

Linguaskill

Listening SAMPLE TEST

SUITABLE FOR HEARING IMPAIRED CANDIDATES

SUPERVISOR'S BOOKLET

(including instructions and Supervisor's script)

Cambridge Assessment English

How to administer this test

A Supervisor's script, containing everything heard by the candidate, is included in this booklet. Supervisors **must** study this material carefully **before** the examination begins.

In this Sample Test, there are three parts and each part will be heard **three times**. In the actual Linguaskill Listening Test for hearing impaired candidates, there are four parts (a total of 25 Listening questions) and each part will be heard **three times**.

- 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 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 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 or check 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.

INSTRUCTIONS TO SUPERVISOR

- (1) Read the **instructions** (first five lines in **bold** print below) **once**.
- (2) Announce and read the **question** for Extract One once.
- (3) Give the candidate time to refer to the question paper and read through the questions.
- (4) Read the extract **without pausing**.
- (5) Read the extract again, **pausing as indicated** (⊗).
- (6) Read the extract a third time followed by a **pause** for checking the answer.

This is the Linguaskill Listening Sample Test.

There are three parts to the sample test.

Part 1

For this question, listen and choose the correct answer.

You will hear the extract three times. ⊗

1. What will the weather be like for the tour group tomorrow?

My group want to go on the boat trip to the island tomorrow. But they won't enjoy it if it's raining. I think it'll be OK. They say it'll be cloudy but dry tomorrow, which is great, as too much sun isn't a good thing either. ⊗

Now listen again.

Repeat twice and then pause. ⊗

That is the end of Part 1. Now turn to Part 2. ⊗

Part 2

INSTRUCTIONS TO SUPERVISOR

- (1) Read the **instructions** (in **bold** print below) **once**.
- (2) Announce and read the **question** for Extract One once.
- (3) Give the candidate time to refer to the question paper and read through the question.
- (4) Read the extract **without pausing**.
- (5) Read the extract again, **pausing as indicated** (⊗).
- (6) Read the extract a third time followed by a **pause** for checking the answer.

For this question, listen and choose the correct answer. ⊗

You will hear the extract three times. ⊗

2. Why is the woman going to be late for work?

Hi, it's Sarah here. I'm sorry but I'm going to be late for work. I got on the wrong train! I have to go back to the station and change. I hope I won't miss the next train. I don't know when the next one will be – lots of trains have been cancelled today so it's really busy. I'll call you when I know. Goodbye. ⊗

Now listen again.

Repeat twice and then pause. ⊗

That is the end of Part 2. Now turn to Part 3. ⊗

Part 3, Questions 3 – 7

INSTRUCTIONS TO SUPERVISOR

- (1) Read the **instructions** (in **bold** print below) **once**.
- (2) Give the candidate time to refer to the question paper and read through the questions.
- (3) Read the extract **without pausing**.
- (4) Read the extract again, **pausing as indicated** (⊛).
- (5) Read the extract a third time **without pausing**.

Listen to a presentation by Judy talking about her life as a writer.

For each question, choose the correct answer.

You will hear the presentation three times.

Now read the questions. ⊛

What I've done and only on instinct is not to start at the beginning of my life, you know, I was born in and so on and so on and so on ... I've gone straight in at the age of 17 because I thought it was kind of a time that mattered a lot. I've actually only covered from 17 to 20 so I've got a long way to go and I've got a deadline to get through half of it by September and the second half by March and I'm beginning to get worried about that already. But it did seem easier than starting at the beginning. I'm finding that by starting at the age of 17 it raises a lot of questions as to why you were doing that at 17 and I'll have to go back to the beginning. But it's easier because I feel now I've got that confidence to think okay I can start at the beginning. So, that's something I've worked out for myself and you don't necessarily have to start at the beginning. This was a big discovery for me as a new writer. ⊛

There have been other lessons that I've learned too. I'm still on the first draft, but let me say this because I think it's very important. This is what my editor told me. It was this, she said. Think of your book as a map of Paris. Now, you've got to get all the main streets in and all the main spots and she said: Don't go off into little side streets that don't lead anywhere. She said: it's a bit like a novel – don't introduce characters if they're not going to go anywhere. And I think that's incredibly useful advice. ⊛

There's another question I may be asked: how do I deal with sensational things about famous people? You know, things they might not want us to know about – their private lives. I haven't got to any scandals yet. So I don't know. I suppose these are problems I'll have to overcome. There are very hard bits. You go through a lot of thought and worry. You think: do I leave this bit out or not? And obviously if you leave too much out, it's going to be really dull and very boring. But there are things that you don't necessarily want to say, because the truth can be very painful to people. I'm just trying to take it one step at a time and deal with each situation as it occurred in my life and think about it. Of course, once you start writing it's on your mind all the time. ⊛

And also I'm filled with terrible guilt every evening because I think I should be writing and someone says: do you want to come to this concert and I go yeah. So that's another thing – discipline. Some authors have to get up very early in the morning and sit down and write, but I write best really late at night when there's nobody left I can possibly phone because it's far too late. I'm going to have to get far more disciplined than I am at the moment, but I do find that I'm very much a night person anyway. I sort of think better and function better at night. I am looking forward to seeing the book on the shelves. It's supposed to be out in the autumn of next year. ❁

Now listen again.

Repeat twice, inserting pauses in second reading. Then pause. ❁

That is the end of the Linguaskill Listening Sample Test.