



Cambridge IGCSE™

ENGLISH AS A SECOND LANGUAGE

0510/33

Paper 3 Listening (Core)

October/November 2020

TRANSCRIPT

Approximately 40 minutes

This document has **10** pages. Blank pages are indicated.

TRACK 1

R1 This is the Cambridge Assessment International Education, Cambridge IGCSE, November 2020 examination in English as a Second Language.

Paper 3, 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.

R1 Question 1

(a) What will the students take photographs of?

(b) Who will judge the students' work?

F: female, adult

F: * Listen up! I'd like to tell you about your next photography project. So far we've focussed on objects like buildings and trees ... Now we're moving onto portraits, which is trickier, and to make it even harder, children are the focus. Getting them to stand still is as hard as working with animals but I've got faith you can make a good job of it. We're going to have a practice session this afternoon. Once you've got your final shot, your work will be displayed in the hall, where the public are welcome to pop in and vote on their favourite photo – so the teachers aren't getting involved this time! **

Pause 00'10"

Repeat from * to **

Pause 00'05"

R1 Question 2

(a) What is the boy excited about seeing at the anime exhibition?

(b) Where will the friends meet before going to the anime exhibition?

M: male, young adult

F: female, young adult

M: * Do you fancy going to the anime exhibition with me tomorrow?

F: What's anime?

M: It's a style of animation used in films. The exhibition's displaying some scenery – it's meant to be awesome. It was used in some really famous films. There's a display of comics, which the films were based on, too – I'm less interested in those.

F: OK. I'm at the swimming pool early afternoon, so how about meeting at three o'clock outside the sports centre?

M: The art studio might be better. It'll be easier to find you there as it's less crowded, and then we can walk across to the bus station together.

F: Perfect! **

Pause 00'10"

Repeat from * to **

Pause 00'05"

R1 Question 3

(a) Where was the girl when she decided to become a guitar maker?

(b) What did the girl attend in order to teach herself to make guitars?

M: male, young adult

F: female, young adult

M: * Don't you make electric guitars?

F: Yeah! Only as a hobby.

M: What got you into that?

F: Well, my cousin was in an orchestra and we went to see them play at a theatre when I was a kid. I became fascinated by musical instruments – not playing them but how they all produced such different sounds. It was when I went to a rock concert and heard someone on an electric guitar that I thought, I'm going to have a go at creating one of those.

M: So, how did you learn to do that?

F: I signed up for an online course. I looked into doing private lessons but they were too expensive. And there was a workshop that sounded great – it was too far away though.

M: Oh right. **

Pause 00'10"
 Repeat from * to **
 Pause 00'05"

R1 Question 4

- (a) Where in his friend's garden does the man think he left his jacket?
 (b) What is the man going to have next weekend?

M: adult

M: * Hi Alex! It's Jo. Thanks for dinner last night – it was great fun. I think I left my jacket behind, though. I was definitely wearing it when I arrived – we stood chatting to your neighbours in the garden. I don't think I had it on when we were round the picnic table, though. I was sitting on a bench for a while. It's probably there. Can you check? Oh, and I'd like to invite you over to ours next weekend for a barbecue. I thought about having a pool party but the weather's not going to be hot enough and I'd rather keep things simple. **

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 teacher giving a talk about umami, which is one of the five basic tastes found in food. 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.

F: female, adult

F: * Morning, everyone. We've been looking into the senses in recent lectures, and I'd like to continue with the discussion of taste. Today's focus is on umami.

So, what is umami? Well, it's a primary taste – that's the term we use for the five tastes, which means it is not a combination of other tastes. In the case of umami, it's a kind of savoury flavour which can be difficult to describe.

Most of you will be familiar with the four tastes which are salty, sweet, sour and bitter. Although umami has only recently been recognised in some parts of the world, it's been over a century since umami was first discovered in Japan, where a university professor noticed a taste that was not one of the four known ones. This was found in a kind of soup which contains seaweed and umami has since been recognised as a taste in tomatoes, cheese, meat and mushrooms.

The Japanese word *umami* is difficult to translate. 'Delicious' is the nearest many people get, which is a good enough translation, though not very precise. It is what makes many dishes tasty –

such as cheeseburgers, and pasta with meat sauce – but whether something tastes good or not to us is a combination of factors, including texture and appearance, to name just two.

Perhaps what many people aren't aware of is the fact that the way we enjoy food can be affected by the culture we're brought up in. A person's health, and even more surprising perhaps, the environment they're eating in, affect their perception of their food.

Why is your ability to taste so important? Well, for one thing, it ensures our safety so it is an important survival skill – it allows us to avoid risky foods and to obtain the nutrition we need. By distinguishing the sour taste of unripe fruit or the bitterness of poison, our tongue enables us to stay out of danger.

In contrast, we actively consume the stuff that our bodies need – we can detect the saltiness of substances necessary to maintain the balance of fluids, for example, or the sugars that provide us with energy. Meanwhile, umami signals to the body that we've consumed protein, helping us to digest what we've eaten.

Umami comes from a kind of acid – in addition to other chemicals which occur naturally. When you combine things containing these, they enhance one another, boosting the flavour of the dish. Tomatoes, cheese and meat taste great individually, but put them together in a cheeseburger and they taste even better.

Are there any benefits to eating umami foods? It appears so. Umami can encourage people to eat – such as fussy children or hospital patients. It's also shown to enhance the enjoyment of food for the elderly who tend to lose their sense of taste. I'm not suggesting we should start eating fat-rich burgers every day and umami products like soy sauce and olives can be high in salt, but eating the right kinds of umami food is a good thing. **

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 their jobs which involve working in and around water. 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.

You will hear the recordings twice.

R1 Speaker 1

F: female, 30s

* I'm a commercial diver, and spend most of my working life in the depths of the ocean, repairing equipment for the oil industry. You can be working underwater with a small team for weeks, so mixing well with others is crucial. Some are at the top of their profession – there are so many viewpoints and so much experience to be learned from and that's incredibly motivating. Jobs can be lengthy and demanding, so patience is a must. And being able to seek advice when there's a problem can be a key to success.

Pause 00'10"

R1 Speaker 2

M: male, 20s, mild Australian accent

As a marine biologist, I record what sea creatures are doing in order to understand their behaviour and look at their movement patterns. The aim of this research is to assess the impact of fishing and climate change on species. To me, the underwater world is fascinating – it's like another planet. There's a lot of life in the sea so it can be challenging keeping track of things. I work in a close team and we have fun, despite the sometimes serious nature of our work.

Pause 00'10"

R1 Speaker 3

F: female, adult

I work for a large aquarium, looking after sea creatures at the visitor centre. There's a mountain of daily tasks, which can seem a bit much at first – maintenance, cleaning, preparing food, looking out for health issues – you can feel a bit scared and alone. Exhausting as it may be, the rewards for work you may not exactly enjoy doing are endless. I like knowing that the creatures in my care are in top condition and enjoying a healthy existence, but it's seeing the look of joy on visitors' faces that does it for me.

Pause 00'10"

R1 Speaker 4

M: male, adult, mild US accent

Working as a lifeguard has its rewards and its responsibilities – it's just you and your eyes. The majority of my time's spent looking out for dangers ... Getting qualified as a lifeguard's challenging and the job isn't just about jumping in the water and saving lives. When you're on the beach or round a pool, you're constantly checking – is someone getting sunburnt, has that kid swallowed too much seawater? The stuff you witness from your platform is fascinating – not just from a work perspective but it's enormous fun, too.

Pause 00'10"

R1 Speaker 5

F: female, 30s, mild US accent

I'm an oceanographer, which means I research physical conditions and changes in the sea, such as the movement of water. Everything takes its time in nature, so if you're impatient, this isn't the job for you – though that's precisely what draws me to it. We can make predictions about the weather, too, which might have an impact on a region, so that's another element of the job. There's a lot of focusing on small details, which is tiring, but I'm part of a great team and there's never a dull moment.

Pause 00'10"

R1 Speaker 6

M: male, 40s

People tend to think fishing's a relaxing activity but it's a different story altogether when you do it for a living. It's labour-intensive – locating fish, storing them, keeping over-fishing in mind. The weather conditions can affect us too and decisions have to be made about going out to sea, or not. I'll always rise to a challenge, though, and the trickier it is to deal with, the more satisfaction I get. There's some sense of freedom being on the ocean but you're often too busy to appreciate it. **

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 woman called Tanya Madden, who is a video games designer. 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: male, 30s

F: female, 30s, mild US accent

M: * This morning we're talking to Tanya Madden, who's a video games designer. Tanya, tell us how you got into designing video games.

F: I've always been into playing games – board games, pen and paper games ... I even used to make up my own when I was a kid, for us to play as a family. I'd draw them out on big pieces of card. They were hardly works of art but seeing people having fun is where the idea for designing

grew from. Video games weren't as advanced then, so it's great to have the amazing technology that's available now.

M: How do you come up with ideas for games?

F: You need to keep an eye on what's happening in the video games world – make sure you aren't doing something that already exists, so I keep up to date with the latest releases. Obviously, you can't know what other designers are doing right now – we tend to be secretive! I design loads of games about food – maybe it's because ideas come from conversations with colleagues – usually at lunchtime while we're chatting!

M: Once you've got an idea for a game, how do you bring the characters to life?

F: I sketch absolutely loads of stuff and like to give myself plenty of time to do this, even though I reject the majority of it. I try not to get stuck on one idea, and I leave myself open to suggestions. It's tricky getting what's in your head down on paper! Once I find a character I like, I'll make adjustments and try out different facial expressions to see how the character works in various situations. It's not an easy process – but it's very satisfying.

M: How do you test your ideas to make sure people enjoy playing them?

F: If the team has an idea we're positive about, we start developing a basic version to show friends and family – I'm always keen to get their opinions. If we need further feedback, we have to look to strangers for help. Getting them to try out a game gives us a sense of how much fun it is without any fancy effects. Those can get in the way of a player's judgement so we don't put them in until later. You can get comments that make you think, 'Surely it isn't that bad!', but you mustn't take those too seriously.

M: What makes a good games designer?

F: You need vision – not just a good imagination but understanding how a game can work. You have to be able to get that across to colleagues, and listen to their responses. It's good to have a team around you when difficulties arise – you can't plan for those. So it's a really interesting job – no two days are ever the same.

M: So what's your favourite part of the job?

F: Well, different people in the team deal with different elements of a game, so it's not all down to the person whose idea it was to make sure everything gets done. It's a talented group, and it's great to work together to achieve something – that's what excites me.

M: Is there anything difficult about your job?

F: Well, I've never made a game that couldn't be improved with six more months' work. But at some point you need to call it finished and launch it. That part – letting go – that's the challenge for me. You'd think that bit between launching a product and getting players' reviews in would be the worst – it isn't, because we're as confident as we can be about what we've done.

M: Finally, what advice would you give someone who's thinking about a career in games design?

F: Just get on with it. Having a programmer or artist is unnecessary to begin with – all you need is yourself and some paper. Design's something best learned through practice. Having said that, it won't harm you to sign up for statistics or programming classes – the more you understand the subjects involved, the better you're going to be at combining them – but certificates certainly aren't crucial to success.

M: Tanya, thanks for talking to us today. **

Pause 00'20"

R1 Now you will hear the interview again.

Repeat from * to **

Pause 00'30"

That is the end of the interview, 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.