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National  
Qualifications  
SPECIMEN ONLY

Mark

**S827/75/01**

**ESOL  
Listening**

Date — Not applicable

Duration — 35 minutes approx



Fill in these boxes and read what is printed below.

Full name of centre

Town

Forename(s)

Surname

Number of seat

Date of birth

Day

Month

Year

Scottish candidate number

**Total marks — 25**

Attempt ALL questions.

You will hear three different recordings. **Before you hear each recording, you will have one minute to read the questions.** You will hear each recording twice, with a gap between each playing. After you hear the second playing of each recording you will have one minute to finish answering the questions.

As you listen to the recordings, you may take notes on the separate sheet provided.

You may NOT use a dictionary.

Write your answers clearly in the spaces provided in this booklet. Additional space for answers is provided at the end of this booklet. If you use this space you must clearly identify the question number you are attempting.

Use **blue** or **black** ink.

You are not allowed to leave the examination room until the end of the test.

Before leaving the examination room you must give this booklet to the Invigilator; if you do not, you may lose all the marks for this paper.



Total marks — 25  
Attempt ALL questions

MARKS  
DO NOT  
WRITE IN  
THIS  
MARGIN



Lewis Chessmen

### Recording 1

Listen to the recording and attempt the questions which follow. You will hear the recording twice. You now have one minute to read the questions in Recording 1 before the recording begins.

Questions 1–3: Choose the correct answer for each question and tick (✓) one box.

1. Judy got to the café

1

- A on foot
- B by bus
- C by car.

2. Judy is

1

- A a professional tourist guide
- B an English language teacher
- C neither of these.

3. It's likely that the Lewis Chessmen were made in

1

- A Lewis
- B Norway
- C Edinburgh.



\* S 8 2 7 7 5 0 1 0 2 \*

Recording 1 questions (continued)

MARKS

DO NOT  
WRITE IN  
THIS  
MARGIN

4. Which two of these things does Judy say? Tick (✓) **two** boxes.

2

A A local man buried the Lewis Chessmen on a beach.

B There were Viking towns in Ireland.

C The Lewis Chessmen look a little like modern cartoons.

D Her students weren't very interested in the Chessmen.

5. Complete each sentence below with **NO MORE THAN THREE WORDS**.

(a) Altogether, there are about \_\_\_\_\_ chess pieces.

1

(b) Judy says the London chess pieces are seen by

\_\_\_\_\_ .

1

(c) Judy thinks that things from different cultures

\_\_\_\_\_ in the same place.

1

(d) The Kelvingrove Museum \_\_\_\_\_ a shirt to the United States.

1

[Turn over



## Recording 2

Listen to the recording and attempt the questions which follow. You will hear the recording twice. You now have one minute to read the questions in Recording 2 before the recording begins.

Questions 6–8: Choose the correct answer for each question and tick (✓) **one** box.

6. The speaker

1

- A knows about 1990s rap music
- B sang with a friend in a karaoke bar
- C kept hearing her friend's singing

7. Scientists

1

- A have various terms for the word "earworm"
- B may misunderstand the term "earworm"
- C found a type of worm that causes ear problems.

8. Williamson's data shows that people rarely

1

- A wake up with earworms
- B share the same earworms
- C recall the tune of a new film.

9. According to Williamson, which two of these things are most likely to trigger earworms? Tick (✓) **two** boxes.

2

- A Being exposed to pop music.
- B Having recently heard a song.
- C Hearing a song for the first time.
- D Looking back on past memories.
- E A stressful event in our lives.



## Recording 2 questions (continued)

10. According to Daniel Levitin, are these statements true or false?

Write T (true) or F (false) on each line.

(a) Before writing, we used songs to recall vital information \_\_\_\_\_. 1

(b) People can remember words better through songs \_\_\_\_\_. 1

Choose the correct answer for this question and tick (✓) **one** box. 1

11. The best title for this talk is

A How to remember songs

B Why songs get stuck in our minds

C The long battle against earworms

[Turn over



**Recording 3**

Listen to the recording and attempt the questions which follow. You will hear the recording twice. You now have one minute to read the questions in Recording 3 before the recording begins.

**Questions 12–14:** Choose the correct answer for each question and tick (✓) one box.

12. Charlie's latest book is about the benefits of 1
- A working less
- B technology on society
- C part-time working
- D going on holiday.
13. After working for 15 years in Silicon Valley, Charlie 1
- A has started to travel more
- B was suffering from stress
- C now lives each day to the full
- D started his own UK business.
14. When Charlie was in the UK he found that he 1
- A could live a life of luxury
- B always had to appear busy
- C changed his view on productivity
- D started to enjoy video games.



Questions 15-19: Complete each sentence below with **NO MORE THAN THREE WORDS**.

15. E-mail and smartphone technology don't necessarily mean we are  
\_\_\_\_\_ . 1
16. Some organisations in Silicon Valley have begun to  
\_\_\_\_\_ at night. 1
17. 'Active rest' involves activities such as \_\_\_\_\_ . 1
18. Sleep can help us solve problems we're dealing with while  
\_\_\_\_\_ . 1
19. According to Charlie, truly creative people get inspiration only after they  
\_\_\_\_\_ . 1

[END OF SPECIMEN QUESTION PAPER]



ADDITIONAL SPACE FOR ANSWERS

MARKS

DO NOT  
WRITE IN  
THIS  
MARGIN



\* S 8 2 7 7 5 0 1 0 8 \*

ADDITIONAL SPACE FOR ANSWERS

MARKS

DO NOT  
WRITE IN  
THIS  
MARGIN



\* S 8 2 7 7 5 0 1 0 9 \*

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National  
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**S827/75/11**

**ESOL  
Listening Transcript**

Date — Not applicable

Duration — 35 minutes approx

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**This paper must not be seen by any candidate.**

The material overleaf is provided for use in an emergency only (eg the recording or equipment proving faulty) or where permission has been given in advance by SQA for the material to be read to candidates with additional support needs. The material must be read exactly as printed.



\* S 8 2 7 7 5 1 1 \*

**Instructions to reader(s):**

**Recording 1**

The conversation below should be read clearly and naturally. After reading the introduction you should pause for 1 minute to allow candidates to read the questions. On completion of the first reading pause for 10 seconds, then read the conversation a second time. On completion of the second reading pause for 1 minute to allow candidates to write their answers.

Where special arrangements have been agreed in advance to allow the reading of the material, it should be read by one male and one female speaker. Sections marked **(t)** should be read by the teacher.

- (t) Recording 1.** Listen to the recording and attempt the questions which follow. You will hear the recording twice. You now have one minute to read the questions in Recording 1 before the recording begins.

*(1 minute pause)*

**ZONE**

**Chris** Hello, Judy.

**Judy** Oh, hi, Chris.

**Chris** Can I get you anything — another coffee?

**Judy** No, this'll do. I'm OK, thanks.

**Chris** *(sounds of Chris placing cup on table and sitting down.)* Sorry, I'm a bit late. The traffic's pretty bad today. Did you have any trouble getting here?

**Judy** Not really. I just walked across the road from the National Museum. I was taking some students round.

**Chris** The museum — I didn't know you did that sort of thing.

**Judy** Well, I'm not a registered tourist guide or anything like that. But I take out groups of students from one of the English language schools now and again. I gave up teaching a couple of years ago but I still like to meet students from time to time.

**Chris** So, was it interesting?

**Judy** Hmm — I've seen that museum a few times, but the students were nice. *(pause)* Oddly enough, the thing they seemed to like most was the Lewis Chessmen.

**Chris** The what? You're going to have to help me out here, Judy.

**Judy** The Lewis Chessmen — they're a chess set that was found on the island of Lewis. They were made by the Vikings, probably up in Norway about 900 years ago. The thing is, the Vikings travelled and traded all over the place: they didn't just burn villages and kill people. Anyway, a Lewis man found them buried in the sand on a beach. They were in a stone box. This was round about 1830, I think. Goodness knows how they got there. They might have been on their way from Norway to some Viking towns in Ireland, but nobody knows.

- Chris** So what's so special about them?
- Judy** Well, they're really cute, they're like cartoon figures almost. Very modern in a way. One of the students noticed them and by the time I got there they were all gathered round the display case. They really loved them and asked me lots of questions.
- Chris** (*unconvincingly*) Hmm, interesting.
- Judy** OK, I know it's not your kind of thing.
- Chris** Wait a minute — something's coming back to me. Wasn't there some argument with the British Museum? I seem to remember reading about it.
- Judy** That's right, there are about 90 pieces altogether but only 11 of them are here. The others are in London.
- Chris** So the British Museum stole them?
- Judy** No, bought and paid for, fair and square. The guy that first found them put them on sale and most of them went to London.
- Chris** But they were found in Scotland, so they should all be here.
- Judy** Mmh, I don't know — at least the ones in London are seen by more people. A lot of people visit the British Museum every year.
- Chris** Yes, but if they were all here in Edinburgh, it might attract more people to come here.
- Judy** Well, if they were made in Norway maybe they should go there. The thing is, if you send everything back to its country of origin, well, you can't look at items from different cultures together. And if you wanted to see, for example, Egyptian things, you'd have to go to Egypt. You have to keep some stuff from different countries.
- Chris** Well, surely it doesn't have to be all or nothing. If people feel strongly about one thing in particular, maybe it should be returned.
- Judy** Well, that sometimes happens. There was a Native American shirt in the Kelvingrove Museum in Glasgow. It was taken from a dead body after a battle, then somehow ended up there. Anyway, this meant a lot to the people it came from and the Kelvingrove returned it to the United States. But there's always a worry that this sort of request will become too common. After all, a lot of things in Scottish museums came from other countries.
- Chris** Hmm, all the same, I like the idea of chess tours to Edinburgh. Anyway, we've got a few arrangements to sort out so let's make a start ...

*(10 second pause after first reading)*

**TONE**

*(1 minute pause after second reading)*

**TONE**

**Instructions to reader(s):**

**Recording 2**

The talk below should be read clearly and naturally. After reading the introduction you should pause for 1 minute to allow candidates to read the questions. On completion of the first reading pause for 10 seconds, then read the talk a second time. On completion of the second reading pause for 1 minute to allow candidates to write their answers.

Where special arrangements have been agreed in advance to allow the reading of the material, it should be read by one male or one female speaker. Sections marked **(t)** should be read by the teacher.

- (t) Recording 2. Listen to the recording and attempt the questions which follow. You will hear the recording twice. You now have one minute to read the questions in Recording 2 before the recording begins.**

*(1 minute pause)*

**TONE**

Ever had that experience where a certain piece of music gets stuck in your head? A tune intrudes on your thoughts and replays in a never-ending loop. It happened to me recently.

Several weeks ago, I was at home when three words popped into my head: “Funky Cold Medina”. I’m told it was a hit by rapper Tone Loc in the 1990s, but I hadn’t heard it until the night before when a friend sang it at a karaoke bar. I kept hearing the lyrics. When the song reappeared in my head, I could hear my friend singing it again and again. I was stuck with it for two days, before it finally went away. But I was left with the question — why do we get tunes stuck in our heads? As a science teacher, I thought I’d try to find out why.

Dr Vicky Williamson, a music psychologist, is studying this phenomenon, called “earworm”. She found that scientists use a range of terms to describe the subject: stuck-song syndrome, sticky music, and most commonly “earworm” — a word which some people misunderstand, believing a real worm has found its way into your ear!

Williamson collected data from people’s experiences through an online survey at her website, earwormery.com. She also asked a BBC radio programme’s listeners what earworms they were waking up with. The data has shown some surprising findings. When Williamson had 1,000 earworm songs in her database, there were only about half a dozen or so that had been named more than once, so she got a very mixed response.

She now has thousands of earworm experiences on record and that individuality remains a feature, though it occasionally changes when a film or TV show becomes popular. According to Williamson, you suddenly get five or six people reporting the song from a new film because they’ve just been to see it.

Williamson identified a set of triggers that had apparently caused these tunes to pop into people’s heads and stay there. The first one is music exposure, which means the person has listened to the music a short time ago. No surprises there. That explains why I was stuck with Funky Cold Medina.

Another unsurprising finding was that if you hear a song repeatedly, you’re more likely to get stuck with it. But sometimes songs pop into our heads even when we haven’t heard them for a long time. In this case, something in our current environment may trigger the memory. Williamson experienced this recently herself, when she noticed an old shoebox from a shop called Faith. The word made the song “Faith” by George Michael stick in her head.

Another trigger Williamson identified was stress. One woman in Williamson's online survey said a particular song first got stuck in her head when she was 16 and taking a big exam. Now she gets that song at every single moment of stress in her life: wedding, childbirth, everything!

Some experts, like Daniel Levitin of McGill University, suggest music may get stuck in our heads because of the way humans evolved. For a very long period of time, we needed to remember information, like where the well is, or which foods are poisonous and which aren't. Modern humans have been around for some 200,000 years, but written language may have been invented only around 5,000 years ago. So, through much of human history, people memorised important information through songs. This continues today in cultures with strong oral traditions. Levitin says the combination of rhythm, rhyme, and melody make songs easier to remember than words alone.

The main question people ask about earworms is: "How do we turn them off?" Levitin recommends that we just think of another song and hope that'll push the first one out. But of course the song that cures you might end up being the next one that gets stuck!

*(10 second pause after first reading)*

**TONE**

*(1 minute pause after second reading)*

**TONE**

**Instructions to reader(s):**

**Recording 3**

The conversation below should be read clearly and naturally. After reading the introduction you should pause for 1 minute to allow candidates to read the questions. On completion of the first reading pause for 10 seconds, then read the conversation a second time. On completion of the second reading pause for 1 minute to allow candidates to write their answers.

Where special arrangements have been agreed in advance to allow the reading of the material, it should be read by two male speakers or one male and one female speaker. Sections marked **(t)** should be read by the teacher.

- (t) Recording 3.** Listen to the recording and attempt the questions which follow. You will hear the recording twice. You now have one minute to read the questions in Recording 3 before the recording begins.

*(1 minute pause)*

**STONE**

**(m/f) Presenter** Welcome to the Working Life programme. Are you forever working late, sending e-mails at 2am or spending your free time thinking about work? Enter Charlie Pang, author of *Rest: why you get more done when you work less*. Welcome, Charlie.

**Charlie** Thanks for inviting me.

**Presenter** In the past you've written about technology and its cultural impact. But your latest book presents an argument in favour of more limited working hours and better understanding of the benefits of rest as a means of increasing creativity and productivity. What made you decide to write the book?

**Charlie** It's clear that overwork is bad for people and organisations and also bad for productivity in the long run. I've been working in Silicon Valley for about 15 years and a few years ago, after lots of long projects and multitasking and travel, I started to feel the classic effects of burnout. I felt completely exhausted and my health began to suffer. My first response was to try to fit more into the day, to try to work even harder. But when I took a year out in the UK to do research, I found that in three months I got so much done. I also did a lot of serious thinking, which was a great luxury. I had what felt like an amazingly leisurely life. I didn't feel the constant pressure to look busy or the stress that I had when I was working. And it made me think that maybe we had this idea about the relationship between working hours and productivity backward. And we should make more time in our lives for leisure, and I don't mean playing video games.

**Presenter** We're now living in a digital age where, theoretically, there's a great deal of flexibility in the way we work, but at the same time we're more hooked up than ever to our work. Do you think employers might start to ban work after hours?

**Charlie** After a generation's experience with e-mail and a decade's experience with smartphones, we're discovering that these technologies don't automatically make us more productive or give us more time with our kids. Rather, they've tended to spread work through our entire day. Luckily, there are a growing number of companies in Silicon Valley, for example, who've started to limit e-mail contact in the evening and reduce the length of the working day. They're often founded by people who used to work for organisations where the assumption was, if you're not working 70 hours a week then you're lazy.

**Presenter** In your book you talk about 'active rest'. What do you mean by that?

**Charlie** It's important how we think of rest. The surprising discovery is that many of the most revitalising kinds of rest are actually active. Things like exercise or hobbies do more for you than sitting on the couch watching TV. The more passive kinds of rest certainly have their place but active rest delivers the greatest benefits. It also gives us time to think creatively.

**Presenter** What about sleep?

**Charlie** If you don't care about your mental development or your body, then forget about sleep. Otherwise sleep is the original rest. When we sleep the brain takes time to clear out toxins that have built up during the hours we're awake. Even though we're not aware of it, sleep also helps us deal with issues we're struggling with when we're awake.

**Presenter** What's the most surprising insight you gained from your research?

**Charlie** It's completely changed the way I think about creativity. I had an idea that creativity was something that was irrational and chaotic, where you first get inspired and then start working. And what you see with lots of creative people is a completely different model of working. Creative people who do really great work for decades, don't get inspired and then start work. They first start work and then get inspired. And they do this every day. That was a real revelation. As the great artist Picasso said: "Inspiration exists but it has to find you at work."

*(10 second pause after first reading)*

### STONE

*(1 minute pause after second reading)*

(t) You now have 1 minute to check your answers.

*(1 minute pause)*

(t) This is the end of the listening test.

[END OF SPECIMEN TRANSCRIPT]

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Recording 3 Radio show mock up is adapted from “Why the secret to productivity isn’t longer hours” by Andrew Anthony, taken from *The Guardian*, 22 January 2017. Copyright Guardian News and Media Ltd 2017.



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**S827/75/01**

**ESOL  
Listening**

## Marking Instructions

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## General marking principles for National 5 ESOL Listening

*This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this paper. These principles must be read in conjunction with the specific marking instructions for each question. The marking schemes are written to assist in determining the 'minimal acceptable answer' rather than listing every possible correct and incorrect answer.*

- (a) Marks for each candidate response must always be assigned in line with these general marking principles and the specific marking instructions for the relevant question.
- (b) Marking should always be positive. This means that, for each candidate response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.
- (c) The marking instructions indicate the essential idea that a candidate should provide for each answer.
- (d) Where there is a multiple choice question, award 0 marks where a candidate ticks all boxes.
- (e) In addition, markers should use their professional judgement, subject knowledge and experience, and understanding to mark candidate responses.

## Marking instructions for each question

### Recording 1

Question		Expected response	Max mark	Additional guidance
1.		A	1	Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidate responses.
2.		C	1	
3.		B	1	
4.		B C	2	
5.	(i) (ii) (iii) (iv)	90/ninety more people should be kept returned/sent back	4	

## Recording 2

Question			Expected response	Max mark	Additional guidance
6.			C	1	Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidate responses.
7.			A	1	
8.			B	1	
9.			B E	2	
10.	(i) (ii)		T T	2	
11.			B	1	

**Recording 3**

Question		Expected response	Max mark	Additional guidance
12.		A	1	
13.		B	1	
14.		C	1	
15.		more productive	1	
16.		limit e-mail contact	1	
17.		exercise and/or hobbies	1	
18.		(we're) awake	1	
19.		start work	1	

[END OF SPECIMEN MARKING INSTRUCTIONS]