



**Cambridge Assessment International Education**  
Cambridge International General Certificate of Secondary Education

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**ENGLISH AS A SECOND LANGUAGE**

**0510/43**

Paper 4 Listening (Extended)

**May/June 2019**

TRANSCRIPT

**Approx. 50 minutes**

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This document consists of **11** printed pages and **1** blank page.

## TRACK 1

R1 This is the Cambridge Assessment International Education, Cambridge IGCSE, June 2019 examination in English as a Second Language.

**Paper 4, Listening.**

**Welcome to the exam.**

**In a moment, your teacher is going to give out the question papers. When you get your paper, fill in your name, Centre number and candidate number on the front page. Do not talk to anyone during the exam.**

**If you would like the recording to be louder or quieter, tell your teacher NOW. The recording will not be stopped while you are doing the exam.**

***Teacher: please give out the question papers, and when all the candidates are ready to start the test, please turn the recording back on.***

**[BEEP]**

## TRACK 2

R1 Now you are all ready, here is the exam.

**Exercise 1**

**You will hear four short recordings. Answer each question on the line provided. Write no more than three words for each answer. You will hear each recording twice.**

PAUSE 00'05"

R1 **Question 1**

**(a) Where did the girl meet her best friend for the first time?**

**(b) What does the girl think she has in common with her friend?**

*M: male, teens, US accent*

*F: female, teens*

M: \* So that girl over there's your best friend?

F: Yes, her name's Antonia. We're on a course together at the moment – Business Studies, though actually we've known each other since primary school. We've always stuck together. I'm a keen swimmer and spend a lot of time at the pool. She sometimes comes with me to support me when I take part in swimming competitions.

M: That's interesting. Have you got similar personalities?

F: Well, in some ways. We both have loads of determination. People often say that about us. As for things such as a sense of humour, I'm not so sure. Our musical tastes used to be identical. The trouble is she's into rather unusual stuff now! \*\*

PAUSE 00'10"

REPEAT FROM \* to \*\*  
PAUSE 00'05"

R1 **Question 2**

(a) Which part of the geography course does the boy say he liked studying most?

(b) What is the boy preparing for at the moment?

*F: female, teens*

*M: male, teens*

F: \* How's your geography course going?

M: Almost everything on the course has been good. Even the stuff on world population, which I thought might be boring, was actually quite easy. Getting the data didn't cause me any problems. The climate change unit was the best thing we've done. I thought it was fascinating. I'm working hard right now because I've got to do a presentation. I have to get ready for that. Later in the term there's going to be a project to do, but nobody's thinking too much about that right now. The best thing of all about this term is the field trip. Though I don't know where we're going yet. \*\*

PAUSE 00'10"

REPEAT FROM \* to \*\*

PAUSE 00'05"

R1 **Question 3**

(a) Where does the girl say their holiday hotel was located?

(b) What was the biggest problem with the hotel?

*M: male, early twenties*

*F: female, early twenties*

M: \* Did you have a good holiday?

F: Yes, thanks. We stayed in a hotel that was supposed to be really good. My parents always book hotels in beautiful or unusual locations, like on a mountain. Last year my parents talked about staying in a beach hotel. This year we stayed in a hotel that was inside a castle. The atmosphere was really quite special!

M: So, you liked staying there?

F: Well, we're quite fussy about restaurants in hotels but this one was better than we expected. The poor service though, will probably stop us returning next summer. The guests were noisy sometimes, but not when we wanted to go to sleep. \*\*

PAUSE 00'10"

REPEAT FROM \* to \*\*

PAUSE 00'05"

R1 **Question 4**

- (a) **What type of tree does the man recommend that people plant?**
- (b) **What do most people realise that trees need?**

*F: female, thirties*

*M: male, thirties*

F: \* Here's Don Lester, who's going to tell us about planting trees.

M: Thanks Maria. We all understand the importance of trees to the environment so why not plant one in your garden? An oak is probably too big as it needs plenty of space and although a cherry tree has beautiful blossom, I'd go for an apple tree. After all, it's just as lovely in the spring and may attract more birds. Almost everyone believes that the majority of trees must have some direct sunlight. However, it's less well-known that each requires a particular soil to do well and people aren't always aware of how important shelter is. Young trees don't cope well with strong winds! \*\*

PAUSE 00'10"

REPEAT FROM \* to \*\*

PAUSE 00'05"

R1 **That is the end of the four short recordings. In a moment you will hear Exercise 2. Now look at the questions for this part of the exam.**

PAUSE 00'20"

## TRACK 3

R1 **Exercise 2**

**You will hear a talk given by a man about the introduction of tea to Europe. Listen to the talk and complete the sentences below. Write one or two words, or a number, in each gap.**

**You will hear the talk twice.**

*Male 40s; light US accent*

M: \* Tea was brought to Europe from China in Portuguese ships in 1610 and introduced to a number of European countries, becoming particularly popular in Holland by the 1630s, where initially, it was not available in grocery stores. It was also difficult to get it directly from sellers. Instead, those who wished to try it had to visit chemists and purchase it there, along with other exotic products.

Trade between Europe and China was expanding at this time. However, the Chinese weren't very keen on some of the goods that European countries offered, such as cotton. This is because the equivalent Chinese products were superior at this time, particularly silk. On the other hand, they were interested in exchanging tea for silver.

Tea was introduced into England in 1652. There were debates among university professors about whether tea was harmful. This didn't affect the public's attitude, and doctors who expressed doubts about it were also ignored. For many members of society, the fact that the royal court strongly approved of it in the 1660s was important. As a result, it soon became a more popular drink.

In Holland, many wealthy families had special tearooms in their homes, though it wasn't until the 1680s that tea was served in restaurants. In England, the first tea was sold to the public in coffee

houses, with tea shops quickly becoming more popular. The introduction of tea gardens was an interesting development. This was where tea was served in beautiful surroundings and people loved the opportunity to listen to music and dance together.

In France, the earliest recorded references of the addition of milk to tea were found in letters written by wealthy individuals. Tea was so fashionable that poems were written praising its wonderful taste and other remarkable qualities. Paintings also featured people drinking tea, though these appeared in the eighteenth century.

A chemical was sometimes added to tea to make sure it had the right colour. However, the addition of various kinds of spice was always avoided. It was also believed that the flavour should be good enough without a herb or another plant being included, though sugar was increasingly added to tea. But this was expensive and it was considered possibly unhealthy, so not done by all tea-drinkers.

Although tea was something new and exciting for people in countries such as France and Holland, it went out of fashion fairly quickly there. However, in the early eighteenth century there was a growing demand for the drink in Russia. It also became very popular in America, but not until much later.

Tea was often taxed heavily in Europe. For example, in England it was taxed at a rate of 119% for many years. Tea was still drunk by less wealthy people because 70% of the tea in England was illegally imported and therefore untaxed - unlikely as this may seem today. Fortunately, the tax was later reduced to as low as 12.5%. This huge cut increased the popularity of the drink with all social classes, and poorer people could afford to drink it regularly. \*\*

PAUSE 00'30"

R1 **Now you will hear the talk again.**

REPEAT FROM \* to \*\*  
PAUSE 00'30"

R1 **That is the end of the talk. In a moment you will hear Exercise 3. Now look at the questions for this part of the exam.**

PAUSE 00'25"

TRACK 4

R1 **Exercise 3**

**You will hear six people talking about their home towns. For each of speakers 1 to 6, choose from the list, A to G, which opinion each speaker expresses. Write the letter in the appropriate box. Use each letter only once. There is one extra letter which you do not need to use. You will hear the recordings twice.**

**R1 Speaker 1**

*(male, mid-twenties)*

M: \* It's true that there's not much to do in the evenings. And a few unusual, though rather small, museums have closed down recently, and an excellent theatre too; but if there was too much going on, the town might lose its peaceful atmosphere. There are some interesting historic buildings from different periods and it's disappointing they don't bring in as many visitors as you'd expect. Admittedly, the architecture was in a poor condition for a long time. The recent work done on the buildings has made quite a difference though.

PAUSE 00'10"

**R1 Speaker 2**

*(female, twenties)*

F: It's a really busy place, with so much traffic, including the buses and trams that are supposed to offer a regular service. It's often crowded with tourists, though numbers seem slightly down in the last couple of years. After some complaints, there's an increasing number of restaurants offering greater choice, and more evening entertainment is available as well. Despite all the crowds of people rushing about, there are small parks around almost every corner, so you can find a lovely, green, peaceful environment very quickly and forget all the noise and the dust.

PAUSE 00'10"

**R1 Speaker 3**

*(male, forties)*

M: It's a beautiful town which attracts a few more tourists now, thanks to successful marketing by the council. If housing were more reasonably priced, the overall quality of life would be higher, but I don't want to complain too much. The town has a famous concert hall and a university, not to mention the fabulous art galleries. And you can get around really easily thanks to the new rail network, which goes out to the suburbs and isn't too bad in terms of price.

PAUSE 00'10"

**R1 Speaker 4**

*(female, thirties, Australian accent)*

F: I've lived here all my life and it's got much busier in recent years. It's become a cultural centre in a way that it wasn't when I was younger, and the medieval city centre looks so much better, with a few buildings being repaired and cleaned up. It's all quite a change for the residents, who need to try being more friendly to visitors. A smile goes a long way! It doesn't seem to make much of a difference to the tourists though, and they come here anyway.

PAUSE 00'10"

R1 **Speaker 5***(male, teens, US accent)*

M: This is a beautiful town with great parks, though they're not easily accessible. We don't get that many foreign tourists, which doesn't bother me, to be honest. It's very quiet in the evenings. Sure, we have plenty of cinemas and chain restaurants. Apart from that, it's not easy to find much going on and someone should consider opening some decent galleries or museums, or a concert hall. Some people say that local residents are slightly unfriendly, but I don't think that's justified.

PAUSE 00'10"

R1 **Speaker 6***(female, twenties)*

F: I love living here. I admit it's not got much to offer culturally, but it's better than it was. And yes, I realise that if you don't have a car, you might have a problem getting home in the evenings, but people here are so friendly, and the quality of the historic architecture is stunning, with tons of money spent on restoring it last year. For someone my age, the advantage is that there's housing available that I can afford, and both travelling to work and eating out won't cost you a fortune either. \*\*

PAUSE 00'10"

R1 **Now you will hear the six speakers again.**

REPEAT FROM \* to \*\*

PAUSE 00'30"

R1 **That is the end of Exercise 3. In a moment you will hear Exercise 4. Now look at the questions for this part of the exam.**

PAUSE 00'25"

## TRACK 5

R1 **Exercise 4**

**You will hear an interview with a woman called Maggie Lee, who is a gymnast. Listen to the interview and look at the questions. For each question, choose the correct answer, A, B or C, and put a tick in the appropriate box. You will hear the interview twice.**

*M: 30s radio interviewer**F: early 20s*

M: \* Today we're talking to Maggie Lee, who's a professional gymnast. Maggie, you started out joining a gym club as a child.

F: Yes, that's right. Although people there were very supportive, there was no sense of being pushed too hard. Everyone wanted to be outstanding but they weren't comparing themselves with others much. At this stage my concentration wasn't always good which limited my progress. The younger members looked up to the instructors a lot. Despite that, I went my own way and wasn't seeking to imitate anyone or have heroes.

M: Did you attend any gymnastics competitions?

F: Yes, I remember going to one tournament when I was ten. If you're new to the sport the rules can seem strange, but I was pretty well-informed. One gymnast did some impressive moves and everyone was cheering at the end. However, the scores didn't seem high enough to reflect what we'd seen and I must admit I started to think that the sport wasn't for me!

M: All young gymnasts have to train a lot. How do you feel about that?

F: In the early days great efforts were made to ensure that my academic results weren't disappointing. My father needed to drive me around from one training centre to another and actually resigned from his job, which made me feel a bit guilty because he loved what he did. Occasionally, I couldn't see my mates in the week and yet we were as close as ever.

M: You had to use different types of equipment in the gym. How did you feel when you first tried a really challenging piece of equipment?

F: I was convinced I could handle it without any problems. I was over-confident of course. I was so determined that I'd show everyone just how able I was to take on anything. There were more club members there than usual, and I was hoping to put on a show for them. I imagined I'd benefit from their encouragement. Well, it was good to have their support but I still didn't do very well!

M: At only 12 you participated in a national competition. What was that like?

F: I felt very nervous. I was called up as a late replacement for a girl who pulled out with an injury. This meant that managing to do some extra training or getting myself completely ready wasn't possible. I'd missed a chance to take part the previous time because I wasn't sure I was physically strong enough, but this time I was in reasonable shape. People laughed at how enthusiastic and excited I was, though nobody seemed to feel me being in the competition was unexpected.

M: After doing well at the national competition, you changed coach didn't you?

F: Well, despite all the gossip this had nothing to do with falling out with anyone. Disagreements with coaches are quite normal. I felt the time was right to experiment. I'd heard about some new theories about the best way to train, so I needed someone who was familiar with them. It meant moving away from London to a place where the facilities were good, though not quite up to the standards of what I'd been used to.

M: What happened during the time you were injured last year?

F: I saw one or two of my friends performing superbly on TV. I was tempted to turn off but I felt I had to keep up-to-date. I stayed optimistic and didn't think about retiring. I wondered whether I was getting too obsessed with gymnastics and started to realise aiming for the Olympics wasn't perhaps right for me at all.

M: So now you are coaching a bit as well as still doing some gymnastics. What do you like about working with children?

F: Someone said children just follow all your instructions, and I laughed. It's not my experience at all. I love to see their huge enthusiasm, though. Every day I have amazing new experiences. The kids are capable of achieving astonishing things. The stress is still there though. Both children and parents demand results and they'll express their dissatisfaction with you. \*\*

PAUSE 00'20"

**R1 Now you will hear the interview again.**



REPEAT FROM \* to \*\*  
PAUSE 00'30"

**That is the end of the interview. In a moment you will hear Exercise 5. Now look at the questions for this part of the exam.**

PAUSE 00'30"

TRACK 6

R1 **Exercise 5 Part A**

**You will hear a woman called Letitia Owen giving a talk about her work as a sculptor. Listen to the talk and complete the notes in Part A. Write one or two words only in each gap.**

**You will hear the talk twice.**

*F: female, 30s*

F: \* I'm a sculptor and I'd say that a sculpture is one of the most demanding art forms to create. It takes enormous patience to work on a sculpture, and it goes without saying that a vivid imagination is very helpful, though this applies to any artistic work. What truly matters, however, is manual skill. This is because a sculptor is working with very difficult materials.

Sculptors can work with almost any material they want. For example, in ancient times many famous artists worked with a type of stone called marble, which I'd love to do. Of course, there are cheaper and easier materials which can be used, such as plastic. Though it has considerable limitations, I feel I've done some of my best work with it so I naturally turn to that material whenever I can. Sculptors love experimenting and I've tried glass, and the results were pleasing!

When using clay, which is a thick, heavy material that is soft when wet, and hard when dry, there are challenges in ensuring that the sculpture doesn't collapse. There are various things you can use to hold everything together. For example, I make many very tall clay sculptures with extremely long arms and legs. To produce them, it is essential that I put the clay around metal skeletons. Other methods are available for sculptors working with clay, including wooden frames – something I've tried and then rejected. Some sculptors recommend the use of aluminium wire, which is common though I don't actually do it that often.

When you first examine a great piece of sculpture you may be impressed by its physical strength. A stone sculpture is obviously very solid and can last for centuries. The emotional power of so much sculpture is remarkable. It's probably the reason I have so much passion for it. Every piece of sculpture, whatever the artistic style, and even if it's not to your taste, will probably have some historical importance.

I've produced so many sculptures it's hard to pick a favourite. I love sculpting people doing difficult things. I tried to sculpt an Olympic cyclist recently, but I gave up. Currently, I'm enjoying sculpting a mountain climber, which is challenging. But I'm not complaining! Of all the sculptures in my collection, I'm most proud of a marathon runner. It took me ages but once it was completed I felt a great sense of achievement. \*\*

PAUSE 00'25"

R1 **Now you will hear the talk again.**

REPEAT FROM \* to \*\*

PAUSE 00'30"

R1 **Part B**

**Now listen to a conversation between two students doing a sculpture course and complete the sentences in Part B. Write one or two words only in each gap. You will hear the conversation twice.**

*M: male, early twenties*

*F: female, early twenties*

M: \* It was an interesting talk by Letitia Owen, wasn't it.

F: Yes, though she didn't discuss the basics much. I guess that's what we're trying to learn here on this course. Our teacher's great, isn't she?

M: Yes, there was so much to cover in those first few lessons, but she's so enthusiastic. Practical demonstrations certainly helped, but only up to a point. Personally, I prefer working from online galleries. It's easy to find suitable colour images. Starting our first sculpture was exciting, but I found it hard to refer to rough drawings in class.

F: I agree. Getting ideas is another problem, isn't it?

M: Well, I really enjoyed the visit to the museum the other day. It was so interesting and helpful – I learned a lot. I particularly admired those Roman statues; they made me want to become a really good sculptor one day. Imagine being able to do something like that! The gold deer were impressive too, though I can't remember the exact historical period. Copying them, or doing something even slightly similar, will always be too much for me. Did you see the giant spider? That really shocks you, but it's too ambitious for a beginner!

F: Absolutely! There are so many different things we need to study more. We've done plenty of work on decorating surfaces. I also liked that lesson on shaping muscles last week. But it's using tools that I need more guidance on very soon. I don't feel confident about that, even though we started doing it several weeks ago.

M: Yes, some extra help would be great for everyone. Have you decided what type of sculpture you're going to do this term?

F: I think most students are going to do a human figure. But we don't have to do that. I know the teacher was talking about how great it would be to do a portrait, and she showed us some brilliant ones in class. Well, I'm going to do something that's similar, but not exactly the same: a carnival mask. I've seen some amazing examples.

M: That sounds like an interesting idea. I might do an animal of some kind.

F: That sounds difficult.

M: Well, yes. The teacher talked to me about what I needed to observe carefully before starting work on a sculpture like that. You obviously have to look at the form of the animal. But she said the greatest attention should be paid to its movement. There may be all sorts of other details to consider too, like the behaviour, but not right at the start. \*\*

PAUSE 00'25"

R1 **Now you will hear the conversation again.**

REPEAT FROM \* to \*\*  
PAUSE 00'30"

**That is the end of Exercise 5, and of the exam.**

**In a moment your teacher will collect your papers. Please check that you have written your name, Centre number and candidate number on the front of your question paper. Remember, you must not talk until all the papers have been collected.**

PAUSE 00'10"

**R1 Teacher, please collect all the papers.**

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