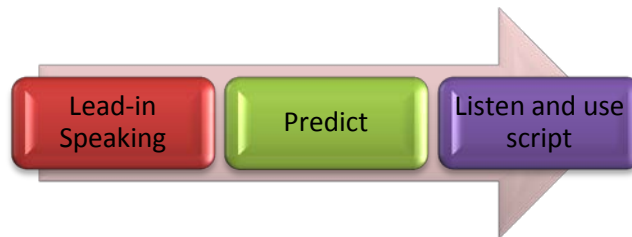


Listen up!

Cambridge C1 Advanced listening task: MULTIPLE CHOICE

Focus strategy: combine gist and detail understanding to eliminate distractors

Main lesson steps:



Lead-in:

Ask students to imagine what it's like to work as a journalist. What might be good about it? What might be the challenges? Would they be able to adapt and do the job successfully? Do they know any journalist personally, or have they read stories about one?

Predict:

Read out the context sentence introducing the task: "You will hear an interview in which two journalists called Jenny Langdon and Peter Sharples are talking about their work." Ask them to think of what the two journalists might talk about. Can they anticipate any difficulties with the task, e.g. having similar choice answers? Give students Worksheet 1 and ask them to briefly discuss what the answers might be.

Listen:

Students listen to the recording, making short notes for each question. At the end, they compare their answers.

Hand out Worksheet 2, and give them about 2 minutes to go through the questions and match their notes to one answer for each. They should listen again to get confirmation and evidence against the other, wrong, answers. Stop the recording after each question has been answered, and discuss. Have the photocopied scripts at hand, and use them if the students find it challenging to identify the evidence. Some guidance on justifying the answers is provided on the last page of this material.

Wrap up by asking about difficulties they have had with the task. Feed back with the whole class and establish that the questions come in the order of the text, and that what they have heard in the recording is a paraphrase of the correct option.

Worksheet 1

You will hear an interview in which two journalists called Jenny Langdon and Peter Sharples are talking about their work. Look at the questions below and discuss briefly what you expect to hear.

What does Jenny say about the story which made her name?

What does Jenny suggest about the editor she worked for on her first national daily newspaper?

When Jenny got her own daily column on the newspaper, she felt

Peter thinks he got a job on Carp Magazine thanks to

Peter and Jenny agree that courses in journalism

When asked about their novels, Peter and Jenny reveal

Now listen and make short notes under each question.

Worksheet 2

Which of the answers **A**, **B**, **C** or **D** matches the notes you made?

- 15 What does Jenny say about the story which made her name?
- A She'd been on the lookout for just such a lucky break.
 - B She resented colleagues trying to take the credit for it.
 - C She wasn't actually responsible for the finished article.
 - D She asked for a more prestigious job on the strength of it.
- 16 What does Jenny suggest about the editor she worked for on her first national daily newspaper?
- A He respected her for standing up to him.
 - B He tended to blame her for things unfairly.
 - C He wasn't as unreasonable as everyone says.
 - D He taught her the value of constructive criticism.
- 17 When Jenny got her own daily column on the newspaper, she felt
- A satisfied that the good work she'd done elsewhere had been recognised.
 - B relieved that it was only likely to be a short-term appointment.
 - C determined to prove exactly what she was capable of.
 - D unsure of her ability to make a success of it.
- 18 Peter thinks he got a job on *Carp Magazine* thanks to
- A his academic achievements at college.
 - B his practical knowledge of everyday journalism.
 - C his familiarity with the interests of its main target audience.
 - D his understanding of how best to present himself at interview.
- 19 Peter and Jenny agree that courses in journalism
- A need to be supplemented by first-hand experience.
 - B are attractive because they lead to paid employment.
 - C are of little value compared to working on a student newspaper.
 - D provide an opportunity for writers to address contentious issues.
- 20 When asked about their novels, Peter and Jenny reveal
- A an ambition to gain recognition for their craft.
 - B a desire to develop careers outside journalism.
 - C a need to prove how versatile they are as writers.
 - D a wish to keep their journalism fresh and appealing.

Now listen again, trying to identify evidence for your answer and against the other answers.

Tapescript (you can also find it, together with the task, in the Advanced Handbook for Teachers)

- Int: Today we're looking at careers in journalism. My guests are Jenny Langdon and Peter Sharples, both regular columnists on major publications. Jenny, you made your name really young, didn't you?
- F: Relatively, yes. I was a raw recruit on the local paper when a scandal broke concerning a celebrity living nearby. Out of the blue I found myself with a scoop on my hands. Basically, I found the guy, interviewed him, then hid him someplace where reporters on rival papers wouldn't find him. When the story broke next day, the editorial team had actually cobbled the front-page story together from my notes, but it was attributed to me by name. Before I knew what was happening, I'd been headhunted by a national daily. It was a turning point alright - but I can hardly claim it as a shrewd career move or anything!
- Int: And the editor at that national daily was a notoriously bad-tempered individual...
- F: Well, there's no denying he deserved that reputation! I mean, having landed a dream job, I was really thrown in at the deep end! My desk was right outside his office, so I was first in the firing line if anything went wrong - even stuff I'd had no hand in! But I knew better than to argue, and was thick-skinned enough not to take it personally. Anyway that's what the paper was like, always on the edge, and I really flourished in that environment.
- Int: Eventually getting your own daily column...
- F: ... and that's where I really came into my own. I mean, I'd done stints on the sports desk, been celebrity correspondent - the works. Actually, I only got offered the column as a stop-gap when my predecessor left under a cloud. But I was desperate to hold on to it. And it came at just the right time - if it'd been earlier, I'd never have had the nerve or the experience to make it my own.
- Int: Let's bring Peter in here. You started off on the celebrity magazine called *Carp*, didn't you?
- M: I did. Ostensibly thanks to a speculative letter to the editor when I was still a student. Actually, I'd been doing stuff for a student newspaper all through university. Skills I learnt there stood me in good stead. When *Carp Magazine* called me for interview, my approach to college news convinced them I was in touch with reality - you know, budgets, deadlines, all that - that's what swung it in my favour - it wasn't just having my finger on the pulse as far as youth culture was concerned - important as that was at *Carp*.
- Int: Can I ask you both whether you'd say courses in journalism are worth doing? Jenny?
- F: Well, I wanted to write and a journalism course seemed a reasonable enough starting point. Journalism is at least paid up front - unlike some forms of writing, and there's no denying that was an incentive. So, yes, I did one. And, you know, if I hadn't, who knows if I'd have been able to handle the stuff thrown at me when I first arrived at the newspaper - it does give you that grounding. But I wouldn't say it taught me everything I needed. Fortunately a stint on the student newspaper filled in the gaps.
- M: ... as is so often the case. They're often criticised for taking too strong a line on issues, but they're invaluable because they give you that free rein, and you're generally writing from the heart rather than for the money. I'd say by all means do a course, theorise all you like in the classroom, but just bear in mind that it's no substitute for getting out there - for developing your own style.
- Int: Now you've both recently published novels - is this a change of direction?
- F: People keep asking that. I like to think that, much as I rate myself as a journalist and feel I have nothing left to prove, I'm still up for the next thing that comes along. I'll never be a prize-winning novelist, but having a go at it keeps me on my toes. It would be easy enough to get stale doing a column like mine, but that does remain my grand passion - I don't know about you Peter, but I'm hardly thinking of moving on.
- M: Well, I expect there's people who'd say we should stand aside to give up-and-coming writers a chance. But, no, I'm not. I'd go along with the idea of diversification keeping you nimble though, and I'm not making great claims for my novel either. But I would take issue with the idea that journalism itself holds no further challenge. I wish I had your confidence Jenny - I'm always telling myself that I'm only as good as my last piece and there's no room for complacency.
- Int: And there we must leave it. Thank you both... Coming up now...
[fade]

Key

15

- A No – it was accidental
- B No – it was attributed to her by name, they didn't take the credit for it
- C Correct – the editorial team had actually cobbled the front-page story together from my notes
- D No – she was headhunted so the newspaper came to her rather than the other way round

16

- A No – it doesn't mention his feelings
- B Correct – I was first in the firing line ... even stuff I'd had no hand in
- C No – there's no denying he deserved that reputation!
- D No – not mentioned although she talks about being 'thick-skinned' so didn't let it bother her

17

- A No – she was offered it as a 'stop gap' – not related to the previous good work
- B No – I was desperate to hold on to it
- C Correct – I was desperate to hold on to it
- D No – she says it came at just the right time when she had the experience to hold on to it

18

- A No – not mentioned although he talks about being at university
- B Correct – my approach to college news convinced them
- C No – it wasn't just having my finger on the pulse as far as youth culture was concerned
- D No – he talks about skills but they are journalistic skills not interview ones

19

- A Correct – they both talk about the benefits of working for a student newspaper
- B No – Peter talks about writing from the heart rather than for the money
- C No – they don't see they're of 'little value' they say they offer a good grounding
- D No – this is talked about in relation to working on a student newspaper

20.

- A No – I feel that I have nothing left to prove
- B No – I'm hardly thinking of moving on
- C No – they don't talk about the 'need to prove' this
- D Correct – keeps me on my toes, easy enough to get stale – this is confirmed by Peter: I'd go along with the idea of diversification keeping you nimble