



English Speaking Board

**ESB Level 3 Certificate in ESOL
International All Modes - (C2)
500/3655/5**

C2 - Listening Test Transcript

In the unlikely event that both the Listening CD and the spare CD should fail, this transcript may be read out to the candidates.

Narrator's text is in boxes.

Highlighted words in *italics* with square brackets *[example]* should not be spoken.

Female Narrator:

This is the ESB Level 3 Certificate in ESOL Examination C2. Section One Listening.

I am going to give you the instructions for this part of the test. You will hear this sound [BLEEP] at the start of each piece. Remember to transfer your answers to the Optical Mark Form before the end of the exam. Now open your question paper and look at Part One Section A.

Listening Part One Section A.

Listen to the first section of a radio programme in which Toby Walker discusses his work as a volunteer on a community project with presenter Fiona Hardy. For questions 1 – 5, choose the correct answer A, B or C. You will hear Section A TWICE. You have one minute to read the questions for Section A.

[Wait one minute]
[BLEEP]

Female Narrator:

Part One. Section A.

Fiona:

Welcome to another edition of 'In the News,' the programme where we find out what's happening in our local area. I'm Fiona Hardy and with me in the studio today is Toby Walker, a former airline pilot, who's just been appointed chairman of the Community Railway Project in the picturesque village of Millfield. Toby, why is a pilot leading a project all about trains?

Toby:

Well, Fiona, when I retired, I went back to university and did a Master's in Conservation and I had to write a dissertation on a suitable theme. I knew about the Millfield railway restoration project from a friend of mine and so I chose it for my thesis, and once that was out of the way, I then became an active member of the group. That was in 2008 and last month, I was elected chairman. All very exciting, especially our plans to restore Millfield station.

Fiona:

I'm sure it is! So, Toby, what are the aims of your project? Trains stopped running through Millfield in the 1960s, didn't they, so what's the point of having a station if there are no trains?

Toby:

Well, our first objective is to restore the station to its former glory. When we started, it was completely derelict, a really sad sight but we feel now that there's light at the end of the tunnel, if you'll excuse the pun *[laugh]*. It's the only surviving station on the old railway line; built in 1880, so it's got great historical and architectural importance.

Fiona: Yes, I've been to see the work you are doing and it certainly looks good. But what are your ultimate plans for the project?

Toby: We want to develop a fully functioning railway museum. Once we've got the station back to how it looked in the 1960s before it closed down, we plan to create a fantastic experience for visitors by bringing the place back to life. It'll be transformed into a working museum with steam locomotives, complete with rolling stock, chugging up and down. The existing track will be repaired and extended by an additional 1000 metres with a traditional signal box, operated manually, of course. The repair sheds will be open to visitors so they can see work in progress on restoring damaged engines and railway carriages. It'll be a great sight to see those magnificent old steam trains rolling down the line again and we've got so many people who want to drive the trains for us.

Fiona: How long do we have to wait for all these dreams to become a reality?

Toby: Well, we don't get any financial support from outside bodies so everything depends on our fundraising activities and the volunteers who offer their services so if any listeners would like to help, click on our website and sign up. The more the merrier! But if everything goes according to schedule and, fingers crossed, sufficient money comes in, we should be open for business this time next year.

Fiona: That's great! Before we finish, I'd just like to ask you about some of the famous passengers who used Millfield station in the past.

Toby: Yes indeed! We had royalty when King Edward VII, our present Queen's great grandfather, used to visit one of his aristocratic friends who lived nearby and Rupert Brooke, one of the best-known poets of the First World War, set off to fight in France from the station in 1915. And of course the location is delightful with the old castle in the background and the river meandering below. Time almost seems to be standing still..... *[fade]*.

[Pause three seconds]

Female Narrator:

Now Listen Again.

[Replay Part One Section A]
[Pause three seconds]

Female Narrator:

That is the end of Part One Section A of the Listening test. Now turn to Part One Section B.

[Pause five seconds]

Female Narrator:

Listening Part One Section B.

Listen to the second section of the radio programme with presenter Fiona Hardy and members of the Millfield Community Railway Project. For questions 6 – 10, choose the correct answer A, B or C. You will hear Section B TWICE. You have one minute to read the questions for Section B.

[Wait one minute]

[BLEEP]

Fiona:

Hello. Toby Walker is still here in the studio and we're now joined by Carol Bell, another one of the volunteers on the Millfield railway project. Carol, Toby and I were talking earlier about the role of volunteers and how crucial they are. How important is volunteering for you?

Carol:

Well, Fiona, we're in a difficult economic situation at the moment; jobs are hard to find and money's tight. So at times like these, we, as individuals, need to take control of our lives. In fact, the project's been a real lifeline for me. By working together for the common good, we gain a sense of achievement and self-worth especially if, like me, you've recently lost your job. Wouldn't you agree, Toby?

Toby:

Yes, Carol's quite right. We don't wait for others to do things for us, we just do whatever's necessary ourselves. It's the same with the money we need for the project. We find it ourselves.

Fiona:

That leads me to my next question. How does a small group of enthusiasts go about raising the large sums you need to fund such an ambitious project?

Toby:

Well, we're not such a small group. We've got over 350 members and we're growing all the time. Fundraising; yes, we have film shows, lectures, car boot sales, raffles, quiz nights, sponsored walks. You name it, we do it!

Carol:

And, of course, all these things help to raise the profile of the project in the wider community.

Fiona:

So do you manage to finance the project entirely by your own efforts?

Carol:

More or less, and this is where being part of a group pays dividends. We've got such a diversity of backgrounds between us: teachers, builders, lawyers, all sorts, as well as networks of friends so it's very rare that we have to pay for specialist expertise and that keeps the costs down.

Fiona:

Even so, given that you're replacing the fabric of old buildings, materials for renovation must be very costly.

Carol:

That's true. You have to pay through the nose if you buy stuff directly from the building trade but we recycle material reclaimed from demolition sites as much as possible and that saves us thousands of pounds

Fiona:

And, Toby, I know you have another money-making scheme.

Toby:

Yes, eventually, we'll be opening a shop and a café to help with running costs and we estimate that for every pound spent at the

station, visitors will spend £4 in Millfield itself so all the local businesses will benefit.

Fiona: We have to finish here. Toby, Carol, thanks for talking to us and sharing your fantastic ideas with us **[fade]**

[Pause three seconds]

Female Narrator:

Now Listen Again.

[Replay Part One Section B]

[Pause three seconds]

Female Narrator:

That is the end of Part One Section B of the Listening test. Now turn to Part Two.

[Pause five seconds]

Female Narrator:

Listening Part Two.
Listen to three conversations. For questions 11 - 20, choose the correct answer A, B, or C. You will hear each conversation **TWICE**. You have two minutes to read the questions for Part Two.

[Wait two minutes]
[BLEEP]

Female Narrator:

Conversation One.

- Adele:** Oh dear! I'm really sorry about this. I thought that if we turned left back there we'd see the British Museum straight ahead of us but it looks like I was wrong. So confusing, all these side streets!
- Robert:** Adele, you said you knew your way around London. *[sounding angry]* I'm fed up with wandering around lost with no idea where I am. It's starting to rain and I'm getting a blister on my heel.
- Adele:** Oh, stop moaning.
- Robert:** And what's more, we've got timed tickets for the exhibition and if we don't get there within the next half an hour we'll miss our slot.
- Adele:** We'll get there! We'll get there!
- Robert:** I've been wanting to see this exhibition for weeks and I'm not going to miss it just because the so-called navigator keeps going round in circles!
- Adele:** I said I'm sorry! Don't make things worse by being so disagreeable! I forgot to charge my phone last night and the battery's flat so I can't access the sat nav app.
- Robert:** People managed to find their way around before sat nav. was invented. How do you think the cavemen got back to their caves?
- Adele:** Well, I'll just get my bearings. I need to work out where the east is. Normally you can do it by looking at the position of the sun.....
- Robert:** Well, it's too cloudy for that. You don't have to tell me!
[sarcastically] And of course, you've forgotten to bring your compass.
- Adele:** There's no need to be sarcastic. I've got it all sorted now. We'll retrace our steps and when we get back to the junction, we'll turn right instead of left. I think that's where we went wrong before.
- Robert:** Where **you** *[stress]* went wrong before, you mean. I'm not taking any blame for this fiasco. Actually, my gut feeling is that we should carry on along this road and not try any complicated doubling back.
- Adele:** Robert, that's ridiculous! It's entirely the wrong direction, believe me.
- Robert:** Maybe, but I can see a pharmacy down there and I need to get something for my blister. I can't do much more walking. And of course we can ask the pharmacist for directions.

Adele: Ok, Ok if you insist. But I really have worked out where we're going, you know.

Robert: I'm not prepared to take the risk. Right, here we are. I'll just go in and get some medical attention. You wait here. Won't be long.

Adele: *[fade]* *[Fade in]* You look pleased with yourself. Did you get your foot sorted?

Robert: Yes, the guy was very helpful and made a very sensible suggestion about getting to the exhibition. We're in luck! Just what we need! *[sound of taxi approaching]* Taxi! British Museum, as fast as you can. *[sound of taxi door opening]*

Adele: Robert, how can you be sure he knows the way?

Robert: Just get in the taxi, will you! *[sound of taxi door closing]*

[Pause three seconds]

Female Narrator: **Now Listen Again.**

[Replay Conversation One]
[Pause three seconds]
[BLEEP]

Female Narrator: **Conversation Two.**

Builder: OK, Mr Morton, you've got yourself a beautiful house but it's in a pretty bad state, isn't it?. Needs a lot of work doing to it.
[male]

Mr Morton: Well, we did get it for a knockdown price so let's imagine what it's going to look like in six months rather than what it looks like now. I think we should just go over each room together and see what needs doing. You can jot down a few notes and then we can talk about how much it's all going to cost. I'm afraid my wife, Alison, has been held up at work. She should be back soon but we can start without her. So here's the kitchen.

Builder: It's a pity your wife's not here. The ladies usually have very clear ideas about what they want in the kitchen.

Mr Morton: Well, the last owner was an elderly widower who'd lived here by himself for years and I don't think anything's been touched since his wife passed away. The house has been empty for eighteen months and some kids have been throwing stones at the windows round the back so the rain's got in and ruined the floorboards in one of the bedrooms. The whole place is a right mess!

Builder: I'm going to make a suggestion, Mr Morton. Rather than looking at each room individually, why don't we work out what needs to be done to the whole house. For one thing, there doesn't appear to be any central heating. And those electric wires sticking out of the wall over there look very dangerous and when I came up the drive, I noticed that some of the roof tiles had fallen off and there's a very bad patch of damp just above the front door.

Mr Morton: Yes you're right. Just put your hand on that wall and feel how damp it is. There's so much wrong with this place that I just don't know where to start.

Builder: The first thing is to make the house watertight and get rid of the damp. We need to sort out the roof as a matter of urgency. You're probably going to have to put in a new damp course and install a central heating system before the winter.

Mr Morton: Well obviously there's no point in painting and decorating until the walls are completely dried out.

Builder: None whatsoever and I think some of your walls are going to need re-plastering.

Mr Morton: Uh! It just gets worse and worse! Maybe we've been very foolish, buying this place. We should have gone for a nice, modern house. Saved ourselves a lot of money and heartache!

Builder: Now look on the bright side. By Christmas, you'll have a really lovely home.

Mr Morton: Christmas! That's months away.

Builder: Well the sooner we get started, the sooner we'll finish.

Mr Morton: I think I hear a car in the drive. That'll be Alison. Let's see what she's got to say about all this.

[Pause three seconds]

Female Narrator:

Now Listen Again.

[Replay Conversation Two]
[Pause three seconds]
[BLEEP]

Female Narrator:

Conversation Three.

Marion: Hi Daisy. Glad you could make it. Let's grab a coffee, shall we? Now, what's all this about going to live abroad?

Daisy: Well, Paul and I have been thinking about selling up and moving to France. I know you lived in France for about ten years so I just wanted to pick your brains.

Marion: Yes, I'd still be there if Jean Claude and I hadn't got divorced because I just loved it. Now, where are you thinking of moving to and what're you going to do when you get there?

Daisy: We're very keen on Chamonix in the French Alps. We had an amazing skiing holiday there before Rosie was born and we went there last summer and just had the most wonderful time. It's so beautiful, fantastic mountains, blue sky, magnificent scenery. As for work, I'm hoping to get a teaching job at the international school in Chamonix, shouldn't be a problem, and Paul's business is nearly all online so he can work from more or less anywhere.

Marion: So you're really serious about this? One thing I should say is you shouldn't choose a place on the basis of a couple of holidays. Lots of places seem amazing if you're only there for a

fortnight but you've got to think about the day-to-day reality of life in a foreign country. What about Rosie? Have you thought about schools and things?

Daisy: Well, it'll be brilliant for her. She's only six so she'll learn French really quickly and be bi-lingual. She'll become an expert skier and grow up in that beautiful environment.

Marion: And what's your French like? You know I did my degree in French and it did make a lot of difference plus I was married to a Frenchman. You need to be reasonably fluent if you want to integrate and become part of the local community.

Daisy: Mine's not too bad. I can get by but Paul's no linguist, as you know, and he's not a great one for making friends either.

Marion: Hmm. The other thing you need to think about is the cost. I don't know if you've looked at house prices in Chamonix, but they're absolutely astronomic! Do you realise that you've chosen one of the most expensive areas in France?

Daisy: Oh dear, Marion. You're making me feel quite depressed. I thought you'd be all for it.

Marion: Daisy, I don't want to shatter your dreams but you do need to go into this with your eyes open. I mean, I loved living in France, as I said, but I really missed my family and got desperately homesick sometimes especially when things started to go pear-shaped with Jean Claude.

Daisy: Umm, I know what you mean.

Marion: I know you and Paul are very close but you'd be very much thrown together and that can put a big strain on a relationship. I mean it's a major upheaval for all of you. I'm not saying 'don't do it' but, to be honest, I think you're being a bit starry-eyed about it at the moment and that's only going to lead to massive disappointment, if you don't think it through properly.

Daisy: Well, I suppose you're right. We don't want it all to end in tears. I'll tell Paul what you've said and maybe we'll need to reconsider our options. Do you fancy another coffee?.....*[fade]*

[Pause three seconds]

Female Narrator:

Now Listen Again.

[Replay Conversation Three]
[Pause three seconds]

Female Narrator:

That is the end of the Listening test. Do not forget to transfer your answers to the Optical Mark Form before the end of the examination. You will not be given extra time to do this. You may now continue with the rest of the exam.
