



**UNIVERSIDAD NACIONAL AUTÓNOMA DE MÉXICO
ESCUELA NACIONAL
COLEGIO DE CIENCIAS Y HUMANIDADES
DIRECCIÓN GENERAL
SECRETARÍA ACADÉMICA**



Departamento de Inglés

**GUÍA DE ESTUDIO DEL EXAMEN PARA LA CONTRATACIÓN
TEMPORAL DE PROFESORES DE ASIGNATURA INTERINOS
Promoción XLII**

Inglés I a IV

Junio de 2021

CONTENTS

PRESENTATION	2
PROFICIENCY / PERFORMANCE LEVEL	4
PRACTICE TEST: INTRODUCTION	5
PART A: USE OF ENGLISH	8
PART B: READING COMPREHENSION	10
PART C: LISTENING COMPREHENSION	15
PART D: WRITTEN PRODUCTION	19
PART E: ORAL PRODUCTION	22
ANSWER KEY	26

BIBLIOGRAPHY

WEBSITES

ANNEXES

PRESENTATION

The aim of this document is to offer a guide to candidates who intend to get a position as a *Profesor de Asignatura "A" Interino de la Materia de Inglés I-IV* at Escuela Nacional Colegio Ciencias y Humanidades. Thus, candidates must take the *Examen de conocimientos y habilidades disciplinarias para la docencia*, which is an institutional requirement in order to be part of the faculty of the English Department at CCH.

This document is divided into five parts:

1. Proficiency/ Performance level. The *Examen de conocimientos y habilidades disciplinarias para la docencia* is based on the *Common European Framework of Reference for Languages: Learning, Teaching, Assessment (CEFR)* B2+ / C1 level.

2. Practice test. The practice test presented is based on some of the most up-to-date review and practice tests currently available such as *Cambridge English First (FCE)*, *International English Language Testing System (IELTS)* and *Cambridge English Advanced (CAE)*, among others.

The practice test consists of five parts:

PARTS	Evaluation %	Time (minutes)
Use of English	20	40
Reading comprehension	20	50
Listening comprehension	20	20
Written production	20	50
Oral production	20	20
	Total: 100 %	Total: 180 minutes maximum.

3. Answer key. Candidates can evaluate their proficiency / performance through self- evaluation, using the included answer key.

4. Bibliography and web sources. This guide provides teachers with basic and supplementary sources as further reference and self-study to get additional practice.

5. Annex. To help teachers identify the language command required in B2+ and C1 levels, this guide provides a comparison of CEFR levels and scores for the various exams as well as a self- assessment chart that illustrates the levels of proficiency described in the *Common European Framework of Reference for Languages (CEFR)*, a list of the main *International Certifications* and the *Core Inventory* for levels B2 and C1.

Important notice:

This guide is ONLY a REFERENCE and does not intend to be the unique practice source that teachers can use to prepare for the test. The authors strongly recommend that candidates get further practice. Therefore, at the end of each section, some links are provided. Teachers can check the charts included as annexes as well.

In today's world, the English language has a prominent role for communication in the academic, work and business fields, to name but a few. Thus, this language becomes a fundamental tool

for the academic development of high school and university students. At *Universidad Nacional Autónoma de México*, strengthening the teaching and learning of English as a foreign language is considered one of the necessary actions to help students become qualified and successful professionals.

At *Escuela Nacional Colegio de Ciencias y Humanidades (CCH)*, the English subject is closely related to the rest of the curriculum (PEA, 1996), which emphasizes that by achieving a certain proficiency in a foreign language, students will be able to collect, process, use, and exchange information of any subject in English or in French. This places the foreign language subject as an interdisciplinary tool in the appropriation of knowledge. The English courses I to IV are part of the area *Talleres del Lenguaje y Comunicación*, in which all subjects share the Communicative Approach as one of their disciplinary approaches.

Through the subject of English and its close relationship with the area of *Talleres*, students acquire the necessary resources to communicate using the foreign language.

“...Debe hacer visibles las vías para comunicar información y apropiarse de ella, pero también para ir más allá... para pensar, modificar, transformar el propio conocimiento como parte de un continuo, ya que no existe una sola manera de ser lector, escucha o productor de textos orales o escritos”¹

Furthermore, students are expected to use the English language in order to develop learning strategies which promote their autonomous-learning.

In order to enhance the teaching and learning process, in 2016 a new syllabus was created. The theoretical and methodological framework which supports the syllabus of the English courses I to IV are the CCH Educational Model, the *Orientación y Sentido de las Áreas del PEA*, the Communicative Approach, and the Action-oriented Approach described in the Common European Framework of Reference for Languages (CEFR). This perspective promotes in foreign-language students the development of reading and listening comprehension skills, oral and written production skills, as well as oral and written interaction skills at the A2 level according to the CEFR.

In this regard, the teacher plays a very prominent role such as a facilitator, assessor, manager and evaluator. Competent and well-performing teachers are one of the most important resources in any educational institution. The teacher is considered the professional agent and the most directly responsible person in the process of learning. He/she is the person in charge of helping students learn and benefit from the quality of his/her teaching. Therefore, the main objective of this exam is to evaluate exclusively the proficiency of the candidates in the English language, taking as main indicator the B2 / C1 level of the CEFR.

¹ UNAM-CCH (2005:18) *Orientación y Sentido de las Áreas del Plan de Estudios Actualizado*. México.

PROFICIENCY/ PERFORMANCE LEVEL

The required level for the *Examen de conocimientos y habilidades disciplinarias para la docencia* assessment, as mentioned before, is based on B2+ / C1 levels of the *Common European Framework of Reference for Languages: Learning, Teaching, Assessment (CEFR)*.

In general, candidates are asked to demonstrate:

- Use of English. To show the understanding of the different parts of speech as well as how the candidate handles them for communication.
- Reading comprehension. To understand long and complex factual and literary texts, appreciating distinctions of style, specialized articles and longer technical instructions.
- Listening comprehension. To understand extended speech even when it is not clearly structured and when relationships are only implied and not signalled explicitly. Candidates can understand television programmes and films without too much effort.
- Written production. To express in a clear, well-structured text, the expression of points of view at some length. To write about complex subjects in a letter, an essay or a report, underlining what writer considers to be the salient issues. Writer can select the appropriate style to the reader in mind.
- Oral production. To present clear, detailed descriptions of complex subjects integrating sub-themes, developing particular points and rounding off with an appropriate conclusion.

There are some annexes that could help you clarify what B2+/C1 levels are: different international certifications; understanding, speaking and writing English abilities for each level; function and other linguistic aspects you must master.

PRACTICE TEST

INTRODUCTION

Candidates applying for a position as a *Profesor de Asignatura Interino*, qualified to teach English I-IV at *Colegio de Ciencias y Humanidades*, must take the English Department teacher's test (*Examen de conocimientos y habilidades disciplinarias para la docencia*). A **minimum grade of 8** is necessary to meet the requirements for the teacher's position.

The present document offers the candidates the minimum knowledge to take the test and just **some examples are given**. Each section will describe an advanced and a proficiency level² of competence according to the Common European Framework of Reference for Languages.

The assessment consists of five sections, each measuring one of the basic language skills (while some tasks require integrating multiple skills) and all tasks focus on language used in an academic, higher education environment.

The time limit to complete the whole exam is 3 hours.

IMPORTANT INFORMATION TO TAKE INTO ACCOUNT:

- Arrive an hour before the starting time to do the registration. If you arrive late, extra time won't be given. After 20 minutes the exam has started, candidates won't be allowed to come in.
- Cell phones must be turned off before the exam starts.
- Dictionaries are not allowed during examination.
- An official form of identification with photo should be shown before the exam. (INE, passport, Cédula Profesional)

PARTS OF THE EXAM:

PART	SKILLS	%	3 HRS. MAX.
A	Use of English	20	40 min.
B	Reading Comprehension	20	50 min.
C	Listening Comprehension	20	20 min.
D	Written Production skills	20	50 min.
E	Oral Production *	20	20 min.

* This part of the test will be applied at any time during the three-hour session.

² [The candidate] can: understand the main ideas of complex text on both concrete and abstract topics, including technical discussions in his/her field of specialization; interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible without strain for either party; produce clear, detailed text on a wide range of subjects and explain a viewpoint on a topical issue giving the advantages and disadvantages of various options. *Common European*

Framework of reference for languages <https://rm.coe.int/16802fc1bf>

CANDIDATE PERFORMANCE

PART A: USE OF ENGLISH

In this section, candidates are asked to demonstrate their grammatical competence. Their use of English will be tested by tasks which show how well they can control grammar and vocabulary. Check and study the Core Inventory (B2 & C1)³ and the charts in the annexes.

Grammar structures may vary from those included as examples in this Guide to the ones in the test, hence performance expected from advanced to proficiency level is highly recommended to be considered.

The sections could be multiple choice, cloze, open cloze, text with gaps, word formation, word transformation, sentence missing, multiple matching, etc.

In the real test this section will be 20% of the grade.

PART B: READING COMPREHENSION

Candidates demonstrate their ability to obtain ideas and opinions from specialized sources appreciating distinctions of style. They can be within their field or not related to it. These articles and reports could be concerned with contemporary problems in which the writers adopt particular stances or viewpoints.

The section could contain two or three factual texts, one longer complex text, text with multiple-choice questions, cross-text multiple matching, text with paragraphs missing, multiple matching, etc.

In the real test this section will be 20% of the grade.

PART C: LISTENING COMPREHENSION

Candidates are expected to understand standard spoken language, live or broadcast, on both, familiar and unfamiliar topics normally encountered in personal, academic or vocational life. Understanding main ideas and specific information, complex ideas and language, speaker's viewpoint and attitudes is required.

The sections could be listening from 4 to 8 recordings, listening and completing gapped sentences, multiple matching, a long recording with multiple choice questions, note completion, summary completion, conversations and monologues, with topics ranging from the everyday social to the academic, etc.

In the real test this section will be 20% of the grade.

Be aware that during the real exam the recording will be played maximum twice.

³ British Council (2015). EAQUALS Core Inventory for General English.

<https://englishagenda.britishcouncil.org/sites/default/files/attachments/pub-british-council-eaquals-core-inventoryv2.pdf>

Part D: WRITTEN PRODUCTION

In this section candidates develop a formal argumentative essay, which must include features such as introduction, development and conclusion, among other aspects⁴. Passing on information or giving reasons in support of or against a particular point of view is expected. Suggested aspects to consider are:

- Cohesion and coherence
- Main ideas
- Organization
- Use of appropriate vocabulary
- Punctuation
- Spelling
- Grammar
- Sentence linking

The essay must include as minimum 300 words.
In the real test this section will be 20% of the grade.

In order to have some practice on how to write expository essays – you can view the Expository essay section and, consult the Applied sciences section on the web⁵.

PART E: ORAL PRODUCTION

Candidates are expected to demonstrate a range of communicative skills and meet some language requirements. The candidate:

- Can give a clear, prepared presentation, giving reasons in support of a product and giving the advantages and disadvantages of various options.
- Can take a series of follow up questions with a degree of fluency and spontaneity which pose no strain for either him/herself or the audience.
- Can account for and sustain own opinions by providing relevant explanations, arguments and comments.

The sections could be spoken questions, an interview, an individual long turn for each candidate, a two-way conversation between candidates, discussion on topics, etc.

In the real test this section will be 20% of the grade. Approximately 10 minutes each section.

⁴ Valencia College. Argumentative essay. Classic Model for an Argument
<https://valenciacollege.edu/wp/cssc/documents/SampleArgumentOutline.pdf>

⁵ Sample of Expository Essay on Education
<https://www.essay-writing-tips.com/samples/sample-of-expository-essay-on-education.html>

Part A: USE OF ENGLISH

EXERCISE 1

DIRECTIONS: FOR QUESTIONS 1-10, READ THE TEXT BELOW AND DECIDE WHICH ANSWER A, B, C OR D BEST FITS EACH SPACE.

Sound Advice for Language Learners

A recent (1)____ of a language learning magazine has consulted a number of experts in the (2) _____ of second language acquisition. Their advice may prove invaluable for those (3)____ a language course. One suggestion is that you assess whether you are likely to be successful at learning a language. Did you enjoy studying languages at school, for example? Do you have enough time to learn a language? The major cost will be your own time and effort. Therefore, you must make sure that the course on offer leads to a (4) _____ qualification. Also, be realistic in your goals. If you don't set achievable aims you are more likely to give up. Do not be deceived (5)_ thinking that the most expensive courses are the best. (6)_ around to get the best possible value for money. You should also bear in mind that the quicker you learn a language the more quickly you forget it. Sandra Miller, a French teacher, tried to teach herself German by enrolling on a (7) _____ course. Already fluent in four languages and with a sound knowledge of teaching methodology her chances of making progress were high. Three years (8)_ she remembers very little. She feels her biggest mistake was not to follow (9)_ her first experience. "I should have consolidated what I'd learn (10)_____ continuing to study, even if it were by myself."

- | | | | |
|-----------------|---------------|-------------|----------------|
| 1 A) series | B) issue | C)programme | D) release |
| 2 A) domain | B) branch | C)field | D) area |
| 3 A) wondering | B) thinking | C)looking | D) considering |
| 4 A) recognised | B) understood | C)valued | D) regarded |
| 5 A) by | B) about | C)into | D) in |
| 6 A) Nose | B) Push | C)Run | D) Shop |
| 7 A) rapid | B) crash | C)quick | D) fast |
| 8 A) on | B) forward | C)from | D) onward |
| 9 A) up | B) on | C)through | D) out |
| 10A) from | B) out | C)by | D) at |

EXERCISE 2

DIRECTIONS: READ THE TEXT AND THEN WRITE THE CORRECT FORM OF THE WORD ON THE RIGHT.

<p>PEOPLE OF THE FOREST</p> <p>This TV (11)_____ follows a family of chimpanzees who live in the forest of Tanzania. Set in (12) _____ (13)_____ the programme gives us a fascinating insight into the life and social (14)_____ of these creatures. (15)_____ we humans share 98% of our genes with chimpanzees; indeed, they are our closest relative in the animal (16)_____ and scenes in the documentary offer clear evidence of our (17)_____. The focus of the film is on Fifi and we first see her as a (18)_____ five-year-old who spends all her time annoying her younger brother. Meanwhile, the older male chimps seem to be involved in an endless fight for (19)_____.</p> <p>And it is no surprise to learn that while all this is taking place the females are left to deal with day-to-day matters.</p> <p>Make sure you set aside an hour to watch this. The splendour of the location makes this programme worthwhile viewing, although our (20)_____ to these animals will make you think.</p>	<p>11. DOCUMENT</p> <p>12. SPECTACLE</p> <p>13. SCENE</p> <p>14. ACTION</p> <p>15. APPEAR</p> <p>16. KING</p> <p>17. SIMILAR</p> <p>18. PLAY</p> <p>19. SUPREME</p> <p>20. LIKE</p>
--	---

Suggested websites for further practice of *use of English*:

<https://www.examenglish.com/>

<https://www.examenglish.com/leveltest/index.php>

<https://www.cambridgeenglish.org/test-your-english/general-english/>

PART B: READING COMPREHENSION

EXERCISE 3

DIRECTIONS: READ THE FOLLOWING TEXT ABOUT A SMART CITY IN SOUTH KOREA AND ANSWER THE 5 QUESTIONS BELOW.

Paragraph 1

In a fast-paced modern world, time has become a precious resource and any advances in society that can make life more convenient are not just welcome additions to everyday life, they are essential components of it. The best example of this is smart technology and gadgetry. Want to find out the latest match result or have a bit of time to catch up on your favourite TV programme while you're out and about? Look no further than your smartphone. Planning to compete in a race and keen to monitor your heart rate and track your distance all at the touch of a button? Get down to your nearest retailer (or go online) and opt for one of a range of smart watches. Want to pop into the busy town centre without the hassle of having to find a parking space and interested in saving the planet? Invest in a smart e-bike.

Paragraph 2

If technology's your thing and you've always dreamed of living in a high-tech, cutting-edge place, then you could do much worse than move to the smart city in South Korea called Songdo. Known as the 'city-in-a-box', Songdo is a ready-made city model that can be bought and reproduced anywhere else in the world for the eye-watering sum of 40 billion dollars. Some countries, like China, have already signed up to build their own versions of Songdo.

Paragraph 3

Songdo is the technology fan's dream for more than one reason. For a start, high-speed Wi-Fi is accessible in practically every corner of the city. What is also impressive about it is that many of the innovations are designed with the environment in mind, such as the remarkable system to dispose of waste. Rather than having refuse pile up before it is collected from dustbins that are left outside houses once a week, all household rubbish goes from each person's kitchen directly to eco-friendly waste processing centres through an immense subterranean tunnel network.

Paragraph 4

It is no longer necessary to leave home with a collection of different cards; each resident is in possession of a smartcard. According to the city's primary developer, Stanley Gale, this single card enables people to pay for a multitude of activities, ranging from using the subway to parking your car or hiring one of the city's public bikes. Should you need to travel a little further afield, the smartcard can even get you across town in an electric smart car.

Paragraph 5

It will be some time before smart cities like Songdo catch on and start appearing in more countries, not least because of the sheer scale of the project that building a city like this would entail. Two additional potential pitfalls may also put people off. Strangely enough, one of these is, in fact, the advanced digital infrastructure in place in Songdo. Some argue that, with so much accessible at the touch of a button and the possibility of CCTV cameras everywhere, a person's every move is potentially being recorded, which may lead to a surveillance society where privacy is infringed. The other is that, in a brand-new city, there is no established culture or history to draw on, and so a smart city might seem lacking in character compared with a city with years of life behind it already. Whatever your feelings about Songdo, the ambition and bold vision of the city's developers are to be admired. For all its potential drawbacks — and these will need to be addressed at some stage — Songdo appears to be the closest we have managed to get so far to realising the techie's dream place to live.

THE TEXT HAS FIVE PARAGRAPHS (1–5). CHOOSE THE TITLE (LETTERS A–F) THAT BEST CORRESPONDS TO EACH PARAGRAPH. THERE IS AN EXTRA TITLE.

1. Paragraph 1 _____
2. Paragraph 2 _____
3. Paragraph 3 _____
4. Paragraph 4 _____
5. Paragraph 5 _____

- | |
|--|
| A Getting around town made easy |
| B Staying connected and being green have never been easier |
| C Too good to be true? |
| D Songdo residents welcome smart technology |
| E A different gadget to suit any situation |
| F Smart town planning doesn't come cheap |

EXERCISE 4

DIRECTIONS: THERE ARE FOUR SHORT TEXTS (A – D) BELOW. READ QUESTIONS 6 - 10 AND DECIDE WHICH TEXT EACH QUESTION REFERS TO. CHOOSE ONE LETTER (A, B, C OR D) AND WRITE IT ON THE LINES BELOW. YOU CAN USE ANY LETTER MORE THAN ONCE.

Which text:

6. Presents conflicting theories about music and learning? _____
7. Describes the short and long-term effects of music? _____
8. Reflects a range of learning experiences? _____
9. Offers a range of options to improve mental activity? _____
10. Suggests that making the brain work hard will eventually improve
your ability to remember things? _____

Text A

www.soundscape.com

SoundScape – only you and your thoughts

SoundScape is a sound-generating program designed to help you sink into a state of pure concentration. We believe that listening to relaxing sounds can boost your brainpower. To get you in the mood for concentration, choose the background sound to focus your mind. Choose from:

- simple tones and chords to keep your brain engaged at a lower, subconscious level, providing stimulation without being distracting
- waves breaking on the shore, leaves rustling in the breeze, birds singing at dawn, or the gentle babbling of a stream – sounds like this get you working in a trance-like state of deep relaxation.

Continuous background sound helps to reduce the distraction of other noises such as other people's conversation. Imagine how torchlight is in a dark room – when the light is switched on, the torch itself becomes less noticeable. Continuous sound has a similar effect.

Download SoundScape for a free 30-day trial. Get in touch with your thoughts.

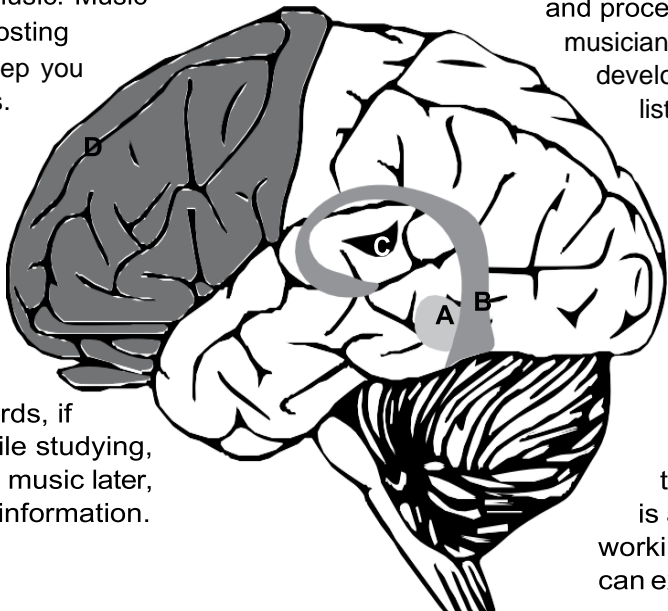
Text B

<p>In any university library, the number of students with headphones testifies to the popularity of listening to music while studying. But what kind of music is actually beneficial to learning?</p> <p>Numerous studies claim that classical music is the wise choice. It apparently activates both sides of the brain, thus increasing learning capacity and information retention. The baroque music of composers such as J.S. Bach has been singled out as the most effective, and especially pieces with a moderate pace of 60 beats per minute. Meanwhile, some studies claim that fast music is more beneficial and speeds up your brain</p>	<p>function, making you more productive. Jazz has been found to have similar properties to classical music, although it is supposedly more suitable for creative tasks.</p> <p>In order to remain alert, it is apparently best to avoid music that is too rhythmically repetitive, as this can, according to one study, lull the brain into a trance-like state, producing a sleepy feeling. Volume-wise, a moderate level has been found to help with creative tasks; while not loud enough to be intrusive, it causes the brain to work faster, leading to higher levels of creativity.</p>
--	---

Text C

Do you listen to music while you study?
Robert: I keep reading that listening to music helps you remember stuff, but you can't listen to music during exams, so how does that work? Best to get used to doing without it.
Anneke: Music makes me look forward to studying and stick at it for longer – I just turn it off for really tough math problems and things like that.
Sam: If I've got music on, I can't concentrate on anything but the music. So, boring as it is, I've got to resist the temptation of having it on.
Dylan: Solo cello gets me in study mode – if there are any lyrics to listen to, or even more than one instrument, my mind starts to wander.
Luisa: I find silence really off-putting – it just makes me uneasy somehow. I don't care what it is but I've got to have noise!
Elena: Depends on the task I'm tackling. If I'm brainstorming or reading, I need complete quiet. It's odd, but when I'm writing, background music helps me get in the flow.

Text D



A: The **amygdala** determines your emotional reaction to music. Music often triggers mood-boosting chemicals which can keep you focused on tedious tasks.

B: The **hippocampus** is involved in the storage of contextual memories. In other words, if you listen to music while studying, then listen to the same music later, it is easier to recall the information.

C: The **auditory cortex** perceives and processes sounds. In musicians, this area is more developed which means their listening skills and verbal memory are enhanced.

D: The **prefrontal cortex** is where the brain's working memory is located. Studying and listening to music simultaneously is a heavy load for the working memory, and this can expand it over time.

EXERCISE 5

DIRECTIONS: CHOOSE THE FIVE STATEMENTS FROM A–H BELOW THAT ARE TRUE ACCORDING TO THE INFORMATION GIVEN IN THE TEXTS ABOVE. WRITE THE LETTERS OF THE **TRUE** STATEMENTS ON THE LINES BELOW (IN ANY ORDER).

- 11. _____
- 12. _____
- 13. _____
- 14. _____
- 15. _____

A Slow classical music helps you to get more work done.

B Listening to songs with words can be distracting.

C Listening to music while studying improves listening skills.

D Sounds from nature can have a calming effect.

E The auditory cortex is the part of the brain in which music is connected to feelings.

F Certain types of noise make distracting sounds less obvious.

G Listening to music is not recommended when studying difficult Maths.

H Both the right and left sides of the brain are stimulated by listening to jazz.

EXERCISE 6

DIRECTIONS: THE NOTES BELOW CONTAIN INFORMATION FROM THE TEXTS . FIND AN EXACT NUMBER, WORD OR PHRASE (MAXIMUM THREE WORDS) FROM TEXTS A–D TO COMPLETE THE MISSING INFORMATION IN GAPS 16 - 20.

WRITE THE EXACT NUMBER, WORD OR PHRASE ON THE LINES BELOW.

Notes

Music and learning

- Music stimulates the brain to produce (16.) _____ which help you concentrate
- Software available to (17.) _____ mental capacity and focus, using simple tones
- Music can trigger recall - but can't listen to music in exams
- Repetitive music lulls the brain, producing sleepiness
- Classical music played at a (18.) _____ aids the storage of knowledge

Using music effectively

Best volume?

- Music played at a high volume can be (19.) _____: inhibits creativity

Best speed?

- Faster music may speed up brain activity
- Total quiet can be (20.) _____—makes some feel uncomfortable

Best music?

Classical music is the best music for studying

Suggested websites for further practice of *reading comprehension*:

<http://www.euroexam.com/download-a-practice-test/practice-test-c1>

<https://www.flo-joe.co.uk/cae/students/tests/>

<https://www.cambridgeenglish.org/exams-and-tests/advanced/preparation/>

PART C: LISTENING COMPREHENSION

Taken from Cambridge University Press (2016). IELTS Vol. 10 – 12. Great Britain

EXERCISE 7

DIRECTIONS: YOU WILL HEAR AN ARCHAEOLOGIST TALKING ABOUT AN ANCIENT CIVILISATION IN NORTH AMERICA. FOR QUESTIONS 1-8, COMPLETE THE NOTES.

YOU WILL HEAR THE RECORDING TWICE.

THE PEOPLE OF FOUR CORNERS		
<u>Archaeological evidence:</u>		
Objects found:	<ul style="list-style-type: none">• pots	
	<ul style="list-style-type: none">•	1
<u>The Region:</u>		
Rainfall pattern:		2
Description of soil:		3
<u>Farming/Food:</u>		
Crops grown:	and	4
<u>Buildings:</u>		
Building materials used:	or	5
Shape of meeting rooms:		6
<u>History:</u>		
Wealthiest period:		7
How goods were moved:		8

EXERCISE 8

DIRECTIONS: YOU WILL HEAR AN ANNOUNCEMENT ON THE RADIO INVITING PEOPLE TO TAKE PART IN A TREE-PLANTING PROJECT. FOR QUESTIONS 9-15, COMPLETE THE SENTENCES.

YOU WILL HEAR THE RECORDING TWICE.

TREE PLANTING	
The name of the group organising the event is	9
The only piece of equipment you are asked to bring is a	10
The money to pay for the trees has come from	11
The trees are being planted on what used to be	12 land.
It is planned to make a number of	13 among the trees for visitors.
The trees are being planted on the	14 side of the village.
If you are going to help with the digging, you are advised to wear	15

EXERCISE 9

DIRECTIONS: YOU WILL HEAR A RADIO INTERVIEW WITH JOURDAN KEMP, AN ARTIST WHOSE WORK IS USED ON CD COVERS. FOR QUESTIONS **16-20**, CHOOSE THE CORRECT ANSWER **A, B, C** OR **D**.

YOU WILL HEAR THE RECORDING TWICE.

16

Jourdan decided to train as an illustrator because he

- A knew he could get work in that field.
- B knew other painters were better than he was.
- C felt a painter's lifestyle would be too uncertain.
- D felt he was more suited to illustration than painting.

17

How did Jourdan first get involved in designing CD covers?

- A He made contact with a rock group.
- B He was approached by a company representative.
- C A lecturer put him in touch with the company concerned.
- D A designer put his illustrations in a music magazine.

18

Jourdan feels that when he started designing CD covers,

- A he charged too little for his work.
- B he allowed the company to dictate the fees.
- C he had unrealistic expectations about the fees.
- D he set out to charge less than his rivals

19

Jourdan feels the record company gives him a lot of artistic freedom because he

- A knows the style of work they want.
- B changes his drawings to suit their taste.
- C gets inspiration from the band's music.
- D produces work at an unusually fast pace.

20

What does Jourdan say about the photographs he uses?

- a He discards a lot of them.
- b He travels a long way to find them.
- c He relies on them less than he used to.
- d He is finding them harder to select than he used to.

Suggested websites for further practice of *listening comprehension*:

<https://www.trinitycollege.com/resource/?id=6714>

<https://www.examenglish.com/CEFR/C1.htm>

https://www.examenglish.com/CAE/cae_listening4.htm

PART D: WRITTEN PRODUCTION

EXERCISE 10

DIRECTIONS: CHOOSE ONE OF THE TOPICS BELOW AND WRITE A SHORT, ARGUMENTATIVE ESSAY⁶ (300 - 350 WORDS) TO EXPRESS YOUR PERSONAL OPINION. THE ESSAY MUST INCLUDE INTRODUCTION, DEVELOPMENT AND CONCLUSION. IN ORDER TO CHECK YOUR WRITING TASK, USE THE RUBRIC.

Writing Topics:

- A) Recently, you have held a discussion in a university plenary about work-life balance. You have made the notes below:

Work is the pillar of society though it is obvious that people need to disconnect. Where is the balance?

- 1) Fulfilling one's potential
- 2) Supporting family members
- 3) Using one's time productively

- B) You have watched a YouTube documentary in class about what young people can learn from past generations. Here are some notes from the video:

In which ways can young people learn from past generations?

- 1) Family stability
- 2) Work ethic
- 3) Managing money

- C) You have seen a documentary about the influence of culture on different societies. Find the notes from the documentary here:

How important is one's culture in building a sense of identity?

- 1) Attitude towards education
- 2) Attitude towards their job
- 3) Relationship with friends and family

⁶ **Argumentative essay.** It is an organised essay that shows agreeing and disagreeing. [Writers] must also justify their arguments. This type of essay is very similar to a persuasive essay, the only difference being that you are trying to put emphasis on your own opinion. The most important thing is to argue your point of view and justify it. Retrieved from <https://intercambiodiomasonline.com/2017/09/26/the-different-types-of-essay-format/> December 4, 2018.

Euro C1: Writing Mark Scheme

	Task Achievement	Appropriacy	Coherence	Cohesion	Grammatical Range and Accuracy	Lexical Range & Accuracy
5	<p>Task achieved at a high level</p> <p>Intention: Entirely clear</p> <p>Instructions: Completely followed</p> <p>Effect: A positive effect on the target reader</p> <p>Outcome: Sure to achieve a successful outcome</p> <p>Content: All relevant details included. Some original ideas or presentation</p>	<p>Style & Format: Appropriate to genre, no irrelevant information</p> <p>Register: Good awareness of register and formality level appropriate to genre</p>	<p>Structure: Ideas sequenced logically and accurately</p> <p>Purpose: Clear</p> <p>Information: Well organised into a coherent text</p>	<p>Grammatical Structures: A wide range of cohesive devices used naturally, efficiently and appropriately to link words, clauses, sentences and paragraphs</p> <p>Reference: Skilled use</p>	<p>Grammatical Structures: Complex</p> <p>Spelling: Very good</p> <p>Word order: Correct</p> <p>Punctuation: Used properly throughout</p> <p>Errors: Very few, none of them impedes meaning, message</p>	<p>Wide range of lexis to complete the task, some original lexical solutions</p> <p>Lexis used appropriately with isolated misuse</p>
4						
3	<p>Task achieved, some gaps</p> <p>Intention: Clear in most areas</p> <p>Instructions: All important ones followed</p> <p>Effect: A generally positive effect on the reader.</p> <p>Outcome: Likely to achieve a successful outcome</p> <p>Content: Many relevant details included</p>	<p>Style & Format: Usually appropriate to genre with little or no irrelevant information</p> <p>Register: Limited exponents but awareness of register is shown</p>	<p>Structure: Some confusion in logical and accurate sequencing</p> <p>Purpose: Mostly clear</p> <p>Information: Adequately organised into a mostly coherent text</p>	<p>Grammatical Structures: Adequate amount of devices used to link words, clauses, sentences mostly appropriately</p> <p>Reference: Limited and inaccurate use</p>	<p>Grammatical structures: Adequately complex structures with rare mistakes that do not impede comprehension</p> <p>Spelling: Some mistakes that do not impede comprehension</p> <p>Word order: Mostly correct.</p> <p>Punctuation: Mostly effective</p> <p>Errors: Some, but do not significantly impede meaning.</p>	<p>Sufficient range of lexis to complete the task</p> <p>Lexis used mostly appropriately with some occasional misuse</p>
2						
1	<p>Task unachieved</p> <p>Intention: Very unclear.</p> <p>Instructions: Many not followed</p> <p>Effect: Negative</p> <p>Outcome: Will not achieve a successful outcome</p> <p>Content: Omission, irrelevance.</p>	<p>Style & Format: Inappropriate to genre, or minimal evidence</p> <p>Register: Minimal</p>	<p>Structure: Muddled</p> <p>Purpose: Unclear</p> <p>Information: Very confused</p>	<p>Grammatical Structures: Minimal</p> <p>Reference: Simple / none</p>	<p>Grammatical Structures: Very simple with frequent and serious mistakes</p> <p>Spelling: Very poor</p> <p>Word order: Often wrong</p> <p>Punctuation: Often wrong</p>	<p>Poor range of lexis to complete the task</p> <p>Lexis used inappropriately in most cases</p>
0	<p>Task unattempted / partially attempted</p> <p>Not enough language to make an assessment, or under 20 words.</p>	<p>Not enough language to make an assessment, or under 20 words</p>	<p>No meaning or the meaning conveyed is irrelevant, or under 20 words</p>	<p>No effective use of cohesive devices and reference, or under 20 words</p>	<p>Little or no evidence of grammatical knowledge of simple structures, or under 20 words.</p>	<p>No relevant lexis organized into sentences, or under 20 words.</p>

Suggested websites for further practice of *written production*:

<https://www.trinitycollege.com/resource/?id=6052>

<https://www.esl-lounge.com/student/advanced-writing.php>

https://www.youtube.com/watch?v=LBrR_FD9Kjo

<https://learnenglish.britishcouncil.org/skills/writing/advanced-c1>

PART E: ORAL PRODUCTION

This part of the exam consists of three sections.

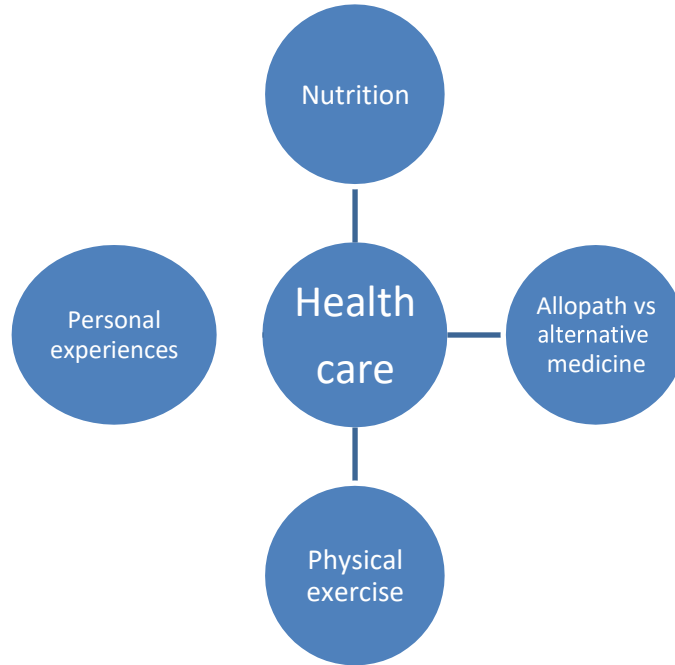
EXERCISE 11

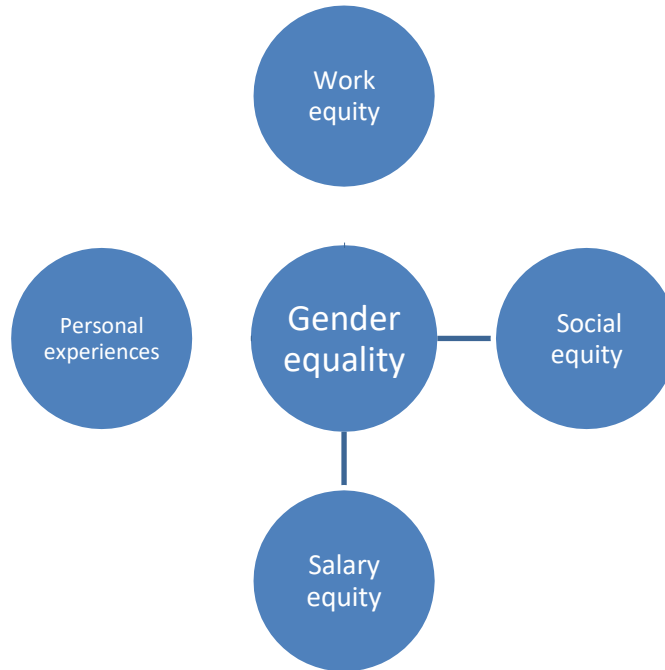
DIRECTIONS: PERSONAL INFORMATION TO GET A GOOD RAPPORT. FOR EXAMPLE:

- What did you study / What are you studying right now?
- Where did you study?
- Do you have any hobby? If so, why do you like it?
- What are your interests in apart from being an English teacher?

EXERCISE 12

DIRECTIONS: CHOOSE ONE OF THE CENTRAL TOPICS AND TALK ABOUT IT. YOU CAN TAKE INTO CONSIDERATION SOME OF THE SUGGESTED SUBTOPICS.





EXERCISE 13

DIRECTIONS: PRECISE QUESTIONS ABOUT A TOPIC. FOR EXAMPLE: VOCABULARY.

- In your opinion, what is the role of vocabulary in an English class?
- How do you introduce vocabulary in your everyday classes?
- According to you, what is the best way of teaching vocabulary?
- Do you think the age of your students is important when planning vocabulary strategies? Why?

IELTS® SPEAKING: Band Descriptors (public version)

	Fluency and coherence	Lexical resource	Grammatical range and accuracy	Pronunciation
5	<ul style="list-style-type: none"> speaks fluently with only rare repetition or self-correction; any hesitation is content-related rather than to find words or grammar speaks coherently with fully appropriate cohesive features develops topics fully and appropriately 	<ul style="list-style-type: none"> uses vocabulary with full flexibility and precision in all topics uses idiomatic language naturally and accurately 	<ul style="list-style-type: none"> uses a full range of structures naturally and appropriately produces consistently accurate structures apart from 'slips' characteristic of native speaker speech 	<ul style="list-style-type: none"> uses a full range of pronunciation features with precision and subtlety sustains flexible use of features throughout is effortless to understand
4	<ul style="list-style-type: none"> speaks fluently with only occasional repetition or self-correction; hesitation is usually content-related and only rarely to search for language develops topics coherently and appropriately 	<ul style="list-style-type: none"> uses a wide vocabulary resource readily and flexibly to convey precise meaning uses less common and idiomatic vocabulary skilfully, with occasional inaccuracies uses paraphrase effectively as required 	<ul style="list-style-type: none"> uses a wide range of structures flexibly produces a majority of error-free sentences with only very occasional inappropriacies or basic/non-systematic errors 	<ul style="list-style-type: none"> uses a wide range of pronunciation features sustains flexible use of features, with only occasional lapses is easy to understand throughout; L1 accent has minimal effect on intelligibility
3	<ul style="list-style-type: none"> speaks at length without noticeable effort or loss of coherence may demonstrate language-related hesitation at times, or some repetition and/or self-correction uses a range of connectives and discourse markers with some flexibility 	<ul style="list-style-type: none"> uses vocabulary resource flexibly to discuss a variety of topics uses some less common and idiomatic vocabulary and shows some awareness of style and collocation, with some inappropriate choices uses paraphrase effectively 	<ul style="list-style-type: none"> uses a range of complex structures with some flexibility frequently produces error-free sentences, though some grammatical mistakes persist 	<ul style="list-style-type: none"> shows all the positive features of Band 6 and some, but not all, of the positive features of Band 8
2	<ul style="list-style-type: none"> is willing to speak at length, though may lose coherence at times due to occasional repetition, self-correction or hesitation uses a range of connectives and discourse markers but not always appropriately 	<ul style="list-style-type: none"> has a wide enough vocabulary to discuss topics at length and make meaning clear in spite of inappropriacies generally, paraphrases successfully 	<ul style="list-style-type: none"> uses a mix of simple and complex structures, but with limited flexibility may make frequent mistakes with complex structures though these rarely cause comprehension problems 	<ul style="list-style-type: none"> uses a range of pronunciation features with mixed control shows some effective use of features but this is not sustained can generally be understood throughout, though mispronunciation of individual words or sounds reduces clarity at times
1	<ul style="list-style-type: none"> usually maintains flow of speech but uses repetition, self-correction and/or slow speech to keep going may over-use certain connectives and discourse markers produces simple speech fluently, but more complex communication causes fluency problems 	<ul style="list-style-type: none"> manages to talk about familiar and unfamiliar topics but uses vocabulary with limited flexibility attempts to use paraphrase but with mixed success 	<ul style="list-style-type: none"> produces basic sentence forms with reasonable accuracy uses a limited range of more complex structures, but these usually contain errors and may cause some comprehension problems 	<ul style="list-style-type: none"> shows all the positive features of Band 4 and some, but not all, of the positive features of Band 6
	(____ / 5)	(____ / 5)	(____ / 5)	(____ / 5)

IELTS is jointly owned by the British Council, IDP: IELTS Australia and Cambridge English Language Assessment.

Suggested websites for further practice of *oral production*:

<https://www.ieltsessentials.com/global/prepare/freepracticetests/speakingpracticetests>

http://elibrary.bsu.az/books_250/N_163.pdf

<https://takeielts.britishcouncil.org/sites/default/files/2018-02/Speaking%20Part%201%20-%20Say%20it%20better.pdf>

ANSWER KEY

PART A: USE OF LANGUAGE

EXERCISE 1

1	B) issue
2	C) field
3	D) considering
4	A) recognised
5	C) into
6	D) Shop
7	B) crash
8	A) on
9	A) up
10	C) by

EXERCISE 2

11	documentary
12	spectacular
13	scenery
14	interaction
15	Apparently
16	kingdom
17	similarity / similarities
18	playful
19	supremacy
20	likeness

PART B: READING COMPREHENSION

EXERCISE 3

1	E
2	F
3	B
4	A
5	C

EXERCISE 4

6	B
7	D
8	C
9	A
10	D

EXERCISE 5

11	B
12	D
13	F
14	G
15	H

EXERCISE 6

16	chemicals
17	boost
18	moderate pace
19	intrusive
20	(really) off - putting

PART C: LISTENING COMPREHENSION

EXERCISE 7

1	tools
2	irregular/not regular/non-regular/ (rainfall) (rain)
3	shallow (earth)
4	corn, bean(s) (i.e. o)
5	brick(s), stone(s) (i.e. o)
6	circular, round, circle (shape)
7	eleventh century/11th century/XI century/C11th
8	(by) road(s) (connections)/ (by) (a) (the) system of roads/(by) (a) (the) road (system)/on roads/road transport(ation)

EXERCISE 8

9	(the) Green Partnership
10	spade
11	(the) government
12	farm(ing)/agricultural
13	(foot) paths/pathways
14	west(ern)
15	(a pair of) boots/ (a pair of) gloves (i.e. o) (wellington) boots/gloves (i.e. o)

EXERCISE 9

16	C
17	B
18	B
19	A
20	C

Listening Tapescript

EXERCISE 7

The story went something like this. About seven hundred years ago, in the semi-arid area of North America called Four Corners, a whole community of people walked away from their homes one day, and vanished. Although they left no documents or paintings for us to study, pots and tools do remain for us to puzzle over; as does evidence of a complex culture. So, what do we know about them? At one stage in their history these people were wealthy and successful, but they had always been at the mercy of a cruel climate, with irregular rainfall and extremes of temperature – hot by day and plunging below freezing after dark. They were farmers. The land they worked, with its shallow earth, produced an adequate, if unexciting diet. From the earliest days, when their habitations were still small and rough, they grew corn as their staple food, and later they added beans. So, we are talking about a predominantly agricultural society with a settled existence and scattered population, working the land around the cities. We know from the animal bones we found in their domestic rubbish heaps, that they raised rabbits for meat, which must have added some variety to their diet. Although they went hunting for deer, this was probably an occasional sport rather than for food.

So far, nothing remarkable. But when we turn to the way they ran their society and built their towns, we realise they were no ordinary people. In this inhospitable landscape, the communities could only survive by mutual support and co-operation, and the structure of their dwelling places reflected this inter-dependence. Some people lived in caves, but the most common form of construction was multi-storey houses. They were built to last, of brick or stone, and the rooms fitted together like the cells of a beehive. These houses were designed so that several families could live separately, but co-operatively. And in every building, there were several rooms called kivas, circular in shape, where the inhabitants of the house met for their ritual ceremonies.

It took four hundred years for these people to build up their wealth and power, and their civilisation reached the peak of its success in the eleventh century. At this stage, there were nearly a hundred towns in Four Corners and in an area a long way from coastal and river communications, a system of roads connected the towns to each other and with the outside world. The people grew more farm produce than they needed, and sold the rest.

Prosperity followed the trade, the towns increased in sophistication, and the spectacular architecture we associate with this civilisation was developed.

So, what caused them to turn their backs on Four Corners? (fade)

EXERCISE 8

Now, if you've got nothing to do today and you live in the Middleton area, or can get there easily, why not flex your muscles and get digging. That's the message from the environmental group called the Green Partnership, which is organising a special tree-planting event near the village today.

And there are an awful lot of trees to be planted. The Green Partnership is planning to plant a total of seven to eight thousand over the next few weeks, and they're hoping to plant around two thousand five hundred of these today. What's more, they're looking for volunteers to come along and help. No experience is necessary – there will be experts on hand to direct operations, and equipment will be provided. Although, if you've got a spade, please do bring it along as there may not be quite enough to go around if a lot of people turn up and want to start digging at the same time.

But, you're probably asking yourself, what's the point of planting all these trees? Well, surprisingly, this area is actually the least wooded part of England, according to a recent survey, and so the government has made money available for the project. Around 25 similar sites have been officially identified in the region and volunteers will be needed to help with a number of these in the weeks to come.

As well as conserving the natural environment, it is hoped to make it easier for people from urban areas, who may not have gardens or parks nearby, to spend their free time in the countryside. Although in future old quarries and industrial sites will be used, this land was previously used for farming, so it's not open to visitors at the moment. The trees themselves will, of course, take a long time to grow, up to eighty years in some cases, and when they're small, they'll be protected by fences as farm animals continue to graze nearby. But the site is being planned so that there will eventually be footpaths between the trees and people will be able to walk through and watch the growing woodland.

Today, everyone is welcome to come along any time between 9 and 3 o'clock. The site lies on the western edge of the village of Middleton and those who can, are asked to walk there, as parking will not be available along the road to the west, which gets quite busy. People coming from further afield should park in the village and then get to the site on foot. A large yellow notice will indicate the site entrance and special yellow arrow signs from the village centre will lead you to it. The notice will include further information about the day's programme.

The site will be quite muddy and so boots are probably a better idea than trainers if you're doing the digging, although you'll need something to change into afterwards. Although you can expect to get quite warm, the site is quite exposed and so it's a good idea to wrap up well if you're watching and, of course, gloves will be essential to protect your hands if you are actually digging.

So, it could be a really nice day out for all the family and... (fade)

EXERCISE 9

SALLY: Hello this is Sally Maynard, with this week's edition of Art Today. My guest on the programme is Jourdan Kemp, best known for the CD covers he illustrates for rock band 'Gogo'. I went along to talk to the rising star about his dual career as artist and illustrator.

(pause)

Jourdan, you've recently enjoyed a solo show of your original paintings and you certainly now have a successful career as a painter, so I guess my first question has to be – why did you get involved in the area of illustration and prints?

JOURDAN: Well Sally, I trained initially in painting, but then I decided to go on to study illustration at the Royal College. In an ideal world, I'd have stuck with the painting, but I didn't like the idea of coming out of college with an art degree and trying to make my way as a painter – you know, selling large original paintings on canvas.

SALLY: ... like so many others do ...

JOURDAN: Yeah, I wanted to create some kind of solid career out of what I was doing. I dreaded being left out there, just painting pictures, hoping to sell a piece of work – not that there was any definite promise of a job in illustration either.

SALLY: Indeed, getting that big break, if you like, doesn't come easily... So how did it all happen for you?

JOURDAN: Well, while I was at the Royal College, a visiting lecturer, who seemed to like what I did, asked me if I'd provide some illustrations for a popular lifestyle magazine ... the CD cover project came later on, when I had my degree show, which included the magazine stuff. A design company spotted it and basically one of their guys just asked me if I'd agree to take part in a project designing CD covers for the rock group 'Gogo'.

SALLY: A great opportunity for a young person just starting out ... and the Gogo project has given you a reputation as one of the most promising illustrators around – (aside) I heard that even rock star and well-known art lover David Bowie admired your work on television when it formed a backdrop to a Gogo performance. Yet for a painter with very little experience of deadlines and commissions behind you, it must have been unnerving when you started.

JOURDAN: Well Sally, one of the biggest problems for me was that I had no idea what to charge initially, so I just agreed with whatever the record company suggested – that might sound naïve to you but a lot of people just price themselves out of the market too quickly, whereas for me the approach paid off ... my rate soon doubled. Now, even my original paintings sell well too. People actually contact the record company to track me down.

SALLY: So, you didn't even have to put them in a show?

JOURDAN: No, there's an irony there!

SALLY: Did the deadlines get easier too?

JOURDAN: Well, at the start, I was usually given between one and two weeks to complete a commission. Now they'll just call me up and say: 'the next single's coming out – go ahead.' They usually give me the title of a song – so I'll have that to go on, but sometimes I don't even have that.

SALLY: That's a pretty flexible approach.

JOURDAN: Yeah, I think that once the record company had decided that my work represented the image of the band, they were happy to leave me to my own devices. So, the brief was almost entirely open – to the point where I had full creative control if you like. In one piece, where I'd painted an empty playground, they wanted me to add a figure. But even then, they ended up using both versions.

SALLY: Yes, let's talk a little bit about what you actually draw for the company, because these are scenes of, well, urban desolation really... deserted playgrounds, kids playing in the street ... they're quite claustrophobic in some ways – you know, you don't want to be there.

JOURDAN: You've got a point there, Sally. They feature this sort of defiant characters. I achieve that by blocking out the eyes and mouths and there's an underlying sense of danger. Places can be like that – quite off-putting in some ways.

SALLY: Yet, despite the sombre feel of the work there's also this enjoyment of materials and colour. What do you use for ideas?

JOURDAN: I use old family photos and I've got a huge collection of pictures that I've taken of buildings, playgrounds and figures. I often print sections of the photos onto paper and then play with the image ... so they're never just copied. I always take them a few steps further ... changing the colours, the horizon line and the composition. But I use my own drawn imagery more and more. I'm finding now that photography can slightly inhibit the imaginative side of creating a picture.

*SALLY: I can't see that ever happening to your work. And if you want to see some more of Jourdan Kemp ...
(fade)*

PART D: WRITTEN PRODUCTION

EXERCISE 10

Check the rubric (*Writing Mark Scheme*) in previous pages.

PART E: ORAL PRODUCTION

EXERCISE 11

EXERCISE 12

EXERCISE 13

Check the rubric (*Speaking Band Descriptors*) in previous pages.

BIBLIOGRAPHY

- Bachman, L. (2008). *Fundamental Considerations in Language Testing*. Cambridge: Cambridge University Press.
- Barreto, A., Corona, C., Esquivel, L. et. al. (2016). *Programas de Estudio. Área de Talleres de Lenguaje y Comunicación Inglés I al IV*. México: Colegio de Ciencias y Humanidades. Universidad Nacional Autónoma de México.
- Canale, M., & Merrill, S. (1989). *Theoretical Bases of Communicative Approaches to Second Language Teaching and Testing, in Applied linguistics*. (Vol. 10, number 2). London: University Press.
- Flowerdew, J., & Miller, L. (2005). *Second Language Listening: Theory and Practice*, Cambridge: Cambridge University Press.
- UNAM. (2006). *Plan de Estudios Actualizado del Colegio de Ciencias y Humanidades*. México: Universidad Nacional Autónoma de México.
- Van Ek J., & Trim J. (1991). *The Threshold 1990*. Council of Europe. Cambridge: Cambridge University Press.
- Van Ek, J., & Trim J. (2000). *Breakthrough 1990*. Council of Europe. Cambridge: Cambridge University Press.
- Van Ek, J., & Trim J. (2007). *The Waystage 1990*. Council of Europe. Cambridge: Cambridge University Press.

WEBSITES

- Common European Framework of Reference for Languages. (CEFR). (2018). *Self-assessment grid - Table 2 (CEFR 3.3): Common Reference levels*. [online] Available at: <https://www.coe.int/en/web/common-european-framework-reference-languages/table-2-cefr-3.3-common-reference-levels-self-assessment-grid> [Accessed 4 Dec. 2018].
- Cvc.cervantes.es. (n.d.). *CVC. Diccionario de términos clave de ELE*. [online] Available at: https://cvc.cervantes.es/ENSENANZA/biblioteca_ele/diccio_ele/default.htm [Accessed 4 Dec. 2018].

- Essay-writing-tips.com. (n.d.). *Sample of Expository Essay on Education | Essay Writing Tips Online*. [online] Available at: <https://www.essay-writing-tips.com/samples/sample-of-expository-essay-on-education.html> [Accessed 7 Dec. 2018].
- Examenglish.com. (2014). *Comparison of CEF levels of English language exams: IELTS, TOEFL, TOEIC, Cambridge ESOL (CAE, FCE, PET, KET, CPE, BULATS, BEC), PTE and Michigan Test*. [online] Available at: <https://www.examenglish.com/examscomparison.php> [Accessed 4 Dec. 2018].
- Flo-joe.co.uk. (n.d.). *Flo-Joe's CAE Resources Room, Reading and Use of English*. [online] Available at: <https://www.flo-joe.co.uk/cae/students/tests/printt1b.htm> [Accessed 10 Jan. 2019].
- Flo-joe.co.uk. (n.d.). *Flo-Joe's Preview Page, Reading and Use of English - Word Formation*. [online] Available at: <https://www.flo-joe.co.uk/cae/students/tests/print4.htm> [Accessed 4 Dec. 2018].
- Intercambio Idiomas Online. (2018). *CAE (C1 level) Essay Questions in PDF*. [online] Available at: <https://intercambiodiomasonline.com/2018/04/09/cae-c1-level-essay-questions-in-pdf/> [Accessed 8 Dec. 2018].
- Intercambio Idiomas Online. (2019). *The Different Types of Essay Format*. [online] Available at: <https://intercambiodiomasonline.com/2017/09/26/the-different-types-of-essay-format/> [Accessed 4 Dec. 2018].
- Intranet.exeter.ac.uk. (n.d.). *CAE practice*. [online] Available at: <http://intranet.exeter.ac.uk/insess/CAEpractice.html> [Accessed 8 Dec. 2018].
- ielts.org. (n.d.). *Speaking: Band Descriptors (public version)*. [online] Available at: <https://www.ielts.org/-/media/pdfs/speaking-band-descriptors.ashx?la> [Accessed 7 Dec. 2018].
- North, B., Ortega, A., & Sheeran, S. (2015). *EAQUALS, A Core Inventory for General English*. [online] Englishagenda.britishcouncil.org. Available at: <https://englishagenda.britishcouncil.org/sites/default/files/attachments/pub-british-council-eaquals-core-inventoryv2.pdf> [Accessed 10 Jan. 2019].

Rm.coe.int. (n.d.). *Common European Framework of reference for languages: learning, teaching, assessment*. [online] Available at: <https://rm.coe.int/16802fc1bf> [Accessed 7 Jan. 2019].

Trinitycollege.com. (2017). *Integrated Skills in English, ISE III*. [online] Available at: <https://www.trinitycollege.com/resource/?id=8248> [Accessed 27 Nov. 2018].

Valenciacollege.edu. (2009). *Classic Model for an Argument*. [online]. Available at: <https://valenciacollege.edu/wp/cssc/documents/SampleArgumentOutline.pdf> [Accessed 27 Nov. 2018].

ANNEXES

1. INTERNATIONAL CERTIFICATIONS. Comparison of CEFR levels and scores for the various exams.

The following gives an approximate comparison between the different exams. The exams all use the Common European Framework (CEF) proficiency levels. [Click here for a free test to check your level.](#)

CEFR Level	Exams and Scores
A2	<ul style="list-style-type: none"> Cambridge English Key (KET) PTE General Level 1 30-42 TOEIC Listening & Reading 225 TOEIC Speaking & Writing 160
B1	<ul style="list-style-type: none"> Cambridge English Preliminary (PET) BEC Prelim IELTS 4-4.5 TOEFL iBT 57-86 TOEIC Listening & Reading 550 TOEIC Speaking & Writing 240 PTE General Level 2 43-58 Trinity ISE I
B2	<ul style="list-style-type: none"> Cambridge English First (FCE) BEC Vantage IELTS 5-6.5 TOEFL iBT 87-109 TOEIC Listening & Reading 785 TOEIC Speaking & Writing 310 Michigan ECCE PTE General Level 3 59-75 Trinity ISE II
C1	<ul style="list-style-type: none"> Cambridge English Advanced (CAE) BEC Higher IELTS 7-8 TOEFL iBT 110-120 TOEIC Listening & Reading 945 TOEIC Speaking & Writing 360 PTE General Level 4 76-84
C2	<ul style="list-style-type: none"> Cambridge English Proficiency (CPE) IELTS 8.5-9 Michigan ECPE PTE General Level 5 85+

2. Self-assessment Table (CEFR): Common Reference levels.

	A1	A2	B1	B2	C1	C2
Listening	I can recognise familiar words and very basic phrases concerning myself, my family and immediate concrete surroundings when people speak slowly and clearly.	I can understand phrases and the highest frequency vocabulary related to areas of most immediate personal relevance (e.g. very basic personal and family information, shopping, local area, employment). I can catch the main point in short, clear, simple messages and announcements.	I can understand the main points of clear standard speech on familiar matters regularly encountered in work, school, leisure, etc. I can understand the main point of many radio or TV programmes on current affairs or topics of personal or professional interest when the delivery is relatively slow and clear.	I can understand extended speech and lectures and follow even complex lines of argument provided the topic is reasonably familiar. I can understand most TV news and current affairs programmes. I can understand the majority of films in standard dialect.	I can understand extended speech even when it is not clearly structured and when relationships are only implied and not signalled explicitly. I can understand television programmes and films without too much effort.	I have no difficulty in understanding any kind of spoken language, whether live or broadcast, even when delivered at fast native speed, provided I have some time to get familiar with the accent.
Reading	I can understand familiar names, words and very simple sentences, for example on notices and posters or in catalogues.	I can read very short, simple texts. I can find specific, predictable information in simple everyday material such as advertisements, prospectuses, menus and timetables and I can understand short simple personal letters.	I can understand texts that consist mainly of high frequency everyday or job-related language. I can understand the description of events, feelings and wishes in personal letters.	I can read articles and reports concerned with contemporary problems in which the writers adopt particular attitudes or viewpoints. I can understand contemporary literary prose.	I can understand long and complex factual and literary texts, appreciating distinctions of style. I can understand specialised articles and longer technical instructions, even when they do not relate to my field.	I can read with ease virtually all forms of the written language, including abstract, structurally or linguistically complex texts such as manuals, specialised articles and literary works.
Spoken Interaction	I can interact in a simple way provided the other person is prepared to repeat or rephrase things at a slower rate of speech and help me formulate what I'm trying to say. I can ask and answer simple questions in areas of immediate need or on very familiar topics.	I can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar topics and activities. I can handle very short social exchanges, even though I can't usually understand enough to keep the conversation going myself.	I can deal with most situations likely to arise whilst travelling in an area where the language is spoken. I can enter unprepared into conversation on topics that are familiar, of personal interest or pertinent to everyday life (e.g. family, hobbies, work, travel and current events).	I can interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible. I can take an active part in discussion in familiar contexts, accounting for and sustaining my views.	I can express myself fluently and spontaneously without much obvious searching for expressions. I can use language flexibly and effectively for social and professional purposes. I can formulate ideas and opinions with precision and relate my contribution skilfully to those of other speakers.	I can take part effortlessly in any conversation or discussion and have a good familiarity with idiomatic expressions and colloquialisms. I can express myself fluently and convey finer shades of meaning precisely. If I do have a problem I can backtrack and restructure around the difficulty so smoothly that other people are hardly aware of it.
Spoken Production	I can use simple phrases and sentences to describe where I live and people I know.	I can use a series of phrases and sentences to describe in simple terms my family and other people, living conditions, my educational background and my present or most recent job.	I can connect phrases in a simple way in order to describe experiences and events, my dreams, hopes and ambitions. I can briefly give reasons and explanations for opinions and plans. I can narrate a story or relate the plot of a book or film and describe my reactions.	I can present clear, detailed descriptions on a wide range of subjects related to my field of interest. I can explain a viewpoint on a topical issue giving the advantages and disadvantages of various options.	I can present clear, detailed descriptions of complex subjects integrating sub-themes, developing particular points and rounding off with an appropriate conclusion.	I can present a clear, smoothly-flowing description or argument in a style appropriate to the context and with an effective logical structure which helps the recipient to notice and remember significant points.
Writing	I can write a short, simple postcard, for example sending holiday greetings. I can fill in forms with personal details, for example entering my name, nationality and address on a hotel registration form.	I can write short, simple notes and messages relating to matters in areas of immediate needs. I can write a very simple personal letter, for example thanking someone for something.	I can write simple connected text on topics which are familiar or of personal interest. I can write personal letters describing experiences and impressions.	I can write clear, detailed text on a wide range of subjects related to my interests. I can write an essay or report, passing on information or giving reasons in support of or against a particular point of view. I can write letters highlighting the personal significance of events and experiences.	I can express myself in clear, well-structured text, expressing points of view at some length. I can write about complex subjects in a letter, an essay or a report, underlining what I consider to be the salient issues. I can select style appropriate to the reader in mind.	I can write clear, smoothly-flowing text in an appropriate style. I can write complex letters, reports or articles which present a case with an effective logical structure which helps the recipient to notice and remember significant points. I can write summaries and reviews of professional or literary works.

3. CORE INVENTORY. The Inventory represents the core of English language taught at Common European Framework of Reference (CEFR) levels A1 to C1 in English

	A1	A2	B1	B2	C1
Functions	Directions Describing habits and routines Giving personal information Greetings Telling the time Understanding and using numbers Understanding and using prices	Describing habits and routines Describing past experiences Describing people Describing places Describing things Obligation and necessity Requests Suggestions	Checking understanding Describing experiences and events Describing feelings and emotion Describing places Expressing opinions; language of agreeing and disagreeing Initiating and closing conversation Managing interaction (interrupting, changing topic, resuming or continuing)	Critiquing and reviewing Describing experiences Describing feelings and emotions Describing hopes and plans Developing an argument Encouraging and inviting another speaker to continue, come in Expressing abstract ideas Expressing agreement and disagreement Expressing opinions Expressing reaction, e.g. indifference Interacting informally, reacting, expressing interest, sympathy, surprise etc. Opinion, justification Speculating Taking the initiative in interaction Synthesizing, evaluating, glossing info	Conceding a point Critiquing and reviewing constructively Defending a point of view persuasively Developing an argument systematically Emphasizing a point, feeling, issue Expressing attitudes and feelings precisely Expressing certainty, probability, doubt Expressing opinions tentatively, hedging Expressing reaction, e.g. indifference Expressing shades of opinion and certainty Responding to counterarguments Speculating and hypothesising about causes, consequences etc. Synthesising, evaluating and glossing information
Grammar	Adjectives: common and demonstrative Adverbs of frequency Comparatives and superlatives Going to How much/how many and very common uncountable nouns I'd like Imperatives (+/-) Intensifiers - very basic Modals: can/can't/could/couldn't Past simple of "to be" Past Simple Possessive adjectives Possessive s Prepositions, common Prepositions of place Prepositions of time, including in/on/at Present continuous Present simple Pronouns: simple, personal Questions There is/are To be, including question+negatives Verb + ing: like/hate/love	Adjectives – comparative, – use of than and definite article Adjectives – superlative – use of definite article Adverbial phrases of time, place and frequency – including word order Adverbs of frequency Articles – with countable and uncountable nouns Countables and Uncountables: much/many Future Time (will and going to) Gerunds Going to Imperatives Modals – can/could Modals – have to Modals – should Past continuous Past simple Phrasal verbs – common Possessives – use of 's, s' Prepositional phrases (place, time and movement) Prepositions of time: on/in/at Present continuous Present continuous for future Present perfect Questions Verb + ing/infinitive: like/want-would like Wh-questions in past Zero and 1st conditional	Adverbs Broader range of intensifiers such as too, enough Comparatives and superlatives Complex question tags Conditionals, 2nd and 3rd Connecting words expressing cause and effect, contrast etc. Future continuous Modals – must/can't deduction Modals – might, may, will, probably Modals – should have/might have/etc Modals: must/have to Past continuous Past perfect Past simple Past tense responses Phrasal verbs, extended Present perfect continuous Present perfect/past simple Reported speech (range of tenses) Simple passive Wh- questions in the past Will and going to, for prediction	Adjectives and adverbs Future continuous Future perfect Future perfect continuous Mixed conditionals Modals – can't have, needn't have Modals of deduction and speculation Narrative tenses Passives Past perfect Past perfect continuous Phrasal verbs, extended Relative clauses Reported speech Will and going to, for prediction Wish Would expressing habits, in the past	Futures (revision) Inversion with negative adverbials Mixed conditionals in past, present and future Modals in the past Narrative tenses for experience, incl. passive Passive forms, all Phrasal verbs, especially splitting Wish/if only regrets
Discourse Markers	Connecting words, and, but, because	Linkers: sequential – past time	Connecting words expressing cause and effect, contrast etc Linkers: sequential past time	Connecting words expressing cause and effect, contrast etc. Discourse markers to structure formal speech Linkers: although, in spite of, despite Linkers: sequential – past time – subsequently	Linking devices, logical markers Markers to structure and signpost formal and informal speech and writing
Vocabulary	Food and drink Nationalities and countries Personal information Things in the town, shops and shopping Verbs – basic	Adjectives: personality, description, feelings Food and drink Things in the town, shops and shopping Travel and services	Collocation Colloquial language Things in the town, shops and shopping Travel and services	Collocation Colloquial language	Approximating (vague language) Collocation Colloquial language Differentiated use of vocabulary Eliminating false friends Formal and informal registers Idiomatic expressions