

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 people discussing a radio programme.

1. What do the people have different opinions about?

A how interesting the programme is

B the website design

C the choice of the objects in the collection

2. What does the woman like about the programme?

A the consistency of quality in the interviews

B the fact that it is educational

C the way they talk about history

Extract Two

You hear two teachers discussion student selection procedure.

3. What does the woman say about the procedure in her department?

A it could have been more efficient.

B it does not necessarily help admit the best students.

C going through the application forms is very tedious.

4. What part of the man's suggestion worries the woman?

A if it would be any better than the current approach

B if her colleagues would like it

C if the procedure would be secure

Extract Three

You hear two people discussing a project they are working on.

5. What is the project?

A putting up decorations in a room

B building an extension to a house

C renovating a room

6. Both speakers agree that

A they could learn something from this work.

B it is a relief that the work will start soon.

C the process will cause certain discomfort.

Part 2

You will hear a young Arctic explorer called James Munro talking about his work. For questions 7-14, complete the sentences.

James Munro and Greg Hamilton managed to finish an unsupported expedition through 7 _____.

According to James, the only things helping them in this expedition were 8 _____.

Both James' parents worked as 9 _____.

James believes that his love for 10 _____ made him more interested in adventures.

The expedition to 11 _____ in 1995 fascinated James.

James admires Nansen for his breadth as he was a diplomat, an explorer as well as a 12 _____.

James is convinced that having control over one's 13 _____ is essential for an explorer.

James believes that making use of 14 _____ is the best way for inexperienced explorers to get sponsors.

Part 3

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

15. The reason Adam tries to keep in touch with amateur colleagues is

A he believes that they can teach him something.

B he sees himself as amateur in some ways.

C he finds pleasure in sharing his experience.

D he was helped when he himself was a beginner.

16. Adam sees professional ethics as

A responsible use of technology.

B respecting other photographers' needs.

C honesty about the way shots were made.

D prioritising the needs of the subjects.

17. What does Adam say about knowledge of wildlife?

A it is has equal importance to technical competence.

B There is an abundance of literature to give sufficient knowledge to aspiring photographers.

C Knowing about wildlife results in taking better pictures.

D Knowledge of technology is more important than that of wildlife.

18. Mentioning recent shooting of bird species called 'Great Crested Grebes', Adam says that

A he researched the way the bird behaves beforehand.

B he chose his clothing carefully.

C he tried his best to approach the bird's nest as close as possible.

D he made sure he didn't disturb the birds.

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19. Adam concedes that he switched to digital from analog photography because

- A it was more advanced technically.
- B it was more financially viable.
- C it was easier to carry it around.
- D it was more simple to use.

20. What is Adam's attitude to getting the first prize in the competition?

- A he is grateful for the sizeable price
- B he is happy because the winning pictures hold special meaning to him
- C he feels lucky because he believes other people's pictures were better
- D he feels pride for having his works chosen over other's

Part 4

You will hear five short extracts in which people are talking about their favourite possessions.

| TASK ONE For questions 21-25, choose from the list A-H the place each speaker keeps the possession. | | TASK TWO For questions 26-30, choose from the list A-H what makes the possession so valuable | |
|---------------------------------------------------------------------------------------------------------------|------------------|--------------------------------------------------------------------------------------------------------|-----------------|
| A in a bedroom cupboard | Speaker 1 21 [] | A it was a present from someone special. | Speaker 1 26[] |
| B in their desk at work | Speaker 2 22 [] | B it is the work of a friend. | Speaker 2 27[] |
| C on their living room wall | Speaker 3 23 [] | C it is worth a lot of money. | Speaker 3 28[] |
| D in a kitchen drawer | Speaker 4 24 [] | D it reminds them of their childhood. | Speaker 4 29[] |
| E on a bookcase in their study | Speaker 5 25 [] | E It seems to bring them luck. | Speaker 5 30[] |
| F beside their bed | | F it has an unusual beauty. | |
| G in the hall of their flat | | G it has an historic value. | |
| H on a kitchen shelf | | H It was given to them on a special occasion. | |

Answer Keys

Part 1

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

Part 2

7. Greenland 8. kites 9. architects 10. kayaking
11. (the) North Pole 12. geologist 13. mind(s) 14. networking

Part 3

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

Part 4

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

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: Here's a good quiz question for you. What began with the mummy of Hornedjitet and a Tanzanian chopping tool, and ended with a credit card and a solar-powered lamp?

Woman: I can answer that. It was that amazing radio series on the history of the world in 100 objects, I didn't hear all the programmes but I thought those I did catch were fantastic. They chose such interesting things to talk about.

Man: Yes, didn't they just! I did try to listen to most of the programmes and if I missed one then I caught up with what it had been about on the website of the museum that all the selected objects came from. That's good too, though I'm not so keen on their constantly dancing graphics. [1]

Woman: Oh, I rather liked those — they make it nice and lighthearted, I thought. [1]

Man: Well, the series wasn't heavy in any way, was it? Informative of course but entertaining as well, I thought they interviewed some really interesting people.

Woman: Actually I thought some of those were much better than others. But generally I learnt so much from the programmes. I hope they repeat them soon. [2]

Man: Yes, they were fun, weren't they?

Extract Two

Man: How many applicants do you tend to have for your undergraduate courses? We've got three applicants for every place this year and it's going to be very hard to pick who we should accept.

Woman: Yeah, we have that problem too. We sort all the application forms into two piles - er, noes and maybes. Then we invite the maybes for interview. It seems to work pretty well for us though of course it's quite time-consuming. [3]

Man: Hm, we interview too but it's hard to be confident we're picking the right people. Some people really don't show themselves at their best in an interview situation and we wondered whether it might not be better just to set

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the most promising applicants an essay to write and see how they get along with that. It'd surely be better for everyone if we didn't have to spend time on interviews.

Woman: Yes, I'm sure my colleagues might welcome that but how could you be sure that the essays were all their own work? Unless you could somehow make them do it under exam conditions, of course. [4]

Man: I suppose you're right but I still think it'd be fairer than the system we currently operate.

Extract Three

Woman: They rang me today about the kitchen. Someone's going to pop round tomorrow to discuss it and they think they'll start work on Thursday.

Man: Goodness, as soon as that. Do you think we'll be ready by then? I've still got to empty the old cupboards, take all the curtains down, all that sort of thing and I'd like to have done a bit of decorating before they get going. [5]

Woman: Well, It'd certainly be better to do it before rather than after and risk getting paint on the new surfaces. Perhaps I could ask them to extend the schedule a bit and start next week?

Man: No, let's leave things as they are. The sooner they start, the sooner they finish, after all. And I'm quite looking forward to seeing how they do things.

Woman: Are you really? I'm going to try to be out most of the time. We're going to have to eat out while work's in progress anyway.

Man: That's a nuisance, isn't it! I'm so busy at the moment I'd really prefer to be spending the evenings quietly at home. [6]

Woman: Absolutely! Still it'll be great when all the work's done. [6]

Man: I hope so!

Part 2

James: I feel very fortunate that at only 23 years old I have already spend more than 18 weeks on an unsupported polar expedition, going from one side of Greenland to the other. I completed it last year together with Greg Hamilton. [7] It was 2,198 kilometres and it was actually the longest unsupported polar expedition in history. By 'unsupported' I mean that we pulled everything ourselves without the help of any motorised vehicles or animals. The only help that we did have was from kites which — when the wind conditions were good — pulled us along as we skied, dragging our sleds behind us. [8] I can assure you that it was still very hard work!

People often ask me what first interested me in polar exploration. I think they imagine that I come from a family of explorers or something like that, but in fact I come from a pretty conventional family. In fact my mum and dad were both architects and neither of them were even particularly into sport. [9] They often wonder where on earth I could have got it from.

I was always very sporty and adored football from pretty much before I could walk. I did a lot of swimming and cycling too. I was about fifteen I suppose when I became hooked on adventurous activities. It all started when I discovered I got a particular kick out of kayaking. That took me on some amazing long expeditions and I guess I haven't looked back since. [10]

Also, when I was about fifteen, I learnt about an expedition which has gripped my imagination and held my admiration ever since. This was the 1995 unsupported journey by Richard Weber and Misha Malakhov to the North Pole. [11] The distance and technical difficulty of their expedition was enormous and they kept going despite most so-called 'experts' claiming they would fail.

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I love reading about other explorers. If I were to have a hero it would undoubtedly be Fridtjof Nansen, the Norwegian explorer. He had - great breadth - as is shown by the fact that he was also a diplomat and geologist. [12] All in all a quite remarkable man.

Reading Nansen's biography taught me that the key thing all explorers need in harsh conditions is the ability to keep their mind under control. [13] If they can't manage that, then they won't succeed even if their body is in top physical condition.

I'm often asked to give advice to would-be explorers and I always say: you shouldn't just look at what has already been done and copy it, thinking it's the only way. Think of new challenges that you can attempt. In terms of gaining the necessary funding, don't spend months cold-calling but concentrate on networking. [14] This is the only way to make the critical relationships which lead to big sums of funds.

Part 3

Interviewer: Good afternoon, Adam. You're one of the country's most successful professional photographers. Yet, unlike some professional photographers, you keep yourself open and accessible to the amateur photography community. Why is this relationship important to you?

Adam: The simplest reason is that I was an amateur photographer myself ten years ago and remember what it was like. I struggled to get help on the simplest topics and a couple of well-established wildlife pros at the time were pretty rude and nasty to me. I vowed never to be like that and to remain accessible, which is one reason I now run workshops. Financially I don't need to and sometimes they occur right in the middle of a project but I just get satisfaction from helping other photographers expand their photographic horizons. [15]

Interviewer: You often talk about professional ethics in wildlife photography, What exactly do you mean by this?

Adam: Well, simply that some photographers seem to think it's more important to get the shot, rather than the actual process of taking it. But I don't consider this honest. Wildlife photography, for me, is first and foremost a way of getting close to wildlife — it's not about the equipment, or what software you use or anything else. This means you have a responsibility to what you're photographing that far transcends any technical considerations that you might have. [16] After all, the camera won't abandon its nest if you get too close and disturb it. It's all about respect, whether you're taking pictures of animals in the wild or in captivity.

Interviewer: How do you see the balance between fieldcraft — or knowing about wildlife — and being able to take a technically perfect picture?

Adam: Well, the technical element rarely counts for anything as most modern cameras are pretty simple to operate. Unfortunately, however, fieldcraft seems to be a dying art, as there are so many magazine articles these days on using software to enhance your photos, which is, in my book, an inappropriate way to approach wildlife photography. Yet there are occasional photographers I meet who have absolutely stunning pictures that clearly show they've spent ages becoming experts in their own areas of fieldcraft - one guy I met last year had the most amazing birds of prey collection. He clearly loved photographing them, that's of course the key to everything. [17]

Interviewer: When you're intending to photograph a specific animal, how do you usually prepare?

Adam: Mm, I treat everything as a project and never just rush in. Take the Great Crested Grebes that I worked on this summer as an example. I spent about six weeks watching them, working out what cause them to be to be scared and exactly how I could get close enough to get a decent shot. When they were on the nest, I observed them from a long way away, as I wanted to ensure that there was no chance that I caused any disturbance at the nest. [18] My only possible vantage point was to sit in three foot of freezing cold water under a dense thorn bush. There was nothing I could wear that would completely stop me from getting scratched to pieces and frozen solid after each

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shoot - but I always came out smiling.

Interviewer: You were an early adopter of digital photography when many professionals were slow to take to it. Why was that?

Adam: Oh that's simple. I was spending tens of thousands a year on slide film, developing and creating high quality 70mm duplicates for my network of agents worldwide. This could have been better spent on my travel so I quickly saw that using digital equipment would save me a packet and allow me to channel the money elsewhere.

[19] All I needed to do was to be convinced of the quality, which I pretty soon was

Interviewer: Mm, you recently received two awards in a prestigious wildlife photography competition. What do you feel sets your work apart from other people's?

Adam: The competition is all luck. I know many photographers who enter several great images into competitions and get nowhere, conversely, some lucky people enter one image and get placed. So, it's a lottery in any competition. My style is not that unique. I just take pictures of beautiful things - it's as simple as that. I must say I have a particular fondness for the photos that won, I hadn't really set out with a certain image in mind, I just made the most of an amazing opportunity that presented itself. Nature did the rest. [20] So I'm not sure that I deserved to win but the prize money comes in handy, of course, even though it's not a lot.

Part 4

Speaker 1

If I were only able to save one of my possessions, it'd have to be this photo. It's an unusual one, I know, It shows a sofa with a couple of kids lying on it. The people in it are actually two of my oldest friends. I suppose the main reason why I like it is that it brings back to me the day I took it. It still feels like only yesterday. I was only ten then and had no technical skills but somehow it really captures the atmosphere of the time and the place for me. I've always kept it close to me. [26] It used to be in my bedroom but now I have it in my office. It's not on display or anything, just in a drawer [21] where I often come across it when I'm looking for a paper clip or a stapler or something

Speaker 2

This vase is something I really treasure. It's not got any great monetary value but it reminds me of one of the best times in my life. That was when I was a student and sharing a house with a friend. We had such brilliant fun together and have remained very close ever since - even though I'm afraid she's now moved to live on the other side of the world. Anyway, she gave it to me one day and I love it. [27] I keep it on a small chest of drawers next to my bed. [22] I like to always have fresh flowers in it, blue and orange ones if possible, to match the colours in its pretty design.

Speaker 3

This letter has got to be the most unusual and valuable thing I possess. I have it framed now and it hangs just above a bookshelf behind the sofa where I sit and read or watch TV. [23] It's not what it's worth that matters to me, though. It just fascinates me. It was written two hundred years ago by an ancestor of mine to his wife the night before the Battle of Regina. He was a General and is describing how he felt. [28] It's very frank about his fears — justified unfortunately because they lost the battle — and it paints an incredibly vivid picture of how things were for him then. His wife must have put it in a secret drawer in her writing desk and I discovered it there when I was a child.

Speaker 4

I always like to have this pendant on when I want things to go well, it's a kind of mascot for me, I suppose. I wore

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it on my wedding day and when I was taking my final exams, on my first day at my first job, all that sort of thing and they all turned out well so it must have something special about it! [29] That's what I like to think anyhow. I keep it in a really strange place, I guess, not in my bedroom with all my other jewellery as you might expect. It's actually next to the fridge, in with all the knives and forks. [24] I put it there once when I wasn't thinking about what I was doing and then decided it was actually quite a safe place for something with so much sentimental value.

Speaker 5

If I'm asked to pick my most significant object, I always go for this painting - I love sunflowers and it's the first thing you see when you come into my new apartment. It's hanging on the wall between the doors to the kitchen and my study so I'm always passing it. [25] It was done by someone I've known since I was three — we were the only children in our little street and he's now a well-known writer. [30] They say that most people in the country have got at least one of his books on their bookshelves. Anyway, he threw it away because he said he was useless at watercolours, but I took it from his waste paper basket. It may not be technically perfect but I love it.