

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 a radio programme about a hotel in London.

1 In the beginning, the presenter tries to

A dispel a common misconception about the hotel.

B briefly describe what the hotel is like.

C make the hotel sound attractive.

2 How does the manager approach hotel visitors?

A He would rather have fewer rich people attending.

B He treats everyone equally well.

C He has an eye for what kind of visitor is in front of him.

Extract Two

You hear a part of a science programme.

3 The man states that the data produced as a results of the research established

A how much time it took to find the teaspoons.

B how long it took for teaspoons to disappear.

C the place where lost teaspoons were found.

4 The woman believes that the topic of this research

A led to new interesting discoveries.

B touches upon a problematic matter.

C is not particularly interesting.

Extract Three

You hear two people discussing pop music.

5 The woman believes that

A it is challenging to come up with something original nowadays.

B modern pop songs are inferior to older ones.

C pop music is a poor imitation of other music genres.

6 What does the woman say about modern performers?

A They ignore the older audience.

B They are using their fans to make money.

C They imitate older performers without even noticing it.

Part 2

You will hear part of a talk about best-selling books. For questions 7-14, complete the sentences.

BESTSELLER SECRETS

The best-selling celebrity autobiographies have the 7 _____ of the celebrities as the main point.

Some of such autobiographies don't contain any 8 _____.

Successful cookbooks give people a sense of 9 _____.

Recipes from popular cookbooks are normally used only for 10 _____.

Successful sports books have 11 _____ which seem to be the reason why people buy them.

One thing that makes history books popular is 12 _____ which appeal to casual readers.

The main focus of self-help books nowadays is how people can improve their 13 _____.

The element of 14 _____ in books about crime seems to be the aspect that brings good sale numbers.

Part 3

You will hear a radio discussion about writing a novel. For questions 15-20, choose the answer (A, B, C or D) which fits best according to what you hear.

15 What does Louise think about Ernest Hemingway's advice on writing?

A It can be useful to some degree.

B Only amateur writers should follow it.

C The advice was meant as a joke.

D The advice can mislead aspiring writers.

16 Louise believes that getting feedback is important when you

A are experiencing a writer's block.

B are struggling with structuring your writing properly.

C are unsure of the quality of your own writing.

D finish your book and need an opinion on it.

17 Louise states that getting feedback from a colleague is important because

A non-writers' opinion can be hard to take seriously.

B a writer can be less harsh with their criticism.

C others can be reluctant to help with such thing.

D a writer can understand the real purpose of your work.

18 For Louise, what does good feedback mean?

A both general and detailed observations on the content

B identifying problematic aspects as well as suggesting ways to overcome them

C feedback that mostly focuses on the stylistic part of the writing

D an extensive list of good and bad points

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19 What does Louise say about the people she gets feedback from?

- A** They shouldn't be more skilled than you.
- B** She prefers not to talk about her texts.
- C** They exchange feedback.
- D** Collaborating with them can be difficult.

20 Louise says that sometimes feedback can be

- A** justified but difficult to implement.
- B** mostly about irrelevant details of the story.
- C** can be quite offensive.
- D** too hurtful and is therefore better to be ignored.

Part 4

You will hear five short extracts in which people share their experience of attending an event.

TASK ONE For questions 21-25, choose from the list A-H the event each speaker is talking about.		TASK TWO For questions 26-30, choose from the list A-H what happened according to each speaker.	
A a concert	<i>Speaker 1</i> 21 []	A it wasn't well-attended	<i>Speaker 1</i> 26[]
B a meeting		B I hardly knew anyone	
C a birthday party	<i>Speaker 2</i> 22 []	C It ended early	<i>Speaker 2</i> 27[]
D a school reunion		D I was treated badly	
E a funeral	<i>Speaker 3</i> 23 []	E there was an argument	<i>Speaker 3</i> 28[]
F a leaving party		F I left before the end	
G a wedding	<i>Speaker 4</i> 24 []	G everyone enjoyed themselves	<i>Speaker 4</i> 29[]
H a demonstration		H I couldn't focus on the event	
	<i>Speaker 5</i> 25 []		<i>Speaker 5</i> 30[]

Answer Keys

Part 1

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

Part 2

7. struggles 8. gossip 9. sophistication 10. special occasions
11. anecdotes/funny stories 12. oral accounts 13. careers 14. scientific procedures

Part 3

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

Part 4

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

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

Presenter: Tea at the Grand Hotel in London is served in the Green Room, a light, airy space with luxuriant plants, fountains and a panoramic view over the city. Dress is strictly smart-casual. There are four sittings for tea, the first at 11.30 in the morning and the last at 6.30 in the evening. Despite the high price tag, tables are booked up months in advance. Tea includes a selection of sandwiches - crustless of course - scones, cakes and pastries. There are 12 types of tea on offer, including the Grand's own superior afternoon brew. David James has been manager of the Green Room for 15 years. [1] David, tea at the Grand is very popular, isn't it?

Manager: Yes, indeed. When I first started, we had 80 to 100 people a day. Now it's twice that number.

Presenter: And are they all wealthy people?

Manager: Not at all. I can tell as soon as someone walks in what type of person they are, where they are from, why they are here. [2] Some people who come here have lots of money and some don't. When someone has saved to come here as a treat, I like to make a special effort to make them feel comfortable.

Extract Two

Woman: Possibly one of the most talked about pieces of research recently published has surprisingly little to do with anything of particular importance. Entitled 'The Case of the Disappearing Teaspoons', the study proves that this is a naturally occurring phenomenon with no apparent explanation.

Man: Yes, a research team in Australia placed 70 numbered teaspoons in various tea-rooms at their Institute and tracked them over a period of five months. Eighty per cent disappeared for good. It was calculated that they had a half-life - that is, the length of time it took for half of the teaspoons to disappear - of 81 days. [3] If this is a global phenomenon, then 600,000 teaspoons are disappearing each year.

Woman: So where have they all gone? Practical and mundane explanations include people taking them home or

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losing them under piles of work. [4] However, with such a large quantity of teaspoons being lost each year, many people feel these explanations are simply not sufficient.

Extract Three

Woman: One thing that's quite interesting about popular music is how derivative and imitative it is. You see, most of the innovations that took place in it had happened by the end of the 1970s, and after that it's all been copies of what had already been and gone. [5]

Man: That's just not true. There's lots of really innovative new music going on now and there always will be. Every new generation develops its own styles and sounds that are unique to it.

Woman: No, they just think that's what they're doing. Actually, they're just recycling old things. [6] Granted, they sometimes do that very well, but it's all been done before. The truth is, it's new for them but it's not actually new.

Man: But the fans, the public, they don't see it that way do they?

Woman: No, they buy the music and they go to concerts by the latest successful or fashionable bands and singers and they think it's all being done for the first time. It's only older people like me who spot the similarities with music from the past. Like a lot of things, influences pass from one generation to another, and it's not always a conscious thing.

Part 2

Woman: In my role as a publishing consultant, I've recently written a report on trends in the best-seller lists over the last five years. I've carried out an in-depth analysis of best-selling titles in various categories and have tried to identify some patterns. It's my conclusion that there are some common features in the books that have been most successful.

First of all, the genre of the celebrity autobiography. These consistently top the charts, selling in vast numbers, but what makes them so popular? They show the reader a world of glamour, and they claim to give an accurate picture of the 'real person' behind the celebrity. But my research shows that the most successful books all describe the celebrity's struggles. [7] These may be connected with achieving fame, or they may come after fame, or both. And contrary to what you might expect, the top-sellers in this genre do not always include gossip [8], even though this is generally assumed to be part of their appeal.

Cookery books sell in large numbers and when I analysed the top-sellers in this genre, it was clear that they offer an air of sophistication that has huge appeal [9]. People aren't buying books of simple, everyday recipes. Often the ingredients required are expensive and hard to find, and the recipes can be complex and challenging. People seem to buy these books because they show a world they aspire to, rather than something they will actually do, apart from for special occasions, when they may well turn to recipes in these books. [10]

When it comes to books about sport, the best-sellers have all been biographies or autobiographies of well-known figures, and what these books have in common is a wealth of anecdotes [11]. It's clear that readers like the feeling of being on the inside, of getting a glimpse into the world of top professional sport through these funny stories. They are less interested in dry factual accounts of how a career started or statistics about sporting achievements.

One genre that has seen a huge rise in recent years is history books. The best-sellers in this category are aimed at the ordinary reader, not serious students of the subject, and one feature they all share is their use of oral accounts. [12] Quoting from people who were speaking at the time, these books aim to provide a human aspect to history, rather than just focusing on facts and figures, and this give them more relevance to the ordinary person.

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Ever since they first appeared on the scene, self-help books have always featured high on best-seller lists. Analysis of the top self-help books of the last five years shows a move away from those dealing with personal relationships or happiness to those advising on how to get ahead in careers [13]. This suggests a shift in the priorities of the people who buy this kind of book.

When it comes to fiction, crime fiction has long been extremely popular, of course. My analysis of bestsellers in this genre indicates that the scientific procedures used in criminal investigations are a dominant feature these days [14], rather than the character of the detective, which used to be the cornerstone of books in this genre. This might well reflect the current popularity of TV crime dramas, with their focus on forensic science.

Part 3

Interviewer: OK, in our weekly spot about how to write a novel, I'm talking to novelist Louise Doughty. Louise, this week we're talking about getting comments and feedback on your work from other people. 'If there is anything in your own work you think particularly fine,' said Ernest Hemingway, 'strike it out.' Is that good advice?

Writer: Well, few would-be novelists aspire to be as plain and brutal as Hemingway, I suspect, but his dictum is still worth tucking into a corner of your brain - not to be followed slavishly, but as an antidote to that great curse of the inexperienced novelist: over-writing. [15]

Interviewer: How do you know if you are over-writing?

Writer: Well, an excess of adverbs and adjectives is a clue. Repetition under the guise of emphasis is another, and extended metaphors should be rationed tightly.

Interviewer: Now, there comes a point in the writing of every novel when you just don't know any more. You've been immersed in it for weeks, possibly years. You've lost sight of the original impetus behind the book and are plagued with self-doubt - yet at the same time you know there is something there and are not ready to give up on it.

Writer: Yes, and this is the point at which you should be getting feedback. [16]

Interviewer: From whom?

Writer: As a rule, I'd advise against getting it from your nearest and dearest. You will be wounded by their criticism and suspicious of their praise. Instead, join a writing community of some sort. You need comments from another writer. Those who have been logging onto my website will know that such a community has formed there. Creative writing courses and book groups are also good places to find like-minded souls. Through such contacts you can find someone who understands what you are trying to do - which is not the same as someone who is uncritical of the way you do it. There is a time and a place for emotional support, but that is not what we are talking about here. [17]

Interviewer: What kind of comments are useful in your view?

Writer: Well, you need someone who is prepared to say, 'I really like the opening paragraph but I thought it went a bit wrong after that because...' and, crucially, is prepared to be specific. 'I just didn't like him' is not a helpful comment on a character. 'I lost sympathy with him in the scene where he tells his brother the truth because I thought he was too brutal. Maybe you should re-write it making his motivation clearer and his language softer.' That is useful advice: you can choose whether to take it or discard it. [18] Similarly, at the level of prose style, some well-meaning person might say 'It's a bit boring', but a helpful critic would say 'You have three paragraphs of description here before you tell us who is talking; maybe you should consider starting the conversation first and weaving all the description in, instead of having it all in one chunk.'

Interviewer: How do you personally get feedback on your work?

Writer: The most fruitful relationships I have with other writers are with the novelists with whom I swap work - usually the person whose novel is under discussion pays for dinner. [19] If you can find other novelists who are

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working at a similar level to yourself, with similar interests, and who are frank and unafraid of frankness from you, then keep them close at hand.

Interviewer: Now what about reactions to feedback? We've talked about getting it, but what about when you've got it?

Writer: Well, even with a trusted ally, there comes a point when you have to stick to your guns and say, 'This person whom I really respect doesn't like this bit but I do and it's staying in.' [20] And of course, feedback can be annoying. For a start, a lot of the criticism you receive will be stuff which you knew already in your heart of hearts - you were just hoping nobody else would notice. And sometimes, you will bristle at a certain comment on your work, not because it is untrue but because the consequences of righting that particular defect are too daunting to contemplate at that particular time - accurate criticism is the most painful of all. On other occasions, you will have a gut feeling that the person reading your work just doesn't 'get' it, or wants you to write a different novel entirely. Frequently, the only way to work out if criticism is useful is to nod sagely, then file it in a drawer. When the wounds have healed over and your ego is not under immediate threat, then you will be able to assess its true worth.

Part 4

Speaker 1

It certainly wasn't like any other I've been to, and I've been to a few. There was a strange atmosphere as everyone gathered and I thought there was a definite tension in the air. Everyone was clearly divided into two sides and there was clearly some history between them. Anyway, the main part passed off OK, and I was having a decent time, chatting to all sorts of people. Then, all of a sudden, one group was shouting at each other and pointing fingers and generally being very unpleasant. It was quite a scene and insults were exchanged. [26] Fortunately, I don't think the happy couple saw any of it, so I don't think it spoilt their day. [21]

Speaker 2

There was certainly a big turnout, more than I'd expected. I hadn't been very sure about whether to go or not, I don't normally like that kind of thing. I thought it would all be ultra-competitive, with everyone trying to prove they'd done better than everyone else since we last met. [22] But actually, we all got on famously and had a great time reminiscing about the old days. Even the people I hadn't liked much before were good company. [27] It was a shame when it ended, I'd have liked to talk to them for longer. I wrote down lots of addresses and phone numbers and we all agreed to keep in touch, though I don't know if we will.

Speaker 3

It wasn't the best organized thing I've ever been to. They should have kept it down to just a few key people, instead of which the place was crammed with all sorts of people that didn't have much to do with the matter at hand. It became apparent pretty quickly that very little was going to be achieved. Half the people couldn't hear what the other half were saying and we didn't even get through the first point for discussion. [23] So the people in charge decided to cut it short and call another one, with fewer people, some time later. [28] So we were all back outside ages before it was supposed to finish. It was a farce, really.

Speaker 4

I turned up because I used to work with both of them, though I hadn't seen either of them for quite some time. Our career paths had gone in different directions. Actually, it was a bit of a shame, because they'd gone to a lot of trouble to organize it and then half the people they were expecting didn't turn up. [29] They'd both given years of good service, you'd have thought more people would have shown up for their last day [24], but I guess they

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couldn't be bothered. I'd only been planning to stay for a short while, but I hung on till the end. I didn't have the heart to go, they looked so disappointed.

Speaker 5

It was quite a performance getting there - all sorts of traffic jams - so I missed the beginning. There was only one empty seat when I got in there, so I just had to sit in it. When I looked round at one point, I realized I was sitting next to a neighbour I've never been able to stand. This put me off a bit, because I've always avoided him and I didn't want to end up having to talk to him when the thing was over. I was thinking more about that than what the kids were doing up there. [30] What I did listen to sounded pretty good, and I knew they'd been rehearsing for ages. [25] Anyway, as soon as the last bit was over, I just rushed for the door and got out of there.