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Level C1

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Practice Tests

SELF-STUDY GUIDE

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• Audioscripts & Key

TEST 1

Part one, part one

You will hear six short, unfinished conversations. Choose the **best reply** to continue each conversation. Put a circle round the letter of the **best reply**. Look at the example. (15 seconds) You will hear each conversation twice.

Number one. Number one. (6 seconds)

F: What a beautiful morning!

M: But it might as well not be, since we're stuck inside working.

F: Stop acting like that!

(Wait 10 seconds before repeating.) (10 seconds)

Number two. Number two. (6 seconds)

M: Louise! Hi! How are you?

F: Mike! What a surprise; I thought you lived in Fernhill!

M: I do, but I always shop here.

(Wait 10 seconds before repeating.) (10 seconds)

Number three. Number three. (6 seconds)

M: You look a bit rough; are you ok?

F: I've got a terrible headache. I've just bought some aspirin.

M: Where are you heading now?

(Wait 10 seconds before repeating.) (10 seconds)

Number four. Number four. (6 seconds)

M: Wow, look at that car!

F: Each to his own.

M: What? You don't like it?

(Wait 10 seconds before repeating.) (10 seconds)

Number five. Number five. (6 seconds)

F: That girl's always there playing the violin.

M: Well, she's certainly talented.

F: That piece isn't so difficult; I know how to play it.

(Wait 10 seconds before repeating.) (10 seconds)

Number six. Number six. (6 seconds)

F: We'll start when Maria gets here.

M: I just saw her in the hall.

F: I wonder where she went.

(Wait 10 seconds before repeating.) (10 seconds)

That is the end of Part One.

Part two, part two

You will hear three conversations. Listen to the conversations and answer the questions. Put a circle round the letter of the correct answer. You will hear each conversation twice. Look at the questions for Conversation One. (10 seconds)

Conversation One

M: Brenda? Oh my! Brenda! I can't believe it is really you!

W: Mike! It is so lovely to see your face! How are you? What's going on?

M: I'm lovely, doing really well actually. I haven't seen you in ages!

W: Yes, well, actually I've been working in America for the past year.

I haven't been back here in 13 months. Can you believe it?

M: I heard you were in America but I didn't realise it had been so long.

Are you happy to be back?

W: Yes, of course I am. But, I do miss it there. I made so many wonderful

friends and they're so far away now. That's the problem with travel and

living in different places, you're always missing someone or something or

some place.

M: I know what you mean. Better to just stay in one place like me!

W: But don't you miss all your friends who have left town?

M: That's true, but at least they always know where to find me!

(Wait 10 seconds before repeating.) (10 seconds)

Now, look at the questions for Conversation Two. (10 seconds)

Conversation Two

W: So are you interested in this internship for my campaign?

M: I think so, but I'd like to know exactly what I'd be doing if I accepted it.

W: Basically you'll be working with me doing event planning. Our next

event is at a pub in Manchester. You'd be in charge of finding a band to

play and sorting out some other details.

M: Can I get school credit for it?

W: That's really up to your school. I'm perfectly willing to do that.

M: Great, I think I'd like to do it. Let me contact my advisor at school

and then I'll get back to you.

W: That sounds great. Just make sure to call me before Friday because

I need to get things started by then.

(Wait 10 seconds before repeating.) (10 seconds)

Now, look at the questions for Conversation Three. (10 seconds)

Conversation Three

W: I would like to buy a programme that plays DVDs for my computer.

M: You don't already have one? Most computers come with them.

W: I know, but I really dislike the programme I have. You can't max-

imise the screen and the controller is difficult to use.

M: I understand, what kind of computer do you have?

W: An Acer 360.

M: I'm not sure what programme comes with that, but I have this pro-

gramme here for only 20 pounds that will work with your Windows

operating system. It is called "My DVD". And, it comes with a FREE

remote control. That means you can watch DVDs on your computer

without standing up and messing around with the controls.

W: That sounds perfect. I'll take it. Actually, I should just check, do you

have anything else cheaper?

M: We have one programme for 15 pounds but it isn't nearly as nice,

and that's only a 5 pound difference!

W: Okay, I'll take the first one.

(Wait 10 seconds before repeating.) (10 seconds)

That is the end of Part Two.

Part three, part three

Listen to the person talking and complete the information on the notepad. Write short answers of one to five words. You will hear the person twice. At the end you will have two minutes to read through and check your answers. You have one minute to look at the notepad. The first one is an example. (1 minute)

[beep]

"Processing the Work of The Secret Government" is a thought-provoking documentary that examines American foreign and home policy. Its aim is to open the eyes of the public to the machinations underlying American politics, bringing to light the covert national and international operations the United States government has taken part in. It begins by outlining the Iran-Contra affair. The documentary claims that at the time of the affair, the US was fighting a proxy war with the Soviet Union, by trying to overthrow the Nicaraguan Sandinista government, which the U.S claimed, had communist ties.

When congress wouldn't fund the Contras (the terrorist group the Reagan Administration wanted to train to go into Nicaragua to fight) Reagan took matters into his own hands. A group of companies and private donors was formed, called 'The Enterprise'. This group was essentially in it for the money, but members were also united in their mission to fund the Contras and overthrow the Nicaraguan government. The group itself was utterly unscrupulous, also making millions on the side by such illegal ventures as selling weapons to Iran while the US was an ally of Iraq, and the two countries were at war. This tangled stated of affairs was complicated all the more by *The Enterprise* also selling marked-up weapons to the Contras, the group they were supposedly helping.

The documentary focuses on the secrecy of the U.S government - and the innate problems that secrecy poses for the American people. It claims the secret government is a law unto itself with no constitution. It also highlights some other secret operations the U.S government had taken part in prior to the Iran-Contra affair. Among others, the overthrow of Guatemala's ruler, Arbenz is mentioned. The documentary claims that the U.S.A had a vested interest in Guatemala at the time, since the *United Fruit Company*, owned vast swathes of land in the Caribbean and dominated the market in fruit exports, particularly bananas. Hence, according to the documentary, a CIA-backed revolt overthrew the Arbenz government in order to secure the US export of fruit, because Arbenz had wanted land reform. Had Arbenz had his way, *United Fruit* would have lost land to peasants, causing a massive financial loss to the U.S company. Ostensibly, however, the coup was instigated to depose the communist government led by Arbenz, which was in opposition to U.S political interest.

The US invasions of Cuba and assassination attempts on Fidel Castro are also focused on, as well as the fact that Vietnam was initially a covert operation with 1500 people there, labelled 'advisors'. In both cases, again as with Guatemala, the need to stamp out a perceived communist threat was the motivation for invasion. The film also brought up the Watergate scandal in an attempt to highlight yet another example of the 'secret gov-

ernment' that operates behind closed doors and to which the public is all but totally oblivious. In this last case, President Nixon's government is believed to have been behind the attempt to wiretap phones and steal secret documents from the Democratic National Committee. Although Nixon was never prosecuted, the Watergate scandal changed American politics forever, leading many Americans to question their leaders and to think more critically about the presidency.

(Wait 10 seconds before repeating.) (10 seconds)

You will now have two minutes to read through and check your answers. (2 minutes) [beep]

That is the end of Part Three.

Part four, Part four

Listen to the conversation and answer the questions. Put a circle round the letter of the correct answer. An example is done for you. *(20 seconds)* You will hear the conversation twice. You have two minutes to read through the questions below. *(2 minutes)*

[beep]

M: Judy Blume is the author of numerous books for readers of all ages, from picture books to middle grade and teen novels, to fiction for adults. Everyone is eager to learn about your new book, *Double Fudge*. Can you give us a hint as to what it's about?

W: In this book, five-year-old Fudge Hatcher becomes obsessed by money - he's drawing dollar signs at breakfast, thumbing through catalogues at bedtime, and making enough "Fudge Bucks" to buy the whole world - an embarrassment to his entire family, especially his older brother, Peter, who is just starting seventh grade. As if that weren't bad enough, the Hatchers meet up with their long lost (and eccentric) relatives, the Howie Hatchers of Honolulu, Hawaii, who happen to have twin daughters exactly Peter's age (who burst into song at the drop of a hat) plus a weird little boy. When Fudge discovers he's not the only Farley Drexel Hatcher in the world - well, you can imagine!

M: On your Web site - judyblume.com - you mention that your ten-year-old grandson Elliot was the inspiration for your new title. Does being a grandma give you a different perspective on childhood or children's literature? If so, how?

W: Being a grandparent is wonderful! I love it. But I don't think it gives me a different perspective on childhood or children's literature. It does help keep me in close touch with today's children. But I think most of us who write for children find ways of keeping in touch with the current generation. We're all observers. We all listen carefully. We're genuinely interested in kids. Otherwise we wouldn't write for and about them.

M: What is your writing process like?

W: I keep a notebook for months before I actually sit down to begin a new book. Before I start the notebook I have a vague idea of the characters and their story, usually something that's been brewing inside my head, sometimes for months, sometimes for years. I jot down anything that comes to mind during this period - details about characters, bits of dialogue, chapter ideas, descriptions - sometimes even scenes. This way, when I actually begin, I have my "security blanket". I find that when I'm doing a first draft it's important for me to keep going. Otherwise I get into revising each scene a million times and never move ahead. What works best for me is to get a first draft down as spontaneously as possible. It's very rough and I always think, if I die now this will never be published. No one will have a clue what it's about. I don't need to cool off between first and second drafts. A first draft for me is getting the pieces to the puzzle, the second draft is trying to make sense of the pieces, the third draft is painting a picture using the pieces, and all drafts after that are improving the picture. I like a cooling off period between the second and third drafts and again, before I send it to my editor. It's amazing how much you see when you've put the manuscript away for a couple of weeks, even a month. Then and this is so important, I'll read the manuscript out loud.

M: I guarantee, by reading and listening, you'll want to make so many changes.

W: A young novelist (two books published) was telling me recently that next time, he wants to record his book before it's copy edited. Me, too!

M: Many writers describe themselves as "character" or "plot" writers. Which are you? What do you think to be the hardest part of writing?

W: I'm a character writer but there wouldn't be a book if that character didn't have a story to tell. I tend to get ideas about a character in a situation. I don't like to think about "plot". I don't know everything that's going to happen when I begin. I know where I'm starting and where I'm hoping to wind up (though that sometimes changes along the way). The hardest part of writing for me is getting that first draft. I find it pure torture.

M: Adults lie to children or omit information all the time, yet you are forthright and honest through fiction. At first, was that a scary thing to do? Did you close your eyes and worry about irate grown-ups?

W: I didn't worry at all. I didn't even think about it. I was young and naive and nobody told me what I could or couldn't write. I was writing about what I knew to be true because I remembered it so clearly.

(Wait 10 seconds before repeating.) (10 seconds)

That is the end of Part Four. You now have two hours and forty minutes to complete the rest of the paper.

TEST 2

Part one, part one

You will hear six short, unfinished conversations. Choose the **best reply** to continue each conversation. Put a circle round the letter of the **best reply**. Look at the example. *(15 seconds)* You will hear each conversation twice.

Number one. Number one. *(6 seconds)*

M: The interview went really well.

F: Oh, that's fantastic! I knew it would!

M: I doubt I'll get the job though.

(Wait 10 seconds before repeating.) (10 seconds)

Number two. Number two. *(6 seconds)*

F: You could have brought your children to the party.

M: I know; that wasn't the trouble.

F: Didn't you want to come?

(Wait 10 seconds before repeating.) (10 seconds)

Number three. Number three. *(6 seconds)*

F: How was Christmas with your family?

M: Ok I guess. I hadn't seen my sister for years.

F: How are things between you two?

(Wait 10 seconds before repeating.) (10 seconds)

Number four. Number four. *(6 seconds)*

M: What happened with that important receipt?

F: Oh, eventually it turned up.

M: Where do you suppose they found it?

(Wait 10 seconds before repeating.) (10 seconds)

Number five. Number five. *(6 seconds)*

F: It certainly looks interesting...

M: Well, aren't you going to investigate further?

F: I'm not sure. There must be a catch.

(Wait 10 seconds before repeating.) (10 seconds)

Number six. Number six. *(6 seconds)*

M: I need the script for our holiday episode.

F: What? I thought Alison was responsible for that!

M: No, and you need to finish it by Friday!

(Wait 10 seconds before repeating.) (10 seconds)

That is the end of Part One.

Part two, part two

You will hear three conversations. Listen to the conversations and answer the questions. Put a circle round the letter of the correct answer. You will hear each conversation twice. Look at the questions for Conversation One. *(10 seconds)*

Conversation One

M: Hello Marge, do you think I could speak to you after class?

W: Sure, what about?

M: Just about your last paper. Don't worry, nothing is wrong. I was very impressed.

W: Did you grade it yet?

M: Yes, you got an A. I just wanted to see if you wanted to submit it to the school's literary journal. I really think it could get published.

W: Do you think so? Oh, I don't know. I've never had anything published!

M: There's a first time for everyone. I haven't read a paper this good all year. I think you have a lot of potential.

W: Thank you, that means so much coming from you. How do I go about submitting it?

M: That's what we'll talk about after class!

(Wait 10 seconds before repeating.) (10 seconds)

Now, look at the questions for Conversation Two. (10 seconds)

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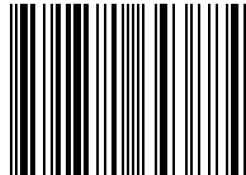
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