

**FIRST CERTIFICATE IN ENGLISH**  
**For Schools**

**D251/03**

Listening

**Sample Test**

**SUITABLE FOR CANDIDATES WHO ARE HEARING IMPAIRED**

**SUPERVISOR'S BOOKLET**

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

**For the use of the Supervisor only**

**IMPORTANT NOTICE:**

**ALL CANDIDATES TAKING THIS VERSION OF FCE LISTENING MUST  
WRITE THEIR ANSWERS, TOGETHER WITH THE QUESTION NUMBER, ON A  
SEPARATE SHEET OF PAPER AND NOT ON THE COMPUTER-READ  
ANSWER SHEET.**



## 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 another recording of a standard FCE for Schools Listening test, and then practise reading at a slightly slower rate.

Sample recordings can be found at:

[www.teachers.cambridgeenglish.org/ts](http://www.teachers.cambridgeenglish.org/ts)

- 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.

## 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 question before each passage or extract once.
- 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 this procedure for each part of the paper. **Note the variation in procedure for Part 3.** Each extract is read out twice, and then **the whole series of five extracts** is read through again.

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

### Remind the candidate that (when hearing a passage for the second time):

- pauses are inserted to 'break up' the text at convenient points but do not necessarily signal when an answer is required. Candidates may need to write **one or more answers** or **no answer at all** when you pause.

Please note that this material is **confidential** and must be stored at all times under lock and key so that no unauthorised person has access to it. Please put the candidate's question paper and answer sheet in a separate marked envelope in candidate number order in the script packet, mark the outside of the script packet with 'candidate with special requirements' and despatch to Cambridge English in the usual way. The Supervisor's Booklet should be sent back according to standard instructions. **Do not send to Cambridge English Scheduled Processing (Special Circumstances).**



**FIRST CERTIFICATE IN ENGLISH**  
**LISTENING**

**SUPERVISOR'S SCRIPT**

**Sample Test**

## PART 1

**INSTRUCTIONS TO SUPERVISOR**

- (1) Read the **instructions** (first two lines in **bold** print) **once**.
- (2) Announce and read the introductory statement (**in bold**) for Question One **once**.
- (3) Give the candidate time to refer to the question paper and read through the question.
- (4) Read the extract.
- (5) Read the extract again, **pausing at the end** (⌘).
- (6) Read the extract a third time.
- (7) Repeat steps (2) to (6) for Questions Two to Eight.

**You will hear people talking in eight different situations. For questions 1 to 8, choose the best answer A, B or C.**

**Question 1**

**You hear a message on a telephone answering machine.**

**Now read question 1.** ⌘

Oh hi it's me, John. Sorry to miss you – you must've already left for work. Look, I wondered if you wanted to come away for the weekend. There'll be about 10 of us including someone called Sam Brent who says he was at college with you – and he remembers that you were brilliant at rock and roll! They've decided it'll be on October 9, Friday night till Sunday. Anyway, I'll put the details in the post. I know you're busy at the moment, so don't feel you have to come, but just let me know one way or the other when you can. Talk to you soon. Bye. ⌘

**Question 2**

**You hear a man talking about a water-sports centre.**

**Now read question 2.** ⌘

The new sports centre? Well, there's a wide choice of things to do... It's just that their advertisements said 'something to suit all the family'. I wish they'd had water games for the under-fives. There was nothing really suitable for them. But you can learn to windsurf or sail, and you have the freedom to go anywhere in the lake... It isn't dangerous, really. Nobody's allowed in the water without a life-jacket, and a rescue boat is on hand all the time. Sounds great, and it was! ⌘

**Question 3**

**You hear a professional tennis player talking about her career.**

**Now read question 3. ❁**

Am I ever annoyed by interviewers? Well, I'm often asked about the financial side of things. I don't mind, but I can honestly say, for many tournaments, I don't even know what the prize money is. I just focus on playing to my full potential. They must find that answer disappointing! No, the ones I have a problem with are those who assume it's all about partying and gossip. I wish they'd ask about the real lifestyle; practising day in, day out, and getting from tournament to tournament. I probably do around a hundred long-haul flights a year. It sounds exciting, but it wipes you out and actually ruins your social life! ❁

**Question 4**

**You hear a poet talking about his work.**

**Now read question 4. ❁**

I've been slowly writing more and more poems for kids over the last few years. Talking to young people in schools, which I've been doing for some time now, reinforces my belief that they need and want the same range of subjects that older people do – relationships, work, family, etc. Often it's something that only emerges after my poems are finished, but quite a few of them in my new collection were first thought of as poems for adults, until I realised that they might work just as well, or better, for kids. But I hope it's a book that adults will enjoy too. ❁

**Question 5**

**You hear a young man talking.**

**Now read question 5. ❁**

I'd been thinking of starting on a course at college for a while. It's not easy to study when you are working full time. And my only free time was after 6pm. Then the company where I work gave me a promotion, and my new job involved managing staff, which I had no experience of. That's why I chose this subject. My degree is in engineering, you see. I still wasn't too sure I wanted to give up the only part of the day when I did absolutely nothing, but I'm actually enjoying going to college after work! ❁

**Question 6****You hear a man talking on the radio.****Now read question 6.** ❄

I'm fighting in the courts to make it easier for people like me to protect their ideas. If you're a writer or a songwriter you own your own creation without paying a penny, but people who create mechanical objects have to fight for their rights and pay for them. That's fundamentally unfair and I'm not doing this just to benefit myself – I'm doing it so that other individuals like me who work alone won't be disadvantaged by large companies with large budgets. ❄

**Question 7****You hear a woman talking to her son.****Now read question 7.** ❄

I know you really want to go on this climbing holiday, but will there be anyone with you who is a qualified climber, a guide? You hear of so many people getting into difficulties and on TV they're always warning people not to go alone into the mountains. Contact the mountain guide service, tell them where you're going and ask for information about the region. Get as much information as you can and then talk to me about it again. ❄

**Question 8****You hear a man talking on the radio.****Now read question 8.** ❄

As a result of heavy snow, there has been major disruption to rail services this morning. A number of breakdowns have been reported in the west, with people stranded on some trains. In this region blizzard conditions are making driving conditions hazardous. A severely restricted train service will be operating within the next few hours into the capital and delays are expected on all lines in the south of the country. In the north, there is some snow, but services have been able to continue, with only a few cancellations reported.

## PART 2

**INSTRUCTIONS TO SUPERVISOR**

- (1) Read the **instructions** (in **bold print**) **once**.
- (2) Give the candidate time to read the questions.
- (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 woman called Angela Thomas, who works for a wildlife organisation, talking about the spectacled bear. For questions 9 to 18, complete the sentences with a word or short phrase.**

Thanks for inviting me tonight. As you know, my main interest is in conservation and I'm lucky enough to work with lots of different organisations looking after animals both in captivity and in the wild. I'd been fascinated by all kinds of bears for a long time before I started working in this field. But it was the spectacled bear that really attracted me – some people find it appealing because of its size and shape, and it's less well-known than other types of bear, but for me I thought it was such a great name! ⌚

It comes from the patches of yellowish fur around the bear's eyes which grow in a sort of circle shape, like glasses, although these golden markings vary greatly from one bear to another and may not be limited to the eyes – they can extend as far as the bear's cheeks or even chest. ⌚

I'd like to explain what we know about this bear, and why I find it so fascinating. It's the only survivor of a type of bear that once ranged across America during the last Ice Age. We thought that it was only found in certain places in Venezuela and Chile, but I was thrilled to read some reports that suggested it might also be living in northern parts of Argentina and eastern Panama. ⌚

It's quite difficult to find spectacled bears in the wild because they are quite shy animals, and tend to live in a wide variety of habitats, which can range from dry coastal deserts to high mountain areas above 4000 meters. They are most commonly found in forests, though. Being such timid animals they tend to come out at night, which is another thing that makes them difficult to see, though, like me, you may be surprised to learn that they don't sleep all through the winter as many other types of bear do. ⌚

We're not sure about the actual number of spectacled bears that remain in the wild, but it's been estimated that there are only about 2400 still around. The bears are endangered not so much because they are hunted by other animals, but what I find really sad is the fact that

humans destroy their habitat. Spectacled bears are quite small compared with other bears, and of course they do have other enemies – these mostly include mountain lions and jaguars – but they remain a smaller threat. ❁

The bears are primarily vegetarian, and their normal diet is tree bark and berries. On rare occasions though they eat honey, which I thought was just something in children's books. ❁

I was interested to find that they are incredibly good climbers, and one thing I found really funny is that they've been known to sit up a tree for days – they make a platform – why? – I couldn't guess, but they're waiting for fruit to ripen so they can eat it! ❁

It's quite surprising that although they rarely eat meat they have extremely strong jaws and wide, flat teeth. Very occasionally they do eat meat – something like birds or insects though they like small mice best if they can get them! ❁

We're really trying to make people more aware of the bears, and we've made a television series about one man's efforts to make people understand the dangers facing the animals. He spent a long time in Peru studying them, and has published a very funny diary of his time there. I hope everyone will read it, and support our efforts to help these fascinating creatures! ❁

## PART 3

**INSTRUCTIONS TO SUPERVISOR**

- (1) Read the **instructions** (in **bold** print) **once**.
- (2) Give the candidate time to read the questions.
- (3) Announce 'Speaker One' and read the accompanying extract **without pausing**.
- (4) Read the 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 people are talking about their visit to a city. For questions 19 to 23, choose from the list (A to H) what each speaker liked most about the city they visited. For example, if you think speaker 1 liked the natural beauty of the scenery, write B for question 19. Use the letters only once. There are three extra letters which you do not need to use.**

**Speaker 1**

We spent a day exploring the shops and markets in the city, and bought some souvenirs. Then we wanted to see some of the area outside the city, and discovered it was easy to get to loads of places by train, including the mountains, where we were told there were great hostels. You can do bushwalks out there and apparently the scenery is stunning. But it can be dangerous – we were warned to have the right gear and tell other people where we were going. So we decided to give it a miss. Anyway, we weren't short of things to do in the city! ` We were spoilt for choice.! ⌘

**Speaker 2**

We were pretty tired when we first arrived so we were glad just to relax. We'd booked late and I have to say that the room wasn't the best I've stayed in. But we had a view of the lake, which was a real treat – we were really impressed by the forests and mountains around the city. We made good use of the swimming pool, though we were too lazy to go to the famous markets. We didn't take advantage of all the shows either. Lots of people told us how good they were so that was a pity. And the theatres themselves were supposed to be impressive. ⌘

**Speaker 3**

One of my main ambitions was to see inside the big concert hall - and in fact we managed to get in to a concert there, which was pretty special. The acoustics were amazing! The city was divided by a river, and getting round had its problems, especially as we didn't really understand the city plan. The best way was the ferries – I was really impressed that they were always on time and provided good views in the city. The trams were good too, and the local commuters seemed happy to chat to us and give us ideas for the best things to do and see. We didn't have time to do everything, though. ⌘

**Speaker 4**

Before we went we couldn't decide where to stay – so many people recommended different places, and there seemed to be loads of different and unusual possibilities, like old traditional farms converted into guest houses - so we decided to move around and try something different every couple of nights. That worked out really well, and they were all excellent. Although we'd been told that getting round on the buses was easy and cheap in the city, we decided to rent a car so that we could get out into the countryside –we didn't want to miss out on the views driving along by the ocean. ✱

**Speaker 5**

Even though we had a city plan we got lost several times – especially in the old town where the buildings were quite similar – though I know some people say getting lost is the best way to get to know a city! We were never short of help, though – some people were even prepared to walk with us to show us the way. That was something I'll always remember! Our hotel was all right without being spectacular, and it was a long walk in to the evening shows – we took a taxi most times. There was loads to do every day, though, and we certainly weren't bored. ✱

## PART 4

**INSTRUCTIONS TO SUPERVISOR**

- (1) Read the **instructions** (in **bold print**) **once**.
- (2) Give the candidate time to refer to the question paper and read through the questions.
- (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 part of a talk with a woman called Rachel Reed, who works in a commercial art gallery, a shop which sells works of art. For questions 24 to 30, choose the best answer, A, B or C.**

Hello, my name's Rachel Reed and I work for a small commercial art gallery.

But what exactly do I do...? Well, there's two great things about working for a really small company. Firstly, you get to do a bit of everything. The other is that you can practically invent your job title. Mine is marketing manager. Although I do a lot of other things too, it does describe the majority of what I do. ⌚

So, let me tell you about my day. It all starts with the huge pile of post we get. We often get artists sending in photographs of their work to see if we'd be interested in exhibiting it. I learned very early on how to differentiate between the 'possibles' and those which are unsuitable. It might be the style, or sometimes the subject matter is just not going to look right in our gallery, but more often than not, it's just that they're not of the required standard. The 'possibles' I pass on to the gallery manager who makes the final decision. ⌚

I have quite a lot of contact with artists. Sometimes I spend nearly all day on the phone and about fifty percent of the time it's artists. I send letters explaining why we can't show their work – some of them phone up to argue about it – I find those calls very hard to deal with. Artists we do exhibit also phone to find out if we've managed to sell anything and, if we have, when the money will be coming through. I don't mind those so much. Most other calls are from clients. We have a new artist exhibiting here every two to four weeks and before the show takes place, we send out a catalogue to the clients on our database. ⌚

Obviously the catalogue's illustrated, and as soon as the catalogue goes out, we start getting phone calls because people see something they like and want to reserve it. Sometimes they even buy things over the phone. The catalogue also contains a commentary about the artist, which I have to write and research. I try to find out what has influenced them, where they learned to paint, what the subject matter represents, that sort of thing, but I try to avoid quoting from positive reviews of their work; it's not meant to be advertising as such. ⌚

So my job is not all administrative. Compared to a typical office, that side of it's quite minimal – that's why I can cope without an assistant. There are systems in place to deal with routine jobs. For instance, I don't have to send out the catalogues – the company which prints them also prints the envelopes and posts them. Another company takes care of the food and drinks when we have the opening of a new exhibition. ✿

And I'm involved in other aspects of the business. We also offer a consultancy service for large companies that want to display works of art in their offices. I phone round companies, explain what we do and, if they're interested, make an appointment for the gallery manager to go and see them. It's interesting – the companies tend to go much more for modern or abstract art than people coming to the gallery. ✿

And the best part of the job for me? The really rewarding thing is that you never know how a day is going to go. Some days it'll be really quiet, other days it's really busy and you don't know what you're going to have to cope with. And there's the added bonus of working with really nice people and, of course, I have the pleasure of spending my days surrounded by beautiful works of art, so I can't complain. ✿

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