

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 having a conversation

1 What is the situation?

- A** They let their friend down
- B** They had an argument with their friend
- C** Their opinion of their friend has changed

2 How do the speakers feel about the situation?

- A** resigned
- B** upset
- C** uncertain

Extract Two

You hear two radio presenters discussing a letter from a listener.

3 What is the man doing as he speaks?

- A** justifying somebody's hobby
- B** showing concern for somebody's problem
- C** describing a problem in detail

4 The woman believes that the author of the letter should

- A** face the fact that people can be cruel.
- B** reassess his attitude to certain people.
- C** discuss the situation with his friends.

Extract Three

You hear two people discussing comedy and humour.

5 The woman believes that punchlines

- A** can be found in jokes that follow a certain structure.
- B** are usually more funny than catchphrases.
- C** are more accessible than inside jokes.

6 The man says that many professional comedians

- A** attempt to create context they can make jokes about.
- B** make events sound more exciting than they really were.
- C** find it difficult to tell made-up experiences from real ones.

Part 2

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

The Short Goodbye

The play takes place in an 7 _____ in 1950s Britain.

The protagonists were working in a company producing 8 _____.

An interesting thing about the play was that both main characters had a 9 _____.

The main characters spend much time exploring the topic of 10 _____.

The male character's plan was to get a degree and work as a 11 _____.

The woman's desire was to earn a living using her talent in 12 _____.

A noteworthy part of props is a 13 _____ at the front part of the stage.

Easily noticeable, 14 _____ standing at the back are another prominent feature of the play.

Part 3

You will hear a radio interview about meals and consuming food. For questions 15-20, choose the answer (A, B, C or D) which fits best according to what you hear.

15 Heston gives the example of eating with plastic utensils

A because many listeners might be able to relate to this situation.

B because it evokes the memories of eating food.

C to illustrate poor experience of consuming food.

D to show factors that contribute to the experience of eating.

16 What aspect of taste does Heston bring up?

A Fat is taste just like any other.

B There is a difference between taste and flavour.

C Smell is a vital part of taste.

D As we age, we gradually lose our taste.

17 The salt experiment shows that

A you can feel the taste of something you can't smell.

B smell as one the senses is the least powerful.

C you can enjoy food better if you don't smell it.

D food flavour can change as you eat it.

18 The wine-tasting example shows that

A some colours are likely to be more attractive.

B food or drink that looks good will seem to taste better.

C senses can influence one another heavily.

D some sommeliers are better at tasting wine.

19 What is Heston's opinion on the bitter taste?

A It can misguide and create the impression of being dangerous.

B It is the reason why people like certain food.

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- C** The approach to it can evolve with time.
D People misunderstand the purpose of this taste.

20 The problem of the cabbage dish is

- A** the way it looks.
B its taste.
C the unusual combination of flavours.
D the recipe couldn't be changed.

Part 4

You will hear five short extracts in which people are talking about celebrities and other prominent people.

TASK ONE For questions 21-25, choose from the list A-H who each speaker is talking about.		TASK TWO For questions 26-30, choose from the list A-H each speaker's view of the person.	
A a coach B a novelist C a sportsman D a journalist E a businessman F a TV newsreader G a politician H an actor	<i>Speaker 1</i> 21 [] <i>Speaker 2</i> 22 [] <i>Speaker 3</i> 23 [] <i>Speaker 4</i> 24 [] <i>Speaker 5</i> 25 []	A scary B underrated C amusing D unintelligent E weird F sincere G lucky H unpredictable	<i>Speaker 1</i> 26 [] <i>Speaker 2</i> 27 [] <i>Speaker 3</i> 28 [] <i>Speaker 4</i> 29 [] <i>Speaker 5</i> 30 []

Answer Keys

Part 1

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

Part 2

7. industrial city 8. car engines 9. regional accent 10. social attitudes
11. lawyer 12. art 13. piano 14. bookshelves

Part 3

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

Part 4

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

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: Well, I suppose it had to happen some time. I mean, however good-natured you are, there's only so much bad behaviour you can take.

Woman: Yeah, I mean we've known him all these years and we've put up with all sorts of terrible scenes with him, and times when he's been awful to both of us. I'm just amazed neither of us has had the guts to say anything to him before.

Man: I'm not sure it was a lack of courage on my part. I think it was more a misplaced sense of loyalty. I mean, we go back a long way...

Woman: I know, but it's hard to come up with many good memories. Anyway, I guess it's over now and that's the last we'll see of him.

Man: Yeah, his reaction was typical. The minute we confronted him about this latest dreadful piece of behaviour, he just totally lost it. [1] He's obviously never had any idea of the effect he has on people, even people who are supposed to be his friends.

Woman: Well, it was inevitable that it would come to this. We've said our piece, and frankly I'm glad to see the back of him. So that's that.

Man: Yeah, let's forget all about it now. [2]

Extract Two

Man: OK, we've had a letter here from Paul, who says that his friends are into all the latest trendy hobbies and fashions, whereas he really likes trains. He's a trainspotter - he likes looking at trains and reading about them and collecting the numbers of ones he's seen - and his friends make fun of him for it. He's worried that they'll stop being his friends if he carries on with his hobby. [3] What would you tell him, Esther?

Woman: Well, we usually end up choosing friends because we have something in common with them. Perhaps he

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needs to look at why he wants to be friendly with these people when they make fun of what he's interested in. [4] I'm sure there are plenty of potential friends out there who share his interest. With them, he could enjoy that interest rather than having it used against him.

Extract Three

Woman: Well, of course, no single theory has yet been able to explain how jokes work. Even the great comedians have been stuck for a proper analysis. Of course, many jokes are written backwards with the punchline - the funny line at the end that gets the laugh - sorted out first. [5] However, a line or a phrase doesn't necessarily need a narrative set-up to make us laugh. Witness comedy shows in which characters get laughs simply from saying catchphrases. This is also how an 'in-joke' works among a group of friends. Life itself provides the set-up, and a word or two, sometimes just a knowing look between two people who are in on the joke, provides the 'punchline'.

Man: Another thing about jokes is that a professional comedian's routine may be based on personal experience, but real experience doesn't tend to come conveniently complete with a punchline. That's why most comics are outrageous liars. It's also why some comics may even begin to provoke hilarious episodes by deliberately forgetting their wedding anniversaries or leaving their children in the supermarket. [6]

Part 2

Reviewer: The play *The Short Goodbye*, by Richard Holder, is virtually unknown today, and is hardly ever produced, so it may be hard to understand the impact it had when it was first produced in 1957, but it represents an important landmark in the development of theatre in the UK.

So, why was this play so remarkable at the time? Well, to begin with, it took place in an industrial city, which was almost unheard-of as the setting for a play in those days. [7] At the time, plays were often set in small towns and suburbs or country homes, and they tended to focus on the higher end of society. *The Short Goodbye*, on the other hand, dealt with the lives of factory workers. The main characters, a husband and wife named Colin and Sadie Thomas, were low-paid workers with little education, working in a factory that made car engines. [8]

Another feature of the play that broke new ground at the time was that the characters all spoke with a regional accent - before this, what was then regarded as standard English in terms of accent was the norm. [9] Even when characters were from a specific part of the country, authentic regional speech was rarely heard on the stage.

So the play set out to depict working-class people at that time, and it caused quite a sensation because these characters were not what working-class people were assumed to be like. It was assumed that the men talked only about football and the women discussed only household matters. However, despite their lack of education, the characters in this play spent a lot of time discussing social attitudes. [10] As the plot developed, the audience discovered that the main character, Colin, was planning to enrol at a college and that his aim was to become a lawyer. [11] His wife Sadie also had aspirations, and didn't want to spend her life doing boring work and household chores. She felt that her talents lay in art and she was keen to do that professionally. [12] So both characters were people who had dreams and a desire to fulfil them. This portrayal of working-class people caused a sensation at the time.

Now, let me just tell you about the stage set for the play when it was first produced in 1957. It showed a modest working-class home of the time, but in keeping with the themes of the play, it was a little different. For example, very prominent on the stage - towards the front of it so that audiences couldn't miss it - was a piano. [13] It wasn't played at all, but the director and set designer both felt that it would be a striking feature. And at the back of the stage, again very visible to the audience, was a group of bookshelves, indicating that the inhabitants were interested

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in reading. [14] So, the set surprised and fascinated the audience. When the curtain opened, they wanted to know what kind of people lived there.

Part 3

Host: I'm talking to chef Heston Blumenthal. Now, Heston, most of us think that the business of eating is pretty simple, don't we? We eat things and we like the taste of them or we don't, but you reckon it's more complicated than that, don't you?

Heston: Yes, eating is a process that involves all the senses. Any notion that food is simply about taste is misguided. Try eating a beautifully cooked piece of fish off a paper plate with a plastic knife and fork - it is not the same. [15]

Host: So how does taste operate then?

Heston: The sense of taste can be broken down into five basic categories, all of which happen in the mouth and nowhere else. These categories are: salt, sweet, sour, bitter and umami - the most recently identified taste. There is a current theory that fat is a taste but this has yet to be proved. We have up to 10,000 taste buds on the tongue and in the mouth. These regenerate, so the receptors we use today will not be the same as were used a couple of days ago. When we eat, taste buds on our tongue pick up taste but not flavour. The molecules in food that provide flavour pass up into the olfactory bulb situated between the eyes at the front of the brain. It contains hundreds of receptors that register molecules contained in everything that we eat and smell. This is where the flavour of the food is registered. [16]

Host: OK, so our sense of smell is connected with flavour rather than taste? Is that what you're saying?

Heston: That's right. Smell and taste are registered in different parts of the head. There is a simple but effective and enjoyable way of demonstrating this. Have ready some table salt and biscuits, fruits or anything easy to eat. Squeeze your nostrils tightly enough to prevent breathing through them, but not so tight as to hurt. Take a good bite of biscuit or fruit and start chomping, making sure the nostrils remain clenched. You'll notice that it is impossible to perceive the flavour or smell of the food being eaten. Now, with nostrils still squeezed and food still in the mouth, lick some salt. Although it was impossible to detect the flavour of the food that was being eaten with clenched nostrils, the taste of the salt is unhindered. Finally, let go of your nostrils and notice the flavour of the food come rushing into your headspace. [17]

Host: I'll definitely try that some time. So what you're saying is that all the senses can affect your experience when you eat?

Heston: Yes, the brain has to process information given to it by other senses while we are eating, sometimes with surprising results. Here's another example. A few years ago at a sommelier school in France, trainee wine waiters were put through a routine wine tasting. Unknown to them, a white wine that they had just tasted had been dyed red with a non-flavoured food dye, then brought back out to taste and evaluate. Something very interesting happened. They all made notes on the assumption that the wine was what it looked like - red. In this case, the eyes totally influenced taste perception. [18]

Host: OK, so it's not just about taste, all the senses are coming into play in different ways.

Heston: Yes, and as well as allowing us to enjoy food, the senses act as warning systems, taste being the last of the sensory barriers, and bitterness the last of the taste barriers. A natural aversion to bitterness can prevent us from eating foods that could be harmful, although it appears that we have the ability to modify such basic likes and dislikes. For example, we generally grow to like bitter foods such as tea, coffee and beer as we grow older. [19]

Host: What got you interested in this business of the role played by various senses in the experience of eating? Was it just professional curiosity?

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Heston: Well, I began thinking about this whole subject a couple of years ago when I noticed that more and more customers at my restaurant were commenting on the fact that the red cabbage with grain-mustard ice cream served as an appetiser just got better each time they ate it. This was the only dish on the menu whose recipe had not changed over the past year. It seemed that the barrier being presented with this dish was the vivid purple colour of the cabbage, a colour not normally associated with food. [20] To some diners, the initial difficulty of accepting this colour interfered with the appreciation of the dish, but as they got used to it, they lost their inhibition and simply enjoyed its flavour.

Host: I see. Now, of course the sense of smell must com e...

Part 4

Speaker 1

You have to admire his achievements, how quickly he's come from nothing to being one of the most successful people in the country. As they say, the best ideas are the simple ones, and he came up with something that nobody had thought of before. And of course, as soon as he launched it, it took off. Now he's got this enormous empire and he's always on TV and in the papers [21]. The strange thing for me, though, is that despite the fact that he must be able to run things very well, he comes across as being a bit thick [26]. I know he can't be, but when you hear him talk, he can hardly string a coherent sentence together.

Speaker 2

Personally, I can't see what all the fuss is about. Nevertheless, lots of people obviously can, because they buy everything he produces in droves, the minute it comes out. There are even queues up the street, and when he does signings, enormous crowds gather. [22] I don't see anything particularly original in any of it, but you have to hand it to him, he's done very well. I think it's been a case of being in the right place at the right time, rather than anything to do with quality. [27] There are lots of people producing better things than his, but he seems to have been very fortunate and hit on something that happens to be popular right now.

Speaker 3

People laugh at him because he looks and sounds a bit funny but I think they're missing the point. He's someone who really has ideas and principles, he's not just in it to feel good about himself. And he doesn't talk all that terrible jargon, he gives a straight answer to a straight question. Not many of them do that. I get the impression that he means what he says, and that it's not just to benefit his career. [28] I'd rather people like him were making decisions that affect all of us, not those ones who just say what they think people want to hear. [23]

Speaker 4

People don't like him at all, because they say he's really dull and he hasn't got any real personality. But you can't expect people who do what he does to laugh and joke all the time, can you? It's all about focus - he's got it and that's why he's got so many trophies. [24] The more interesting ones don't have the same level of consistency and aren't always in form like he is. So people tend not to notice just how good he is, and instead of giving him the praise he deserves, they go on about his personality. [29] He's one of the all-time greats but people seldom mention that.

Speaker 5

I like what he does, and he seems to me to deal with some important issues in a way that most people don't. You have to be able to explain things that are quite complicated in a way that everyone can understand and he has a knack for doing that. The way he does interviews, for example, is very good and he always gets a lot out of the

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people he's talking to. [25] And he isn't afraid to tackle things that people don't talk about much, so you learn a lot from the things he produces. I wouldn't want to argue with him, though, he's quite vicious about some of the people he deals with. It must be quite intimidating to be faced by him. [30]