PrepEx

CELPIP / AUDIO COMPANION

Listening practice test

38 questions / 6 parts

Use the linked recordings, then review your answers with transcripts and explanations.

An independent PrepEx learning resource

Continue your practice online

Open the companion guide for practice links and the online edition.

prepex.ai/celpip/listening-practice-test-pdf

PREPEX / FREE PRACTICE RESOURCE

CELPIP Listening practice pack

Six complete public PrepEx exercises, 38 questions, linked recordings, an answer sheet, full transcripts and explained answers. These are the same questions as our free online exercises.

How to use this pack

1. Open prepex.ai/celpip/listening-practice-test-pdf to play the companion recordings. The PDF contains links, not embedded audio.

2. Try each source recording once before review. In Parts 1-3, play the spoken questions after their source group; the online timed exercises include the 30-second hear-and-answer window.

3. Paper practice exposes the questions in advance. Pause and replay are study conveniences, not official-test controls. Part 5 uses a static speaker image with audio instead of official video.

4. Keep the transcripts and key closed until you have answered. The current official Listening section lasts 46-55 minutes; these flexible materials are not a continuous timed simulation.

Independent PrepEx preparation. These are not official CELPIP questions or calibrated test forms. Practice accuracy is not an official CELPIP level.

Companion guide, interactive exercises and current source links

Your answer sheet

Write a letter for each question. Check the explanations only after completing the set. Record unanswered questions as well as incorrect choices.

Part 1 / A booklet printing problem

1. ___ 2. ___ 3. ___ 4. ___ 5. ___ 6. ___ 7. ___ 8. ___

Part 2 / Returning to group singing

1. ___ 2. ___ 3. ___ 4. ___ 5. ___

Part 3 / Choosing an adult swimming class

1. ___ 2. ___ 3. ___ 4. ___ 5. ___ 6. ___

Part 4 / The painting beneath the harbour mural

1. ___ 2. ___ 3. ___ 4. ___ 5. ___

Part 5 / A welcome guide that visitors can use

1. ___ 2. ___ 3. ___ 4. ___ 5. ___ 6. ___ 7. ___ 8. ___

Part 6 / Who decides what a photograph remembers?

1. ___ 2. ___ 3. ___ 4. ___ 5. ___ 6. ___

Correct: _____ / 38 Unanswered: _____

My recurring error: _____

Evidence I missed: _____

Next practice action: _____

Part 1 / 8 questions

A booklet printing problem

Play this part's source and question recordings

Open the timed online exercise

Recording 1 / Questions 1, 2, 3

Question 1: What is the woman concerned about?

A. The printed colours differ from the preview.

B. The original pictures are too blurry.

C. The photographs have lost important details.

D. The booklet pages are in the wrong order.

Question 2: Why did the woman overlook the problem in the preview?

A. She was looking for a different kind of error.

B. She was only shown the cover of the booklet.

C. She assumed the printer would check every photograph.

D. She had not yet received the original photograph.

Question 3: What does the man propose doing next?

A. Redesigning the booklet from the beginning.

B. Printing the order to see whether the problem remains.

C. Collecting clearer photographs from the volunteers.

D. Reviewing the remaining photographs on a larger display.

Recording 2 / Questions 4, 5, 6

Question 4: Why does the woman want to keep the booklet at its present size?

A. Changing the size would make the walking map harder to read.

B. The booklet should be convenient to carry on a walk.

C. The selected size leaves enough room for every original photograph.

D. A larger version would require her to supply new photographs.

Question 5: What matters most to the woman when choosing the revised page layout?

A. Keeping the map separate from the photographs.

B. Making the photographs the same size as the originals.

C. Preserving both the complete pictures and a readable map.

D. Making every photograph fill its available space.

Question 6: Why does the woman agree to have a paper proof?

A. To check that the photographs remain the same size as in the PDF.

B. To judge how easily the map can be read in print.

C. To see whether widening the photograph boxes improves the page.

D. To compare the cropped pictures with the complete originals.

Recording 3 / Questions 7, 8

Question 7: What will the woman do before authorizing the main print run?

A. Confirm the caption and arrange a second person to check the proof.

B. Send the corrected caption as her approval of the entire order.

C. Ask the photograph’s contributor to check the captions and map together.

D. Check the captions herself and leave the map check until after printing.

Question 8: How does the woman feel about the situation at the end?

A. She is relieved that the cropping is fixed but expects a fresh design to follow.

B. She is reassured by the correction and sees the remaining checks as optional.

C. She is pleased with the pictures and ready to let the printer decide the caption.

D. She is relieved that the correction is manageable while checks still remain.

Part 2 / 5 questions

Returning to group singing

Play this part's source and question recordings

Open the timed online exercise

Recording 1 / Questions 1, 2, 3, 4, 5

Question 1: What is the woman hoping to find?

A. A group where she can learn songs before joining other singers.

B. A place to sing socially without a performance commitment.

C. A group that teaches unfamiliar music without requiring a weekly commitment.

D. A relaxed choir that lets her prepare gradually for public performances.

Question 2: What makes the man's choir unsuitable for the woman at present?

A. It expects members to take part in concerts eventually.

B. Its members already know all the songs.

C. It requires beginners to audition at a rehearsal.

D. It meets only on Saturday mornings.

Question 3: What can be inferred about the woman's Wednesday arrangement?

A. She would prefer her sister to arrange help on a different evening.

B. She intends to keep it even though it limits her options.

C. She might give up the arrangement if she can observe rather than sing.

D. She sees Wednesday childcare as less important than finding the right group.

Question 4: Why does the man mention his neighbour's first session?

A. To suggest that visiting the man's choir would be equally relaxed.

B. To show that observing a session counts as joining the group.

C. To illustrate that joining in immediately may not be required.

D. To explain that a leader's invitation makes first-time visitors comfortable singing.

Question 5: What does the woman decide to do next?

A. Visit the circle on the strength of the neighbour's experience.

B. Ask the neighbour to accompany her to the circle's next session.

C. Observe the choir before deciding whether the circle is necessary.

D. Ask the circle's leader whether she can observe first.

Part 3 / 6 questions

Choosing an adult swimming class

Play this part's source and question recordings

Open the timed online exercise

Recording 1 / Questions 1, 2, 3, 4, 5, 6

Question 1: Why does the woman recommend the confidence class?

A. It offers continuous individual support for swimmers who become nervous.

B. It teaches the same fitness exercises at a slower pace.

C. It builds basic comfort in water before focusing on swimming distance.

D. It lets swimmers practise several lengths in a shallower pool.

Question 2: How does practice work in the confidence class?

A. The group sees a demonstration and then practises with different amounts of support.

B. The instructor demonstrates privately to each swimmer before an attempt.

C. Each swimmer chooses exercises without following a group demonstration.

D. Everyone repeats an exercise until the entire group can do it without support.

Question 3: What does the woman explain about practising in deeper water?

A. It is part of every lesson after the first teaching-pool session.

B. It is required once a swimmer can float without support.

C. It remains outside the confidence class and belongs to fitness lessons.

D. It may be introduced later as a supported step when appropriate.

Question 4: What does the woman suggest the man do about goggles?

A. Borrow a pair only if the instructor assigns an exercise requiring them.

B. Try a borrowed pair first and decide later whether to buy any.

C. Buy a pair once the class reaches the main pool.

D. Use the desk's goggles for the whole course before choosing his own.

Question 5: What are the practice notes intended to do?

A. Provide the same guidance as having the instructor present.

B. Give swimmers new exercises to work on whenever they miss a lesson.

C. Help an absent swimmer return without discussing the missed class.

D. Remind swimmers of exercises already demonstrated to them.

Question 6: What does the man decide to do before registering?

A. Arrange private teaching during the group sessions.

B. Check the course dates against his work commitments.

C. Try the borrowed equipment during a lesson first.

D. Ask his employer to guarantee that he will miss no classes.

Part 4 / 5 questions

The painting beneath the harbour mural

Play this part's source and question recordings

Open the timed online exercise

Recording 1 / Questions 1, 2, 3, 4, 5

Question 1: The report mainly concerns a discovery that _____.

A. will be restored by removing the later harbour artwork

B. will be presented without removing a later artwork

C. has delayed both public use and historical presentation

D. will allow the entire earlier scene to be reconstructed

Question 2: The renovation team rejected full exposure of the earlier painting because _____.

A. the fragment left the original scene incomplete

B. the study prevented the room from opening

C. a photograph revealed more than removal could

D. the process would seriously damage the harbour scene

Question 3: Ortiz's interpretation connects the two scenes with _____.

A. a change in the building's significance to local people

B. preferring the original artwork to the harbour scene

C. changing the building from passenger service to fishing

D. restoring the room to its original painted appearance

Question 4: Ward hopes that former passengers can help _____.

A. document the appearance of the currently visible harbour scene

B. confirm the whole earlier scene from the fragment alone

C. fill gaps in the record of the earlier painting

D. replace the harbour display with a complete original painting

Question 5: The project manager presents the team's response as _____.

A. giving documentation priority over keeping the room available

B. a balance between public access and careful preservation

C. favouring public access over further examination of the artwork

D. using the reopening to bring conservation work to an end

Part 5 / 8 questions

A welcome guide that visitors can use

Play this part's source and question recordings

Open the timed online exercise



Static-image Discussion adaptation; official Part 5 uses video.

Recording 1 / Questions 1, 2, 3, 4, 5, 6, 7, 8

Question 1: Nora's original help section prioritises _____.

A. providing named contacts for each enquiry

B. setting page length before checking details

C. keeping instructions stable when personnel change

D. updating printed advice with staffing changes

Question 2: Mark challenges the original instruction because _____.

A. it assumes help is available at reception throughout the day

B. it sends visitors to an office that has recently moved

C. it asks staff to interrupt the activities they are leading

D. it gives the coordinator a title that visitors cannot interpret

Question 3: Leila's first suggestion is to direct visitors towards _____.

A. the colleague who wrote the most recent printed guide

B. a permanent reception worker with a clearly stated name

C. the activity leader responsible for the room they entered

D. the person assigned to handle visitor questions that day

Question 4: Nora's objection to the term "duty coordinator" shows concern about _____.

A. the coordinator's availability while reception remains unstaffed

B. whether newcomers can understand an internal workplace label

C. identifying the coordinator through a name alone

D. consistent use of the title between employees

Question 5: The sign's room number is useful partly because it _____.

A. helps visitors find assistance without interrupting activity leaders

B. transfers visitor enquiries from the coordinator to reception

C. directs visitors to wait outside activity rooms

D. allows permanent staff assignments in printed instructions

Question 6: Leila treats the diagrams as _____.

A. a sufficient replacement for instructions in other languages

B. a reason to postpone changes to the help section

C. useful for location but incomplete for explaining purposes

D. evidence that the printed guide is already too detailed

Question 7: Mark's proposed walk through the building will check _____.

A. reception staff's availability across the whole day

B. whether route instructions include every necessary step

C. diagrams' suitability as replacements for translated instructions

D. the suitability of the coordinator's allocated office

Question 8: By the end of the discussion, Nora is _____.

A. ready to omit coordinator details after checking diagrams

B. willing to accept either check by itself

C. keeping the original instructions until staff names change

D. committed to concise instructions that preserve essential information

Part 6 / 6 questions

Who decides what a photograph remembers?

Play this part's source and question recordings

Open the timed online exercise

Recording 1 / Questions 1, 2, 3, 4, 5, 6

Question 1: The train-platform example introduces a distinction between _____.

A. saving evidence of a delay and forgetting when it happened

B. revisiting an inconvenient journey and deleting its photographic record

C. recognising an unwelcome event and choosing not to display it

D. retrieving an image by date and understanding its personal meaning

Question 2: Lane's breakfast example suggests that an automatic reminder can _____.

A. change an event's significance through improved presentation

B. restore a relationship through an otherwise ordinary photograph

C. explain relatives' different interpretations of a family event

D. sustain family connections without requiring further personal contact

Question 3: Lane wants exclusion controls so that users can _____.

A. avoid reminders by discarding difficult records

B. hide images until software reinterprets them

C. retain images without receiving particular reminders

D. keep only images of current relationships

Question 4: Park's concern about "best moments" is that the label may _____.

A. make a partial visual record seem like a complete account

B. present celebrations as less authentic than ordinary daily events

C. give unphotographed effort more prominence than visible celebrations

D. make users depend on reminders to keep the archive available

Question 5: The contrast between archive searches and notifications emphasises _____.

A. whether storage preserves an archive or curated collection

B. whether reminders use silent alerts rather than audible ones

C. whether the user controls when an old image appears

D. whether an image appears separately or beside others

Question 6: The commentator would most likely welcome a memory feature that _____.

A. offers access while leaving significance and timing to the user

B. selects positive photographs and permanently removes negative ones

C. makes fewer mistakes by deciding which events deserve celebration

D. explains personal histories before allowing users to edit collections

Transcripts and explained answers

Use this section after answering. Replay a recording and identify the exact evidence for each missed question.

Part 1 / A booklet printing problem

Recording 1 transcript

Elise: Hi. I picked up the sample of our neighbourhood history booklet this morning. The colours look lovely, but there's a problem with the photographs. On the page about the old cinema, half the entrance has disappeared.

Martin: Let me see. Ah, the picture has been enlarged to fill the whole space. That cuts off the sides. Was it like that in the file you sent us?

Elise: No, the original shows the entire building. I did approve the small preview on my phone yesterday, though. At that size I was checking whether the pages were in the right order, and I didn't notice the missing entrance.

Martin: I understand. The design automatically fills each photo box, unless we change that setting. We can fit the whole image inside it instead. There'll be some white space above and below the photo.

Elise: White space doesn't worry me. The volunteers collected these pictures to show how the buildings used to look. A beautiful page that leaves out the important bits wouldn't do that.

Martin: Then let's check the other photos together on this larger screen. If it's the same issue throughout, we can change the setting for all of them. There's no need to start the booklet again.

Recording 2 transcript

Elise: This version shows the whole cinema. Could we make the photo boxes a little wider as well, so there isn't so much empty space?

Martin: We could, but we'd have to move the text beneath each photograph. On this page that would squeeze the walking map into the corner. Another option is to make the entire booklet a larger size.

Elise: People will carry these on the history walk. I think the size we chose is handy. And the map needs to be easy to read; some of our visitors won't know the area.

Martin: In that case, keeping the present layout and fitting the photos inside the boxes is probably the better choice. The photographs will be slightly smaller, but nothing will be missing.

Elise: Yes, let's do that. I'd rather have a border around a complete picture than an impressive close-up that cuts part of the building off. Will you send me another preview?

Martin: Certainly. This time I'll send a full-size PDF as well as the small preview. You can zoom in and check each page. Would you also like a paper proof before we print the whole order?

Elise: Yes, please. Looking at an actual page will help. The map was clear on my laptop, but I'd like to see whether the labels are still comfortable to read on paper.

Recording 3 transcript

Elise: I've checked the new PDF, and the pictures are complete now. The map looks good too. There's just one caption I'd like to check with the volunteer who provided the photograph.

Martin: Is it the date under the cinema picture? I can hold that page while you confirm it. We haven't started the main print run yet.

Elise: Yes. She thinks the photo may have been taken before the cinema changed its name. I don't want to guess. I'll call her as soon as I leave here.

Martin: Fine. In the meantime, I'll print two paper proofs with the revised layout. You can take one, and perhaps another volunteer can check the second one. A fresh pair of eyes often catches something we've both missed.

Elise: That's a good idea. I'll ask the walk leader to read the map labels while I check the captions. Once we've done that, I'll email you the final wording and confirm the order.

Martin: Great. Just make sure your email says you're ready for the full print run. I'll wait for that rather than treating the caption update as approval.

Elise: Thank you. I was worried we'd have to throw away all the design work. This feels much more manageable. I still want to check carefully, but at least we're fixing the problem without rebuilding everything.

Question 1 / C. The photographs have lost important details.

Elise, section 1: half the entrance has disappeared.

The entrance is missing because the image was cropped; the issue is loss of relevant visual information.

A. The printed colours differ from the preview.: She praises the colours rather than reporting a mismatch.

B. The original pictures are too blurry.: Neither speaker says the originals are blurry; the original includes the whole building.

D. The booklet pages are in the wrong order.: Page order was what she checked in the preview, not a fault she reports.

Question 2 / A. She was looking for a different kind of error.

Elise, section 1: At that size I was checking whether the pages were in the right order, and I didn't notice the missing entrance.

Her attention was on page sequence in a small preview, so the cropping escaped her notice.

B. She was only shown the cover of the booklet.: She checked pages in a preview; it was not restricted to the cover.

C. She assumed the printer would check every photograph.: She describes her own checking focus, not reliance on the printer.

D. She had not yet received the original photograph.: She had supplied an original that showed the entire building.

Question 3 / D. Reviewing the remaining photographs on a larger display.

Martin, section 1: let's check the other photos together on this larger screen.

He proposes checking the other photos on the large screen before applying the fitting setting throughout.

A. Redesigning the booklet from the beginning.: He says there is no need to start the booklet again.

B. Printing the order to see whether the problem remains.: They are correcting the preview, not proceeding to the full order.

C. Collecting clearer photographs from the volunteers.: The source photos are usable; he does not ask for replacements.

Question 4 / B. The booklet should be convenient to carry on a walk.

Elise, section 2: People will carry these on the history walk. I think the size we chose is handy.

Portability for people on the walk is her stated reason for preserving the size.

A. Changing the size would make the walking map harder to read.: Widening the photo boxes would squeeze the map; she does not say a larger booklet would make it harder to read.

C. The selected size leaves enough room for every original photograph.: Fitting settings preserve the images; her reason for the present size is carrying it on a walk.

D. A larger version would require her to supply new photographs.: No new photographs are required by a change in booklet size.

Question 5 / C. Preserving both the complete pictures and a readable map.

Elise, section 2: I'd rather have a border around a complete picture than an impressive close-up that cuts part of the building off.

Elise: And the map needs to be easy to read; some of our visitors won't know the area.

She accepts smaller complete photos with borders and protects map legibility; she prioritizes useful content over filling every box.

A. Keeping the map separate from the photographs.: She wants the map readable, not moved to a separate page or document.

B. Making the photographs the same size as the originals.: She accepts slightly smaller pictures and never requests original physical dimensions.

D. Making every photograph fill its available space.: She explicitly accepts borders rather than a cropped full-box image.

Question 6 / B. To judge how easily the map can be read in print.

Elise, section 2: I'd like to see whether the labels are still comfortable to read on paper.

She wants to test the map labels in the actual printed format.

A. To check that the photographs remain the same size as in the PDF.: The stated purpose of the paper proof is judging map-label legibility, not comparing photo dimensions.

C. To see whether widening the photograph boxes improves the page.: They rejected wider boxes and will retain the present layout.

D. To compare the cropped pictures with the complete originals.: The cropping has already been corrected in the revised layout; she asks for paper to assess reading comfort.

Question 7 / A. Confirm the caption and arrange a second person to check the proof.

Elise, section 3: I'll ask the walk leader to read the map labels while I check the captions. Once we've done that, I'll email you the final wording and confirm the order.

Elise: She thinks the photo may have been taken before the cinema changed its name. I don't want to guess. I'll call her as soon as I leave here.

She will confirm the uncertain caption with its contributor and have the walk leader check map labels before she emails final approval.

B. Send the corrected caption as her approval of the entire order.: The printer expressly distinguishes a caption update from explicit full-run approval.

C. Ask the photograph's contributor to check the captions and map together.: The photo contributor confirms the date; the walk leader, not that contributor, checks the map.

D. Check the captions herself and leave the map check until after printing.: She says the walk leader will check labels before she confirms the order.

Question 8 / D. She is relieved that the correction is manageable while checks still remain.

Elise, section 3: This feels much more manageable. I still want to check carefully, but at least we're fixing the problem without rebuilding everything.

She expresses relief about a manageable correction while retaining the need for careful checking.

A. She is relieved that the cropping is fixed but expects a fresh design to follow.: She is relieved precisely because rebuilding the design is unnecessary.

B. She is reassured by the correction and sees the remaining checks as optional.: She expressly wants to check carefully and arranges caption and map checks.

C. She is pleased with the pictures and ready to let the printer decide the caption.: She will verify the date with the contributor, not delegate the caption decision to the printer.

Part 2 / Returning to group singing

Recording 1 transcript

Nora: You caught me humming again, Ben. I used to sing with a group at university, and lately I've been missing it. I looked up your choir, but all those concert photos made it seem a bit serious for me.

Ben: The concerts look formal, but rehearsals are fairly relaxed. Nobody expects a new member to arrive knowing all the songs. Have you thought about coming along one evening?

Nora: I have. It's not really the learning that worries me. After so many years, I don't know how I'd feel standing on a stage. I want to sing with people, but I don't want to promise that I'll perform in public.

Ben: That's fair. Our choir does put on a concert each month, and everybody's asked to take part eventually. You could visit a rehearsal without joining, though. The Wednesday one is usually quieter.

Nora: I'm still helping my sister with her children on Wednesdays. I don't mind doing that, so I wouldn't want to change the arrangement just for a rehearsal. Saturday mornings are easier for me.

Ben: There's another group at the community centre on Saturdays. My neighbour goes. It's a drop-in singing circle, so you don't have to audition or sign up for a term. They mostly sing familiar songs together, without putting on shows.

Nora: That sounds closer to what I had in mind. Do you know whether they expect you to sing as soon as you walk in? I'd feel better listening for a little while first.

Ben: My neighbour watched most of her first session. She said the leader invited her to join in but didn't put her on the spot. I can send you the group's contact details, and you can ask directly.

Nora: Please do. I'll check with the leader about observing a session before I make any plans. If it's as relaxed as it sounds, it could be a good way back into singing.

Ben: I hope so. And if you ever decide you want to try our choir later, the invitation still stands. There's no hurry.

Question 1 / B. A place to sing socially without a performance commitment.

Nora: I want to sing with people, but I don't want to promise that I'll perform in public.

Nora: It's not really the learning that worries me.

She wants shared singing while avoiding a commitment to public performance.

A. A group where she can learn songs before joining other singers.: She says learning is not what worries her; she wants to sing with people without a performance promise.

C. A group that teaches unfamiliar music without requiring a weekly commitment.: The circle mostly sings familiar songs. Nora wants shared singing without a performance promise and expressly says learning is not her concern; learning unfamiliar repertoire is not her stated goal.

D. A relaxed choir that lets her prepare gradually for public performances.: The choir offers a gradual entry, but she does not want to promise public performance at all.

Question 2 / A. It expects members to take part in concerts eventually.

Ben: Our choir does put on a concert each month, and everybody's asked to take part eventually.

Its eventual performance expectation conflicts with her wish to sing without promising to appear onstage.

B. Its members already know all the songs.: Ben says new members need not know all the songs.

C. It requires beginners to audition at a rehearsal.: The other circle has no audition; no choir audition requirement is stated.

D. It meets only on Saturday mornings.: Wednesday rehearsals are discussed; Saturdays belong to the alternative circle.

Question 3 / B. She intends to keep it even though it limits her options.

Nora: I don't mind doing that, so I wouldn't want to change the arrangement just for a rehearsal.

She treats helping with childcare as a commitment she willingly keeps, even though it excludes Wednesday rehearsal.

A. She would prefer her sister to arrange help on a different evening.: She does not request a scheduling change and says she would not want to change the arrangement.

C. She might give up the arrangement if she can observe rather than sing.: She declines Wednesday because of childcare, independently of whether participation begins with observation.

D. She sees Wednesday childcare as less important than finding the right group.: She preserves the arrangement rather than subordinating it to rehearsals.

Question 4 / C. To illustrate that joining in immediately may not be required.

Ben: My neighbour watched most of her first session. She said the leader invited her to join in but didn't put her on the spot.

His example addresses Nora’s concern about being expected to sing immediately: the neighbour was allowed to observe without pressure.

A. To suggest that visiting the man’s choir would be equally relaxed.: The neighbour attended the circle; the anecdote does not establish the choir’s first-visit expectations.

B. To show that observing a session counts as joining the group.: Watching is described as an option during a visit, not enrollment or membership.

D. To explain that a leader’s invitation makes first-time visitors comfortable singing.: The neighbour mainly watched; an invitation without pressure is not evidence she felt comfortable singing immediately.

Question 5 / D. Ask the circle’s leader whether she can observe first.

Nora: I'll check with the leader about observing a session before I make any plans.

Her next action is to contact the leader about observing; attendance or membership remains conditional.

A. Visit the circle on the strength of the neighbour’s experience.: She intends to check directly with the leader before making plans.

B. Ask the neighbour to accompany her to the circle’s next session.: She requests contact details and plans a direct enquiry; no joint visit is arranged.

C. Observe the choir before deciding whether the circle is necessary.: Her stated enquiry concerns observing the circle, not trying the choir first.

Part 3 / Choosing an adult swimming class

Recording 1 transcript

Lena: Hello. Are you here to ask about the adult swimming lessons?

Sam: Yes. I can move through the water a little, as long as I can stand up when I need to. But I get nervous when I can't feel the bottom. The website has a confidence class and a fitness class, and I'm not sure which would suit me.

Lena: The confidence class is a better starting point for what you've described. The fitness class is for people who are already comfortable swimming several lengths. In the confidence class, we work on things like breathing, floating and recovering your balance. Distance isn't the goal at first.

Sam: Does everyone work on the same exercise? I might be the slowest person there, and I wouldn't want to hold the class back.

Lena: The instructor gives everyone the same demonstration, but people practise at their own pace. One person might be floating with support while another tries without it. We keep the group small so the instructor can move between swimmers. That doesn't mean you'll have an instructor beside you for every attempt, though.

Sam: I see. I was imagining a private lesson because of the small group. Where do the classes take place? The main pool looks rather deep from here.

Lena: The first few sessions use the teaching pool. You can stand throughout it. Later, the instructor may offer a chance to practise in a deeper part of the main pool, with support. That's a gradual next step, not something everyone has to do on the same day.

Sam: That sounds less intimidating. Would I need to buy goggles before the first lesson? I've never found a pair that stays comfortable.

Lena: You can borrow a pair at the desk for the first session and try them. Goggles can make some exercises easier, but they're not required to join the confidence class. Choose your own pair later if you find them helpful.

Sam: And what happens if I miss a class? My work sometimes sends me away at short notice.

Lena: You can ask for the week's practice notes. They remind you of exercises you've been shown, but they won't replace the instructor's support or an actual lesson. Before your next session, tell the instructor what you missed so they can help you rejoin appropriately.

Sam: Right. I'll look at the dates with my work schedule before I register. I like the idea of practising at my own pace, but I understand I won't get continuous individual teaching. Could I take a copy of the schedule?

Question 1 / C. It builds basic comfort in water before focusing on swimming distance.

Lena: we work on things like breathing, floating and recovering your balance. Distance isn't the goal at first.

The class develops basic comfort and control, matching his unease without focusing initially on lengths or fitness.

A. It offers continuous individual support for swimmers who become nervous.: A small group allows attention, but she explicitly says support is not beside him for every attempt.

B. It teaches the same fitness exercises at a slower pace.: The confidence class has different initial goals, not merely slower fitness exercises.

D. It lets swimmers practise several lengths in a shallower pool.: Several lengths describe the entry comfort for fitness, not the confidence-class goal.

Question 2 / A. The group sees a demonstration and then practises with different amounts of support.

Lena: The instructor gives everyone the same demonstration, but people practise at their own pace.

Lena: One person might be floating with support while another tries without it.

A shared demonstration is followed by practice adapted to individual pace and support needs.

B. The instructor demonstrates privately to each swimmer before an attempt.: The demonstration is shared; a small group is not continuous private teaching.

C. Each swimmer chooses exercises without following a group demonstration.: Choice of pace does not remove the common instructor demonstration.

D. Everyone repeats an exercise until the entire group can do it without support.: People may use different support levels simultaneously; they do not wait for universal unsupported success.

Question 3 / D. It may be introduced later as a supported step when appropriate.

Lena: Later, the instructor may offer a chance to practise in a deeper part of the main pool, with support. That's a gradual next step, not something everyone has to do on the same day.

Deeper-water work is a possible later, supported progression rather than a fixed universal requirement or another class only.

A. It is part of every lesson after the first teaching-pool session.: The first few sessions use the teaching pool, and later progression is not compulsory on a uniform timetable.

B. It is required once a swimmer can float without support.: No automatic unsupported-floating threshold is stated.

C. It remains outside the confidence class and belongs to fitness lessons.: She expressly describes possible deeper-water work within the confidence-class progression.

Question 4 / B. Try a borrowed pair first and decide later whether to buy any.

Lena: You can borrow a pair at the desk for the first session and try them.

She offers a first-session trial and says he can choose his own later if they help; purchase is neither immediate nor required.

A. Borrow a pair only if the instructor assigns an exercise requiring them.: He can borrow and try them in the first session; borrowing is not conditional on an instructor requirement.

C. Buy a pair once the class reaches the main pool.: Moving to the main pool is not linked to a purchase decision.

D. Use the desk’s goggles for the whole course before choosing his own.: The stated borrowing offer is for the first session, not a promise for the entire course.

Question 5 / D. Remind swimmers of exercises already demonstrated to them.

Lena: They remind you of exercises you've been shown, but they won't replace the instructor's support or an actual lesson.

Notes reinforce familiar demonstrated exercises; they do not teach new material or replace guided instruction.

A. Provide the same guidance as having the instructor present.: She says notes cannot replace instructor support or an actual lesson.

B. Give swimmers new exercises to work on whenever they miss a lesson.: The notes remind him of shown exercises, rather than introduce unshown ones.

C. Help an absent swimmer return without discussing the missed class.: She says to tell the instructor what he missed before the next session.

Question 6 / B. Check the course dates against his work commitments.

Sam: I'll look at the dates with my work schedule before I register.

His concrete next step is a schedule comparison before enrolling; he accepts group support limits and makes no trial-lesson arrangement.

A. Arrange private teaching during the group sessions.: He acknowledges that group lessons do not provide continuous individual teaching.

C. Try the borrowed equipment during a lesson first.: Borrowing is offered for the first session; he does not arrange a lesson before registration.

D. Ask his employer to guarantee that he will miss no classes.: He will compare schedules, not secure an employer guarantee against absence.

Part 4 / The painting beneath the harbour mural

Recording 1 transcript

Restorers in Maple Bay have uncovered a second painting beneath the familiar harbour mural in the former ferry waiting room. The building is being converted into a public reading room, and workers noticed an older strip of colour when they removed a noticeboard. Conservator Helen Ward says the discovery changes what visitors will see, but not the opening date.

The visible mural, painted in the nineteen seventies, shows fishing boats returning to shore. Underneath it is part of an earlier scene of passengers waiting with their luggage. At first, the renovation team considered removing the later painting to reveal the older one. Tests showed, however, that separating the layers would destroy much of the harbour scene. Instead, a small uncovered section will remain visible beside a photograph of the earlier image taken during inspection.

Local historian Ben Ortiz believes the two scenes tell a more interesting story together. He says the waiting room changed from a place people passed through to a place residents wanted to remember. Ward cautions that the exposed fragment cannot establish what the entire original painting looked like. She hopes former passengers may have photographs showing the wall before it was repainted.

Furniture installation will continue while the protected area is sealed off. Visitors will be able to use the reading room from Monday, but a public talk about the discovery has been moved to next month so the conservator can finish documenting it. The project manager says the team is keeping the building useful while giving the unexpected discovery the care it deserves.

Question 1 / B. will be presented without removing a later artwork

Reporter: Instead, a small uncovered section will remain visible beside a photograph of the earlier image taken during inspection.

The earlier painting will be represented through a visible fragment and photograph while the later harbour painting is retained.

A. will be restored by removing the later harbour artwork: Full removal was considered and rejected because it would damage the harbour scene.

C. has delayed both public use and historical presentation: Only the public talk is delayed; the reading room still opens on Monday.

D. will allow the entire earlier scene to be reconstructed: Ward says the fragment cannot establish the whole original scene; further photographs are sought.

Question 2 / D. the process would seriously damage the harbour scene

Reporter: Tests showed, however, that separating the layers would destroy much of the harbour scene.

Testing established a physical cost to separating the two paintings; the team is preserving the later harbour scene.

A. the fragment left the original scene incomplete: Incomplete information explains the search for photographs, not the rejection of separating paint layers.

B. the study prevented the room from opening: The protected area is sealed off so furniture installation and public use can continue.

C. a photograph revealed more than removal could: The report does not claim a photograph is more complete than exposure; damage to the later scene decides the issue.

Question 3 / A. a change in the building's significance to local people

Reporter: He says the waiting room changed from a place people passed through to a place residents wanted to remember.

Ortiz links a transit space with a later place of local memory, explaining why the two depictions are meaningful together.

B. preferring the original artwork to the harbour scene: Ortiz says the scenes together are more interesting; he does not rank the earlier one above the later one.

C. changing the building from passenger service to fishing: The paintings show passengers and fishing boats, but Ortiz describes passing through versus remembering, not a new fishing workplace.

D. restoring the room to its original painted appearance: His account values the two layers together rather than advocating restoration to a single earlier state.

Question 4 / C. fill gaps in the record of the earlier painting

Reporter: Ward cautions that the exposed fragment cannot establish what the entire original painting looked like.

Reporter: She hopes former passengers may have photographs showing the wall before it was repainted.

The fragment is incomplete, so older photographs could supply information about portions of the original image that remain unseen.

A. document the appearance of the currently visible harbour scene: The requested photographs show the wall before repainting, not merely the present harbour scene.

B. confirm the whole earlier scene from the fragment alone: Older photographs would add evidence beyond the fragment, which Ward explicitly calls insufficient.

D. replace the harbour display with a complete original painting: Full removal has been rejected, and the display will keep both the fragment and later scene.

Question 5 / B. a balance between public access and careful preservation

Reporter: The project manager says the team is keeping the building useful while giving the unexpected discovery the care it deserves.

The manager links ongoing public use with protection and documentation, presenting both as compatible responsibilities.

A. giving documentation priority over keeping the room available: The room opens while documentation continues; public availability is not subordinated to completion of that work.

C. favouring public access over further examination of the artwork: The protected area and delayed talk preserve room for further examination rather than sacrifice it.

D. using the reopening to bring conservation work to an end: The talk is delayed specifically so documentation can finish; opening does not end conservation work.

Part 5 / A welcome guide that visitors can use

Recording 1 transcript

Nora: Before we send the welcome guide to print, can we settle the section about asking for help? I've kept it short: visitors speak to the person at the reception desk. If we list every staff role, the guide will be out of date whenever someone changes jobs.

Mark: Short is good, but reception isn't staffed for the whole day. A visitor arriving after lunch could follow that advice and find an empty chair. We need to say where to go then, rather than make the page look tidy at their expense.

Leila: Could we describe the role instead of the person? The duty coordinator is always available, even though a different colleague does it each day. A sign at the desk already tells people who that is.

Nora: That solves the changing-name problem. But 'duty coordinator' won't mean much to someone on their first visit. I wouldn't understand it without an explanation.

Mark: Then say it's the colleague responsible for visitor questions that day. We can point to the sign, though I'd still give a location. People shouldn't have to search the building to work out what our label means.

Leila: The sign gives a room number as well. It was added because staff were being interrupted while leading activities. We can use that system without listing everyone's office.

Nora: All right. I'll write two short sentences: use reception when it's staffed; otherwise check the sign for the coordinator and room. What about translating the guide? I assumed the diagrams would do most of the work.

Leila: They show where places are, but not why a visitor might need them. Let's have a language specialist check the instructions. I speak Spanish at home, but that doesn't make me the right person to approve all the wording.

Mark: Agreed. I can check whether the directions actually work by walking the route from the entrance. That won't tell us whether a translation is accurate, but it may reveal a missing turn.

Nora: Good. I'll revise the help section today and hold the print file until we have both checks. We've shortened the guide already; I don't want another round of cuts to remove the very information a newcomer needs.

Question 1 / C. keeping instructions stable when personnel change

Nora: If we list every staff role, the guide will be out of date whenever someone changes jobs.

Nora wants a short reception instruction rather than details that may change with staffing.

A. providing named contacts for each enquiry: She initially keeps one reception instruction instead of listing roles and names.

B. setting page length before checking details: Her stated motive is avoiding outdated staffing detail, not a fixed page-length requirement.

D. updating printed advice with staffing changes: She wants stable printed instructions rather than advice requiring repeated roster updates.

Question 2 / A. it assumes help is available at reception throughout the day

Mark: reception isn't staffed for the whole day.

Mark: A visitor arriving after lunch could follow that advice and find an empty chair.

His example shows that the reception instruction fails when nobody is at the desk.

B. it sends visitors to an office that has recently moved: No relocated office is mentioned.

C. it asks staff to interrupt the activities they are leading: Interrupted activities explain an existing sign later; they are not his first objection.

D. it gives the coordinator a title that visitors cannot interpret: Nora, not Mark, initially raises the unfamiliar-title problem.

Question 3 / D. the person assigned to handle visitor questions that day

Leila: The duty coordinator is always available, even though a different colleague does it each day.

Leila proposes a role whose holder changes daily, not a fixed named individual.

A. the colleague who wrote the most recent printed guide: Authorship of the guide does not determine who is on duty.

B. a permanent reception worker with a clearly stated name: The suggestion explicitly avoids a permanent named reception worker.

C. the activity leader responsible for the room they entered: Activity leaders are the people the existing system aims not to interrupt.

Question 4 / B. whether newcomers can understand an internal workplace label

Nora: 'duty coordinator' won't mean much to someone on their first visit. I wouldn't understand it without an explanation.

Nora temporarily adopts a first-time visitor’s perspective, showing that a useful internal role name still needs explanation.

A. the coordinator’s availability while reception remains unstaffed: Leila has already explained availability; Nora specifically questions the meaning of the title.

C. identifying the coordinator through a name alone: Nora objects to an unexplained role label, not whether the sign should display a name.

D. consistent use of the title between employees: She does not challenge consistency between staff; she questions a newcomer’s comprehension.

Question 5 / A. helps visitors find assistance without interrupting activity leaders

Leila: It was added because staff were being interrupted while leading activities.

Leila: The sign gives a room number as well.

The sign points to the available coordinator, helping visitors get assistance without interrupting other staff in activities.

B. transfers visitor enquiries from the coordinator to reception: The sign directs visitors to the coordinator when reception is unavailable, not in the opposite direction.

C. directs visitors to wait outside activity rooms: The coordinator system avoids interruptions to activity leaders; it does not send visitors to wait outside those sessions.

D. allows permanent staff assignments in printed instructions: The changing assignment appears on the sign, avoiding a fixed printed list that could become outdated.

Question 6 / C. useful for location but incomplete for explaining purposes

Leila: They show where places are, but not why a visitor might need them.

She recognises the diagrams' spatial value while identifying meaning they cannot supply.

A. a sufficient replacement for instructions in other languages: She calls for specialist language checking rather than relying on diagrams alone.

B. a reason to postpone changes to the help section: She proposes a check, not postponing the help-section revision.

D. evidence that the printed guide is already too detailed: She does not say the guide is too detailed.

Question 7 / B. whether route instructions include every necessary step

Mark: I can check whether the directions actually work by walking the route from the entrance.

Mark: it may reveal a missing turn.

Walking the route checks whether directions omit a needed step; Mark explicitly distinguishes this from translation accuracy.

A. reception staff's availability across the whole day: Mark's earlier objection concerns staffing, but his walk specifically checks route directions.

C. diagrams' suitability as replacements for translated instructions: Leila rejects diagrams as a complete substitute, and Mark expressly limits his check to the route.

D. the suitability of the coordinator's allocated office: The sign already supplies the room; the walk tests directions, not allocation of offices.

Question 8 / D. committed to concise instructions that preserve essential information

Nora: I'll revise the help section today and hold the print file until we have both checks.

Nora: I don't want another round of cuts to remove the very information a newcomer needs.

Nora still values brevity but now rejects cuts that make the instructions fail; she waits for both practical and language checks.

A. ready to omit coordinator details after checking diagrams: She has agreed to add the coordinator instructions and waits for both checks.

B. willing to accept either check by itself: Her final statement explicitly requires both language and practical checks.

C. keeping the original instructions until staff names change: She revises the help section now because a visitor needs usable instructions, not only when names change.

Part 6 / Who decides what a photograph remembers?

Recording 1 transcript

A photograph appeared on my phone yesterday under the heading "a day to remember." It showed a crowded train platform. I had taken it to explain to a friend why I was going to be late. The software remembered the date perfectly. Its judgement about what mattered was less convincing.

Automatic memory features arrange old photographs into anniversary messages and collections. Their appeal is easy to understand. Most of us collect far more pictures than we ever sort, and an unexpected image can bring back something we would otherwise overlook. Photographer Tessa Lane says a reminder of an ordinary family breakfast prompted her to call a cousin she had not spoken to for months. She was grateful for the interruption, not because the picture was remarkable, but because it restored a small connection.

Yet a date is not a meaning. A smiling group photograph might belong to a friendship that has ended. An apparently dull doorway could be the last picture someone took before moving away. The program cannot infer those histories simply by recognizing faces and buildings. Lane argues that this makes user control important. She wants to exclude a person or period without deleting the photographs themselves. Keeping a record and inviting it back into daily life are different decisions.

Designer Owen Park sees another limitation. Once a collection is presented as "your best moments," people may come to regard the selected images as the story of that year. Pictures of celebrations are easy to identify; unphotographed effort is not. A year spent caring for someone or learning a difficult skill may look uneventful to a system searching for colourful crowds. Park does not want the feature abolished. He would prefer a less authoritative label, something like "pictures from this month," which leaves their significance to the person viewing them.

There is also a practical difference between finding a photograph and being notified about it. Someone may welcome a searchable archive while disliking an announcement in the middle of a meeting. Controls buried several menus deep hardly feel like a choice when the next reminder arrives before the user can find them.

For me, the useful question is not whether a machine can remember better than a person. It can store dates and retrieve files with extraordinary consistency. The question is who gets to decide when those files become a story. A collection that can be opened when wanted, quietly edited and easily dismissed offers help without insisting on an interpretation. I will keep the photographs of that delayed train. I just don't need my phone to celebrate the delay for me.

Question 1 / D. retrieving an image by date and understanding its personal meaning

Commentator: The software remembered the date perfectly. Its judgement about what mattered was less convincing.

The photo was stored correctly, but the celebratory interpretation ignored why it had been taken.

A. saving evidence of a delay and forgetting when it happened: The software recalls the date perfectly; forgetting it is not the problem.

B. revisiting an inconvenient journey and deleting its photographic record: The commentator keeps the photograph; the issue is the imposed celebratory interpretation.

C. recognising an unwelcome event and choosing not to display it: The feature displays the platform as a day to remember, failing to recognise the photograph’s inconvenient context.

Question 2 / B. restore a relationship through an otherwise ordinary photograph

Commentator: a reminder of an ordinary family breakfast prompted her to call a cousin she had not spoken to for months.

Commentator: it restored a small connection.

An unremarkable image led Lane to contact her cousin, illustrating a modest relational benefit.

A. change an event's significance through improved presentation: Lane values the connection restored by the picture, not a better visual presentation.

C. explain relatives' different interpretations of a family event: No difference between relatives' interpretations is described; the example concerns renewed contact.

D. sustain family connections without requiring further personal contact: The benefit occurs because Lane calls her cousin; the software does not replace that interaction.

Question 3 / C. retain images without receiving particular reminders

Commentator: She wants to exclude a person or period without deleting the photographs themselves.

Commentator: Keeping a record and inviting it back into daily life are different decisions.

Lane separates preservation of the archive from receiving reminders about selected people or times.

A. avoid reminders by discarding difficult records: She explicitly wants exclusions without deleting photographs.

B. hide images until software reinterprets them: No future reinterpretation is requested; the user controls which reminders appear.

D. keep only images of current relationships: The archive can keep images of excluded people or periods; exclusion concerns reminders, not storage.

Question 4 / A. make a partial visual record seem like a complete account

Commentator: people may come to regard the selected images as the story of that year.

Commentator: Pictures of celebrations are easy to identify; unphotographed effort is not.

The label lends authority to a selection that omits meaningful but unphotographed effort, so the visual collection can be mistaken for the year's story.

B. present celebrations as less authentic than ordinary daily events: The system readily identifies celebrations; Park does not claim it devalues them as inauthentic.

C. give unphotographed effort more prominence than visible celebrations: His concern is the opposite: meaningful effort may be absent from the selected images.

D. make users depend on reminders to keep the archive available: Park challenges the authority of a selected narrative, not the availability of stored files; keeping photographs and receiving reminders remain separate choices.

Question 5 / C. whether the user controls when an old image appears

Commentator: Someone may welcome a searchable archive while disliking an announcement in the middle of a meeting.

Both functions can retrieve the same files, but one occurs when the user asks and the other can intrude at an unwanted time.

A. whether storage preserves an archive or curated collection: The contrast is how retrieval happens; both search and notifications can use stored images.

B. whether reminders use silent alerts rather than audible ones: The report concerns unsolicited timing, not notification sound; a quiet alert can still arrive uninvited.

D. whether an image appears separately or beside others: The paragraph does not compare display size or grouping; it compares requested access with interruption.

Question 6 / A. offers access while leaving significance and timing to the user

Commentator: A collection that can be opened when wanted, quietly edited and easily dismissed offers help without insisting on an interpretation.

The preferred feature remains useful for retrieval but gives the user control over opening, editing, dismissal and interpretation.

B. selects positive photographs and permanently removes negative ones: The commentator keeps the delayed-train photographs and does not support deletion.

C. makes fewer mistakes by deciding which events deserve celebration: The argument questions machine authority to select significance, not just mistake frequency.

D. explains personal histories before allowing users to edit collections: It calls for easy user choices rather than a requirement to explain histories first.