



**Learning
Resource Network**

INTERNATIONAL ENGLISH LANGUAGE COMPETENCY ASSESSMENT (IELCA)

LISTENING TRANSCRIPTS (SAMPLE PAPER)

**LRN Entry Level 3 Certificate in ESOL International
(IELCA CEF B1)**

**LRN Level 1 Certificate in ESOL International
(IELCA CEF B2)**

**LRN Level 2 Certificate in ESOL International
(IELCA CEF C1)**

**LRN Level 3 Certificate in ESOL International
(IELCA CEF C2)**

(CEFR Level B1-C2)

***IELCA - INTERNATIONAL ENGLISH LANGUAGE COMPETENCY ASSESSMENT**

Section 1

Listening Script 1

Voice 1:

It's ten minutes past three on a sunny spring afternoon and you're listening to the Mark Fullerton show here on Arrow FM, music radio where we play more music more often. This afternoon I'm joined in the studio by Steve Phillips, Arrow FM's roving festival reporter. Steve, what have you got for our summer festival calendar today?

Voice 2:

Well, Mark, I've just received details of the programme for the Green Man Festival which will take place in the Brecon Beacons in Wales this August. They've got a great line-up this year including the Fleet Foxes, Explosions In The Sky, Iron And Wine and loads of other great artists.

Voice 1:

Wow, the Fleet Foxes are fantastic. I really like their new album and would love to see them live.

Voice 2:

They're definitely worth seeing Mark. The festival is on from the 19th to the 21st of August but I don't know exactly which day the Fleet Foxes will be playing just yet. But I do know that there will be plenty of other great acts to see as well as a comedy tent, a cinema and lots more surprises.

Voice 1:

So, what do you think Steve? Is the Green Man Festival an event that should feature on our Arrow FM Festival Calendar?

Voice 2:

I think it should be one of our top musical festival choices for the season Mark. With over 30 different bands and performers there's bound to be something for everyone. And the organisers say that the festival's camping and catering facilities are excellent.

Voice 1:

Thanks for that Steve. We're going to take a short break now but I'll be back in a few minutes to give you all details of where you can book your tickets for the Green Man Festival. Don't go away.

Section 1

Listening Script 2

Voice 1:

Hi Sarah. Where are you off to?

Voice 2:

Oh, hiya Will. I've got a bit of free time this afternoon so I thought I'd try to photograph some birds in that park behind the college.

Voice 1:

Oh is that for Mr O'Brian's art project or do you just fancy improving your hand at photography ?

Voice 2:

No, the art project is a painting and drawing thing I'm doing, it's completely different to this. No, I've just read somewhere that a lot of the UK's song birds are disappearing.

Voice 1:

No way? (*express surprise*)

Voice 2:

Yeah, apparently, the number of birds like nightingales, cuckoos and turtle doves flying back to Britain in the spring has gone down by nearly 74% since 1995 but none of the experts seem to know why.

Voice 1:

74%! That's a lot! What a shame. Do the scientists or whoever is looking at these numbers have any idea what's making this happen?

Voice 2:

Well, it's possible there are different reasons for it, so I think it makes it even more difficult for whoever is trying to stop this to think of a plan to put things right. I think they're pretty sure that environmental changes are part of the problem. But they also think that the growing number of people could affect it as could the fact that where they make their homes in winter is being destroyed as we build on them, so this might also be part of the cause.

Voice 1:

Yeah, that sounds grim. Plus, it's a shame as well. You know when I was a child I always knew it was spring when the weather started to get warm and the song birds began singing. Everyone near to where I lived wanted to be the person who heard the first cuckoo because that meant that spring had finally arrived. I know it might sound a bit quaint but it was always a nice feeling to hear them.

Voice 2:

Yeah, I know what you mean. Bird song does seem to cheer people up whenever you hear it. Well, I'd better get on. Wish me luck, you never know, if I don't manage to get any photos, maybe I'll get lucky and hear a cuckoo!

Voice 1:

Well, you'd have to admit that that would be pretty cool! I'd better get on, I've got to get to the gym to try to get fit and I'm late already! Have fun and I'll see you in class on Thursday.

Voice 2:

Great, yeah, bye Will. See you Thursday.

Section 1

Listening Script 3

Voice 1:

Hi can I help you?

Voice 2:

Maybe. I've been looking for a video camera but haven't seen anything I like.

Voice 1:

Well, we have a lot of different models to choose from. It all depends on what sort of features you're looking for and how much you want to spend.

Voice 2:

I don't want to spend more than around £150 and I want a camera that's quite small and easy to use.

Voice 1:

Ok, I think I might have something you'd like. It's called The Flip and it's tiny for a video camera. See, it's about the size of an iPod Nano or a very small mobile phone. The screen is a bit small but it's really easy to see and it has no moving parts.

Voice 2:

That doesn't even look like a camera. It looks more like a posh lighter. What's the picture quality like?

Voice 1:

Ha, don't be fooled by the size. The picture quality is excellent. You get up to an hour of recording time on its built-in internal memory so you don't have to mess around with external memory cards. And it couldn't be easier to use. See this big red button? You just press it and the camera starts recording. When you press it again, the camera stops recording. That's how easy it is to use.

Voice 2:

Wow, that really is simple. But once I've shot my video, how do I get it onto my computer. I want to be able to edit the videos as well as record them.

Voice 1:

That's really easy as well. See this slider on the side? You just flick this slider and out pops a USB connector. Then, all you have to do is plug the whole camera into your Mac or PC and the camera will look for the software it needs to download your video. If you don't already have any, the camera will install it's own editing programme onto your computer. And it only costs £120.

Voice 2:

Now that is brilliant. I'll take it.

Section 1

Listening Script 4

Voice 1:

Hi Sam. Where are you off to?

Voice 2:

Hi Dave. I'm just going to have a look at the outdoor market in the town centre.

Voice 1:

Mind if I tag along?

Voice 2:

Be my guest. I don't know what they'll have for sale. Probably just a load of rubbish.

Voice 1:

Maybe not. Sometimes you can find some real bargains at these outdoor markets. Wow, look. There must be at least 40 different market stalls set up in the square.

Voice 2:

Yea, that's a lot more than I expected. Where do you want to start?

Voice 1:

Let's have a nosey on that one selling records and CDs. They might have some old vinyl albums going cheap.

Voice 2:

I don't know about that. Old vinyl albums are quite collectable now and if people **don't** know what they've got, they can be really expensive.

Voice 1:

Yea, but they might have a copy of the Beatles' White Album. I've been looking for that one for ages.

Voice 3:
Hey, can I help you boys?.

Voice 1:
Maybe. I'm looking for a copy of the Beatles' White Album. Do you have a copy?

Voice 3:
Yes, I do. And it's in mint condition. Hang on. There, have a look at that.

Voice 1:
Wow, that looks brand new. How much do you want for it?

Voice 3:
Well, those are particularly rare these days. That one is £50.

Voice 1:
£50? That's way too expensive. I'll give you £30.

Voice 3:
No, can't do that. But I'll tell you what. You can have it for £45.

Voice 1:
I've only got £40. What do you say?

Voice 3:
Well, OK. But you're getting a real bargain for £40.

Voice 2:
Wasn't that a lot of money to pay for that album?

Voice 1:
Are you kidding? That was more than a bargain. It's actually worth over £80.

Section 1

Listening Script 5

Voice 1:
Hello, this is the Seven Stars restaurant. How can I help you?

Voice 2:
Hello, I'd like to make a booking for dinner for next Saturday.

Voice 1:
Ok, sir, let me see what we have available. We already have quite a few reservations for that evening.

Voice 2:

Oh, that's a shame. We were hoping we could get in early in the evening. Have you got any tables available for around six o'clock?

Voice 1:

How many people will be dining?

Voice 2:

There will just be two of us. It's my wife's birthday and I wanted to take her out for a special meal to celebrate.

Voice 1:

Well, sir, we do have a table for two available at half past six. Would that suit you?

Voice 2:

Yes, that would be perfect. Could you tell me what you'll have on the menu on Saturday?

Voice 1:

Ofcourse. We try to keep things simple so our menu offers you a choice of four starters, four main courses and four desserts for just £30. Our starters include duck pate, nettle soup, rabbit or crab. Our four main courses are lamb, duck, Iberico pork collar or gurnard. For dessert you have a choice of bread and butter pudding, summer fruit mousse, ice cream or cheese. And since it's your wife's birthday, I can ask the chef to make a little birthday cake as well.

Voice 2:

That sounds lovely. Could you confirm that reservation for me for Saturday please?

Voice 1:

That's not a problem, sir. Could I have your name please?

Voice 2:

Yes, it's Simmons. Matt Simmons.

Voice 1:

Thank you Mr Simmons. Your reservation is confirmed for Saturday at half past six. See you then.

Voice 1:

Yes, thank you very much. I'm sure we will have an enjoyable evening. Bye, now.

Voice 2:

Goodbye sir.

Section 2

Listening Script 1

Voice 1:

Good evening and welcome to Animal Minds here on BBC Radio 4. I'm James Krulwick. Have you ever wondered whether it was possible for animals to communicate with humans? Do animals have a language? If they do, is it possible for us to learn it? And what about emotions? Do animals feel emotions in the same way as we humans?

Most scientists don't believe that animals have or express emotions in the same way as humans do. However, a lot of people will argue that some animals, particularly higher mammals, do have a language of their own and do express emotions.

I read a story recently about an incident just off the coast of San Francisco. A female humpback whale had got herself tangled up in some thick ropes and crab nets. The 50-tonne whale found herself trapped and unable to return to the open waters outside the bay. Luckily, some divers in the area spotted the whale in trouble and swam to her aid. After hours of intensive labour, the whale was free to return to the open ocean. But that's not what happened.

Rather than swimming back into the open sea, the whale swam back towards the divers. She then nudged each of the divers, staring into their faces and refused to leave them alone. So, was the whale trying to communicate with her rescuers? Was she expressing gratitude and showing signs of emotion?

Academic experts questioned about this incident were dismissive. They said the whale's behaviour was similar to what is often called 'dog cognition', like when pet owners mistake a dog's animal reaction as an example of human communication or emotion. According to the experts, we can never apply human emotions to any other species. But how do we really know?

Whales are mammals, not fish. They have a much larger brain than humans and live in a well-ordered social manner in groups called pods. They also seem to communicate verbally and their vocal sounds, or 'whale songs', can be heard over great distances. Like dolphins, whales also seem to display the ability to play. They also display what has been described as a deeply caring devotion towards their young. All of these characteristics have been seen by many as a strong indication that whales and humans do share a common ability to communicate verbally and display emotion.

Each pod can have its own dialect that is somewhat different from other groups of whales. This is due to the amount of time they spend socialising with each other and the bonds that they form. Many pods together can form what is known as a clan. Some species, like Killer Whales, are very vocal and they offer a variety of calls and songs. They also communicate using clicks and whistles that are very meaningful to them even though we humans haven't been able to fully decipher them yet.

What we do know is that the calls they use are examples of a learned behaviour. Because they are genetically linked, some pods have very similar calls and sounds. These early sounds that they are exposed to while young stay with them even when they move into other temporary groups. Females do teach their young various calls from an early age. This appears to be very similar to how human parents talk to their children to teach them new words.

From what researchers have observed, there is no denying that whales are very intelligent animals. They have a level of communication and social structure that is well beyond most other species. It is also believed that whales create their own subcultures as well just like humans do and many of them communicate through touch just as humans do. Actions that resemble both affection and aggression have been noted by all whales within their pods.

So, was the female whale in the ropes and crabs nets trying to communicate with the divers who rescued her? Was she really expressing emotion and trying to say thank you? Perhaps. The nature of human and animal communication is still a topic that needs a lot more research and a lot more thought.

Section 2

Listening Script 2

Voice 1:

Hello, I'm Clare Thompson. Tonight on the Gadget Show we'll be looking at an interesting new game for the iPad and the iPhone. I don't know about you, but I'm not a big fan of most computer games. Too much shooting or driving fast cars just gets boring after a while. But there are alternatives and recently, there have been a number of really good board games released for all the popular games platforms. The one I'm looking at tonight is called Legion. In some ways it's got a lot in common with more traditional board games like chess, Go or even games like dominoes. But it's got a lot more going on as well.

Legion is a game of skill and chance. It takes strategy and thought to play well, and no two games are the same. The game is played with a set of 81 Legion tiles on a board with 81 squares. The tiles are marked on each side with one dash, two dashes or a blank. Each tile is unique, and no two tiles have the same markings. The star in the centre of each tile is purple for tiles in play, grey for tiles already on the board. As you would expect, the object of the game is to score as many points as possible.

Legion can be played well by nearly any age group including children as young as 6. Currently Legion has the option of either 1 player solo mode or two player challenge mode. If more would like to join in, it can be played by two teams. I've been told that three and four player versions are currently being developed and will be provided free to purchasers of the first release.

Legion is ideally suited to play on the wonderfully big screen on the iPad. In its two player version, it can be passed around easily or screen-flipped as each player takes

their turn. It also feels more real on the iPad version, as tiles can be touched and dragged onto the board, which is much more satisfying than moving them with a mouse pointer.

Although it is a new invention, Legion plays much like a traditional board game. The simple device of matching sides of tiles has been used since board games were first played. The game-play is familiar and easy to understand. What sets the game apart, however, is that strategy is required to score highly, maintain a lead and beat your opponent.

A Legion game has three different phases. In the opening, when the board is fairly empty, there is space to play long lines and gain bonus scores. As the game progresses, the emphasis moves to playing onto the scoring squares...marked 2x, 3x, 5x... and scoring for two lines. This happens when the new line played also extends a line already on the board. At this point, there are still many places to play, but careful consideration is needed to play the best move and score as highly as possible.

Towards the end of the game, there are fewer and fewer places to play. At this stage of the game, one tactic is to hold tiles back so that when they are played they score more highly. Another tactic is to play tiles with the highest values as a priority, as the value tiles left in your rack will be subtracted from your total score at the end of the game.

As each tile in the Legion set is different, the game board is rarely filled entirely at the end of a game. Even though there is the same number of tiles as squares on the board, some squares usually stay empty. If, for example, an empty square is already surrounded by four tiles, only one tile from the entire Legion set will fit into it. If this tile has already been played, no other tile will fit.

The Legion Classic version for the iPad, iPhone and iPod has been painstakingly and accurately developed and the graphic design was devised by Andrew Gibb of Public Works Office. The interface is a great concept and uses a retro, 1950's style for the graphics. The look produced is quite remarkable and totally original. The retro style fits in extremely well with the traditional feel of the game-play.

Section 3

Listening Script 1

Before we start any work in the studio for this course on music production, it is important that we look at a few of the differences between electric and acoustic recording techniques. To begin with, it's always important to remember that the acoustic guitar is a rather difficult instrument to record well. The subtle quality of the overtones can make it a very complex sound to capture. Most musicians and good producers tend to agree that you should never record the built-in pick-ups mounted in some guitars. You should always use a good microphone. Yes, you're right, it has been done on major-label productions, but it still sounds thuddy, thin and metallic. Even particularly good electro-acoustic models should probably be miked for recording purposes. Your best bet is to use a good condenser microphone. But if all you have is a choice between an SM-57 or the built-in pick-up, you should use the SM-57 every time.

Avoid aiming the microphone directly at the sound hole, as this tends to produce an overly boomy sound. Position the microphone eight to twelve inches away and aim it at around the point at which the neck and body meet (usually around the 14th fret). It's normally best to use just one mic, but for a larger-than-life sound try placing a second microphone at an equal distance away aimed at the bridge. This will pick up more of the mid-range notes and the two signals can be blended to taste in the mix. This tends to work for things like mandolins and banjos as well, although with banjos you really need to watch your levels and make sure that the sound isn't too tinny. Listen to some of the earlier collaborations of John Renbourn and Stefan Grossman if you're looking for examples of really natural acoustic guitar sound and an excellent example of how not to over-produce.

As with any style, the quality of the recording starts with the instrument itself, and no amount of EQ or effects will inject life into strings that are old and dull, so it's best to put new strings on your guitar before recording. Also, there's no way to totally disguise fret buzz, and while a certain amount of fret and finger noise will add to the 'organic' sound, too much can spoil the performance. If you're a singer/guitarist and you want to record both bits in one take, you'll get a certain amount of spill between the guitar and the vocal microphones. You can minimise this by using a good directional cardioid microphone placed as close to the guitar as possible and positioning a directional vocal microphone with a pop shield in front of it no more than twelve inches from your mouth. Although there will be some spill, it won't be all that serious and if you pan the guitar to one side and your vocal to the other it can even create an illusion of stereo.

For something a bit more exotic such as an acoustic bass guitar, the mic should be placed at least six inches above the bridge and aim it slightly towards the sound hole. For an upright bass, an AudioTechnica ATM25 placed just outside the f-hole along with a large or small-diaphragm condenser just above the bridge works well when recorded onto two separate tracks. The bridge mic can then be blended to taste in the mix to achieve the desired amount of attack, string vibration, etc. Keep the mics within twelve inches of the instrument or you're likely to pick up phase

cancellation from the reflections of the sound on the floor. You don't really want a lot of room ambience on a bass track anyway, and even if you decided to put some outboard reverb on a bass track just for fun, the mix would instantly turn to mush.

With other instruments such as violins, banjos, flutes, whistles, etc, start with the microphone position at around six inches distributed away from the sound source and then adjust accordingly. Even moving the mic a few inches can affect the sound quite considerably. The acoustic environment in which you're recording can also play a considerable part in giving your recorded sound particular characteristics. It certainly goes without saying that acoustic sound changes constantly and the level of recording difficulty is increased when you use more than one microphone. As with everything, don't be afraid to experiment until you get the microphone placement and the sound right. Don't add reverb or other effects when you are recording. If you want reverb, you can add it later, but again, don't over-do it, and don't expect to fix an atrociously bad sound in the mix. Always try to get the best and cleanest recording possible at source.
