



**CERTIFICATE OF PROFICIENCY IN ENGLISH**

Listening

**0300/3, 0301/3**  
**0302/3, 0304/3**

**Sample Test 1**

**SUITABLE FOR CANDIDATES WHO ARE HEARING IMPAIRED**

**SUPERVISOR'S BOOKLET**

**(including instructions and Supervisor's script)**

**For the use of the Supervisor only**

## Notes for Supervisors administering hearing-impaired versions of Listening tests

- 1 Hearing-impaired (lip-reading) versions of Listening tests are provided for candidates with hearing difficulties, which may range from partial to complete hearing loss.
- 2 All cases must be notified to and approved by Cambridge English. Notification must be made **before the examination is taken**.
- 3 The following materials are provided:
  - Question Paper
  - Supervisor's Booklet.
- 4 Please follow the instructions carefully. Do not read each part more times than indicated, and pause only where indicated on the script.
- 5 Some important points:
  - You will need a quiet, separate room to administer a hearing-impaired version of a Listening test. Do not stand with the light (e.g. from a window) behind you, as this makes it difficult for the candidate to see your lips. The test must not be administered to more than one candidate at a time.
  - If you are male, ensure that your lips are clearly visible and not obscured by a beard or moustache.
  - Stand close to the candidate so they can see your lips easily. However, do not stand so close that they can see or be distracted by the script.
  - Asterisks (\*) in the script indicate where to pause to allow the candidate time to read the questions, or write or check their answers. Agree a signal beforehand for the candidate to use when they are ready to continue, e.g. putting their hand up.
- 6 It is advisable to listen **beforehand** to a recording of a standard CPE Listening test, then practise reading at a slightly slower rate.
- 7 Try to maintain the intonation and patterns of normal spoken English, and make your speech sound as natural as possible.
- 8 Although individual words should not be exaggerated unnaturally, the candidate needs to be able to read the movement of the Supervisor's lips. Avoid making gestures while speaking which may distract the candidate.

*For further information and guidance, please refer to your Centre Examinations Manager or contact the CAMBRIDGE ENGLISH LANGUAGE ASSESSMENT Help Desk.*

## How to administer this test

- 1 Ask the candidate to read the instructions on the cover of the question paper. Ensure the candidate understands what they must do.
- 2 Read the instructions at the beginning of each part.
- 3 Give the candidate time to refer to the question paper.
- 4 Read each passage or extract at natural speed.
- 5 Read the passage or extract again, stopping at each asterisk (\*). When you stop, give the candidate time to look at the question paper and answer questions or make notes, etc. Do not start reading again until the candidate signals that they are ready.
- 6 Read through the whole passage or extract again, without stopping.
- 7 Repeat the procedure for each part of the paper.

These instructions are repeated on the script for each part. At the end of each part, give the candidate time to write their answers; give the candidate time to transfer their answers to the separate answer sheet at the end of the test.

**Remind the candidate that they do not necessarily need to write an answer each time you pause.**

## PART 1

### INSTRUCTIONS TO SUPERVISOR

- (1) Read the **instructions** (in **bold** print) **once**.
- (2) Give the candidate time to refer to the question paper.
- (3) Announce 'Extract One' and read the extract **without pausing**.
- (4) Read Extract One again, **pausing as indicated** (⊗).
- (5) Read Extract One a third time **without pausing**.
- (6) Repeat steps (3) to (5) for Extracts Two and Three.

**You will hear three different extracts. For questions 1 to 6, choose the answer (A, B or C) which fits best according to what you hear. There are two questions for each extract.**

### Extract One.

Strolling along a deserted beach, I saw a bottle dusted with sand and found a message curled inside. An exciting moment! But messages in bottles are not new here. The earliest dates back to eighteen sixty when ships used them to keep those on land informed of their progress. None too reliable when your ship is sinking!

But the local museum is launching a project using bottled messages, not just to promote the whereabouts of the islands and attract tourism. Islanders are being invited to include maps and information about the islands themselves. Bottles have been collected from local beaches and are, though not in the traditional sense, being recycled. Primarily and more ambitiously, the project is set to identify tidal movements. Not by science or satellite systems, but by hurling these bottles back into the sea! ⊗

The hope is that people will reply to these messages through the more traditional postal system. Islanders will gain pen pals and new visitors, and the final whereabouts of the bottles will enable scientists to track their paths.

And all this from bottles discarded on a beach! ⊗

### Extract Two.

Last year, Tim Fitzgerald exhibited photographs of his family, but in the current exhibition, which he shares with two other visual artists, he focuses solely on landscapes. I'm not sure he has what it takes to move beyond his family. Last year's images of his nearest and dearest were very moving. There was a wonderful close-up of his sister's face, almost like an abstract. But these landscapes ... they're not impressive or particularly articulate. ⊗

I know he invokes the influence of several famous painters, but I didn't find any of that in his landscapes.

No. I think he has produced a couple of strong images, but there's no sign of them in the current show and I'm at a loss to know why. It's a very random choice. And also, four small photos in a large gallery feel very sparse. You can see it was an attempt to draw you in, but for me it backfired. You need more impact to raise the curtain on the exhibition – it's not as if it's the last room, it's the first, and you move on to other artists' works. ⊗

### **Extract Three.**

One of my own thoughts about this piece is the idea that you're letting yourself go, abandoning yourself. For me, that's certainly what happens to me. When you're really immersed in it, you're no longer self-conscious, you're absolutely the recipient of the sound. For me it's not even as if it conjures up a specific event. At one point, I was playing it all the time – in supermarket queues, walking into work – having that sound in my ears gave me a world and a space that was very different. ✿

My family got pretty fed up. Certainly my husband winces at my corny tastes. I don't know if 'corny's' the right word, but a colleague once said to me she would have expected something less banal. I find that rather sad. OK, so it's a piece that obviously works for many other people too, but that doesn't mean to say it should be denigrated, just because you don't have to have great sophistication in music to appreciate it. ✿

## PART 2

### INSTRUCTIONS TO SUPERVISOR

- (1) Read the **instructions** (in **bold print**) **once**.
- (2) Give the candidate time to refer to the question paper.
- (3) Read the passage **without pausing**.
- (4) Read the passage again, **pausing as indicated** (⌘).
- (5) Read the passage a third time **without pausing**.

**You will hear a nutritionist talking about the production and uses of mastic, a spice that is found in the Mediterranean area. For questions 7 to 15, complete the sentences with a word or short phrase.**

I want to talk to you today about a spice which is not very well known outside its home territory, and that is mastic. Mastic is a resinous substance which comes from a tree of the pistachio nut family and it is one of Europe's oldest spices. In fact, in its heyday it was considered so precious that armies quite literally fought over the islands where it was grown so that their masters would have the right to control its cultivation and sale. ⌘

Let's take a look first at how mastic is produced. The mastic tree itself resembles an olive to the untrained eye but is not quite as large. In a process which is rather similar to the collection of rubber, growers cut the bark of the tree so that the tree then has to exude a sticky sap or resin to heal the wound, and this sap is mastic. ⌘

The sap needs to harden in order to be of any use and strangely this only happens in the Mediterranean area. Efforts have been made in the past to transplant and cultivate the tree in other parts of the world, but so far without success. ⌘

The resin is then removed from the tree and, because it's so precious, people even pick up the dirt under the tree and ensure that every last tiny bit of mastic is harvested. The growers try to pick out any grit which might have become embedded in the mastic gum. They just use simple pins to do this; unusually for nowadays, there are no mechanical aids or gadgets to speed up the process. Everything is still done in the traditional, labour-intensive way, by hand. ⌘

If you examine a small piece of mastic it will look like a white crystal, similar to sea salt. Poets have even mentioned mastic in their work, alluding to it rather romantically as 'silver tears', suggesting again how much it's valued. ⌘

Having harvested and cleaned the crystals, the growers often take the mastic from their trees, except for a small amount which they keep for their personal use, to a local co-operative, which contacts various commercial buyers and negotiates a decent price for the growers. ⌘

Now, what is mastic actually used for? In fact, its use can be traced back thousands of years. Archaeologists have found small lumps of mastic with the imprint of juvenile human teeth, suggesting that the earliest use of mastic was as a chewing gum for young people, something which still occurs today. ⌘

Nowadays it's also used as a flavouring in sweet things like biscuits and to great effect in ice cream. Its value here is that it also provides a stickier texture, which means that it takes longer to soften, a useful quality in the hot Mediterranean summers. ❁

Mastic can also be used to flavour liquids. For example, in some rural areas, small fires are lit and a few grains of mastic dropped on the hot charcoal. Then pots are inverted on top so the clay picks up the flavour of the smoke and the mastic. Chilled water is then poured in, and when this is drunk it tastes very subtly of mastic. ❁

Apart from its culinary uses, some mastic is also sold for other purposes. It can be used in shampoo, toothpaste and, indeed, for certain stomach ailments. In fact, it's this area that mastic producers are now looking towards to provide a wider use for their produce, now that natural herbs and spices are being investigated to provide the medical products of the future. ❁

## PART 3

### INSTRUCTIONS TO SUPERVISOR

- (1) Read the **instructions** (in **bold print**) **once**.
- (2) Give the candidate time to refer to the question paper.
- (3) Announce 'Speaker One' and read the accompanying extract **without pausing**.
- (4) Read the same extract again, **pausing at the end** of the extract (⊛).
- (5) Repeat steps (3) and (4) for 'Speaker Two' to 'Speaker Five'.
- (6) Read through all five extracts in sequence **without pausing**.

**You will hear five short extracts in which different people are talking about taking a gap year – the time which some young people take off from their studies to gain other experience.**

**For questions 16 – 20, choose from the list (A – H) what each speaker did during their gap year. For example, if you think Speaker One travelled widely, write B for Question 16.**

**For questions 21 – 25, choose from the list (A – H) which benefit of having a gap year each speaker mentions.**

#### Speaker One

I knew I'd be short of money if I didn't work before going to university, so I decided not to jet around the globe, and found a job in the nearest town instead. I had to live in because of early shifts, and only realised on about day two it meant I couldn't keep up my tennis – which was a blow, because I was a very keen player. But I got over it in the end, which just goes to show nothing's that important. Anyway, I was having too much fun with the rest of the staff to fret about it – I wonder if they're all still there? The worst part of the job was when guests complained, which they frequently did! ⊛

#### Speaker Two

Well, I took a gap year because I thought I hadn't seen enough of the world. I considered doing an overland trek across the Sahara, or helping out somewhere as a volunteer. Then I found a remote village in Kenya where they needed my skills – they're all football-mad there – and a Nairobi businessman agreed to pay me a living wage. I settled in OK, although I never got the hang of the language, and that year gave me some serious thinking time. I realised I didn't want to complete my course back home, even though I'd already spent quite a lot of money and time on it. It's all good experience anyway. ⊛

#### Speaker Three

The whole thing was a disaster from start to finish. I'd had a sort of feeling it might turn out badly. We didn't have the right training or equipment, and because there was no office back-up, we couldn't get news forwarded to our families. And the leader – well, I wonder how experienced he really was. He couldn't speak the porters' language at all. You could say our pioneering spirit was crushed by the time we got back to base camp! On the other hand, we did bond as a group, and I see a couple of them regularly and have done ever since that time. So perhaps it wasn't **all** bad. ⊛

#### Speaker Four

I know some agencies will organise your gap year and sort out, say, working for a charity, but I'd much rather do what I did – just go off on the spur of the moment and see where you end up. It was absolutely brilliant, even though it took all the money I'd saved up for it – the fare and the

hotels and eating in restaurants were to blame for that. At least I know I can cope on my own now and that's a new thing for me. Sadly, I haven't managed to keep up with the people I met in all those different cultures – I'm not surprised though – that's life. ✿

### **Speaker Five**

I was told to stick to the script whether it was in French, German or Spanish. People don't even ask many questions – it got quite boring after a while, because I felt there wasn't any real communication between me and them. And if it's raining, you get wet just hopping on and off the coach. I didn't have high hopes before I started, although it certainly was a good way of earning some much-needed cash, and there were some nice people at head office, but in the end I did wonder if I couldn't have found something a bit more inspiring. How often *do* people get a year off in their lifetime? ✿