

## CAE Reading and Use of English Part 1

For questions 1-8, read the text below and decide which answer (A, B, C or D) best fits each gap. There is an example at the beginning (0).

If NASA's proposed 2030s mission to Mars becomes a reality, astronauts will 0 \_\_\_\_\_ need a base. All things 1 \_\_\_\_\_, transporting building materials 225 million kilometres across space would not only be impractical, but phenomenally expensive, too. So, how could living spaces feasibly be created on the Red Planet?

For those who may be 2 \_\_\_\_\_ of the idea, it isn't actually as much of a 3 \_\_\_\_\_ into science fiction as it sounds. Mars has an abundance of regolith, a layer of crushed rock found throughout the solar system. It's certainly useable, but scientists have 4 \_\_\_\_\_ difficulties in developing technology that can bind it together successfully. Doing so would make it more 5 \_\_\_\_\_ to 3-D printing, the proposed building technique that would be carried out by robots.

What also 6 \_\_\_\_\_ a challenge is creating a material that allows structures to stand the test of time. The most likely contender is a concrete-like substance, similar to conventional construction materials used on Earth. Though the 7 \_\_\_\_\_ hasn't occurred yet, scientists are on their way to creating such materials, and life on Mars may not actually 8 \_\_\_\_\_ too far ahead.

0	A undoubtedly	B nevertheless	C indeed	D utterly
1	A examined	B considered	C decided	D evaluated
2	A pessimistic	B dubious	C sceptical	D hesitant
3	A leap	B spring	C fall	D skip
4	A come round to	B come down with	C come up against	D come out in
5	A proper	B suited	C capable	D accepted
6	A describes	B exhibits	C displays	D presents
7	A breakthrough	B discovery	C outcome	D progress
8	A rest	B lay	C sit	D lie

## CAE Reading and Use of English Part 2

For questions 9-16, read the text below and think of the word which best fits each gap. Use only one word in each gap. There is an example at the beginning (0).

Write your answers IN CAPITAL LETTERS on the separate answer sheet

Example: (0) NOT

### How to make the most out of your 'staycation'

If you are 0 \_\_\_\_\_ travelling this summer, you might want to consider a staycation instead: a week or two staying at home 9 \_\_\_\_\_ no contact from work or college. It might sound boring but if you follow our tips, it'll be far 10 \_\_\_\_\_ it. You can have a 'real' holiday in your own home and don't need to spend a penny 11 \_\_\_\_\_ you want to.

The most crucial aspect of any holiday is getting some quality rest and relaxation. You can't completely switch off when your phone's pinging every ten seconds, 12 \_\_\_\_\_ why not unplug and unwind? Catch up on those novels

that have kept **13** \_\_\_\_\_ put to one side, or start that craft project you've been planning but never quite got round to.

Once refreshed, go out and about. Expose **14** \_\_\_\_\_ to things you haven't done before: find a new walking route or discover a new place to hang out. Have a break from anyone who gets **15** \_\_\_\_\_ your nerves and seek out those **16** \_\_\_\_\_ company you enjoy. You may never leave home again!

### CAE Reading and Use of English Part 3

For questions **17-24**, read the text below. Use the word given in capitals at the end of some of the lines to form a word that fits in the gap in the same line. There is an example at the beginning **(0)**.

Write your answers IN CAPITAL LETTERS on the separate answer sheet.

Example: **(0)** UNDENIABLY

#### The secret languages of twins

<p>Secret languages have <b>0</b> _____ been around for as long as secrets themselves, with some speakers deliberately playing on the <b>17</b> _____ of others to communicate with their confidante. Secret languages between twins are different, developing early in childhood. From their first <b>18</b> _____, many twins begin to develop what later becomes a language that only they understand.</p>	<p><b>0.</b> DENY  <b>17.</b> IGNORE  <b>18.</b> UTTER  <b>19.</b> LOGIC  <b>20.</b> PUT  <b>21.</b> ABLE  <b>22.</b> SIGNIFY  <b>23.</b> LEAD  <b>24.</b> SET</p>
<p>It may seem <b>19</b> _____ that toddlers communicate in a language different from the <b>20</b> _____ they're receiving. It isn't the result of an <b>21</b> _____ to reproduce their mother tongue, although a not <b>22</b> _____ number of twin languages begin with a mispronunciation of the language(s) they hear. It's a natural consequence of them developing psychologically and linguistically at the same rate.</p>	
<p>There is no deliberate attempt to <b>23</b> _____ caregivers as twins grow up, either. But because twins understand each other when their parents don't, errors can be reinforced. Without intervention, this can cause <b>24</b> _____ in language development, though the vast majority of twins have no difficulty in acquiring their mother tongue while continuing to use their secret language between themselves, occasionally even into adulthood!</p>	

### CAE Reading and Use of English Part 4

For questions **25-30**, complete the second sentence so that it has a similar meaning to the first sentence, using the word given. Do not change the word given. You must use between three and six words, including the word given. Here is an example **(0)**.

**0** The workings of the brain were puzzling for scientists for a long time until research helped them understand it.  
**AFFORDED**

How \_\_\_\_\_ scientists for a long time until research helped them understand it..  
 Answer: THE BRAIN WORKED HAD PUZZLED

25 We really need to determine the cause of this leaking tap!

**BOTTOM**

We really must get to \_\_\_\_\_ causing this tap to leak.

26 We discussed at length how to approach the problem of things being mislaid in the office.

**DISCUSSION**

We \_\_\_\_\_ how to approach the problem of things being mislaid in the office.

27 Our parents appreciated the time and effort that we put into organising their party.

**OF**

Our parents \_\_\_\_\_ the time and effort that we put into organising their party.

28 We hope that customers' enjoyment of our products will continue for many years to come.

**STILL**

We hope that our products \_\_\_\_\_ by our customers for many years to come.

29 There was some misinformation surrounding the rescheduling of the event.

**ABOUT**

We \_\_\_\_\_ rescheduled.

30 I did far better than I expected in my exams this year!

**MY**

I \_\_\_\_\_ in my exams this year!

## CAE Reading and Use of English Part 5

You are going to read an article about a visit to Paris. For questions 31-36 choose the answer (A, B, C or D) which you think fits best according to the text.

### The perfect fifth

It was snowing. Nothing unusual there, really - snow in Paris in February. It was simply that in my memory Paris had always been bathed in a spring sunshine that dappled the waters of the Seine and warmed the neck of my guitar. I've recently found myself reflecting a fair amount on the nature of memory. Why, for instance, do our memories usually hold on to the best images, idealising events and scenes, and push the darker ones into the shadows, where they lie, undeleted and only ready for scrutiny should we wish to go there? My mental image bank of Paris didn't quite go so far as to completely idealise my student year in the city, but it got close.

The cold and the icy rain met us head on as we exited the Gare du Nord station. One Paris illusion gone. Not an inch of blue sky.

'Are we getting the Metro?' Ellie asked, her voice rising above the noise of the surging crowd.

'Metro on strike - all day. Here, over here!' a loud voice insisted, and a blue gloved hand grabbed Ellie's arm, another lifted her bag. I would normally have reacted to this unwanted contact, but wrongfooted by the weather and wiped out by the journey from the UK, I followed the taxi driver and Ellie to his small car, its windows hardly visible through the settling snowflakes. My first sight of Paris had been from a taxi. The driver had dropped me at my lodgings in the fifth arrondissement after taking me on a 'Paris by night' sightseeing tour, entertaining me all the while with anecdotes and information about the various sights; he'd wanted to show off the city he loved. Might this driver do the same for Ellie, on this her first visit? No. We ended up having a tremendous argument about his proposed

inflated fare, in the road, in the snow, with our cases lifted in and out of the boot as the negotiations progressed. Another memory compromised.

A crawl through the heart of the city to the beat of car horns and the steady swish of wipers on the windscreen, and then we were crossing the Seine and onto the Boulevard Saint-Michel.

I purposely kept my eyes straight ahead, not quite yet ready to see the damage. That would be faced later. In the meantime, my spirits lifted; we were on familiar territory, the fifth arrondissement. My breath caught, and neither the snow nor the taxi driver could stop the smile I felt creep onto my face. We offloaded our luggage at the hotel and I practically dragged Ellie around the corner and into the evening world of the Quartier Latin.

Time had passed since I'd last been here, and familiar landmarks had been replaced; my favourite musty old bookstore, where chemistry books used to rub shoulders with books of poetry, was now a souvenir shop selling mini Eiffel Towers and bright T-shirts. But nothing can erase an atmosphere, and the narrow lanes were still buzzing with an underlying edge of nonconformity.

Before, the sound of different accents used to come from the competing invitations of waiters outside the many small restaurants. Now, it came from the tourists who shared the streets with locals and students. The various intonations created an exciting soundtrack to a whole new language. Great artistic and literary rebels had talked controversy in these cafes and streets. A sense of anarchy and chaos still echoed, and I imagine always will at some level. It's at the heart of the quartier. My memory hadn't cheated me on that.

Then it was time, and as we rounded the last corner to bring us back onto the banks of the Seine, I looked up at the Notre Dame Cathedral, blackened from the terrible fire in 2019. However well you prepare, the initial shock of seeing scaffolding rising over the roof and partially obscuring the dark eyes of windows is sharp. I'd photographed the glorious building in the spring sunshine all those years ago. Today I raised my camera to record another view. I'd expected my heart to be heavy, as it had been when the first news images of the fire raced round the world, but what I actually felt was a strange relief. The scaffolding wasn't symbolic of destruction, but it held a promise that the cathedral would recover. I was glad I had returned. My memories may have been dented a little, but not irreparably. The fifth was still the most fascinating arrondissement in Paris for me. Not perfect, but nearly.

**31** When talking about memory in paragraph 1, the writer is

- A** sure that individual memories fade too quickly.
- B** confused about its unreliability.
- C** concerned that some events disappear forever.
- D** aware that he remembers what he's seen rather than heard.

**32** What does the writer say about his reaction to the taxi driver outside the station?

- A** He was conscious of reacting uncharacteristically.
- B** He was surprised to learn about the difficult transport situation.
- C** He resented the man's assumption that he was rich.
- D** He was reluctant to consider taking a taxi.

**33** Why does the writer mention the 'cases' (underlined) in paragraph 4?

- A** to emphasise how much luggage they had
- B** to illustrate how he was trying to get a lower fare
- C** to point out how unhelpful the driver was
- D** to indicate how the weather was changing

**34** What does underlined 'that' refer to in paragraph 6?

- A** the route the taxi driver takes
- B** a return journey through the centre of Paris
- C** the reason he had brought Ellie to Paris
- D** a potentially difficult experience

**35** The writer mentions a bookstore to show that

- A** buildings reflect the people who have used them.
- B** his memory had sadly failed him again.
- C** the essence of the area was the atmosphere.
- D** places like this had to move on and not live in the past.

**36** In the final paragraph the writer suggests the scaffolding

- A** hid the worst of the structural damage
- B** was an ugly reminder of the power of fire
- C** was the sign of a hopefully positive outcome
- D** provided an interesting subject for photography

## CAE Reading and Use of English Part 6

You are going to read four reviews a book about how empathy might be considered a sixth sense. For questions **37-40**, choose from the reviews **A-D**. The reviews may be chosen more than once.

### Empathy - our sixth sense?

**A**

The belief that humans possess a sense in addition to the five we are aware of is by no means new or revolutionary. Far from it. The proponents of a 'Sixth Sense' have a conviction that since scientists cannot yet understand the function of a significant part of our brains, that there must be a sixth sense hiding in there somewhere. In this, they are rather similar to those who insist that because the universe is so vast, there simply has to be life beyond Earth. In her book 'Empathy- sixth sense?' Anna Dawlish deals with the possibility that the ways human beings understand and identify with others' emotions may potentially hold the answer to the question of that extra sense. In that, I applaud her thinking. However, for me the research was not sound, and I found myself confused by a sea of anecdotal evidence. Her link between intuition and empathy could have been better made, and the logical structure of the book seemed flawed to me. I remained unconvinced that reading the book had been a good investment of my time.

**B**

My immediate reaction to reading 'Empathy - sixth sense?' was one of relief. It appears that there might be a specific reason for what people have labelled 'my extreme sensitivity'. I've long mocked my own tendency to cry easily, described my discomfort in crowds and preference for solitude as phobic, and considered my physical reactions to others' injuries as squeamish and a weakness. Dawlish has allowed me to reconsider this self-assessment by maintaining that we all have a threshold for empathising with others, and that some, like yours truly, have a low one - basically, I identify with others' feelings, etc. more than most people do. It is good to read about a topic that people actually haven't considered before, and the book is well-constructed and easy to follow, but I do wonder however whether she goes too far (certainly out on a limb as far as other psychologists are concerned) when she speculates that this characteristic is in some way linked to a sixth sense. It seems to me that although offering some convincing

evidence for her claims that this is something slightly more than a personality trait, to give extreme empathy this title is awarding it too much significance.

**C**

There seems to be a fashion these days to attribute certain behaviour to our genetic make-up and while I admit that there are some conditions that warrant this, for the most part, giving scientifically official sounding names to things that are simply elements of people's characters irritates me considerably. 'Empathy - sixth sense?' by Anna Oawlish is an example of one such trend in my estimation. We all know the meaning of empathy but to suggest that it could be considered a sixth sense is simply, in my view, a clear-cut attempt to get a book on the best-sellers list. I would perhaps be less irritated if Ms Dawlish had written a book that clearly presented her ideas, with a logical progression. Instead, her writing takes the reader off on tangents and, in particular, her chapter on hunches seems disconnected from the main thrust of her arguments. In spite of my being an overly sensitive person, there is no way I could consider myself to have a sixth sense. The idea is, unfortunately, laughable.

**D**

'Empathy - sixth sense?' takes us through some fascinating interviews with people who have a high level of empathy, and who, according to the writer, are ultra-sensitive to the feelings and intentions of others. This publication is just the most recent in a long line of many on the popular topic of empathy, but differs from the rest in terms of its central premise that extreme empathy can be considered a sixth sense. While I can understand that empathy can explain in psychological terms the idea of hunches and intuition and removes the psychic element, the book has been compiled without any proper scientific studies and as such cannot be seen as adding anything relevant to that search for a sixth sense which intrigues so many of us. While doing little to satisfy this quest, I found the book engaging which was mainly due to the colourful characters whose experiences are documented.

**Which reviewer ...**

**37** holds a different view from the others regarding whether empathy may be considered a sixth sense?

**38** disagrees with reviewer **C** about how the book develops?

**39** has a similar view to reviewer **D** about the proof offered in the book for the theories stated?

**40** has a similar view to reviewer **C** about the book reflecting current public interest?

**CAE Reading and Use of English Part 7**

You are going to read an extract from a magazine article. Six paragraphs have been removed from the article. Choose from the paragraphs **A - G** the one which fits each gap (**41-46**). There is one extra paragraph which you do not need to use.

**Tell me a story!**

Sita Brand is recounting the tale of how story-telling came to be in her blood, and as one might expect of a professional story-teller, she is doing a pretty good job of it.

**41 ...**

It's a dimly wet and chilly evening at the arts and music festival in North Yorkshire, where I first find Brand. She has been booked to tell rounds of stories - children's fairytales during the afternoons and some darker, more ghostly recountings after dusk - but has suffered some unexpected nocturnal goings-on herself, her tent having filled up with rainwater the previous night. Yet, in keeping with the festival mood, she seems stoical as we squelch through a custard-like mud swamp.

42 ...

She has lived and worked in several parts of England but most recently in Settle, the Yorkshire town beloved of walkers and railway enthusiasts but not hitherto known for its story-telling scene. In the four years since moving there, however, she has worked energetically to change that, establishing her own business, as well as founding an annual story-telling festival. But why here?

43 ...

Not that her yearning came entirely without precedent. 'The most exciting thing,' she says, 'is that I recently discovered that my mother's side of the family came from this area. So, deep down inside I was always a Yorkshirewoman!' She laughs. Having worked on and off as a story-teller for several years, Brand conceived the idea for the Settle Storytelling Festival as a way of establishing herself professionally in the area.

44 ...

Before settling there she'd found work with Common Lore, a company of story-tellers and musicians. Later, she branched out and worked variously as an actor, writer, director and producer. She's travelled a lot doing different things, but she admits, 'In my heart, I've always loved stories and storytelling.'

45 ...

This was a deliberate move on Brand's part to get across her conviction that story-telling should not just be aimed at children. 'When you look at books of traditional stories, they're called folk tales,' she says, raising her voice above the thudding jazz-rock bass emanating from beyond the tent. 'They're literally tales for the folk. That's all of us.' This year she says there will be more events specifically laid on for kids, 'but the emphasis is very much on the oral tradition, about stories being passed down from generation to generation.'

46 ...

Brand says many of her own stories were themselves passed on from family members, that she has then changed and reworked. 'The way I tell it today might be different to the way I tell it tomorrow or the day after.' Through that process, like a Chinese whisper, she says a story is refined and shaped in different directions.

**A** In addition to this, she thought she would be doing something that would genuinely add to the town's mix. 'When I moved there, shops were closing down in the recession. I felt it was a way to combine my passion and bring other artists together as well as to do something useful for the community. Which it did.'

**B** With a couple of hours to kill before her evening performance of ghost stories, she leads me over to the infinitely more convivial surroundings of the Hungry Elephant Café tent where Brand continues to explain how she reached this point in her life.

**C** 'I've always loved stories and story-telling ever since I was a little girl,' she recalls. 'I remember I always wanted to be the one who read out the story, to the point where my mother said to me, 'Isn't it time you just wrote your own?' I grew up in Bombay, and in India there's always some cultural festival taking place and there's always a story behind it.'

**D** Afterwards we troop into the darkness. From the conversations outside, it's apparent that many of those in the tent have returned for the second night running, many people went thinking they'd just go to one event but found themselves attending several. Why? 'That's just about the simple pleasure of listening to a good yarn.'

**E** Part of that meandering took her back to India and to Southeast Asia, touring with a show based partly on her own upbringing in India, and which she staged successfully again in Settle soon after relocating there. To the surprise of many local people though, the Settle festival's first incarnation was pitched mainly at an adult audience.

**F** As an example, she points out that many of the classic stories told today have evolved over many ages and through countless retellings, in many lands. 'Take Cinderella,' she says. 'There's a Vietnamese version and various North African versions, a North American version, a European one .. .' She smiles. 'I like that.'

**G** Bombay to Yorkshire might seem an unlikely path to tread but for Brand - with an English mother and a South Indian father - it is the fulfilment of a dream. Her introduction to Yorkshire came about ten years ago on a trip to look up old family friends, 'I just fell in love with the place; I thought, this is where I want to live,' she says.

## CAE Reading and Use of English Part 8

You are going to read an article about phobias. For questions 47-56, choose from the sections (A-D). The sections may be chosen more than once. When more than one answer is required, these may be given in any order.

### In which section does the writer

- 47 refer to a general coping strategy employed by many phobic people?
- 48 mention different types of phobias when pointing out their possible impacts?
- 49 describe how the results of giving in to a fear has been minimised?
- 50 use a personal example to preface a theory?
- 51 detail some common physical symptoms of phobias?
- 52 express an admiration for a particular solution to overcoming phobias?
- 53 wonder whether some phobias might subconsciously be copied from others?
- 54 suggest that our mental development has not kept up with the changes in the world around us?
- 55 explain that having a phobia is not as inexplicable as we tend to think?
- 56 exemplify an extreme effect of a particular phobia?

### Evolutionary hangover

*Many of our hobbies are believed to be evolutionary hangover from ancient survival instincts.*

**A** It sounds like a dream: you're in a theatre and you're the star of the show. Except that it's an operating theatre, you're the patient, and you're still awake, but you can't speak. Now it's a nightmare! A surprising number of people have a phobia about being conscious under anaesthetic. But where does this fear come from? Surely not from experience! Phobias can be crippling in the effect they have on people, whether it's a fear of something that others view as innocent - like ants or clouds - or perceived dangers that can be potentially serious such as heights or, as above - anaesthetics. And scientists have long been intrigued by where these often deep-seated and long-held fears come from. Do we take on our parents' fears or are we perhaps influenced by films or stories we encounter as children? Maybe some fears are reactions to personal experiences.

**B** In fact, the more we learn about our supposedly irrational fears, the more rational they seem to become. Phobias are a persistent feature of the human psyche - and many of the most common ones are thought to serve a survival purpose. For the past week, I have been making detours in my garden to get to my rubbish bins, so as not to disturb the enormous spider's web stretching between the bins and the hedge. This is cowardice rather than respect for the spider's skill at engineering; the idea of seeing the occupant as I dispose of the rubbish inspires an uncontrollable

shiver. Arachnophobia, which is one of the 10 most common phobias listed on anxiety websites, is among those suspected of having an evolutionary origin.

**C** The argument goes like this: as we evolved, the humans who enjoyed the best chance of survival were those who were most aware of threats. Poisonous spiders and snakes represented real dangers - only those who dodged them survived to pass on their genes. Our fearful ancestors thus won the battle for survival - and we inherited their brain patterns. Our environments, meanwhile, have changed far faster than the pace of evolution can keep up with: even though these natural threats have largely disappeared, our neurological circuits remain pretty much prehistoric. And so, to this day, certain objects or situations - spiders, snakes, the dark, strangers - continue to stir a terror in the soul. That terror triggers physiological changes, such as sweating and an increased heart rate. We continue this tradition of fearfulness when we become parents. I have yet to meet a parent who didn't peer anxiously into the cot at night to establish that the baby was still alive. A doctor friend even used to use a feather to help detect breathing, to keep her nocturnal investigations brief.

**D** So, what, if anything, can be done to help those sufferers of phobias whose symptoms prove life-changing? A simple avoidance method used by many works when there is an alternative, such as using stairs instead of the lift, or keeping a fair distance from the windows of high buildings - maybe forgoing the opportunity to get to the top of the Eiffel Tower. But these techniques do not get to the heart of the problem and for those with serious phobias it doesn't work at all; avoidance for an agoraphobe would be never to leave their house. Therapists encourage people to confront their phobias, but this can prove too distressing for some to continue. However, there is a glimmer of hope, which lies in the use of VR. With avatars, patients can confront their fears in the virtual world and some results have been spectacular. In one trial, all arachnophobes who participated found themselves later able to approach spiders in the real world with up to 68 percent reduced levels of fear. There is hope that in future VR units with apps for different scenarios will be available to buy and people will be able to treat themselves. I gain a lot of satisfaction from the thought that there is a very modern answer to a possibly very old problem! However, until this effective form of treatment becomes more widely available, I shall bravely continue to put the rubbish out, defying the enemy that has taken up residence outside my house.

## Answer Keys

### Part 1

**1 B — considered.** 'All things considered' is a set expression that tries to consider all the factors of any given situation, weighing pros and cons to see how viable it is, often without naming the factors. For instance: 'All things considered, living in the countryside is a much better option for people with certain lifestyles'.

**2 C — sceptical.** When you are sceptical of (or about) something, you have doubts about whether it would be a good idea. 'Pessimistic' works here grammatically, but it means that the person is convinced it is not going to end well. 'Sceptical' works better in this context, as there is no clearly expressed idea of whether this is a good or a bad move.

**3 A — leap.** A leap into something means entering or getting into some particular sphere. Additionally, in this particular context by science fiction they mean that the likelihood of the described operation is rather low, something we would more often see in sci-fi films or books than in real life.

**4 C — come up against.** The phrasal verb works well with words like 'problem', 'difficulty', 'challenge' and so on.

**5 B — suited.** The preposition after the gap is what makes us choose 'suited' over 'proper'. The latter would need a different preposition: 'to be proper for something'. Notably, this would work equally well with our original choice of the word 'suited' with no significant change in meaning.

**6 D — presents.** 'Exhibit' and 'display' have meanings that are closer to showing, rather than experiencing difficulty. To present a challenge is a very common collocation that shouldn't be difficult for a C1 ESL student.

**7 A — breakthrough.** A breakthrough is when significant progress is achieved in something. Moreover, this is the only word that works well with 'occurred' in this context.

**8 D — lie.** You might feel tempted to answer 'lay', however this would be used as the past form of 'lie', whereas we are looking for the present form of the verb.

### Part 2

**9 with.** Be careful not to answer 'without' - we already have the negative meaning thanks to 'no'. In the absence of this word, we could use 'without' to achieve the same effect.

**10 from.** To be far from something in this context means 'to be nothing like, not to be similar at all'. Staying at home can be far from boring if you approach it in the right way.

**11 unless/until.** Both negative conjunctions can be used to achieve the same effect.

**12 so.** 'So why not' is used to suggest a compelling course of action - to propose something that seems natural in the given situation or setting.

**13 being/getting.** A passive continuous form is what we are looking for here. The continuous form is needed to keep continuity with the second part of the sentence, which is in continuous as well. Failing to use it, you will likely receive only one point out of the two possible.

**14 yourself.** If you expose yourself to something, it means you make yourself feel or experience it. Can be both figurative (e.g. 'expose yourself to modern literature') and literal (e.g. 'exposing your skin to the sun for too long can be dangerous').

**15 on.** 'To get on your nerves' is a common expression that means somebody or something annoys or irritates you.

**16 whose.** A possessive pronoun that is used with people rather than objects. The latter are more commonly used with 'that'.

### Part 3

**17 ignorance.** Be careful not to answer 'ignoring' - it fits neither contextually nor grammatically. Moreover, making gerunds is generally discouraged in CAE Use of English Part 3.

**18 utterance(s).** One thing to keep in mind here is spelling - even the original word can be easily misspelled if you use a single 't'.

**19 illogical.** The negative prefix is 'il-' rather than 'un-'. Using the latter will not give you any points, even though it can sometimes be seen used in colloquial English.

**20 input.** 'Input' is the command or general information one receives - here the input is the language parents use, contrasted to the much less coherent utterances that toddlers use to communicate.

**21 inability.** Even though the adjective form is 'unable', the noun is 'inability'.

**22 insignificant.** This is a bit more challenging, as we are hinted by context that we need the positive form of the adjective. To achieve that, we use the double negative 'not insignificant' combination.

**23 mislead.** To mislead somebody means to confuse them, either intentionally or without meaning to.

**24 setbacks.** A setback is a situation when progress is slowed down or even reversed as a result of some unfortunate or undesirable event.

## Part 4

**25 the bottom of what is.** To get to the bottom of something is to understand how it works or find out where it comes from. Note that it has to be in the present, hence 'is' at the end.

**26 had a lengthy/ long discussion of/about/ discussion as to.** You have plenty of variants to choose from here. To do something at length just means to do it thoroughly or simply to do it for a long time.

**27 were appreciative of.** This is arguably the most challenging transformation in the series. To be appreciative of something means to understand its value.

**28 will still be (being) enjoyed.** The word 'continue' hints at the continuous idea of the sentence. The passive form introduced by 'being' is optional.

**29 were misinformed about the event being.** A passive form and a noun-to-verb transformation is not unusual to see in CAE Use of English Part 4. 'Being' has to be a part of the transformation as the original is used in the continuous tense.

**30 (far) exceeded my expectations.** To exceed expectations is to do much better than expected.

## Part 5

**31 B.** According to the author, memory is not a reliable thing as it favours pleasant experiences over unpleasant ones. He asks a rhetorical question about why memory works in that particular way. There is nothing about individual memories and how quickly they fade, his concerns about some memories being gone forever, or hearing rather than seeing something he remembers.

**32 A.** The author states that he would usually react in a different way to having been led somewhere, like the taxi driver did to Ellie. He mentions being tired ('wrongfooted by the weather...'), which influenced his unusual reaction to what happened. Nothing is said about the taxi driver's opinion on how rich the author was or whether the author was surprised by the transportation situation.

**33 B.** Taking the cases out of the car's trunk was a move to show how serious the author was about not taking the ride, as the proposed taxi fare was way too high. He used it as a way to attempt to negotiate a lower price for the ride.

**34 D.** 'That' here refers to the word 'damage' that was mentioned previously - the connection is clear, but what does 'damage' actually mean? It is what colloquially means the price for something, in this case, the price of the ride. The unpleasant experience from answer **D** is understanding how much the author will have to pay for the ride. He kept his eyes straight ahead not to see the taxi fare shown on the taximeter - a special gauge that counts the cost of the ride based on the distance the cab has travelled.

**35 C.** Despite the fact that the bookstore is now replaced with a more globalised establishment like a souvenir store, the place has managed to retain its spirit: '... nothing can erase the atmosphere ... buzzing with an underlying edge of

nonconformity.'

**36 C.** Like with most answers, we have to choose the one that captures the idea fully, in this case, the scaffolding (temporary stairs and passages made to facilitate building or renovation of something) resembled the idea of restoration and hope - similarly to the idea of old Paris from the author's memories having a chance to come back the way it used to be many years ago.

## Part 6

**37 A.** This reviewer is the only one who believes that empathy deserves the title of a sixth sense, while all other reviewers hold that being a part of such an important category is unwarranted.

**38 B.** Reviewer **C** doesn't seem to be satisfied with the way Dawlish structures her book and her argument, particularly sceptical about the 'logical progression' of the ideas in the book. On the other hand, reviewer **B** believes the book to be well structured and easy to follow. Reviewer **A** is critical of the evidence rather than the way the ideas develop. Reviewer **D** mentions nothing about the book structure.

**39 A.** There is no scientific foundation to the opinions mentioned in the book according to reviewer **D**. Reviewer **A** supports the notion, saying that the scientific research was 'not sound' (meaning not good enough), which was compensated by a vast amount of anecdotal evidence (which is non-systematic collection of personal experiences, not a part of some organised research effort). There is nothing related to scientific proof or evidence in review **B**. In **C**'s text they express personal irritation with the attempt to give scientific labels to various phenomenon.

**40 D.** The very first thing reviewer **C** says is how it is a trendy thing to try and connect behavioral tendencies with genetics. Reviewer **D** believes that the topic 'intrigues many of us' - in other word, they consider the subject to be interesting to many.

## Part 7

**41 C.** Choosing the right first paragraph here is a challenge, as none seem to be fitting too well. All of them except paragraph **C** seem to be clashing with either the preceding or the following paragraph. That is why we go with paragraph **C** which gently introduces the protagonist of this story and how she became a storyteller.

**42 B.** '... Brand continues to explain how she reached this point in her life' from the end of paragraph **B** matches perfectly with the paragraph that follows the gap, where she carries on to share the story of her life with the author.

**43 G.** The question asked at the end of the preceding paragraph is answered here, in paragraph **G**. The reason Brand chose Settle as her place of residence is because she had visited it previously and fell absolutely in love with it.

**44 A.** 'In addition to this...' from paragraph **A** is about her idea to have the story-telling festival in Settle.

**45 E.** The ending of the previous mentions that she has done a lot of travelling. 'Part of that meandering' is the continuation of that idea. Meandering is the process of travelling, especially one done without a particular destination in mind or that having a winding course.

**46 F.** The tradition of story-telling, especially one that is oral (spoken rather than written) mentioned in the paragraph before the gap is touched upon once more in paragraph **F**. The author mentions how these stories change and evolve after countless retelling.

## Part 8

**47 D.** Many people avoid facing their phobias by finding alternative courses of action, some examples given are using the stairs instead of the elevator if a person is afraid of enclosed spaces.

**48 A.** Examples of seemingly harmless things like clouds or ants as well as the more ominous ones like anesthesia are given and the way they could affect our well-being.

**49 C.** The last sentence shows an example of 'giving in to fear' (or allowing yourself to check if your fear is warranted) by using a feather to see that their child is breathing. 'Minimising' here refers to not having to stand up in

the middle of the night and peek into the cradle - instead, you can see that your child is okay by just looking at the feather.

**50 B.** The author brings up the example of avoiding spiders in their garden. To preface something means to use something as an introduction - in this case, to a piece of information about one of the most common fears - arachnophobia.

**51 C.** Sweating and heightened heart rate are the physical symptoms of fear, as stated in C. Note that 'an uncontrollable shiver' from B is not good enough, at least for the reason that we have 'symptoms' in plural mentioned in the task - a common trap many CAE students fall into.

**52 D.** The author mentions being greatly pleased by the fact that there is a possibility technology could help overcome such serious conditions as phobias.

**53 A.** Note that there is a difference between copying somebody's fear and inheriting it from your ancestors. The latter is mentioned in C as an integral part of evolution. The former is what we are looking for, and is exactly what is mentioned with the example of stories and films we might get exposed to in our childhood.

**54 C.** The environment we live in changes at a more rapid pace so the evolutionary safety mechanisms are simply unable to keep up with these changes.

**55 B.** First sentence of the paragraph clearly states that the more we think about phobias, the more sense they make - as a safeguard against the unknown.

**56 D.** An example of agoraphobia (which is a complex system of various phobias, can be both about enclosed and open spaces, unfamiliar or crowded environments) is given and how the only way to avoid it would be to never leave your own home.

## Vocabulary

The vocabulary below is meant to help you with the more difficult words. If the word isn't on the list then you are either supposed to know it or it is too specific to be worth learning and you don't have to know it to answer the question. Symbols in brackets mean part of speech (see bottom of the list). Sentences in italics give examples of usage for some more complex words and phrases.

**And remember — you are not given a vocabulary list (or a dictionary) at your real exam.**

### Part 1

**Proposed (adj)** - suggested, given as a choice. *The proposed changes were supposed to increase revenue and reduce staff turnover.*

**Feasibly (adv)** - possibly in a practical or convenient way; realistically.

**Abundance (n)** - the state of having more than enough (or necessary) of something good. *The abundance of coal and iron deposits in this region made it a very prosperous industrial centre.*

**Bind (v)** - (here) to connect, to make it stick together.

**Conventional (adj)** - traditional, common. *The conventional education system has been facing a lot of criticism lately.*

### Part 2

**Staycation (n)** - a portmanteau word (a word that is made up of two or more other words) of 'stay' and 'vacation'. This is the type of holiday that you spend at home, as opposed to the more traditional approach of taking a trip somewhere.

**Crucial (adj)** - extremely important. *A crucial detail was overlooked at the design stage and as a result the whole*

*project failed.*

**Unwind (v)** - to relax, especially after being exposed to a lot of stress or tension.

**Catch up on something (phr v)** - to read, watch, or play something that you have been meaning to, but didn't have enough time for it.

**To get round to** - if you get round to (doing something), it means that you finally find time or motivation to do it.

**Hang out (phr v)** - to relax by spending time with others in an informal setting, to socialise.

### Part 3, 4

**Deliberately (adv)** - intending or meaning to do it. *He deliberately put the wrong numbers in the accounting book to sabotage our business.*

**Confidant (n)** - a person you share some sensitive information with.

**Mispronunciation (n)** - an act of pronouncing (saying) something incorrectly.

**Caregiver (n)** - a general term for a person who looks after (here) a young child. It can be either a privately hired one who minds the child at home, or the more conventional kindergarten caregiver.

**Workings (n)** - internal systems or mechanisms. *For most people, the workings of coding are impossibly difficult to understand.*

### Part 5

**Dapple (v)** - to leave round spots of water, similar to what raindrops leave when they fall on a water surface.

**Reflect (v)** - (here) to think long and hard about something, trying to analyze or understand it. *Misha often reflected on the questionable choice he had made over the course of her life.*

**Hold on to something (phr v)** - to try and keep something, not letting it go.

**Scrutiny (n)** - a process of careful analysis and thorough search, paying attention to even the smallest of details.

**On strike** - if some place or business is on strike, it means the people who are employed there have stopped working to demand something such as higher salaries or better work conditions.

**Wrongfooted (adj)** - confused or put in a difficult situation.

**Lodgings (n)** - the place you live in, usually a temporary one.

**Arrondissement (n)** - a French-specific division of a city into several large pieces, given their own numbers.

**Inflated (adj)** - (here) unreasonably high. *His inflated ego stood in the way of making friends.*

**Fare (n)** - the payment for a service, usually one that involves transportation. *Bus fares have gone up twenty percent this year.*

**Compromised (adj)** - ruined, spoilt by something. *The quality of this batch of goods was compromised because the delivery took too long.*

**Damage (n)** - (figurative) the price of something, especially one that you expect to be higher than it should be.

**Spirits (n)** - (figurative) mood or attitude. *The spirits were low as the trip has been getting increasingly tiresome.*

**Landmarks (n)** - something that makes you recognize the place or understand where you are. Examples include notable buildings, statues, monuments, and so on.

**Musty (adj)** - having damp smell.

**Nonconformity (n)** - not agreeing or going with the rules, rebellious.

**Obscure (v)** - to prevent from seeing something clearly. *The dirty smudges on the windows obscured the beautiful vista of the central square laying just below.*

**Dented (adj)** - (figurative) damaged, flawed.

**Uncharacteristically (adv)** - in a way that is not common for a particular person or situation. *The central square was uncharacteristically quiet for a holiday season.*

**Reluctant (adj)** - unwilling, not desiring. *Even though Joseph was reluctant to retire, the management forced him to because he was well in his eighties.*

## Part 6

**By no means** - not at all. *Stephanie was by no means an expert in the field, but she still knew more about the subject than any of us did.*

**Proponent (n)** - a person who supports the idea. The opposite of 'opponent'.

**Vast (adj)** - (here) too huge to understand its scale.

**Identify with** - to understand somebody else. *Older people find it increasingly difficult to identify with younger generations.*

**Sound (adj)** - (here) trustworthy, reliable. *Your arguments are not sound as they are highly subjective, stressing your own interests in this situation.*

**Relief (n)** - the pleasant feeling that you get after dealing with something difficult or scary.

**Mock (v)** - to laugh or joke about someone's quality that you see as negative or undesirable. *We used to mock John for his social anxiety around women.*

**Solitude (n)** - the state of being alone, without other people.

**Reconsider (v)** - to change your mind about something.

**Threshold (n)** - (figurative) the limit at which something happens or takes effect, e.g. people with a high pain threshold are less affected by injuries.

**To be (or go) on a limb** - to do something without much support. In this case, we talk about ideas that are not supported by any arguments or evidence.

**Speculate (v)** - to say something without any proof, to guess. *We were speculating about a possible solution for the financial crisis.*

**Convincing (adj)** - persuasive.

**Attribute (v)** - if you attribute one thing to another, you mean that the first thing is somehow connected or caused by the other one. *Success is often attributed to luck or chance, but in fact it is almost always a result of hard work.*

**Warrant (v)** - to justify something, to make an action worth taking. *I am afraid the current situation warrants the most drastic measures available to us.*

**To take off on tangents** - not to be connected to something that was said or written previously.

**Hunch (n)** - a subconscious feeling about something. *I have a hunch this party is going to be a hit with the local crowd.*

**Premise (n)** - a basic theory or proposition. *The premise of the book is that all people have different talents, but very few of us are lucky to discover it.*

**Compiled (adj)** - (about a text) made of different parts taken from other sources of the same or similar topic.

**Colourful (adj)** - (about a person) interesting and exciting. *Hemingway's 'The Sun also Rises' is full of colourful characters.*

## Part 7

**Dismal (adj)** - sad to the point of being depressing. *Maria was trying to come up with an excuse to leave this dismal party.*

**Ghostly (adj)** - unnatural, frightening.

**Recounting (n)** - a story, a narrative, an account of events that took place.

**Nocturnal (adj)** - connected to night or nighttime. The opposite of 'diurnal'.

**Stoical (adj)** - not upset or giving in to difficulties, facing them with bravery and perseverance instead.

**Squelch through** - to go through something that is wet and dirty, such as, in this case, mud.

**Hitherto (adv)** - until now, until recently.

**Yearning (n)** - a strong feeling of desire for something.

**To do something on and off** - to do it with occasional long breaks; intermittently. *For the past 15 years she has been working as a publisher on and off.*

**Conceive (v)** - (figurative) to create something, to come up with something, especially something like a plan or an idea.

**Branch out (phr v)** - to choose a different activity, approach, or direction. *The original business plan of building cars branched out to trucks, and eventually, trains.*

**Thud (n)** - a low sound, as if muffled by something.

**Pass down (phr v)** - to share knowledge and experience with the younger generations.

**Chinese whisper** - a game with several players where the first person whispers a message to the next one, and as the message gets passed on it gets more and more distorted towards its final destination.

**Recession (n)** - an economic term describing a situation when people have less disposable income to spare, so the local economy suffers as a result of reduced purchasing power.

**Convivial (adj)** - friendly and enjoyable. *Their family has always pleasantly struck me as unnaturally convivial and welcoming.*

**Troop into (phr v)** - to walk somewhere as a group, usually one after another, like soldiers (troops).

**Yarn (n)** - (here, informal) a long story, especially a made-up one.

**Incarnation (n)** - (here) version. *The original incarnation of that movie was much more dark than the more modern version.*

**Pitch at somebody** - to direct at, to make somebody be meant for someone. *These books are pitched at younger readers.*

## Part 8

**Coping (n)** - the process of dealing with a problem. *Psychologists suggest a number of strategies to help coping with stress.*

**Inexplicable (adj)** - difficult or impossible to explain.

**Crippling (adj)** - (figurative) making something very difficult or impossible. *Crippling emotional traumas are not unheard of among war veterans.*

**Anaesthetic (n)** - a special chemical used in surgeries to prevent the patient from feeling the pain.

**Persistent (adj)** - systematic, not going away.

**Detour (n)** - a change of route on your way to the destination. Normally used for longer journeys, here it takes a more sarcastic or humorous note.

**Cowardice (n)** - fear. 'Coward' is the person who has cowardice.

**Dispose of something** - to get rid of something, to empty something. *Please dispose of the unneeded plastic responsibly.*

**To stir a terror** - to evoke fear, to make somebody feel afraid.

**Peer (v)** - to look at something, especially if it is difficult to see. *I peered into the fog to see if there were any cars approaching the crossing.*

**Confront (v)** - to face things such as a threat, fear, or something else you would rather avoid.

**Defy (v)** - openly resist something, refuse to follow orders, or (here) give in to fear.

n — noun; v — verb; phr v — phrasal verb; adj — adjective; adv — adverb