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# LISTENING PART 3



**MASTER**  
CENTRO DI ALTA  
FORMAZIONE

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# LISTENING PART 2

- Avrai **circa 40 minuti** per svolgere tutte le parti di Listening.
  - All'inizio di ogni parte dell'ascolto, ti verrà dato il tempo di leggere le domande e le varie opzioni. Ogni audio si ascolta **due volte**.
  - Mentre ascolti, puoi segnare le risposte sul foglio delle domande. **Al termine del Listening, ti verranno dati 5 minuti per ricopiare le risposte sulla Answer Sheet in MATITA.**
  - Prima di proseguire, ti consiglio di stampare il pdf sulla parte di Listening. In questo modo potrai svolgere l'esercizio durante la visione di questo video.
  - Nella terza parte del Listening, avrai **sei domande a risposta multipla** e dovrai scegliere l'opzione giusta in base a quello che sentirai nell'audio. Solo una opzione è corretta.
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# COME SVOLGERE QUESTO ESERCIZIO?

- Leggi attentamente le domande e le possibili risposte prima che inizia l'audio, così saprai che informazioni ti servono e presterai maggior attenzione a quelle.
  - Sottolinea le parole chiave a cui dovrai prestare particolare attenzione.
  - Se non riesci a rispondere subito durante il primo audio, non ti preoccupare. Avrai il secondo audio per concentrarti di più sulle informazioni che ti sei perso prima e fare bene la tua scelta.
  - Di solito si sente un'intervista, quindi presta attenzione a CHI parla, di COSA si parla e QUALI sono le informazioni richieste dalle domande.
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### Part 3

You will hear an interview in which two journalists called Jenny Langdon and Peter Sharples are talking about their work. For questions **15 – 20**, choose the answer (**A, B, C** or **D**) which fits best according to what you hear.



- 15** What does Jenny say about the story which made her name?
- A** She'd been on the lookout for just such a lucky break.
  - B** She resented colleagues trying to take the credit for it.
  - C** She wasn't actually responsible for the finished article.
  - D** She asked for a more prestigious job on the strength of it.
- 16** What does Jenny suggest about the editor she worked for on her first national daily newspaper?
- A** He respected her for standing up to him.
  - B** He tended to blame her for things unfairly.
  - C** He wasn't as unreasonable as everyone says.
  - D** He taught her the value of constructive criticism.
- 17** When Jenny got her own daily column on the newspaper, she felt
- A** satisfied that the good work she'd done elsewhere had been recognised.
  - B** relieved that it was only likely to be a short-term appointment.
  - C** determined to prove exactly what she was capable of.
  - D** unsure of her ability to make a success of it.
- 18** Peter thinks he got a job on *Carp Magazine* thanks to
- A** his academic achievements at college.
  - B** his practical knowledge of everyday journalism.
  - C** his familiarity with the interests of its main target audience.
  - D** his understanding of how best to present himself at interview.
- 19** Peter and Jenny agree that courses in journalism
- A** need to be supplemented by first-hand experience.
  - B** are attractive because they lead to paid employment.
  - C** are of little value compared to working on a student newspaper.
  - D** provide an opportunity for writers to address contentious issues.
- 20** When asked about their novels, Peter and Jenny reveal
- A** an ambition to gain recognition for their craft.
  - B** a desire to develop careers outside journalism.
  - C** a need to prove how versatile they are as writers.
  - D** a wish to keep their journalism fresh and appealing.
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**ECCO LE SOLUZIONI...**

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### Part 3

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# DOVE SI TROVAVANO LE RISPOSTE?

*Now turn to Part 3.*

*You'll hear an interview in which two journalists called Jenny Langdon and Peter Sharples are talking about their work. For Questions 15–20, choose the answer (A, B, C or D) which fits best according to what you hear.*

*You now have 70 seconds to look at Part 3.*

**Int:** Today we're looking at careers in journalism. My guests are Jenny Langdon and Peter Sharples, both regular columnists on major publications. Jenny, you made your name really young, didn't you?

**F:** Relatively, yes. I was a raw recruit on the local paper when a scandal broke concerning a celebrity living nearby. Out of the blue I found myself with a scoop on my hands. Basically, I found the guy, interviewed him, then hid him someplace where reporters on rival papers wouldn't find him. When the story broke next day, the editorial team had actually cobbled the front-page story together from my notes, but it was attributed to me by name. Before I knew what was happening, I'd been headhunted by a national daily. It was a turning point alright – but I can hardly claim it as a shrewd career move or anything!

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# DOVE SI TROVAVANO LE RISPOSTE?

**Int:** And the editor at that national daily was a notoriously bad-tempered individual ...

**F:** Well, there's no denying he deserved that reputation! I mean, having landed a dream job, I was really thrown in at the deep end! My desk was right outside his office, so I was first in the firing line if anything went wrong – even stuff I'd had no hand in! But I knew better than to argue, and was thick-skinned enough not to take it personally. Anyway that's what the paper was like, always on the edge, and I really flourished in that environment.

**Int:** Eventually getting your own daily column ...

**F:** ... and that's where I really came into my own. I mean, I'd done stints on the sports desk, been celebrity correspondent – the works. Actually, I only got offered the column as a stop-gap when my predecessor left under a cloud. But I was desperate to hold on to it. And it came at just the right time – if it'd been earlier, I'd never have had the nerve or the experience to make it my own.

**Int:** Let's bring Peter in here. You started off on the celebrity magazine called *Carp*, didn't you?

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# DOVE SI TROVAVANO LE RISPOSTE?

**M:** I did. Ostensibly thanks to a speculative letter to the editor when I was still a student. Actually, I'd been doing stuff for a student newspaper all through university. Skills I learnt there stood me in good stead. When *Carp Magazine* called me for interview, my approach to college news convinced them I was in touch with reality – you know, budgets, deadlines, all that – that's what swung it in my favour – it wasn't just having my finger on the pulse as far as youth culture was concerned – important as that was at *Carp*.

**Int:** Can I ask you both whether you'd say courses in journalism are worth doing? Jenny?

**F:** Well, I wanted to write and a journalism course seemed a reasonable enough starting point. Journalism is at least paid up front – unlike some forms of writing, and there's no denying that was an incentive. So, yes, I did one. And, you know, if I hadn't, who knows if I'd have been able to handle the stuff thrown at me when I first arrived at the newspaper – it does give you that grounding. But I wouldn't say it taught me everything I needed. Fortunately a stint on the student newspaper filled in the gaps.

**M:** ... as is so often the case. They're often criticised for taking too strong a line on issues, but they're invaluable because they give you that free rein, and you're generally writing from the heart rather than for the money. I'd say by all means do a course, theorise all you like in the classroom, but just bear in mind that it's no substitute for getting out there – for developing your own style.

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# DOVE SI TROVAVANO LE RISPOSTE?

**Int:** Now you've both recently published novels – is this a change of direction?

**F:** People keep asking that. I like to think that, much as I rate myself as a journalist and feel I have nothing left to prove, I'm still up for the next thing that comes along. I'll never be a prize-winning novelist, but having a go at it keeps me on my toes. It would be easy enough to get stale doing a column like mine, but that does remain my grand passion – I don't know about you Peter, but I'm hardly thinking of moving on.

**M:** Well, I expect there's people who'd say we should stand aside to give up-and-coming writers a chance. But, no, I'm not. I'd go along with the idea of diversification keeping you nimble though, and I'm not making great claims for my novel either. But I would take issue with the idea that journalism itself holds no further challenge. I wish I had your confidence Jenny – I'm always telling myself that I'm only as good as my last piece and there's no room for complacency.

**Int:** And there we must leave it. Thank you both ... Coming up now ... [fade]

*Now you'll hear Part 3 again.*

*Repeat Part 3.*

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**GRAZIE PER L'ATTENZIONE E BUONO STUDIO!**

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