

**MARK SCHEME for the May/June 2014 series**

**0511 ENGLISH AS A SECOND LANGUAGE**

**0511/32**

Paper 3 (Listening – Core), maximum raw mark 30

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2014 series for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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**Questions 1–6**

<b>Question</b>	<b>Answers</b>	<b>Mark</b>
<b>1</b>	212	<b>1</b>
<b>2</b>	promote CD	<b>1</b>
<b>3</b>	didn't phone / didn't tell her	<b>1</b>
<b>4</b>	volcano(es)	<b>1</b>
<b>5</b>	her father / father told her	<b>1</b>
<b>6</b>	tomorrow <b>and</b> computer room	<b>2</b>

**[Total: 7]**

**Question 7      Manager of International Airport**

<b>Question</b>	<b>Answers</b>	<b>Mark</b>
<b>(i)</b>	5 <b>and</b> EXPERTS	<b>1</b>
<b>(ii)</b>	KILOMETRES / KM	<b>1</b>
<b>(iii)</b>	45 MILLION <b>and</b> 80 MILLION	<b>1</b>
<b>(iv)</b>	DRIVERS	<b>1</b>
<b>(v)</b>	400 <b>and</b> SHOPS	<b>1</b>

**[Total: 5]**

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**Question 8 Film and television extra**

<b>Question</b>	<b>Answers</b>	<b>Mark</b>
<b>(i)</b>	BACKGROUND	<b>1</b>
<b>(ii)</b>	3 MINUTES <b>and</b> £350 / 350 POUNDS	<b>1</b>
<b>(iii)</b>	CLEANER	<b>1</b>
<b>(iv)</b>	15% <b>and</b> DAILY	<b>1</b>
<b>(v)</b>	INJURIES	<b>1</b>
<b>(vi)</b>	HAIR <b>and</b> ROCK	<b>1</b>
<b>(vii)</b>	TENNIS <b>and</b> FREE	<b>1</b>

**[Total: 7]**

**Question 9 Art project**

- (a)** False
- (b)** False
- (c)** True
- (d)** False
- (e)** False
- (f)** True
- (g)** True
- (h)** False
- (i)** True
- (j)** False

**[Total: 5]**

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**Question 10**    **A talk about travel photography**

**(a)** B [1]

**(b)** C [1]

**(c)** A [1]

**(d)** B [1]

**(e)** C [1]

**(f)** C [1]

**[Total: 6]**

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**TRANSCRIPT**  
**IGCSE English as a Second Language**  
**Listening Core**  
**June 2014**

**TRACK 1**

**R1 Cambridge International Examinations**  
**International General Certificate of Secondary Education**

**June examination session 2014**

**English as a Second Language**

**Core Tier – Listening Comprehension**

**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 test.**

**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 test.**

***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]***

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## **TRACK 2**

Now you are all ready, here is the test.

Look at Questions 1 to 6. For each question you will hear the situation described as it is on your exam paper. You will hear each item twice.

*Pause 00'05"*

### **R1 Questions 1–6**

For Questions 1–6 you will hear a series of short sentences. Answer each question on the line provided. Your answers should be as brief as possible. You will hear each item twice.

#### **R1 Question 1 Which flight is the passenger waiting for?**

V1 *\*[announcement]* Flight 212 is now ready to board. Please go to Gate 15 and have your passports ready.

V2 Excuse me, that's my flight. I've just been to Gate 15 and the sign was for Flight 292.

V3 That was the last flight, the one to Nairobi. The system takes a few minutes to update. The Gate should show the correct flight now.\*\*

*Pause 00'10"*

*Repeat from \* to \*\**

*Pause 00'05"*

#### **R1 Question 2 Why is the band coming to the UK?**

V1 *\*[DJ voice on radio]* What a great song. I first heard it last year when I was touring America. It's from a new band, and they'll be in the UK next March to promote their CD.

V2 Did you hear that, Jake? I hope they give a concert as well.

V3 I'd be sure to go if they did.\*\*

*Pause 00'10"*

*Repeat from \* to \*\**

*Pause 00'05"*

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**R1 Question 3 What is the mother most concerned about?**

V1 \*I'm sorry, mum, but it's not my fault. The bus was late

V2 Well you can't help that, but you should have phoned to tell me you were going to be late. I've been so worried.

V1 I know Mum...

V2 And your clothes are wet too...

V1 Sorry for that, but I left my raincoat in my locker at school.

V2 OK, never mind – you'll learn to remember it in future.\*\*

*Pause 00'10"*

*Repeat from \* to \*\**

*Pause 00'05"*

**R1 Question 4 Which television programme do the students decide to watch?**

V1 \*There's a really good programme at 8 o'clock tonight about sharks. I really want to watch it.

V2 Sharks! But I'm not doing a Marine Biology course. I'm studying Geography. I'd rather watch the programme about volcanoes. It's on at the same time.

V1 OK, let's watch your programme this time, and mine next week.\*\*

*Pause 00'10"*

*Repeat from \* to \*\**

*Pause 00'05"*

**R1 Question 5 How did Sana find out that the train service will close down?**

V1 \*Did you hear that announcement today on the local transport news, Sana?

V2 No, but if it was about the train service, I think it's awful news. My father told me all about it. I've been using that service for years and it's been fine. To think that they're stopping it simply because it costs too much money! What will I do now?

V1 It sounds as if you'll be buying a car.\*\*

*Pause 00'10"*

*Repeat from \* to \*\**

*Pause 00'05"*

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**R1 Question 6 When and where will the students go to find out who their main teacher is?**

V1 \*Where did they ask us to meet this afternoon?

V2 In Room 4. At 3pm. Then we'll meet our head of year, who will help us with any problems we might have, but won't actually be teaching us.

V1 Oh, I see. So what are we doing tomorrow then?

V2 Tomorrow morning, we'll meet our course teacher in the computer room. Room 14 is our main teaching room, which is right next door.\*\*

*Pause 00'10"*

*Repeat from \* to \*\**

*Pause 00'05"*

**R1 That is the last of Questions 1 to 6. In a moment you will hear Question 7. Now look at the questions for this part of the exam.**

*Pause 00'20"*

### **TRACK 3**

**R1 Question 7 Listen to the following interview with the manager of a busy international airport, and then complete the details below. You will hear the interview twice.**

V1 \*I'm here today with Anders Helm. Hi, Anders. It's been a while since I was here at Kuala Lumpur International Airport – hasn't it changed a lot?

V2 Hello, yes. We're an ultra-modern facility these days. We're regarded by experts as one of the top 5 airports in the world in terms of being up-to-date.

V1 What would you say is the most important development at the airport in the last few years?

V2 Without any doubt, it's our TAMS – our Total Airport Management System. It enables us to connect all the electronic information systems within the airport, to ensure the smooth flow of information between the different sections and areas.

V1 So how exactly does TAMS work?

V2 Because TAMS uses a central database, all of the airport's 17 sub-systems are now connected. So this means that there's never any isolated information – and everyone in the airport, from the check-in clerk to the pilot, has access to the data.

V1 That must use a lot of cables.

V2 Yes. We call it a multi-media super corridor, and it needs about 50 kilometres of cabling. We use fibre optic cable, so it's one of the fastest means of sending data.

V1 I hear that you're becoming more popular now as a result of this major technology upgrade.

V2 Indeed. We're now ranked as the 14th busiest airport in the world by Air Traffic magazine.



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V1 How many passengers use the airport, Anders?

V2 Currently, about 45 million a year, but by 2020, we hope this will be closer to 80 million. We've been expanding since 2010 in a four-phase plan. We've reached Phase 3 now, so we've upgraded the terminals, the passenger facilities and the runways. All with the help of TAMS.

V1 I'm very impressed with the rail links between the different parts of the airport. I used the monorail to get here, and so far I've not had to walk very much at all.

V2 Every part of the complex is linked by driverless trains, and by moving walkways. Our aim in including these is that passengers never have to walk more than 100 metres from checking in to boarding the flight, or from getting off an aircraft to collecting their luggage.

V1 It's a big complex, isn't it?

V2 Yes. We have two hotels in here: a 4 star with 400 rooms and a 5 star with 84 rooms.

V1 And so many shops, too.

V2 210 to be precise. We had only 105 last year, so the number has doubled.

V1 You must be very proud to have been part of all this re-development and success. What are your favourite aspects of the complex, Anders?

V2 I think my favourite project has been setting up a small scale rainforest. It's over there – the enclosed area with real trees and plants from Malaysia.

V1 It must have some animals, then?

V2 No. That would be a health risk to passengers, so I'm afraid it's plants only in there. We check it daily to ensure that the plants are the only living things.

V1 Anything else?

V2 The Boardwalk. This is where we display artwork from this region. You can see some paintings by artists from Thailand there at the moment.

*[sound of mobile phone ringing...]*

V1 Oh! Sorry Anders. That's my mobile phone...

V2 It's telling you that you need to board your flight to Singapore. Just as I said, our central database knows everything.\*\*

*Pause 00'30"*

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

*Repeat from \* to \*\**

*Pause 0'30"*

**R1 That is the end of Question 7. In a moment you will hear Question 8. Now look at the questions for this part of the exam.**

*Pause 00'25"*

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#### **TRACK 4**

**R1 Question 8 Listen to the following radio interview with a man who is talking about his work as a film and television ‘extra’, and then complete the details below. You will hear the interview twice.**

V1 \*Hi, Rick – you’re going to tell us about your job, a rather unusual job, as a film ‘extra’.

V2 Yes. Hi. I’ve been working as an extra now for 10 years.

V1 Just tell the listeners what an extra does.

V2 OK. But before I do that, I should say that we’re sometimes known by other names – a background actor is the most common term used for us. Basically, we appear in films or television but not as the main roles. We play the minor parts. We may spend 20 seconds, or 20 minutes, or two hours in front of the camera.

V1 Give us an example, Rick.

V2 OK. My last role was in a film called *Code Red*. While the two main actors were discussing a plan of action in a cafe, I was sitting behind them, enjoying a coffee. I had nothing to say, I was in the film for just 3 minutes and didn’t appear anywhere else. I was one of the 6 extras playing coffee drinkers in that scene.

V1 And if you don’t mind me asking, how much did you get paid for that work?

V2 We usually get paid a daily rate – at the moment £350. And that’s the fee we got for that particular job.

V1 Sounds as if there’s not much in the way of preparation then. No speeches to be learned.

V2 Not for that role, no, but it’s not always as simple as that. I had a minor part last year in a television programme – it was in a long running series about a hospital. My work lasted for 3 weeks. I played a cleaner, and was given some dialogue, talking to a nurse in a corridor.

V1 It must be difficult to get work.

V2 Yes. I use an agent to help me find suitable acting roles.

V1 How does that work, then?

V2 Well, I’m fit and healthy, and especially good at swimming. So my agent finds me parts in films that require swimmers. I’m also a good surfer. So I need to stay fit for these active roles.

V1 How is your agent paid, Rick?

V2 It depends on the work he gets for me. All of my earnings are paid to him. He keeps 15% of whatever I earn. I get the daily rate I already mentioned for a minor non-speaking role. But if I have to speak some lines, then I become what is known as a ‘day performer’. The fee, then, is much higher.

V1 That sounds like a fair deal. So, if I wanted to become an extra, what information would I need to give to the agent?

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V2 Your main contact number is the most important thing. Also, the age range you feel you can cover. For me, that's between 30 and 50. And, of course, your height and weight.

V1 Quite a long list...

V2 There's more...whether you play a musical instrument, and any hobbies you have. Also, any unusual features on your body, such as tattoos, scars, or injuries.

V1 Do you have any unusual features, Rick?

V2 My hair. As you can see it's rather long. As a result, I've been in quite a few films, playing musicians and rock stars.

V1 What would you say was your most enjoyable role as an extra?

V2 That's easy. I spent two weeks in Paris last year. It was a film based around the French Open tournament, and I appeared as a tennis player for about 12 minutes. Being able to meet professional players was great. And I was given a free ticket to the final.

V1 Brilliant. Thanks, Rick. I hope it keeps going well for you.\*\*

*Pause 00'30"*

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

*Repeat from \* to \*\**

*Pause 00'30"*

**R1 That is the end of Question 8. In a moment you will hear Question 9. Now look at the questions for this part of the exam.**

*Pause 00'35"*

## **TRACK 5**

**R1 Question 9 Listen to the following interview with a manager of an art project, and then indicate whether each statement is true or false by putting a tick (✓) in the appropriate box. You will hear the interview twice.**

V1 \*I'm at a school in Finland today. We're here to have a look at a very special art project. Imogen, here, is one of the team managing it.

V2 Yes. This artwork has been shown in a few places now. Four places to be accurate: a theatre, a cathedral, a shopping centre, and now, a high school. I've been involved in the last two.

V1 Before we look at the work, Imogen, can you tell us something about it? Our listeners can't see it of course. So can you perhaps describe it?

V2 Yes. It's quite a simple idea. All the people involved take their own ball of clay from a large pile, and create a small human body – they can choose its exact shape, but the figure must be able to stand up. It should be between 15 and 30 centimetres high, and pencils must be used to make the holes for the eyes.

V1 OK. How many people are involved?

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- V2 The artist prefers to use people from the local community, about 100 people, but he insists that a wide range of ages are involved, so a grandmother could be working next to an 8-year-old boy. Each person makes several figures, so there are hundreds in the end.
- V1 So what happens next – after each piece is completed? How does the artist create the effect he wants?
- V2 The artist places them all tightly together and all facing the same way. When there are enough of them, they start to resemble a crowd of people.
- V1 That explains why we need a very large area, then – we’re using the gymnasium here at this school. I can’t wait to see the finished piece.
- V2 Well, it’s also good to see it as a work in progress. As the rows of figures are added, the display starts to take shape. It’s a little strange, though, being faced with sets of staring eyes as you go along. And when the artist is satisfied, no more figures are added.
- V1 They must need a large amount of clay.
- V2 About 50 tonnes. It’s been provided free by a local clay factory – it took 8 deliveries to get it all here.
- V1 Let’s go through and have a look at it, then.
- V2 OK. Follow me.
- V1 That’s amazing. I see what you mean about those eyes. I’ve never felt so stared at. You almost don’t want to look away.
- V2 Yes, and each one of these displays takes on a different character because of the different location. Because this is a school, it’s almost as if the figures are representing school children at an assembly. And the one that was done in the supermarket would have looked like shoppers.
- V1 Of course, and if I was an actor on the stage, it would be like having an audience watching me!
- V2 Yes. Another interesting feature is that people work together, so people learn from each other, and you see people’s confidence growing as they make their models.
- V1 It sounds as if every person goes on his or her own little art journey, and that’s great. What happens to the clay pieces?
- V2 They stay on display for a few weeks – and then they are broken into pieces and returned to a pile of clay. And that is returned to the clay factory to make cups and plates.
- V1 What a shame that the models are lost. They ought to be preserved to be shown in an art gallery.
- V2 No. This project attempts to make something that cannot be owned. Anyway, it only exists for a short period of time.
- V1 And while it’s on display, we feel part of the work because it seems as if the little figures are looking back at us. Don’t you feel that, with all of those eyes staring at you?
- V2 Yes. I can also see how it could be used as a symbol for something other than what it actually is. Like all good art, some of the meaning is with you, the viewer.

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V1 What do the young children involved think about it?

V2 They see it as a group of small humans. And they want to know where all the little people will sleep.

V1 This has been a fascinating experience. Thank you for sharing it with us, Imogen.

V2 No problem. Come and see the next display. We'll be creating it in a prison!\*\*

*Pause 00'30"*

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

*Repeat from \* to \*\**

*Pause 00'30"*

**R1 That is the end of Question 9. In a moment you will hear Question 10. Now look at the questions for this part of the exam.**

*Pause 0035"*

## **TRACK 6**

### **R1 Question 10**

**Listen to the following talk given by a travel photographer, and then indicate which statement – A, B or C – best completes the sentence by putting a tick in the appropriate box. You will hear the talk twice.**

V1 \*Good evening. I'm Sunil and I've been invited here to talk about my work as a travel photographer. I've been doing this job for 15 years now, ever since I graduated from university in Ontario, in Canada. I should say that I'm not Canadian though. I'm a bit of a cultural mix really. My mother is Malaysian, and my father is American, and we lived in New York and Oman, as well as spending some time in India.

It was very strange how I became a photographer. One day I was sitting in a cafe in Ontario when I accidentally spilt some coffee over a man sitting next to me. It turned out that he was a travel photographer, in Canada on a job to take pictures of the Niagara Falls. I had just graduated with an engineering degree, and had planned to work in that field. However, I'd always taken photographs and kept a photo diary of all the places where I'd lived. After talking to the photographer, I thought 'why not do that for a job' and started to look for opportunities.

So it all happened from there really. I registered with an agency and they gave me my first chance, and a fantastic opportunity it was. I was sent to North Korea, at the time of their annual sports games. It was amazing. There was an opening show of over 100000 people – and it included lots of dancing and gymnastics. I took a few photos of this also for my own memories, and they are so rich in colour, mostly oranges and reds. But my actual job was to photograph people going about their day-to-day business.

When you look at all the magazine and newspaper articles about places around the world, you don't really think about who supplies the pictures. Some people might believe it's the writers of the articles or perhaps the editors of the magazines themselves. In fact, it's people like me – workers who are self employed and get paid for individual pictures. What a great job – travelling the world, seeing new places, taking photographs and earning good money for doing it.

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I did some work in Japan next. I was asked to photograph Kyoto, for an article on the cultural history of that city. In the old part of the city, most of the buildings are tall and wooden, with paper lanterns everywhere, casting soft light and making a beautiful scene – perfect conditions for the photographer! But in the modern areas, there are lots of coloured lights and flashing neon signs. It made it much harder to get a good picture. I had to use all my skill to hold the camera steady enough.

I'm off to Rwanda next – I'm working for a food magazine and a new editor. I've spoken to her on the phone but haven't had face-to-face contact with her yet. Rwanda is known as the Land of a Thousand Hills apparently. So that I can manage to climb them, I've been at the gym every day for the last 3 weeks. I'll be taking photos to support an article on how the tea industry is developing out there.\*\*

*Pause 00'30"*

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

*Repeat from \* to \*\**

*Pause 00'30"*

**R1 That is the end of Question 10, and of the test.**

**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. Thank you, everyone.**