CELPIP Listening Practice Test 69

A free full-length CELPIP-General Listening practice test from CELPass.com: all 6 parts and 38 questions in the real test order, an answer sheet, the answer key and a score chart, and the transcripts.

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How to take this test

1. Open celpass.com/celpip/listening/practice-tests/69 to play the recordings (free, no account). Play each one once only, as in the real test.
2. Read the questions for each recording here and mark your answers on the answer sheet.
3. Check your answers with the answer key, then read the transcript for every question you missed.

Prefer to take it on screen? The same test is free online at celpass.com/celpip/listening/practice-tests/69 with the recordings, marked as you go, with an estimated CLB. More free tests: celpass.com/celpip/practice-tests-pdf

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Part 1: Listening to Problem Solving

Framing a Family Painting

▶ **Recording: Part 1, section 1 of 3. Play it at celpass.com/celpip/listening/practice-tests/69**

1. Which frame does the man suggest?

A



B



C



D



2. What does the woman first assume about the mat?

A that it is included in the price
B that it would hide part of the painting
C that it would make the colours fade
D that it is mostly decorative

3. Why does the man recommend UV glass?

A The painting will be in a sunny room.
B Regular glass would touch the paper.
C It reduces glare from the windows.
D Her aunt used it on her other paintings.

▶ **Recording: Part 1, section 2 of 3. Play it at celpass.com/celpip/listening/practice-tests/69**

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4. Why does the man advise against cleaning the stain?

A The conservator told him not to touch it.
B The stain is too small to be noticed.
C He believes it could do more damage.
D The party is too soon for the work.

5. What does the man want the woman to do?

A take the painting to a conservator
B approve a change before he goes ahead
C pick up the finished frame tomorrow afternoon
D choose a new date for the party

▶ **Recording: Part 1, section 3 of 3. Play it at celpass.com/celpip/listening/practice-tests/69**

6. What does the man propose?

A hiding the damaged area under the mat
B sending the painting to Halifax later
C painting over the reeds along the bottom
D switching to the gold frame after all

7. Why can't the woman measure the wall herself?

A She has lost her tape measure.
B Her parents are away until Christmas.
C Her parents might learn about the gift.
D Her brother has the only key to the house.

8. What will the woman probably do next?

A measure the space between the windows
B order the wood for the frame herself
C phone the conservator to book a time
D ask a relative for pictures of the room

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Part 2: Listening to a Daily Life Conversation

A Disappointing Dinner Out

▶ **Recording: Part 2. Play it at celpass.com/celpip/listening/practice-tests/69**

9. What did the man assume about the restaurant?

A It was too expensive for most people.
B It was hard to get a table on weekends.
C It served a fixed series of courses.
D It specialized in pasta dishes.

10. What can we tell about Danny?

A He hid how hungry he was.
B He stopped for a burger afterwards.
C He complained to the server.
D He ordered too many dishes.

11. Why didn't the woman complain to a manager?

A The manager was not working that evening.
B Danny asked her not to make a scene.
C She planned to post an online review instead.
D She felt a new business deserved some patience.

12. Why does the woman want to wait before going back?

A She is hoping the prices will come down.
B She suspects its popularity is only temporary.
C She wants the menu to offer larger dishes.
D She has heard the chef is leaving soon.

13. Why does the woman mention the tapas bar?

A to hint that his father dislikes sharing food
B to recommend that place for the anniversary dinner instead
C to show that tapas bars are better value
D to point out it is near the new restaurant

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Part 3: Listening for Information

A Call to a Newcomer Centre

▶ **Recording: Part 3. Play it at celpass.com/celpip/listening/practice-tests/69**

14. Why is the woman calling?

A to sign her son up for a play program
B to improve her everyday spoken English
C to book an English level test
D to ask about getting her nursing licence

15. Why is the woman able to join a circle?

A Another source pays for the groups.
B Her permanent residence has been approved.
C Her husband is a permanent resident.
D Health workers are given priority.

16. What can we infer about the woman?

A She works weekday mornings at a care home.
B She has already taken an English test.
C She has already found childcare for Mondays.
D She is not currently working as a nurse.

17. Why does the man mention the play program?

A to explain that the centre has free childcare
B to suggest she volunteer with young children
C to suggest care for her son on one weekday
D to show why the Saturday group is better

18. What does the man say about finding the right level?

A A short test is needed before joining.
B Learners try a group and can move if needed.
C The leader decides the level by phone.
D Her work English puts her in a higher group.

19. What will the woman probably do next?

A join the Wednesday group this week
B take the Monday spot right away
C register her son with the other organization
D look into childcare before choosing a group

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Part 4: Listening to a News Item

A Violin Left in a Taxi

▶ **Recording: Part 4. Play it at celpass.com/celpip/listening/practice-tests/69**

20. Kowal's violin

A was made in Newfoundland.
B is about one hundred years old.
C belongs to an organization.
D was recently bought by Kowal.

21. Pike found the case

A after he had finished working.
B as the woman got out of his taxi.
C while waiting in the hotel lobby.
D when the police contacted him.

22. Pike most likely went back to the hotel early because he

A had been told she was staying there.
B did not want to miss the owner.
C had been asked to by the police.
D had to start another shift soon.

23. Before the violin was returned, Kowal had

A told the foundation it was lost.
B offered a reward to the public.
C gone to the taxi company.
D contacted the police.

24. In the end, Pike asked Kowal for

A a chance to see Kowal perform.
B a smaller cash reward.
C piano lessons for his wife.
D a ride to the concert hall.

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Part 5: Listening to a Discussion

Elevator Work at an Apartment Building

▶ **Recording: Part 5. Play it at celpass.com/celpip/listening/practice-tests/69**

25. What problem with the elevator work does Kim report?

A Neither elevator will work for six weeks.
B The company has not set a start date.
C The east car has already broken down.
D It will last longer than they were told.

26. Why does Jessica want to visit residents in person?

A She plans to check all two hundred units herself.
B Her records may not show everyone who needs help.
C Residents ignore notices on paper.
D The files are kept by the contractor.

27. Why does Glen mention the guest suite?

A to offer an option for residents who won't leave
B to suggest a place where the moving pads could be stored
C to replace the hotel for all affected residents
D to house the elevator workers during the job

28. What does Glen suggest about the hotel stay after the boiler failed?

A It cost the building more than expected.
B It lasted longer than three days.
C Residents had little choice but to go.
D Residents complained about the rooms.

29. How does Kim react to the shorter move-in bookings?

A She thinks they should be on weekends.
B She wants the movers to use the stairs.
C She doubts that they will be long enough.
D She agrees they are a good idea.

30. What is most likely true about the recycling bins Kim suggests?

A They could break safety rules.
B They would block the movers' path.
C Residents would refuse to use them.
D The contractor would have to approve them.

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31. Why does Jessica want the notice sent soon?

A The contractor has asked for it this week.

B The movers need the new booking times in writing soon.

C She thinks few residents will read it.

D She wants residents to hear it from staff first.

32. What would be the best subject line for Kim's notice to residents?

A Hotel rooms booked for residents during repairs

B Elevator work begins on the third: plan ahead

C Full elevator shutdown set for next week

D Recycling bins moving to every floor

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Part 6: Listening to Viewpoints

Meadows Instead of Lawns

▶ **Recording: Part 6. Play it at celpass.com/celpip/listening/practice-tests/69**

33. The report is mainly about

A the decline of pollinators in Canadian cities.
B whether meadows suit both wildlife and people.
C why city sports fields should no longer be mowed regularly.
D how native plants protect city sewers.

34. Dave Lindqvist argues that

A native plants would attract too many bees to the parks.
B sports fields would be dug up to plant meadows.
C grass that looks empty may matter to local people.
D native plants cannot survive a prairie winter.

35. Ruth Okafor would most likely agree that

A sports fields should eventually become meadows.
B native plants need regular watering in summer.
C cities should hire more crews for park upkeep.
D cutting grass that nobody uses is wasteful.

36. According to Lindqvist, if city budgets are cut, meadows will probably

A end up being turned back into lawn.
B be looked after by volunteers instead.
C save cities more money than expected.
D fill up with pollinators within a year.

37. Lindqvist's response to Okafor's idea of trial plots is best described as

A a firm rejection of the whole idea.
B polite indifference.
C unconditional enthusiasm.
D support with conditions.

38. The speaker suggests that the success of native plantings will depend mainly on

A proving that meadows look better than lawns.
B how much drinking water cities can save.
C long-term effort and public consultation.
D which cities are first to try the idea.

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Answer sheet

Write the letter of your answer for each question.

1 _____	2 _____	3 _____	4 _____
5 _____	6 _____	7 _____	8 _____
9 _____	10 _____	11 _____	12 _____
13 _____	14 _____	15 _____	16 _____
17 _____	18 _____	19 _____	20 _____
21 _____	22 _____	23 _____	24 _____
25 _____	26 _____	27 _____	28 _____
29 _____	30 _____	31 _____	32 _____
33 _____	34 _____	35 _____	36 _____
37 _____	38 _____		

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Answer key

Part 1: Framing a Family Painting

1 D Picture D

2 D that it is mostly decorative

3 A The painting will be in a sunny room.

4 C He believes it could do more damage.

5 B approve a change before he goes ahead

6 A hiding the damaged area under the mat

7 C Her parents might learn about the gift.

8 D ask a relative for pictures of the room

Part 2: A Disappointing Dinner Out

9 C It served a fixed series of courses.

10 A He hid how hungry he was.

11 D She felt a new business deserved some patience.

12 B She suspects its popularity is only temporary.

13 A to hint that his father dislikes sharing food

Part 3: A Call to a Newcomer Centre

14 B to improve her everyday spoken English

15 A Another source pays for the groups.

16 D She is not currently working as a nurse.

17 C to suggest care for her son on one weekday

18 B Learners try a group and can move if needed.

19 D look into childcare before choosing a group

Part 4: A Violin Left in a Taxi

20 C belongs to an organization.

21 A after he had finished working.

22 B did not want to miss the owner.

23 D contacted the police.

24 A a chance to see Kowal perform.

Part 5: Elevator Work at an Apartment Building

25 D It will last longer than they were told.

26 B Her records may not show everyone who needs help.

27 A to offer an option for residents who won't leave

28 C Residents had little choice but to go.

29 C She doubts that they will be long enough.

30 A They could break safety rules.

31 D She wants residents to hear it from staff first.

32 B Elevator work begins on the third: plan ahead

Part 6: Meadows Instead of Lawns

33 B whether meadows suit both wildlife and people.

34 C grass that looks empty may matter to local people.

35 D cutting grass that nobody uses is wasteful.

36 A end up being turned back into lawn.

37 D support with conditions.

38 C long-term effort and public consultation.

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Your estimated CLB

Correct answers (of 38)	Estimated level
38	CLB 12
37	CLB 11
35–36	CLB 10
33–34	CLB 9
30–32	CLB 8
27–29	CLB 7
22–26	CLB 6
17–21	CLB 5
11–16	CLB 4

An estimate: CELPIP converts raw scores with a table for each test form, so the real cut-offs vary a little.

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Transcripts

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Part 1: Framing a Family Painting

Section 1

MAN: Hi there. Oh, that's a lovely piece. Looking to get it framed?

WOMAN: Yes, please. My aunt painted it years ago. It's the lake where my parents had their first cottage, and their fortieth anniversary is coming up, so… I was thinking of something like that big gold one on the wall.

MAN: Hmm. That one's beautiful, but it's a lot of frame for a little watercolour. It'd sort of swallow the painting. What if we go with a thin wooden frame, say this pale ash, and a wide white mat around it? See how the colours come forward?

WOMAN: Oh. Huh. Yes, the blue in the water kind of… jumps out now. But isn't the mat just an extra charge?

MAN: It's not only there for looks. Watercolour paper shouldn't sit against the glass, or moisture gets trapped and the paper can stick to it.

WOMAN: Oh, I didn't know that. And the glass, is regular fine?

MAN: Depends. Where's it going to hang?

WOMAN: In their living room. It gets sun all day— well, all afternoon.

MAN: Then I'd go with the UV glass. It's $40 more, but otherwise those blues will fade within a few years.

WOMAN: Fine, let's do that. My aunt would never forgive me.

Section 2

MAN: Hi, it's the frame shop calling, about your aunt's lake painting?

WOMAN: Oh, hi! Is it ready already?

MAN: Not quite. When I took it out of the old cardboard folder, I found a brown mark along the bottom edge. A water stain, probably, about two centimetres high.

WOMAN: A stain? Oh no. Can't you just clean it off?

MAN: I really wouldn't try. Rubbing watercolour paper is the quickest way to ruin it. There's a conservator in Halifax who could look at it, but she's booked about two months out.

WOMAN: Two months. The party's in eleven days.

MAN: I know. There might be another way, though. But I'd want you to see it here before I cut anything.

WOMAN: I'm off at four tomorrow. Would five work?

MAN: Five's perfect.

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MAN: So here's my idea. If I make the mat wider along the bottom, about three centimetres, it covers the stain completely. Framers do it all the time. A heavier bottom edge actually makes a picture look more settled.

WOMAN: So nobody would even know. But wouldn't we lose some of the painting?

MAN: Just a strip of reeds along the shore. Your aunt signed it up in the corner, so that's safe.

WOMAN: Good, because that's the first thing my mother will look for. And is the frame still the same size? There's not much room between their windows.

MAN: It'll be about two centimetres taller. I'd measure that wall before I order the wood.

WOMAN: Uh, the thing is, it's a surprise. I can't exactly walk into their house with a tape measure.

MAN: Ha. Fair enough. Any photos of that wall? Sometimes you can work it out from the light switches.

WOMAN: My brother took a bunch at Christmas, I think. Let me text him and—

MAN: Take your time.

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Part 2: A Disappointing Dinner Out

MAN: So? You finally got into that new place on Whyte Avenue. How was it? You've been talking about it for weeks.

WOMAN: Ugh. Don't ask. Well, okay, ask. It's not that the food was bad, exactly. My pasta was fine. It's just that for what we paid, I expected to walk out of there, I don't know, impressed. Instead I walked out hungry.

MAN: Hungry? I thought those tasting places give you about a dozen little courses, one after the other.

WOMAN: No, it's not a tasting menu, it's sharing plates. You order four or five small dishes for the table. Which sounds fun, until you realize each one's about three bites and they're $18 each. Danny ordered a beet salad and I swear there were four slices of beet.

MAN: Ha, so Danny stopped for a burger on the way home, I bet.

WOMAN: That was me, actually. He was far too polite to admit he was starving. But honestly, the portions weren't even what bothered me most. We waited forty minutes between the first two dishes, and when I asked the server, she said the kitchen sends things out when they're ready, to keep them fresh. Which, fine, but then don't leave people staring at an empty table.

MAN: Did you say anything to a manager?

WOMAN: I thought about it. But the place was packed, and the staff were clearly run off their feet. It's only been open three weeks. They're still working out the kinks, I figure. And the server did apologize and brought us a dessert we hadn't ordered, so…

MAN: So you'd go back?

WOMAN: Hmm, maybe in a few months, once the fuss dies down. Right now people are going because it's new, not because it's good. Why, were you thinking of trying it?

MAN: Well, it's my parents' anniversary next month, and my sister suggested—

WOMAN: Oh, no. Not with your dad. Remember what he said about that tapas bar? Take them somewhere where everyone gets their own plate.

MAN: Yeah… fair point. I'll tell her to keep looking.

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Part 3: A Call to a Newcomer Centre

MAN: Good morning, Northside Newcomer Centre, this is Omar speaking.

WOMAN: Hi, good morning. I saw on your website you have, um, conversation circles? My English for work is okay, I was a nurse back home in Colombia, but when people talk fast, at the bus stop, at my son's daycare, I'm lost. I really need practice with normal, everyday talking.

MAN: Then you've called the right place. The circles are small, relaxed groups, about eight people and a volunteer leader, and they chat about everyday topics. Before I sign you up, though, can I ask, are you a permanent resident?

WOMAN: Not yet. I'm here on a work permit. My husband applied— well, we applied together, but it's still processing. Is that a problem?

MAN: For most of our classes, unfortunately, yes. They're only open to permanent residents. But the circles are paid for separately, by the city, so anyone can join. And there's no cost.

WOMAN: Oh, good. And when are they?

MAN: There are three. Monday and Wednesday at ten in the morning here at the centre, and Saturday afternoons at the library on Pine Street. The Saturday one is mostly parents, so they have free childcare in the next room.

WOMAN: Saturday is hard. I work weekends at a care home right now, while I wait for my nursing licence. Mornings are better. But my son is four, so…

MAN: Ah. Well, we can't offer childcare here at the centre on weekdays, but there's a drop-in play program downstairs at the same time on Wednesdays. It's run by a different organization, though, so you'd have to register him with them separately.

WOMAN: That's fine. And do I need a test first? My friend said she had to do a long English test before her class.

MAN: That's for the language classes. For the circles, no test. We just ask people to come once and see if the level feels right. If it's too easy, the leader can suggest another group.

WOMAN: Great. So can I come this Wednesday?

MAN: Let me check… Wednesday is full this month, I'm afraid. Monday has two spots left. I could put you in Monday and add you to the Wednesday waiting list.

WOMAN: Hmm, but then my son… Okay, you know what, my neighbour might be able to watch him on Mondays. Can I ask her tonight and call you back tomorrow?

MAN: Of course. Just don't leave it too long. Those Monday spots usually go within a few days.

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Part 4: A Violin Left in a Taxi

NARRATOR: A St. John's taxi driver is being celebrated this week after going to considerable lengths to return a valuable violin to a visiting musician. On Sunday night, Gerald Pike collected a passenger outside a downtown concert hall and dropped her at a hotel near the harbour. Only after his shift ended, at around three in the morning, did he discover a black case wedged behind the passenger seat. Pike had no way of contacting the woman, and hotel staff, citing privacy, wouldn't confirm whether she was a guest. So he returned at seven, well before most guests check out, and waited in the lobby with the case on his knees. The owner, Toronto violinist Hana Kowal, says the instrument is nearly two centuries old and is on loan from a private foundation. She had already reported it missing to police and was dreading the conversation with the foundation. Kowal offered Pike a $500 reward, which he politely declined. Asked whether there was anything else she could do, he made one modest request: two tickets to her next performance in Newfoundland, for himself and his wife, who teaches piano.

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Part 5: Elevator Work at an Apartment Building

Kim: Okay, so the elevator company finally sent the schedule. Starting on the third, they take the east car out for six weeks, and then the west one for six weeks after that.

Glen: Six each? They told me four.

Kim: Four was the quote. Six is the schedule. And there's one more thing… for three days in the middle, while they switch over the controls, neither car works.

Jessica: Neither? We've got a woman on sixteen who uses a walker. She can't do sixteen flights of stairs.

Glen: She can't do one flight.

Kim: Right. So first, we need a list of everyone who'd be stuck.

Jessica: I can pull that from the files, but it won't be complete. People don't always tell us when things change. Honestly, I'd rather knock on doors.

Glen: In a building of two hundred units?

Jessica: Just the upper floors. Ten and up.

Kim: Okay. And for anyone who can't manage, the hotel down the street gave us a rate when the boiler went. Maybe we cover a few nights.

Glen: That was two nights, though, and it was February. People went because their apartments were freezing. Some of these folks won't want to leave. What if the ones who really want to stay go down to the guest suite? It's on the ground floor.

Kim: It's one suite, Glen.

Glen: I know. I'm just saying, for the one or two who won't budge.

Jessica: The bigger headache is move-ins. I've got four booked in the first two weeks, and they all reserved the east elevator. That's the one with the padded walls.

Glen: I can hang the pads in the west car. I did it when the east one flooded. Takes me twenty minutes.

Jessica: Oh, good. Then I'll just tell the movers. But with one elevator for everybody, I'll have to cut the bookings down. Two hours instead of four.

Kim: Two hours? For a whole apartment?

Jessica: For a one-bedroom, if they're organized, it's plenty. The two-bedroom on twelve, I'll give a weekend morning, when it's quieter.

Glen: Recycling's what worries me. Garbage goes down the chute, fine, but people carry their recycling down themselves. One car, everybody at six o'clock with their boxes—

Kim: Could we put bins on a few floors? Just for now.

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Glen: Bins in the hallways? The fire inspector would have a few things to say about that.

Kim: Hmm. Then let me ask the contractor whether they can at least do the switch-over on a weekend. Fewer people heading out to work.

Jessica: And let's get a notice out soon. If residents find out about three days with no elevators from the contractor's truck in the driveway, my phone will never stop ringing.

Kim: I'll draft something tonight. Though without dates for those three days, I'm not sure what I'm actually telling them.

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Part 6: Meadows Instead of Lawns

NARRATOR: Few sights say Canadian park quite like a broad expanse of freshly mown grass. Yet that familiar green carpet is increasingly under scrutiny. Across the country, municipalities are being urged to convert portions of their manicured lawns into meadows of native wildflowers and grasses, and a handful have begun experimenting. Supporters see an overdue ecological correction; skeptics see weeds with a press release.

NARRATOR: Botanist Ruth Okafor, who has advised several prairie cities, argues that conventional turf is essentially a green desert. It offers next to nothing to pollinators, demands relentless mowing, and in many cities is watered with treated drinking water through the driest weeks of summer. Native species, by contrast, evolved for local conditions; once established, their deep roots survive drought unaided and soak up stormwater that would otherwise overwhelm city sewers. Okafor is quick to add that she isn't proposing to plough up a single sports field. Her target is the forgotten turf: boulevards, steep slopes and the edges of parks that nobody sets foot on, yet that crews dutifully mow every ten days regardless.

NARRATOR: Dave Lindqvist, who coordinates a recreational soccer league in Winnipeg, is unconvinced, though not for the reasons one might expect. He has no quarrel with bees. His worry is that unused is in the eye of the beholder. That supposedly idle patch behind the playground, he points out, is where toddlers learn to kick a ball, where families spread a picnic blanket, where teenagers improvise a game of frisbee. A meadow, however attractive, invites admiration rather than participation. Lindqvist is equally skeptical of the promised savings. Native plantings, he notes, require years of painstaking weeding before they can fend for themselves, and if budgets tighten, a neglected meadow quickly becomes an unruly tangle that residents complain about and councils eventually mow down anyway. Nor, he adds, does a row of signs ordering people to keep off the wildflowers make a neighbourhood park feel especially welcoming.

NARRATOR: Okafor concedes that the early years are labour-intensive, and that a half-grown meadow can look, to the untrained eye, like simple neglect. She recommends that cities begin modestly, with small trial plots tended by neighbourhood volunteers. Lindqvist welcomes that, provided residents are actually asked which spaces they use before a single seed goes in. On that point, at least, the two are closer than their reputations suggest. The real question, then, may not be whether meadows are better than lawns, but whether cities are prepared to invest the patience, and the conversation, that replacing either one requires.

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