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National
Qualifications
SPECIMEN ONLY

Mark

SQ15/N5/02

**ESOL
Listening**

Date — Not applicable

Duration — 25 minutes



* S Q 1 5 N 5 0 2 *

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 — 20

When you are told to do so, open your paper.

You will hear two 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.

You will also have one minute at the end of the test to check your answers.

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

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

You are NOT allowed to use a dictionary.

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.



* S Q 1 5 N 5 0 2 0 1 *



Lewis Chessmen

Recording 1

Listen to the recording and attempt the questions which follow. You will hear the recording twice. You will have one minute to look at the pictures and read the questions before the recording begins. You will also have one minute between the two recordings.

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

MARKS

DO NOT
WRITE IN
THIS
MARGIN

2

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

- 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 the sentences below. Write no more than **three** words for each answer.

- (i) Altogether, there are about _____ chess pieces. 1
- (ii) The British Museum _____ most of the chess pieces. 1
- (iii) Judy says the London chess pieces are seen by _____. 1
- (iv) Judy thinks that things from different cultures _____
in the same place. 1
- (v) The Kelvingrove Museum _____ a shirt to the United
States. 1

Total marks 10



* S Q 1 5 N 5 0 2 0 3 *

Recording 2

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

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

1. 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

2. 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

3. 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

4. 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



MARKS

DO NOT
WRITE IN
THIS
MARGIN

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

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

- | | |
|---|---|
| (i) Early humans were much better at remembering things _____. | 1 |
| (ii) Before writing, we used songs to recall vital information _____. | 1 |
| (iii) People can remember words better through songs _____. | 1 |
| (iv) We can't get rid of an earworm by thinking of a new song _____. | 1 |

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

1

6. The best title for this talk is:

- | | |
|------------------------------------|--------------------------|
| A How to remember songs | <input type="checkbox"/> |
| B Why songs get stuck in our minds | <input type="checkbox"/> |
| C The long battle against earworms | <input type="checkbox"/> |

Total marks 10



* S Q 1 5 N 5 0 2 0 5 *

Acknowledgement of Copyright

Recording 1 Image 1 of The Lewis Chessmen is taken from www.britishmuseum.org/explore/highlights/highlightobjects/pemia/thelewischessmen.aspx. © The Trustees of the British Museum.
Image 2 of The Lewis Chessmen is taken from www.history.org.uk/resources/publicresource5919.html. © National Museums Scotland.



National
Qualifications
SPECIMEN ONLY

SQ15/N5/12

**ESOL
Listening Transcript**

Date — Not applicable

Duration — 25 minutes

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 Q 1 5 N 5 1 2 *

Transcript — National 5

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 speakers.

Scene is a café near the National Museum of Scotland, Chambers Street, Edinburgh. Appropriate background noise. Judy is sitting at a table. Chris approaches.

(1 minute pause)

 TONE

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.

Listen to the talk. Answer the questions which follow. You now have 1 minute to read the questions in Section A Recording 2 before you hear the talk.

(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)

You now have 1 minute to check your answers.

(1 minute pause)

This is the end of the listening test.

[END OF SPECIMEN TRANSCRIPT]



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**ESOL
Listening**

Marking Instructions

These Marking Instructions have been provided to show how SQA would mark this Specimen Question Paper.

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Part One: 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, ie marks should be awarded for what is correct and not deducted for errors or omissions.
- (c) The Marking Instructions indicate the essential idea that a candidate should provide for each answer.
- (d) The answers for each question must come from the original listening text.
- (e) Where there are multiple choice questions, award 0 marks where a candidate ticks all boxes.
- (f) In addition, markers should use their professional judgement, subject knowledge and experience, and understanding to mark candidate responses.

Part Two: Marking Instructions for each question

Section 1: Listening

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) 90/ninety (ii) bought/paid for (iii) more people (iv) should be kept (v) returned/sent back	5	

Section 1: Listening

Recording 2

Question		Expected response	Max mark	Additional guidance
1		C	1	Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidate responses.
2		A	1	
3		B	1	
4		B E	2	
5		(i) F (ii) T (iii) T (iv) F	4	
6		B	1	

[END OF SPECIMEN MARKING INSTRUCTIONS]