wait, you won't even get a half-decent shot, never mind a great one – even with all the skill in the world.

F: That's my weekends sorted out, then! I guess it gives you the chance to observe the character of the animal while you're sitting there.

M: Exactly! You might be familiar with its behaviour already if it's an animal you're used to seeing in your garden – but you get to see how individual it is and start to anticipate its next move, and then ... you've got your photo!

F: You make it sound easy.

M: I'm sure it's much more difficult than that! Animals tend to run away when they see me coming! Imagine trying to get a photo of a bird – they just fly away as soon as you approach them.

F: Mm ... they're so shy around humans, unlike bigger animals like dogs – they're much more confident. But then they're pretty fast when they're running around – the solution's to get them to sit first. Much easier.

M: Right.

F: Anyway, what else did the website say?

M: Oh ... err ... It mentioned how to avoid movement, especially when you've got a bigger camera, which is harder to hold still.

F: Like what – using a tree trunk for support, that kind of thing?

M: Not that specifically, but I'm sure you could. The professional photographer who wrote the article suggested using folded clothing.

F: Oh, like your jacket or something? That's if you're lying on the ground I suppose.

M: They didn't say what, exactly ... Anyway, there was one more thing that I think might be useful advice.

F: Yeah?

M: Mm, giving viewers a sense of where an animal lives – so not just doing close-ups of its physical features.

F: Oh ... widen the shot out, show its natural habitat, that kind of thing?

M: Yep.

F: Mm ... interesting! Well, I guess we'd better get on with it then!**

PAUSE 00'25"

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

REPEAT FROM * TO **

PAUSE 00'30"

That is the end of Exercise 5, 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.**

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cambridgeinternational.org after the live examination series.

Cambridge Assessment International Education is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which itself is a department of the University of Cambridge.