

Part 1

You will hear three different extracts. For questions **1-6**, choose the answer (**A**, **B** or **C**) which fits best according to what you hear. There are two questions for each extract.

Extract One

You hear two young people discussing buying clothes.

1 What do they agree about?

- A** Affordable clothing is the better choice.
- B** Purchasing clothes is a bad idea.
- C** People should respect your clothing preferences.

2 The man believes that for many people shopping is

- A** achieving social status.
- B** commenting on society.
- C** displaying your connection to a social group.

Extract Two

You hear part of an interview with a musician called Max.

3 What does he say about his music when he was a teen?

- A** He didn't feel like sharing it.
- B** He felt quite self-confident about it.
- C** He was unwilling to ask for help with it.

4 What does he suggest about his recording contract?

- A** It didn't guarantee him ongoing success.
- B** It didn't allow him to do music full-time.
- C** Its terms and conditions weren't too good.

Extract Three

You hear part of a radio programme in which two dancers are talking about their job.

5 The man got his inspiration to start dancing from

- A** one reaction to a performance he gave.
- B** getting encouraged by his friends.
- C** the physical effort associated with it.

6 The woman admits that as a teenager, she

- A** could sometimes behave unreasonably.
- B** resented her parents' ambitions for her.
- C** managed to hide certain feelings.

Part 2

You will hear a radio reporter called Sally Nelson telling a group of teenagers about how work experience schemes have helped her in her career. For questions 7-14, complete the sentences.

RADIO REPORTER

While attending university, Sally did a degree in **7** _____.

Having graduated from university, Sally got her first job of a **8** _____.

Sally uses the word **9** _____ to describe what the first day at a radio station felt like.

Sally later got an offer to join a **10** _____ from the boss of the Brighton radio station.

Sally found doing **11** _____ on air during her time in Brighton to be most enjoyable.

A colleague from Brighton advised Sally to study **12** _____ at evening classes.

At the national broadcasting company, the majority of Sally's work was on the **13** _____ desk.

Sally believes **14** _____ to be the main advantage of doing work experience.

Part 3

You will hear an interview in which two professional set designers share their experience of working in the theatre. For questions 15-20, choose the answer (A, B, C or D) which fits best according to what you hear.

- 15** Neil first decided to become a set designer when
- A the first time he went to the theater with his parents.
 - B at his drama course at university.
 - C he was asked to help out on a student production.
 - D he gave up on his childhood dream of becoming an actor.
- 16** What does Neil say about working as an assistant set designer?
- A He did it because he was in need on money.
 - B He believed it would help him find new professional connections.
 - C He was too young to take full advantage of it at first.
 - D He appreciated the opportunity to get some practical experience.
- 17** Vivienne believes that when you start working on a new production, the most important aspect is
- A establishing a working relationship with the director.
 - B agreeing on how much you want to change the scenery.
 - C having genuine interest in the play.
 - D trying some sketches beforehand.
- 18** Why does Vivienne prefer simultaneous work on several productions?
- A She finds that it stimulates her creativity.
 - B She believes that it makes more sense financially.
 - C It means she doesn't have to be on all opening nights.
 - D It helps her get her mind off problems in other productions.

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- 19** Vivienne doesn't share Neil's opinion that reviews are
- A** something set designers shouldn't be too worried about.
 - B** can be unreasonably critical or biased towards a designer's set.
 - C** annoying whenever the set isn't mentioned in it.
 - D** flattering when the set is specifically mentioned
- 20** What is Neil's opinion about designing sets for films?
- A** He feels that it is less artistically stimulating than work for theater.
 - B** He is looking forward to working on a high-budget film.
 - C** He is still trying to come up with a unique approach.
 - D** He doubts that he is qualified enough to perform this kind of job.

Part 4

You will hear five short extracts in which people are talking about a four-day hiking trip to a remote historical site in the mountains.

TASK ONE For questions 21-25 , choose from the list A-H each speaker gives for going on the trip.		TASK TWO For questions 26-30 , choose from the list A-H the aspect of the trip each speaker found most memorable.	
A to fulfil a long-held ambition	<i>Speaker 1</i> 21 []	A the impressive architecture	<i>Speaker 1</i> 26 []
B to keep someone company	<i>Speaker 2</i> 22 []	B the view from the site	<i>Speaker 2</i> 27 []
C to set a personal challenge	<i>Speaker 3</i> 23 []	C the support of companions	<i>Speaker 3</i> 28 []
D to celebrate something	<i>Speaker 4</i> 24 []	D the historical notes	<i>Speaker 4</i> 29 []
E to prove someone wrong	<i>Speaker 5</i> 25 []	E the route taken	<i>Speaker 5</i> 30 []
F to complete a set of experiences		F the overnight accommodation	
G to follow someone's example		G the food provided	
H to meet like-minded people		H the attitude of the guide	

Answer Keys

Part 1

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

Part 2

7. Communication Studies 8. marketing assistant 9. intimidated 10. trainee scheme
11. (live) interviews 12. journalism 13. news 14. flexibility

Part 3

15. C 16. D 17. C 18. A 19. B 20. A

Part 4

21. E 22. D 23. B 24. G 25. C
26. C 27. A 28. B 29. E 30. G

Tapescripts

The part of the text containing the answer is underlined with the question number given in square brackets []. If you still struggle with CAE Listening, please refer to [Listening tips](#).

Part 1

Extract One

Man: Recently, a whole pile of my clothes got chucked out after a flatmate mistook them for rubbish. I was so upset!

Woman: Oh no!

Man: Don't get me wrong, it wasn't that they held any particular significance for me or had any great value. It was the prospect of shopping for new stuff I couldn't face! [1]

Woman: Tell me about it! Even if there's, like, something I need to get, my trick is to put it off till the last possible moment, so I'll have less chance to waste time on such a pointless activity. [1] Maybe that's why people think our clothes are rubbish!

Man: Yeah. But what gets me is that I reckon for a lot of people the clothes aren't the point. It's more about the act of shopping. It's heavily linked to wanting to be the centre of attention, to clothes giving them a strong personal identity or whatever. It's basically a way of showing off. [2] Too much importance is placed on clothes and appearance, but it's not, like, a political issue for me. It's just a game I'm not prepared to play.

Extract Two

Woman: So was music in the blood, Max?

Man: Do you mean did my mum play the piano? Hardly! But I was well into the charts as a boy. In all honesty, I didn't think that being number one was something completely unattainable. [3] I had a cockiness, but kept it hidden from my peers. I'd hear a hit record and think: 'I could do that.' From the age of fourteen I fired off loads of demo discs I made in my bedroom. I had a folder where I kept all the rejection letters I got from record labels. It might've helped to share that with somebody – but I didn't. I just sulked, then had another go.

Woman: Then when you did get a contract ...

Man: ... I was vindicated. And it was a good deal in most respects too. Funny thing was though, if after my first

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hit I thought I'd made it, I was soon disabused of that notion. If I was to add up everything I'd done up till that point – school, working in a factory, learning the guitar, making the demos – it doesn't compare. I've had to put in a lot of effort to capitalise on that breakthrough, I can tell you. [4]

Extract Three

Man: It's really interesting because I didn't dance when I was in Hong Kong. I didn't pick up dance till I went to high school in the US, and that was probably, like, when I was 16 years old. Again, I didn't do it consciously. It wasn't, like, something that I was waiting to do. One time I danced in a culture show, and the dance director at my school, she asked: 'Are you interested in really training? Like, you seem to have talent.' [5] And at that point, I was really not interested. I was an athlete, a three-season athlete. I was more interested in, like, hanging with the guys and doing what I was used to. But when I saw her perform, I was blown away and decided it was for me, and at college I majored in it. I trained classically. [5]

Woman: That's so unlike my experience. I mean, I was dancing almost before I could walk and, although I wouldn't say I was pressurised into it, my parents were like behind me every step of the way. So much so, that I was on the point of rebellion on more than one occasion – though I'm happy to say that particular storm never actually broke! [6]

Part 2

Sally: Hi. My name's Sally Nelson, and I'm a radio reporter specialising in current affairs. I'm here to tell you how useful work experience placements have been in my career.

Although I'm in my dream job now, at school I lacked ambition, and made a poor choice of university course. Some of my colleagues did subjects like Media Studies, which have a direct application to the work. Although my subject sounds relevant – it's known as Communication Studies [7] – I think a degree in English and Drama would've been just as useful. My course centred on the sociological use of language rather than the media.

When I graduated, I took the first job I was offered. I'd always been interested in music and clubbing and had considered training as a DJ, and I soon realised being a marketing assistant was too far away from this [8]. My friends had more interesting jobs than me; one was even working as a manager for a rock band. So I quit the job and rang another friend who was a radio presenter in Brighton.

I organised to sit in on his show for a few days, which was a bit cheeky of me, and although I was intimidated for the first couple of hours, it was actually a very relaxed sort of place [9]. And it gave me exactly the sort of insight I needed to confirm that radio was for me.

So, I approached the boss of the station. He immediately offered me a place on the station's Trainee Scheme, it's a bit like a work experience scheme really and involved spending two days a week working unpaid at the station. [10] To fund myself, I did waitressing jobs the rest of the week.

The station's a small company, so the work was varied and very hands on. I got to do traffic reports on air, which was fun, background research about musicians, which was more interesting than I expected, and even once or twice conducted live interviews. I got the biggest buzz of all from that. [11] In this industry you have to network, and that's why work experience, however short the placement, is so important. I met people in Brighton who really opened doors for me. One colleague said technical training would help my job prospects, and told me about a journalism course which you can do in the evening. [12] At twenty-five, I was much older than my fellow students but I was very focused, and it stood me in good stead.

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Thanks to someone I met on that course, I got another work experience placement, this time with a larger national broadcasting company. I worked for six months unpaid there. I was taken on to work on the sports desk, but soon got transferred to the news desk where I worked out the rest of my placement [13], with occasional days on the travel desk. Although I was on a steep learning curve, it was fantastic from day one.

Working for free was exhausting because I had to hold down other jobs to keep myself. If I had to say what the main benefit of work experience was, I'd say it gives you flexibility [14]. You learn on the job and make mistakes without feeling that you're about to get sacked, and that's just as important for your confidence and employability as any number of qualifications.

Part 3

Interviewer: My guests today are Neil Strellson and Vivienne Barnes, who work as set designers in the theatre. Neil, you've worked on a number of well-known plays, especially comedies and musicals. Was it always your ambition to be a set designer?

Neil: I don't know about always! Unlike actors, who often become smitten with the idea of going on stage as children after being taken to their first show, I really stumbled into designing quite late on. Although my parents did take me to see some shows, theatre wasn't a career on the horizon. I mean, I always liked to build things but my creative efforts were directed towards stuff like treehouses. I did English at university, so did get to read and understand quite a few plays, but it was pure chance that a friend asked me to design a set for a student musical he was directing. It was a thrilling experience, and was what led me to enter drama school on the postgraduate programme, honing my artistic skills and learning the ropes. [15]

Interviewer: And after that, you came to London. How did you get started working in the field?

Neil: I knew some names of designers to call up to get some work as an assistant. You can actually make a better living as an assistant set designer than as a designer because it's a salaried position. But more significantly, I needed a hefty apprenticeship period because I'd sort of lost my way a bit as a designer. On the post-grad course, I got wrapped up trying to assimilate all the various skills. I was young and very impressionable. This happens to actors too. They come out of drama school terribly academic, worrying about their voice lessons and movements. What you need to do is to put all the training in the background and get some hands-on experience – an apprenticeship's great for doing that, and I spent three years doing one. [16]

Interviewer: Now Vivienne, you've designed a lot of successful shows, tell us a bit about how you work on a production. How does the process begin?

Vivienne: Well, what happens is, the director calls to ask if you're interested and you read the play to decide whether to take it on. Having an affinity with a play is pretty vital. If you don't care about it, there's no point in doing it because you'll never come up with good ideas. [17] After that, you and the director start to have conversations about things like how to make the scenes flow into one another or how to make the transition from one visual environment to another effortlessly. I also do a lot of sketches to try out various schemes until something starts to make sense. These also show the director where I'm heading. The script generally gives you the lead – whether you need, say, moving scenery, or whether how the stage is lit is enough to establish a different sense of place.

Interviewer: Now, you often work on several projects at once. How does that work?

Vivienne: I do about ten plays a year, and used to do more when money was an issue for me at the start. I don't find it that hard. It's distracting only if one production's having serious problems. Otherwise, I'm totally committed to each one. Actually, it helps me to keep coming up with new ideas if I'm constantly changing my focus from one show to another – there's a kind of cross-fertilisation goes on – I wouldn't want to lose that. [18] And you can also

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be just a little less nervous on the opening night than the actors and director, because you do have other irons in the fire.

Interviewer: Now, you've both worked on sets that get mentioned in reviews, sometimes getting a better review than the show.

Neil: Sometimes, yeah. A good set's not easy to design, but it's not nearly as tricky as writing a new play. Unlike a lot of actors who claim not to pay attention to reviews, I keep up with what critics say about all productions, not just my own. That helps you keep any criticisms in perspective. Maybe a critic's been harsh on other productions or has fixed views about set design. [19]

Vivienne: Well, I've never actually come across that. [19] But, in any case, there's no glory in hearing it was a great set for a dud play, and if there's a negative review of the whole production, then the set's still part of that whole – so you can't dodge it.

Interviewer: Is movie work something that interests either of you? Neil?

Neil: I've done a bit of film work, but I've never worked on a really good movie. I guess it employs the same basic set of skills but there are differences. For the set designer, any production's a set of unique problems to solve and that's the most exciting part, figuring out what'll make this particular production work. Mostly, that problem solving's not as interesting on a film set. In a movie, you design everything as it ought to be. On stage, you have a limited amount of space and time and making it fit in those parameters requires the type of thinking I love best, the kind of puzzles I like to solve. I don't get that buzz working on a movie, I'm afraid. [20]

Vivienne: Well I don't know that I'd go along with that entirely because ...

Part 4

Speaker 1

There's a group of fifteen of you, plus the guide, and it's a four-day hike to the site. The route's lovely, if a bit steep in places. For some people it was like a childhood dream come true, especially arriving at the site and taking in the views and the architecture. But some found the hike much more challenging than others, especially the rather basic hostels where you stay the night. When I'd first suggested going, my wife said I'd never make it, which only made me more determined actually. [21] For me, the highpoint was how friendly the others were because I hadn't expected that; nobody seemed to mind waiting for me to catch up. [26]

Speaker 2

I was surprised you have to go in a group, and worried I'd be with the sort of people who just tick these sites off a list of tourist attractions. I couldn't have been more wrong. They'd all read up their history and the guide was there to fill in any gaps. I mean, the view from the top's out of this world, but that wasn't what made it for me. It was the actual design of the place. However did they build it right up there? [27] As a graduation gift, it was a lovely way of marking the achievement. [22] I just wish my grandfather could've come too because he's always dreamt of going.

Speaker 3

I knew it was a wonderful site and quite understood why my girlfriend wanted to go, and though it wouldn't have been my first choice – too touristy – I went along with the idea for her sake. [23] But I was wrong. The route's actually quite challenging at that altitude, and we made some great friends in the group, even quite enjoyed the camp-fire style meals. The guide was very knowledgeable, and people had loads of questions, perhaps because the historical notes we were given left quite a lot to be desired. What blew me away, though, was looking out from the low walls of the site over the mountains. [28] It was an awesome experience.

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Speaker 4

I don't know why, but I hadn't expected the actual walk up to the site to be so impressive. [29] I mean, it's all there in the notes, but I never read stuff beforehand. Anyway, it was an unforgettable experience. Our guide was a real character, but you could see he was fed up with some of the group. Like me, they'd mostly seen that chap on TV at the site and decided to go too [24]. They'll probably go to all the places he went to – just to say they've done it. I won't be joining them! Although the site is impressive, I'd seen that on the programme so it made less of an impression on me somehow.

Speaker 5

I'd been out of action for a while with a knee injury, so I was looking to do a bit of serious walking to see what I was capable of [25]. I'd heard that it's quite a stiff climb, but that the guide's there to lend a hand if you get into difficulties. My girlfriend came along to keep me company and, though no great walker herself, had a great time. I'll never forget the meal the night before the final ascent [30]. As usual, the guide made a brilliant job of that. My girlfriend found the view from the site wonderful, the architecture stunning but I never saw it because my knee finally gave out that last morning. Shame really.