

Test 1 CAE

Cambridge English. Certificate in Advanced English. Listening. Test 1. I'm going to give you the instructions for this test. I'll introduce each part of the test and give you time to look at the questions. At the start of each piece, you will hear this sound. (X). You'll hear each piece twice.

Turn to Part 1.

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 1.

You hear two friends discussing an art exhibition.

Steve: So, did you go to see that exhibition in the end, Anne?

Anne: I did in the end yes. Issues at the office threatened to keep me away forever.

Steve: And what did you think?

Anne: Between you and me, Steve, I thought it was all a bit pretentious. I mean, I understand the idea that the very act of placing some everyday object in a frame can be considered a work of art, but when you start charging thousands of pounds for a flower pot that's been spray-painted pink and presented as an art exhibit... well, I think that's just downright silly.

Steve: I'm not sure I agree with you entirely. From my point of view, while the flower pot might not have been a work of art as such, it could certainly be described as an artistic activity... and that's where the value lies. In an artistic sense, I mean. But I see your point about the price tag. Some people have got more money than sense.

Anne: They certainly

have. Extract 2

You hear two neighbours having a conversation about a fox.

Man: So, you saw it then?

Woman: Yes, I did! I couldn't believe my eyes. The way it went for those bins like it hadn't eaten in days, I was terrified it would attack my chickens.

Man: Looks like you were lucky this time. But next time who knows?

Woman: Something really needs to be done about this. We should call the council.

Man: They've been contacted several times already. Getting them to send someone out here to deal with the problem... you'd think we were asking for the earth!

Woman: I wonder if we should let our dog sleep out there in the shed. That would make it think twice.

Man: That might mean putting him in danger. I mean, he's not much of a guard dog, your Bonzo. And a guard dog is what we need.

Woman: Ha! I can't argue with that.

Man: If you ask me, it's just a question of putting all our waste out of sight. If there's nothing out here to interest him, he's sure to just move on and find his dinner elsewhere.

Woman: That's not a bad idea. We could insist that everyone stores their bins in the yard. There's

no way he could get in there. I'll talk to the landlord.

Extract 3

You hear a hotel receptionist talking to a guest.

Receptionist: If you're looking for somewhere to have dinner, I would recommend Casa Pedro.

Guest: The food's good there, is it?

Receptionist: It's wonderful! It's probably not the place for you if you've got your heart set on something traditional. Their menu is much more international than you'd expect and takes influences from many regions around the world. I've been there myself and I'll never forget the experience. I never thought that soup could be so thrilling! Be warned though; the quality is reflected in the price.

Guest: That's good to know. Thank you. Actually, we're planning to see a show at the City Theatre. The idea is to have dinner afterwards. Would you say that's feasible.

Receptionist: I can't see any issue with the time, if that's what you mean. Casa Pedro is just a stone's throw away from the theatre. You might want to reserve a table, however, as it can get very popular later in the evening, and make sure you know what time the show will finish in order to book for dinner, as I hear that the current production overruns a bit.

That is the end of Part 1.

Now turn to Part 2.

Part 2

You will hear a children's entertainer called Louis Brett talking about his work. For questions 7 – 14, complete the sentences with a word or short phrase. You now have 45 seconds to look at part 2.

I never thought I'd ever see myself dressing up as a clown and making a fool of myself in front of children. I had no aspirations to be an actor or anything like that as a child. The nearest I got to ambitions of the creative sort was a sort of vague dream about being a rock star. But what I really wanted to do as a kid was to be a zoo keeper. And I suppose, in a sense, there are similarities between that and what I do now. Not to say the kids are wild animals! I mean that there's a lot of work with children when you work in that environment.

I got into this business completely by accident. My brother and his wife had organised a party for their son George and at the last minute, the guy who was meant to provide the entertainment, a - magician called Bobby Brilliant of all things – cancelled at the last minute due to illness. I hated to see all the kids so disappointed, so I stepped in. All it took was a quick internet search for some magic tricks and a silly hat I bought from a local shop and there you have it. Suddenly, I was Bobby Brilliant the Second, although I called myself Freddy Fantastic back then. I changed my name to Chucky Chuckles when I decided to incorporate a clown show into my act. It was a name I stole from a television show that I loved to watch as a child.

Anyway, I had such a great time and the kids loved it so much that I began to think about going into business myself. I wasn't enjoying my work at the factory, and although there were possibilities for promotion, I really didn't see much of a future there. More important of all, the idea of having fun at work really appealed to me. There was none of that in my old job and that really got me down. It had never occurred to me that work could actually be a laugh.

What came as a pleasant surprise was the demand for my services. No sooner had I put out an

advertisement than the phone was ringing off the hook. I was able to cover my initial costs almost straight away, which was just as well, because my first business purchase was a huge purple wig that cost me a fortune. I used my own car for the first year. Much later on I invested in a van, which a local company decorated for me in the very same colour as the wig. Everyone in the area knows that van of mine.

As I said before, I didn't get into clowning until a bit later on. I had never really liked clowns and my wife always said they were scary. I changed my mind after seeing a show put on by a touring circus. The clowns in that were just amazing. They wore these really loud costumes and their makeup was so intricate and colourful. More than anything else, their timing was just perfect, so much fun to see, and afterwards I thought: 'maybe I could try that'.

My show these days consists of a silly dance that I do. My wife composed the music. It's really silly and I get the kids to join in. There's lots of falling over and so on. You have to be careful that the kids don't get too carried away and hurt themselves, but I always make sure that there are lots of parents on hand to keep an eye on everything with me. After the dance, I do some magic tricks. The most popular trick is one I do while I juggle some apples. I start off with just two and by the end, there I am juggling six. Sometimes I juggle bananas but that can be a bit more challenging. At the end of the trick, everything gets eaten. The kids love it!

My advice to anyone thinking of giving it a go is that whatever you do, make sure you enjoy it. You never really know what to expect every time you turn up at a new customer's house, so you also have to be willing to improvise. And watch other professionals too. They can give you some great ideas for you to incorporate into your show.

That is the end of Part 2.

Now turn to Part 3.

Part 3

You will hear an interview in which two artists are discussing the value of street art. For questions 15-20 choose the answer (A, B, C or D) which fits best according to what you hear.

Interviewer: Good afternoon. I'm in the studio with Freda Killian and John Jones, two conceptual artists, both of whose work has been exhibited around the world. We're here to discuss the genre of street art in the UK and beyond, particularly in light of the recently opened "Urban Strokes" exhibition in London, which is showcasing the work of street artists such as Griffy and Prism. So, if I might start with you, Freda, what's your position on street art? Is it as deserving of respect as more traditional forms?

Freda: That's not an easy question to answer. To begin with, it's important we establish clearly what the definition of street art actually is. For example, I think we'd all agree that a scrawled name on the side of a bus could in no way be considered art, whereas Griffy's famous "girl with bottle" mural in Jerusalem is clearly a masterpiece. So, where do you draw the line?

John: I think Freda's hit the nail on the head. Where do you draw the line? The problem is that the appreciation of something artistic is entirely subjective. Who's to say that scrawling your name across the side of a bus isn't artistic? If it's not, then what would make it artistic? Colours, calligraphy... the name itself?

Freda: The name?

John: Well, if I write "John was here" on the side of the bus, I doubt anyone would consider it a valid entry to my body of work. But what if I'd written "Socrates was here"? And what if I'd written it in ornate lettering with purple ink?

Freda: The difference seems clear to me.

John: But as you say yourself, we need to identify the line. And that's why street art causes such debate. Hundreds of years ago, there was no such discussion, but with the dawn of what we lazily refer to as 'modern art', suddenly we had to have the discussion: what constitutes art and what doesn't? And we've been arguing about it ever since.

Freda: I see your point, John. I think we'd both agree that as conceptual artists, we've been expected to defend the value of our work on many an occasion. In a sense, anything can be art. I'm sure that there are people all around the world who would very much enjoy "John was here" written on public transport. They might even go so far as to call it art.

John: But are you sure, Freda? Think about what you've said there. We both agree that the appreciation of art is subjective but at the same time, all of us have a clear idea of what separates art from petty vandalism. No one reasonable could confuse the two.

Freda: No, I don't think that's fair. Back in the eighties, a trend emerged that involved graffiti artists drawing designs on stickers and then plastering them about all over town. This method made it easier to evade the police more than anything else, but it also lent itself to increased creative expression. You could sit at home for hours, designing your stickers, making them as intricate and detailed as you wanted, and then step outside, slap a sticker on a post box or a traffic sign and disappear, with very little chance of getting into trouble with the authorities. It's no accident that some of these stickers have become world famous. There are artists in Paris, Lisbon and Athens, to name just three, that have gained immense popularity through their stickers.

John: But I still think the issue remains unanswered. I could write my name directly across a wall or put it on a sticker, it still wouldn't be art.

Freda: No but my point is that without the constraints of time and the risk of arrest, some street art was allowed to develop and become something very valuable. And the sticker movement proved that.

John: I think we can get a clearer perspective on this if we look at another element with which street art shares space in our everyday environment: advertising. Prism himself often criticizes the power of advertising in his work. Indeed, his most famous piece takes directly from a range of famous advertising campaigns. His point is that we should rebel against the heavy presence of advertising in our environment as it is ugly and oppressive. But couldn't the same argument be applied to his own work? Some advertising campaigns are very attractive actually, I might go so far as to say artistically valuable.

Freda: I think the difference is the motive. Advertising is attractive in order to increase business, its artistic value is limited by that. Whereas street art's purpose is by definition to be artistic, to convey a message beyond commercial interests.

John: So, the motive is what gives art its value?

Freda: Partly, I think, yes.

John: That's an interesting idea. I mean, obviously artistic skill is another important element to consider but perhaps it's in the motive that we could start searching for that dividing line when it comes to identifying what street art actually is.

Freda: I once got the chance to compare the two side by side: advertising and street art. There's a Metro station in the city of Madrid that is decorated with large street art murals from a collective known as la Banda del Rotu, or the Marker Gang. The art itself would normally be considered graffiti, black pen work and hurried scrawls, but the Metro has decided to place large reproductions of this art alongside the normal advertising posters and so on. Seeing them side by side, you can see the value in the street art, or perhaps the feeling, and even with all its expert photography and beautiful graphics, the advertising lacks this. Perhaps it is in this emotional reaction where the true definition of artistic value lies.

John: Perhaps it is.

That is the end of Part 3.

Now turn to part 4.

Part 4 consists of two tasks. You'll hear five short extracts in which people are talking about moving abroad. Look at task 1. For questions 21 – 25, choose from the list A – H the reason each speaker gives for moving to another country. Now look at Task 2. For questions 26 – 30, choose from the list A – H the difference each speaker identifies between their country of origin and where they live now. While you listen, you must complete both tasks. You now have 45 seconds to look at Part 4.

Speaker 1

I really wasn't keen on the idea at first. I was so ignorant about the place before I left. I had images of having to eat cockroaches and raw eel for breakfast and not being able to make myself understood. I thought it would be a complete nightmare. But the board insisted I go. They said that the office over there needed someone of my expertise and that if I wanted to remain at the company, I had to do what they asked. The irony is that had the destinations been reversed, there is no way they could have said such a thing to me. Contracts are not nearly so flexible here as they are back home. Such flexibility has its advantages and disadvantages of course. Two years ago I might have called it a disadvantage but these days, having met my future fiancé and really settled into the place, I'm really glad I wasn't able to say no now.

Speaker 2

I really felt that I was wasting my time back home. I wasn't enjoying my job at all and was really looking for a way out. But it had never occurred to me that moving abroad might hold the answer. That was until I read an article about a charity group that was looking for help in rebuilding regions affected by war. I had some experience in construction and knew immediately that such a life would give me the purpose I was looking for. It wasn't easy. I had problems at first finding the money to pay my way over there, but once I got there, I knew I'd made the right move. The people are wonderful, despite all the history of hatred and war, and the food isn't that different to what I'm used to. I do struggle with the heat at times. I've never known anything like it!

Speaker 3

Every other day seems to be some national celebration or other. It can get pretty exhausting. But they take their national identity surprisingly seriously here and who am I to complain about it? Between you and me, I'm no fan of marching bands and twelve-gun salutes but there are worse things I could be having to deal with, I suppose. My wife isn't much of a fan of it all either, in stark contrast with the rest of her family who take it all very seriously indeed. It's a very different world to what I'm used to, but generally speaking I'm very happy here. Perhaps we would have been better off back home if Annisa had been able to get a visa, but I doubt it. And in any case, I married her, not the country!

Speaker 4

My mother fled the country of her birth as a child and never planned to go back. But then the political situation changed and she found herself missing home after all these years. As luck would have it, she got sick within a few months of flying out and so I found myself following her out

there. My uncle's family were doing their best but financially it was very hard for them as they were all living on his one salary. It's probably difficult for us to imagine, but there are very few work opportunities for women over there and we're basically expected to look after the home. So, as you might expect, it isn't just the language here that I struggle with.

Speaker 5

Speaker 5 I'd spent years studying the history and the language of the country but had never had the opportunity to go. So, when I heard about the cultural exchange running over the summer, I volunteered straightaway. It was a golden opportunity to really immerse myself in the society that I had been reading about for so long. Once the project was over, I decided to stay. I'd made friends and found work and when the time came to come home, I found myself wondering what the point was. My course was basically finished and I had nothing to go back to. The only thing I miss is a proper breakfast... and lunch and dinner! By 'proper' I mean what I'm used to. I don't think I'll ever get into the cuisine over here. It's a different universe.

That is the end of the test.