

## 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 artists discussing their work.

**1** What do they agree about inspiration?

**A** An artist has to find their own source of it.

**B** Non-artists won't be able to understand it.

**C** It can be difficult to talk about it.

**2** The man's latest project aims to discover if

**A** holiday brochures are actually works of art.

**B** the visual component of holiday brochures is effective.

**C** the image made by holiday brochures is misleading

### Extract Two

You hear two club DJs talking about their work.

**3** What did the man dislike about his last job as a radio DJ?

**A** He lacked the knowledge of the industry.

**B** He didn't have one of the necessary skills.

**C** He would often have arguments with the management.

**4** What do they agree about being a club DJ?

**A** It's not easy to have it as the only job.

**B** You shouldn't play music you don't like personally.

**C** You have to be receptive to what the audience wants.

### Extract Three

You hear part of an interview with a cake shop owner.

**5** What does she say about cake making?

**A** It's always been her dream to do it for a living.

**B** She found it interesting as it required different skills.

**C** It was a skill she picked up at her first job.

**6** How does she feel about her new business?

**A** confident in her own judgement.

**B** relieved that she listened to an expert advice.

**C** concerned that the early success might not last.

## Part 2

You will hear a man called Paul Osborne sharing his his work experience as a videogame designer. For questions 7-14, complete the sentences.

### Videogame Designer

Paul says that people tend to think he's a game 7 \_\_\_\_\_ rather than a designer.

As a part of his education Paul did a course in 8 \_\_\_\_\_ which significantly helped his career.

In his first job, Paul was mostly designing 9 \_\_\_\_\_.

Paul worked with what is known as 10 \_\_\_\_\_ in his first job.

Paul mentions a videogame titled 11 \_\_\_\_\_ as the one he found most enjoyable to work on.

Paul uses the word 12 \_\_\_\_\_ to describe what multiplayer in a game can create for themselves.

Paul says that getting the 13 \_\_\_\_\_ right is one of the most challenging aspects of game design.

Paul names 14 \_\_\_\_\_ as the most crucial quality any game designer should have.

## Part 3

You will hear an interview with an archaeologist called Julian Radwinter. For questions 15-20, choose the answer (A, B, C or D) which fits best according to what you hear.

15 Julian links his teenage archaeology interest to

- A a desire to please his father.
- B his natural sense of curiosity.
- C a need to make some spare money.
- D his unhappiness with farm life.

16 What aspect of archaeology still excites Julian today?

- A the methodical nature of much of the work
- B the pleasure of solving ancient mysteries
- C the chance to accurately assess the age of objects with precise tools
- D the process of theorising with little information available

17 Julian believes that the way people see archaeology

- A fails to acknowledge its scientific value.
- B has been given a negative image by popular media.
- C doesn't show the gradual nature of the research process.
- D has tended to concentrate on the physical hardships involved.

18 How does Julian feel about his current research post?

- A He regrets having relatively few opportunities to travel.
- B He wishes his colleagues would take it more seriously.
- C He admits that the problems can get him down.
- D He suggests that it is relatively cost effective.

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19 What does Julian hope to show as a result of his current research?

- A population levels in England in different periods
- B the length of time certain villages have existed
- C how wider trends affected local communities
- D the range of ancient agricultural methods

20 Julian's project on humour in archaeology aims to

- A celebrate an otherwise unrecorded aspect of archaeologists' lives.
- B compare archaeological findings with anecdotal evidence.
- C compile a list of jokes about archaeology.
- D make archaeological reports more accessible to non-specialists.

## Part 4

You will hear five short extracts in which college students are talking about being a member of a club.

TASK ONE For questions 21-25, choose from the list A-H what made each speaker decide to join the club.		TASK TWO For questions 26-30, choose from the list A-H the main disadvantage of being a club member which each speaker mentions.	
A the advice of a friend	Speaker 1 21 [ ]	A the cost	Speaker 1 26[ ]
B seeing an advertisement	Speaker 2 22 [ ]	B the regular commitment	Speaker 2 27[ ]
C wanting to meet people	Speaker 3 23 [ ]	C the attitude of other members	Speaker 3 28[ ]
D a desire to try something new	Speaker 4 24 [ ]	D the location	Speaker 4 29[ ]
E hoping to learn a skill	Speaker 5 25 [ ]	E the way it's organised	Speaker 5 30[ ]
F a need for exercise		F the level of challenge	
G wishing to please someone else		G the timing of sessions	
H going along with a group decision		H the lack of feedback on progress	

## Answer Keys

### Part 1

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

### Part 2

7. developer 8. animation 9. book covers 10. user interfaces  
11. Star City 12. narrative 13. difficulty level 14. dedication

### Part 3

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

### Part 4

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

## 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

**Woman:** I'm always getting asked where I get the inspiration for my art. I find that a tough one to answer, don't you? [1]

**Man:** Well, I think the answer's got to be there. The real issue is whether you're ready to open up to that extent. [1] Because whether you think in those terms yourself or not, it's hardly an easy thing to articulate.

**Woman:** You seem to manage.

**Man:** Well, take my most recent work. In that, I've been looking at the idea of the annual holiday. I was struck by the thought that it was just another thing that we interact with. In the various brochures and pamphlets, destinations are similarly grouped together in digestible sections, making them objects of desire that we use in our leisure time.

**Woman:** You mean, the gloss and the allure of the images, tempting us to make the visit?

**Man:** Not just that. It's also that from there it's a short step to believing that we're leaving the pressures of the everyday behind us, when in truth there's a difference between the actual experience and the sanitised reality printed on the page. And that's what I want to look into. [2]

#### Extract Two

**Man:** I started out working for a radio station as a studio assistant and because of my love of electronic music, I tried to push it at the station. I pretty soon got my own show because I was pretty knowledgeable about the music scene. It wasn't easy and I soon discovered that I wasn't really cut out to be an interviewer – so I wasn't comfortable in the role. [3] But once I started doing club DJing, I knew I'd found my real niche.

**Woman:** Yeah. The connection with the crowd can sometimes be incredible, can't it? [4] I'd never have thought that playing records could ever become my life. But here I am, making a living out of it.

**Man:** And not a bad one either. I play lots of different styles because I like them all in their own way. But it really depends on the party and the crowd – you've got to give them what they want. [4]

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**Woman:** No two sets are ever the same in that respect and that's the beauty of it. I'm all for being flexible, but I don't play tracks which I don't like myself. I reckon that'd be selling out.

**Man:** Really? I'm happy to go with the flow actually.

### Extract Three

**Man:** Now Teresa, you've just opened your own cake shop in town. Was it always your ambition to be a cake-maker?

**Woman:** Hardly. I left school at seventeen with little idea of where I was heading. I took a job in an Italian restaurant because there was little else available. I had no experience but I found I loved the buzz of working in the kitchen, so I decided to go to catering college. Although I'd never actually done any before, I focused on cake-making there because it's quite artistic, but also scientific. [5] Getting the right ingredients in the right measures is not something you can leave to chance. I like that idea.

**Man:** So how's the cake shop going?

**Woman:** Well, after the initial blaze of publicity, you get really worried about whether you've made the right decision. People come and try your stuff because you're the new shop on the block but do they come back? I had lots of expert advice about pricing and the range of goods to offer, but most of it turned out to be pretty wide of the mark. So I've learnt to follow my instincts, and fortunately we're beginning to see a firm customer base emerging as a result. [6]

## Part 2

**Paul:** Hi. My name's Paul Osborne. I work as a designer in the computer-game industry. Like a lot of my colleagues, I grew up playing video games; wasting money on arcades, playing the early game consoles. Computer games have always been a big part of my life.

Basically, lots of people are involved in the production of a game. As a designer, I'm largely concerned with the visual material that you see, so my background's artistic. People sometimes wrongly assume that I'm a developer [7] – that's the guy with a maths background who actually figures out how the game works. We work closely together, of course, also with the game's market researcher, who tells us what players are asking for.

So, how did I get into game designing? My degree was in art and design, and I did courses in painting and drawing as you'd expect, as well as one in computer graphics, which really captured my imagination, and one in animation. That was the one which enabled me to build up the key conceptual and visual design skills that I use now. [8] But I wasn't afraid of technology, so my career could've gone in a number of directions.

My first job was as a graphic designer, doing book covers largely [9], though occasionally video game boxes or CD sleeves did come my way too. After a while, an opening came up in the company's games division for someone who had art and design sensibilities, along with some technical acumen, to work on things called user interfaces [10]. I saw that as the opportunity to move into designing software. It was interesting to put together visual design, ergonomics, psychology and technology. I had some great mentorship from the head of my section and really developed a passion for the work.

Basically, what you're responsible for as a designer is whether a game's fun or not. I've worked on a number of great games: Purple Moon was my first big challenge, and I had a key role on Defending Planet X. But the one I got most out of was Star City because I was working on defining the multi-player experience [11]. That's when two or more people play against each other. We wanted multi-players to play the game as if they were creating their own narrative [12], as compared to a single player when they're experiencing a story you've made up for them.

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I love being able to come up with a cool idea and actually see it happen. The most challenging aspect of the game, however, is hitting the right level of difficulty [13]. You want the game to be hard enough to reward people who gain expertise, but not so hard that people become frustrated and stop playing.

So, what does it take to be a game designer? You need the creativity to have a vision – see what will make a game fun and create a great experience. You need the communication to articulate that vision to other people and get them to do what you think needs to be done. But above all, you need dedication to see your vision through – to work your way through the disappointments and failures [14]. When you're three months from shipping, working until two in the morning, that's what sees you through.

### Part 3

**Interviewer:** My guest today's the archaeologist Julian Radwinter, who works at Dunstan University. Julian, welcome.

**Julian:** Hi.

**Interviewer:** Tell us about how you first got involved in archaeology – what attracted you to it.

**Julian:** Well, it all started when a team of archaeologists came to dig up the field next to my parents' farm one summer. It was an exciting prospect for a teenager and despite strict instructions from my father not to make a nuisance of myself, it wasn't long before I was roped in to lend a hand – on a purely voluntary basis, of course. There's always a need for someone to do the fetching and carrying on such digs – and I was full of questions. That's the sort of boy I was, and I guess it broke up the day for those involved in the more tedious work! Anyway, I was in my element and from then on, there was no question what subject I was going to study at university. [15]

**Interviewer:** And does the subject still hold the same fascination?

**Julian:** Well yes. I mean, on that dig some strangely shaped metal objects were unearthed, clearly carbon dateable to the time of the buildings they'd already found traces of. But this object didn't seem to fit in with anything they'd found. And this is exactly the kind of puzzle that makes the subject so gripping – you have a fragmented object and some contextual information but clearly pieces of information are missing and need to be filled in by the archaeologist. [16] You have to make assumptions – interpretations based on the evidence you've got – and that often involves eliminating possibilities – ticking off the things it might be, but clearly isn't. At the end of the day it's still mostly conjecture – so the debate continues.

**Interviewer:** Do you think archaeology gets the recognition it deserves as a profession?

**Julian:** Well, people think of archaeology and they think of ancient civilisations, buried treasure and all sorts of romantic notions, often stemming from the mythology surrounding startling twentieth-century discoveries in the eastern Mediterranean and the Nile valley. All that's fueled by the image projected by certain feature films – that beguile people into the idea that archaeology's a glamorous discipline. I have no problem with any of that, but everyday archaeology actually involves a lot of painstaking gathering of data, often in far from romantic surroundings – you get cold, wet and dirty – and the discoveries are mostly small and cumulative rather than dramatic [17], which is the point that the world at large really tends to miss. Nonetheless, it is a science, and it has a lot to tell us and the data is actually surprisingly accessible to ordinary people in the way that a lot of science isn't.

**Interviewer:** Which brings us neatly on to your own current research post. Why have you decided to concentrate your efforts on southeastern England?

**Julian:** Well, most of my colleagues are jetting off around the world – digging in remote spots in faraway places. It calls for a lot of organisation and involves all manner of setbacks and frustrations, not to mention tedious long-haul flights and endless inoculations. But I have none of those problems. Indeed, now that archaeology is becoming

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much more oriented towards the collection and analysis of data, rather than the just locating and digging up key sites, we come to realise just how much England has to offer. Basically, with a relatively modest budget, we can gather far more relevant data here than in many of the places that have been the typical focus of archaeological activity. [18]

**Interviewer:** But why is that, and what is it that you're hoping to find?

**Julian:** Well, for the last two thousand years, and probably long before that too, southeastern England has undoubtedly been one of the most densely inhabited parts of the world. There was a lot of human activity here and the evidence is to be found beneath our feet. The land's been intensively farmed since the Iron Age and most modern-day villages have been continuously inhabited for over a thousand years – some much longer. But I find it tantalising to think that you've only got to dig a hole somewhere in a settlement, and you'll probably uncover data that'll reveal how people lived and the way different things influenced their way of life – be it political changes, climate change, disease or whatever. [19]

**Interviewer:** Finally Julian, you're taking part in a project that looks at the role of humour in archaeology. That sounds intriguing – tell us a bit about that.

**Julian:** Well traditional storytelling, the passing on of ideas and deep cultural knowledge is one of those things that we're tending to lose with the digital age [20] – and it struck me that it's there in archaeology itself. There's often a mismatch between the dry reports written up after successful digs and the warmth and intimacy that is built up within a team. Basically, you're all living and working cheek by jowl for long periods and a kind of camaraderie develops – the telling of anecdotes around the campfire after a long day's digging is full of humour – but also full of the folk memory of archaeology itself. The project I'm involved in seeks to capture and preserve some of that rich fund of humour and anecdote – so that it can be preserved for future generations along with the archaeological evidence itself.

**Interviewer:** Fascinating, thank you very much...

## Part 4

### Speaker 1

You see clubs advertised on the college noticeboard, but joining one's never appealed to me really. On the whole, my friends are more into music and going out than joining stuff. I only really went along to the salsa group to keep my boyfriend company [21]. His sister back home had told him it was great fun, but he didn't fancy going alone. And I got quite a shock. I mean, it's quite laidback the way it's organised; you don't have to go every week or anything and everyone was really giving it their all. I could've done with someone telling me how I was doing actually, because nobody seemed worried about my mistakes [26]. But I'll certainly go again.

### Speaker 2

Lots of people at the drama club already had acting skills before coming to college, but I thought if I joined, it'd be a chance to pick some up [22]. I mean, it's a nice group of people, the whole thing's very professionally organised, and they're always giving me positive feedback at the rehearsal sessions, but I haven't made much progress. And I think it's because I only get very small parts to play in our productions. I think everyone needs to be given something to get their teeth into. I mean I don't mind the draughty hall and giving up two nights a week to it, but I want to feel I'm getting somewhere. [27]

### Speaker 3

People always say that you make new friends if you join a club, try something new. But for me it was the other way round. With my mates it was a case of 'we're doing golf this term; are you up for it or not?' So I went along

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with the idea [23]. I guess the exercise doesn't do me any harm, but I do find some of the people you meet there a bit superior [28]. So what if I haven't improved my handicap or whatever it's called? Anyway, the course isn't far from the college, fortunately, and it's a stunning location overlooking the sea, so I'm quite happy to do a round on my free afternoon – nice walk really!

### Speaker 4

At first, I couldn't find anybody else interested in badminton, so I put an advert on the college website. I'm not that skilled myself, but you can't play on your own, and I thought a club would be a way of getting in touch with like-minded students on other courses [24]! I got a few replies, mostly people looking for a new way of getting some exercise. Trouble is, they don't all turn up that regularly [29], so I feel kind of duty bound to be there to make sure there's always a match. It's a bit of a drag week-in, week-out, and we pay to hire the court – it's not much, but it'd be a shame to waste it.

### Speaker 5

I'd have done yoga if the sessions on campus had been at a more convenient time, but studying medicine you have more commitments than students on some other courses. So when a doctor I met at the hospital said they did Tai Chi at lunchtimes there, why didn't I give it try, I thought 'why not? [25]' I have to pay, which wouldn't be the case on campus, but that doesn't matter, and I've met new friends as well as getting some exercise. I just wish they'd run a session at the university, then some of my friends might come along too [30]. I'm going to put an announcement on the website to see if anyone's interested.