



# Arts, Music and Entertainment

Multiple choice: museums and audiences | Cambridge IGCSE ESL 0510/0511

## 1. Lead-in discussion

Talk with a partner before you read.

1. Do you prefer museums with labels, videos or audio guides?
2. What makes information interesting rather than just factual?
3. Should museums be designed for young visitors?
4. Would you enjoy recording your voice for a public guide?

### Exercise 4 at a glance

Read one longer text and answer six multiple-choice questions. Choose A, B or C. The correct answer may depend on attitude, purpose or a detail across a whole paragraph, not just one matching word.

## 2. Read for overall understanding

Read the article. What did Lena learn from recording the audio guide?

### Recording a museum audio guide

by Lena Fischer

When our art class was invited to record a youth audio guide for the city museum, I thought the hardest part would be speaking clearly. I was wrong. The real challenge was deciding what not to say. Each student chose one object from a temporary exhibition about everyday design. I picked an old train station clock because it looked simple, and I assumed simple objects would be easy to explain. I also discovered that visitors often move faster than curators expect, so the opening sentence had to catch attention quickly.

My first script sounded like a school report. It included the date, material, designer's name and three facts about railway history. The museum educator listened politely, then asked what a visitor would remember after walking away. I could not answer. She explained that audio guides are not meant to copy every detail from a label. They should help visitors notice something they might otherwise miss. That question made me remove two facts I liked, because they did not help visitors understand the object better.

I rewrote the script around one idea: the clock had to be readable from a distance by people rushing through a station. That made the design choices more interesting. The large numbers, plain hands and strong contrast were not boring; they solved a practical problem. I also added a short question for listeners: how quickly can you read the time from across the room? Suddenly the object felt less like history and more like a design decision. The educator said this was the moment when my script began to sound like a guide rather than homework.

Recording was awkward at first. I spoke too fast because I wanted to sound confident, but the technician said visitors needed time to look while listening. We tried again with pauses after important points. I felt silly leaving silence in the recording booth, but when I tested it in the gallery, the pauses worked. They gave people time to connect the words with the object in front of them. The technician also reminded me that younger visitors might be listening with family members, so the language needed to stay direct.

The finished guide was less detailed than my first script, but much better. A younger visitor later told me she had never thought about why clocks in public places look the way they do. That comment meant more than praise for my voice. I had helped someone see an ordinary object differently. Museums, I realised, are not only about preserving things. They are about helping people look properly. Since then, I have read museum labels differently, asking what each one helps me notice.

### 3. Strategy focus

#### Read for purpose

When a question asks why the writer mentions something, decide what the example proves in that paragraph.

### 4. Exam-style multiple-choice questions

For each question, choose the correct answer, A, B or C.

#### Question 1

What did Lena first misunderstand about the task?

- A She believed the museum would choose the object for her.
- B She expected to design a new exhibition label.
- C She thought speaking clearly would be the main difficulty.

#### Question 2

Why was Lena's first script unsuccessful?

- A It contained facts without a memorable focus.
- B It included inaccurate information about the object.
- C It was too informal for a museum audience.

#### Question 3

What made the clock more interesting to Lena?

- A discovering that it was made from unusual materials
- B understanding the practical problem behind its design
- C learning that it was older than other museum objects

#### Question 4

Why did the technician ask Lena to slow down?

- A Her pronunciation was difficult to understand.
- B The recording equipment could not follow fast speech.
- C Visitors needed time to look at the object.

#### Question 5

How did Lena feel about pauses at first?

- A uncomfortable because they felt strange while recording
- B confident because they made her sound professional
- C annoyed because they made the guide too long

#### Question 6

What did Lena finally understand about museums?

- A They should give visitors as much information as possible.
- B They can teach people to notice objects more carefully.
- C They are mainly useful for preserving famous objects.

### 5. Follow-up tasks

1. Discussion: Which everyday object would you include in a museum? Why?
2. Strategy: Check two answers by underlining the sentence or short section that proves each one.
3. Writing: Write a short museum audio-guide script for an everyday object.
4. Vocabulary: Circle words and phrases connected to museums, design and audiences.

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## 2. Read for overall understanding

Suggested answer: She learned that museum information needs to be clear, selective and audience-focused, not just detailed.

## 4. Exam-style multiple-choice questions

1. C; 2. A; 3. B; 4. C; 5. A; 6. B

1. C - She says she thought speaking clearly would be hardest, but deciding what not to say was harder.
2. A - The educator asks what visitors would remember, and Lena cannot answer.
3. B - She realises the design helped people read the time quickly from a distance.
4. C - The technician says visitors need time to look while listening.
5. A - She says she felt silly leaving silence in the recording booth.
6. B - She concludes museums help people look properly.