

**International ESOL**  
**English for Speakers of Other**  
**Languages**  
 Mastery Level – C2  
**Practice Paper 1**

This paper must be returned with the candidate's work, otherwise the entry will be void and no result will be issued.



8984-76-076  
 (EL-IESOL 6)

**City & Guilds new 2009 CEFR aligned Practice Paper**

**Candidate's name** (block letters please)

**Centre no**

**Date**

**Time allowed: 3 hours**

- Listening
- Reading
- Writing

**Instructions to Candidates**

- Answer all the questions.
- All your answers must be written in **ink** not pencil.

**For examiner's use only**

Parts	L1	L2	L3	L4	Total	R1	R2	R3	R4	Total	W1	W2	Total
Candidate's score													
RESULTS:	LISTENING					READING					WRITING		
OVERALL RESULT:													

**Listening Part 1**

You will hear eight sentences once only. Choose the **best** reply to each sentence. Look at the example. If you hear 'What's the matter? You look very pale', the best reply is (c). Put a circle round the letter of the **best** reply.

Example:

- a) I've really got no idea!
- b) I definitely didn't do it.
- c) I've just had some bad news.
- d) I've had a wonderful holiday.

1. a) It's quite safe with me.  
b) I've done a thorough check.  
c) Joe's the man for the job.  
d) I'll leave it on my desk.
2. a) He's certainly often right.  
b) He might as well be here.  
c) He's got some really crazy ideas.  
d) He's not the most reliable.
3. a) We've never lost before.  
b) That goes without saying.  
c) We should cut corners.  
d) That's why they're bored.
4. a) I'm really glad you've come.  
b) I'm eating out with friends next week.  
c) I'm just getting something for Mr Jones.  
d) I need some help if you don't mind.
5. a) It must be a virus, but I can't shake it off.  
b) I've just been offered a pay increase.  
c) I'm sorry, I didn't mean to be rude.  
d) I'm just about to have some lunch.
6. a) Yes, it's more suitable.  
b) Yes, except the price.  
c) No, you don't have to.  
d) No, I'll take it with me.
7. a) That's good news, thanks.  
b) I was going to ask you.  
c) We must be more careful.  
d) Well, it was worth a try.
8. a) Sorry, but it needed saying.  
b) Sorry, I'll try again later.  
c) They asked for it yesterday.  
d) I'll change it next time.

(Total: 8 marks)

**Listening Part 2**

You will hear three conversations. Listen to the conversations and answer the questions below. Put a circle round the letter of the correct answer. You will hear each conversation once only. Look at the questions for Conversation One.

**Conversation 1**

- 1.1 What does the man want to do?
- a) Contact Mr Miles.
  - b) Rearrange a date.
  - c) Get some information.
  - d) Give some information.
- 1.2 How does the man feel towards the customer service officer?
- a) Frustrated.
  - b) Angry.
  - c) Understanding.
  - d) Grateful.

**Conversation 2**

- 2.1 Which of the following is true?
- a) Bob convinces Sue she's wrong.
  - b) Bob's view doesn't change.
  - c) Bob is partly convinced by Sue's comments.
  - d) Bob thinks Sue ignores Jim's faults.
- 2.2 What is the function of Sue's comments in the conversation?
- a) To reassure Bob.
  - b) To criticise Bob.
  - c) To agree with Bob.
  - d) To contradict Bob.

**Conversation 3**

- 3.1 Where are the speakers?
- a) Opposite someone's home.
  - b) Inside someone's home.
  - c) Very near someone's home.
  - d) At the door of someone's home.
- 3.2 How does the woman react to the man's request?
- a) With disbelief.
  - b) With caution.
  - c) With surprise.
  - d) With fear.

(Total: 6 marks)

**Listening Part 3**

Listen to the lecture about the future of architecture and complete the notes. Write **short** answers about the lecture (1-5 words). First, look at the notes. An example is done for you. You will hear the lecture once only.

**Lecture notes**

Source of threat to humanity:  
*emerging technologies*

1. Machines may end up existing:  
.....

2. Computers eliminating human race is:  
.....

3. Nanotechnology is already affecting:  
.....

4. Construction robots known as:  
.....

5. New techniques will revolutionise:

- .....
- .....

6. Traditional geometric construction might:  
.....

7. Nanoconstruction allows us to build:  
.....

8. Focus of recent architecture:  
.....

(Total: 8 marks)

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**Listening Part 4**

Listen to the conversation and answer the eight questions. Put a circle round the letter of the correct answer. First, look at the questions. The first one is done for you. You will hear the conversation once only.

Brian is worried about:

- a) the poor financial results.
- b) spending too much on projects.
- c) the number of projects done.
- d) the way he calculates costs.

1. Margaret thinks it has been
  - a) a mixed year.
  - b) a good year.
  - c) a poor year.
  - d) an average year.
2. At first, Brian and Margaret disagree about
  - a) the performance of one of the project managers.
  - b) the effect on the team of one project manager.
  - c) the contribution of the project managers.
  - d) the money spent by the project managers.
3. Margaret is concerned about
  - a) future contracts.
  - b) continuing to lose money.
  - c) increasing the size of the company.
  - d) the uncertainty of the future.
4. On hearing Brian's bonus scheme suggestion, Margaret initially thinks it is
  - a) illogical.
  - b) interesting.
  - c) impractical.
  - d) ill-considered.
5. Brian thinks his project managers should try to
  - a) do the job cheaply.
  - b) finish the job on time.
  - c) keep within budget.
  - d) make a good profit.
6. Brian found that the American idea
  - a) increased profits and bonuses.
  - b) increased bonuses and reversed a trend.
  - c) only increased bonuses.
  - d) only reversed a trend.

7. Margaret can see
- a) more positives than negatives to the scheme.
  - b) an even chance they would get their money back.
  - c) a danger of managers earning too many bonuses.
  - d) the risk of paying out more than they recoup.
8. Brian wants more discussion in order to
- a) examine the proposal with Mike.
  - b) convince project managers it's a good idea.
  - c) start the scheme as soon as possible.
  - d) carefully calculate the figures.

*(Total: 8 marks)*  
*(Total marks for Listening: 30)*

**Reading Part 1**

Read the following text, then read the ten statements A–J. Five of these statements are correct according to the text. Tick (✓) the boxes of the correct statements. Do **not** tick more than five boxes. Leave the other five boxes blank.

Art is, or ought to be, the most important concept to human beings after consciousness itself – or, in moral terms, conscience. It is essential to human happiness because it embodies the virtue of order, and society cannot function without order. Art came not only before writing but before speech (as opposed to voice-noises). Humans were producing high quality art 40,000 years ago and almost certainly paying professionals to produce it. The expert artist came before the priest in time. Granted the importance of art to human well-being, it is disturbing to see that most people know less about art than ever and have less capacity to evaluate a work of art thrust before their unwilling gaze than any previous generation.

This has happened despite the fact that there are more and better museums than ever before, an unprecedented flow of high quality art books and an explosion of art studies courses at university. Yet, impenetrable ignorance is growing, and this enables the art fraud – the 20th century phenomenon to which Picasso gave birth – to flourish rapidly. What to do? I still believe that the best way to combat ignorance and fraud is to teach art history as clearly and sincerely as possible. So I have, with enormous effort and some drudgery, published my own new history of art, with the specific and particular aim, over the last two centuries of the narrative, of exposing the element of fraudulence and disorder. However, there are two distinct ways of writing art history, both with merits and drawbacks. Mine is the linear method – a continuous thread of connected development flowing through art history from the fourth millennium BC onwards. This has one obvious weakness: it is impossible to link European cave art, the first painting of any quality, beginning about 40,000 BC and disappearing some time after 10,000 BC, with the earliest quality art appearing in the ancient Near East from about 5000 to 4000 BC. I assume there were links but, if so, they have disappeared or have not yet been unearthed, so the line of advance is broken.

- A Art should be the most important concept for humanity.
- B The importance of art lies in its relationship to order.
- C People drew pictures before they could use language.
- D The professional artist is more important than the priest.
- E People today enjoy art but do not understand it.
- F There has been a sudden growth in the study of art in higher education.
- G There is concern about people's lack of understanding of art.
- H The writer complains about dishonesty in modern art.
- I Picasso is a particularly great artist.
- J The linear approach to art history is the better approach.


*(Total: 5 marks)*

**Reading Part 2**

Read the text and fill the gaps with the correct sentences A–H. Write the letter of the missing sentence in the box in the gap. There are two extra sentences you will not need.

**A scientific approach to ‘Near-Death Experiences’**

Science cannot ultimately explain why some people have near-death experiences (NDEs). That’s not to say that current scientific explanations are incorrect, but NDEs are complex, subjective and emotionally charged. Further, many aspects of NDEs cannot be tested. We can’t purposely take someone to the brink of death and then resuscitate them in a lab to test their out-of-body perception.

Nevertheless, medical science offers compelling evidence that many aspects of NDEs are physiological and psychological in nature.  **1.** Your sensory system allows you to know where your hand is even when your eyes are closed.

Now, imagine that all your senses are malfunctioning.  **2.** Perhaps trauma is causing your brain to shut down. What you perceive as a real experience is your brain trying to interpret this information. Some have theorised that that ‘noise’ or an overload of information sent to the brain’s visual cortex creates an image of a bright light that gradually grows larger.  **3.**

The body’s spatial sense is prone to malfunction during a near-death experience as well. Again, your brain interprets faulty information about where the body is in relation to the space around it.  **4.**

Combined with other effects of trauma and oxygen deprivation in the brain (a symptom in many near-death situations), this leads to the overall experience of floating into space while looking down at your own body, and then leaving to float down a tunnel.

The peaceful, calm sensation felt during NDEs may be triggered by increased levels of endorphins produced during trauma. Many people experience a sense of detachment and a lack of emotional response during traumatic events. They experience faulty sensory input, oxygen deprivation and endorphin-induced euphoria.  **5.**

The experiences of people who see and hear events that they shouldn’t be able to perceive are more difficult to explain. However, it is plausible that unconscious people can still register sensory cues and prior knowledge and incorporate them into their NDEs.  **6.**

- A Instead of real input from the outside world, your brain is receiving faulty information.
- B This combination creates a surreal, though realistic, experience.
- C There is no single shared experience reported by those who have had NDEs.
- D This can be interpreted as moving down a dark tunnel towards the light.
- E The result is the sensation of leaving the body and flying around the room.
- F Many people who have not been near death have had identical experiences to NDEs.
- G To demonstrate this, close your eyes and raise your right hand until it's level with the top of your head.
- H For many, it offers hope that death is not necessarily something to be feared.

*(Total: 6 marks)*

### Reading Part 3

Read the four texts below. There are ten questions about the texts. Decide which text A, B, C or D tells you the answer to the question. The first one is done for you.

#### A

There is no legal definition of 'abandoned'. It's open to interpretation and local authority officers have the freedom to use their discretion when making decisions on abandonment.

However, the following characteristics are generally common to abandoned vehicles and one or a combination of the following could assist a local authority officer in making a decision:

- untaxed, with no current vehicle keeper on the Driver and Vehicle Licensing Agency's (DVLA) record
- stationary for a significant amount of time
- significantly damaged, run down or unroadworthy
- burned out
- lacking one or more of its number plates.

#### B

Section 2 of the Refuse Disposal (Amenity) Act 1978 (RDAA) makes it a criminal offence to abandon a motor vehicle on any land in the open air or on any other land forming part of a highway. A person found guilty of such an offence may be punished on summary conviction with a fine not exceeding level 4 on the standard scale (currently £2500), or a term not exceeding three months imprisonment (possibly raised to 51 weeks), or both.

The Clean Neighbourhoods and Environment Act 2005 inserts a new section 2A into the RDAA which allows an authorised officer of a local authority to issue a fixed penalty notice as an alternative to prosecution for the offence.

#### C

**Oldboy**  
Someone has abandoned a car in my front garden. It has number plates, tax disk in the window expired 2007 and no insurance documents are on display. Police say it is not reported as 'wanted' and agree that it looks to have been abandoned. They say they can do nothing about it as it is on private property and decline to tell me the registered owner name & address. I want to legally clear it from my front garden. What should I do?

**Hound-dog**  
Suggest that you do not push it out onto the road. You might be held to be responsible if someone bumps into it. Ring the environmental section of your local authority. They can check if for evidence of ownership. They will remove it - in some areas specialist contractors do this. They will summons the owners (if they can be found) under the Litter Acts or Waste Management Acts. I suggest that as soon as it's been removed you fence off the area in case this is going to be a reoccurring problem – hope for your sake it isn't, though.

#### D

In response to your question, under the Refuse Disposal (Amenity) Act 1978, it is the duty of the local authority to remove any vehicle found to be abandoned in the open air, or on any part of the highway. However, if a vehicle is abandoned on private land the local authority can serve the owner with a 15 day notice, for which they have 15 days to object to the vehicle being taken away.

Local authorities also have the power to recover costs of removal, storage and disposal from the person responsible for abandoning the vehicle. The police have powers to remove any vehicle that is in breach of local traffic regulations, causing an obstruction, likely to cause a danger, broken down or abandoned without lawful authority. Any car that is considered dangerous and where a notice has been issued, can be removed immediately. They will also remove untaxed vehicles from the highways and report their registered owners.

**Which text does the writer:**

1. give advice about legal rights?
2. name an official body?
3. only consider acting within the law?
4. say he/she has made enquiries?
5. describe a recent amendment to legislation?

<b>D</b>

**Which text is saying the following?**

6. Unknown cars parked for a long time are not necessarily abandoned.
7. The car's location is an indicator as to how quickly it will be taken away.
8. If no-one comes to collect the car, take action yourself.
9. Abandoning vehicles could deprive you of your freedom.
10. Missing registration plates may indicate abandonment.


*(Total: 9 marks)*

**Reading Part 4**

Read the text and answer the questions. **Write a maximum of three words for each answer.**  
The first one is done for you.

The dominant influences on Francis Scott Fitzgerald were aspiration, literature, Princeton, and Zelda Sayre Fitzgerald. Francis Scott Key Fitzgerald was born in St Paul, Minnesota, on September 24, 1896, the namesake and second cousin three times removed of the author of the National Anthem. Fitzgerald's given names indicate his parents' pride in his father's ancestry. His father, Edward, was from Maryland, with an allegiance to the Old South and its values. Fitzgerald's mother, Mary (Mollie) McQuillan, was the daughter of an Irish immigrant who became wealthy as a wholesale grocer in St Paul.

Edward Fitzgerald failed as a manufacturer of wicker furniture in St Paul and became a salesman for Procter & Gamble in upstate New York. After he was dismissed in 1908, when his son was twelve, the family returned to St Paul and lived comfortably on Mollie Fitzgerald's inheritance. Fitzgerald attended the St Paul Academy; his first writing to appear in print was a detective story in the school newspaper when he was thirteen.

During 1911-1913 he attended the Newman School in New Jersey, where he met Father Sigourney Fay, who encouraged his ambitions for personal distinction and achievement. As a member of the Princeton Class of 1917, Fitzgerald neglected his studies for his literary apprenticeship. He wrote the scripts and lyrics for the Princeton Triangle Club musicals and was a contributor to the *Princeton Tiger* humour magazine and the *Nassau Literary Magazine*. His college friends included Edmund Wilson and John Peale Bishop. On academic probation and unlikely to graduate, Fitzgerald joined the army in 1917 and was commissioned a second lieutenant in the infantry. Convinced that he would die in the war, he rapidly wrote a novel, *The Romantic Egotist*. A letter of rejection from Charles Scribners & Sons praised the novel's originality and asked that it be resubmitted when revised.

In June 1918 Fitzgerald was assigned to Camp Sheridan, near Montgomery, Alabama. There he fell in love with a celebrated belle, eighteen-year-old Zelda Sayre, the youngest daughter of an Alabama Supreme Court judge. The romance intensified Fitzgerald's hopes for the success of his novel, but after revision it was rejected by Scribners for a second time. The war ended just before he was to be sent overseas, after his discharge in 1919 he went to New York City to seek his fortune in order to marry. Unwilling to wait while Fitzgerald succeeded in the advertisement business living on his small salary, Zelda Sayre broke their engagement.

Fitzgerald quit his job in July 1919 and returned to St Paul to rewrite his novel as *This Side of Paradise*. It was accepted by editor Maxwell Perkins of Scribners in September. Set mainly at Princeton and described by its author as 'a quest novel', *This Side of Paradise* traces the career aspirations and love disappointments of Amory Blaine. In the fall-winter of 1919, Fitzgerald commenced his career as a story writer for mass-circulation magazines, interrupting work on his novels to write moneymaking popular fiction for the rest of his life. *The Saturday Evening Post* became his best market for commercial stories about young love, which introduced a fresh character: the independent, determined young American woman who appeared in *The Offshore Pirate*. His more ambitious stories were published in *The Smart Set*, which had a small circulation.

The publication of *This Side of Paradise* made the twenty-four-year-old Fitzgerald famous almost overnight, and a week later he married Zelda Sayre in New York.

They embarked on an extravagant life as young celebrities. Fitzgerald endeavoured to earn a solid literary reputation, but his playboy image impeded the proper assessment of his work.

Example:

What did Fitzgerald and his second cousin have in common?

*Their name*

1. How did Fitzgerald's father feel towards the values of the Old South?

2. Why did Fitzgerald senior decide to settle the family in St Paul?

3. Who provided the money for the family?

4. What was Fitzgerald learning to do while he was at Princeton?

5. According to his tutors, what were Fitzgerald's chances of a successful conclusion to his university career?

6. What did Scribners ask Fitzgerald to do with his first novel?

7. What was Fitzgerald keen to do after he fell in love with Zelda?

8. What characteristic did Zelda show when she finished her relationship with Fitzgerald?

9. How long did it take Fitzgerald to become famous when his novel was published?

10. What affected a proper appreciation of Fitzgerald's work by critics?

(Total: 10 marks)  
(Total marks for Reading: 30 marks)







