ESB C2 Level 3 Reading (Part One)

Read the following text about drones and aerial vehicles.
For questions 21 – 27, choose the correct answer A, B, C or D.

Drones and Aerial Vehicles

There is increasing concern regarding the impact of traffic congestion in our city streets on air pollution and public health. As the need to commute to work and travel for leisure in our busy modern world is unlikely to abate, we are now looking to the skies to find space for vehicles to take us from place to place. This may sound futuristic for some, but experts predict that carefully regulated air taxis and other vertical take-off flying vehicles will be flitting to and fro above our heads within less than twenty years.

As a consequence of aerial craft becoming more common, cities are likely to see some dramatic changes. New aerial forms of transport do not require runways, but they will need docking ports and landing pads, which means less space for rooftop gardens and terraces. As most of these vehicles will be powered by electricity, access to charging points will also be necessary. Space in urban areas already being tight, in lieu of 'aerial car parks', it is hoped that these requirements can be met by imaginative architecture and sustainable urban planning.

There will also be greater reliance on drones to transport goods. Small versions of these flying robots were originally designed for surveillance and aerial photography. In the public sphere, drones are now regularly used in disaster areas and fires where human intervention is impeded. Civilian drones can be incredibly light and simple, but bulkier and more elaborate models can now carry much larger loads, helping online delivery companies reduce their carbon emissions.

Thoughts are already turning to the most suitable ways to cater for drones in urban settings in order to minimise their environmental impact. Of particular interest are questions regarding how and where they can be stored and refuelled most efficiently. One award-winning Spanish architect has, for example, designed an elegant urban drone port that is akin to a gigantic collective beehive, to which drones from multiple companies would return in order to recharge en masse and receive objects for delivery. Due to its size, the hive would be located outside the city centre to minimise aerial congestion. This particular issue could also be addressed by increasing the use of solar-powered models which fly at extremely high altitudes in order to recharge speedily en route with no docking requirements. Solar energy would also be an environmentally-friendly alternative to the use of petrol engines, which are currently used in larger drones.

The use of aerial vehicles like drones is, of course, not accepted unequivocally as the best or only way to reduce ground-based urban traffic. Nay-sayers hold that aerial traffic could result in more transport-related accidents and they do have a point. We are already seeing incidents in which drones unintentionally intersect flight paths, requiring pilots to intervene and change their routes to avoid collisions. This typically happens when a drone flies so far that it is out of sight of the person controlling it. In the UK, anyone caught **flouting** height or area restrictions (such as flying in the vicinity of an airport) or operating a drone negligently faces a hefty fine or even prison. To ensure safety, there are calls to overhaul the current legal framework in readiness for the predicted volumes of aerial traffic in the future.

21. The writer suggests that the use of aerial vehicles

A. will result in more space on city roads.
B. is likely to worsen the quality of our air.
C. may dissuade people from buying cars.
D. will allow more time for leisure activities.

22. The writer thinks that flying vehicles will

A. encourage creative construction work.
B. be required to fit into very small areas.
C. need to refuel and park at ground level.
D. have a negative effect on urban design.

23. According to the writer, drones

A. are gradually becoming bigger.
B. vary considerably in complexity.
C. do not damage the environment.
D. are limited for use in emergencies.

24. The writer appears to admire the Spanish architect's design

A. for its efficiency and compact size.
B. because it can be easily replicated.
C. as a collaborative corporate model.
D. for taking its inspiration from nature.

25. The writer points out that solar models

A. weigh less so they can fly high in the sky.
B. can be charged as they fly in some cases.
C. cannot currently be used as large devices.
D. travel just as fast as other types of drones.

26. The word '<u>flouting</u>' in paragraph five could best be replaced with

A. leaving.
B. defying.
C. delaying.
D. pursuing.

27. The writer states that

A. the distance travelled by drones is carefully regulated.
B. most cities will soon be ready to accommodate drones.
C. current laws are inadequate to deal with future drone use.
D. by law, drones must be visible to their operators at all times.

Remember to transfer your answers to the optical mark form.

ESB C2 Level 3 Reading (Part Two)

Read the following text about jigsaw puzzles.
For questions 28 – 35, choose the correct answer A, B, C or D.

The Origins of Jigsaw Puzzles

For centuries, completing a jigsaw puzzle has proved a popular way to while away the time in a way that keeps both the brain and hands busy. But have you ever stopped to wonder how the jigsaw came about? As the word 'saw' suggests, the name refers to the kind of instrument used for cutting out puzzle shapes. However, the first interesting thing to note is that puzzles were originally known by the functional and somewhat unromantic name of 'dissections', which **anticipated** the term 'jigsaw' by some fifteen years.

Documentary evidence exists proving that the English mapmaker and skilled engraver John Spilsbury was the first person to create a jigsaw in 1767. These intricate creations were essentially miniature drawings of maps pasted onto wood. These were then chopped into pieces to help children learn the locations of key landmarks around the globe which would be familiar to most of today's tourists, but were out of travelling reach to all but the richest classes in the late eighteenth century. As far as we know, Spilsbury failed to get the financial returns he had originally imagined from what he called his 'dissected maps', and he would scarcely have thought he was setting such an enduring trend. Gradually, however, the idea caught on and jigsaws became a common feature in geography classes both in England and abroad.

Of course, jigsaws have come a long way since those early models. Apart from increasing in scale, within the space of just a few decades the didactic aims of Spilbury's first puzzles had been eclipsed by the call for entertainment, with puzzles depicting a range of pictures from childhood songs and nursery rhymes to flora and fauna. But what early users of jigsaws could never have foreseen is the way in which they would come to be appreciated by a much more mature fan base.

The call for more mature puzzle designs emerged around 1900, and by 1908 there was a veritable jigsaw boom in progress, particularly in the United States where new designs would fly off the shelves as soon as they reached the shops. News reports of the time abound with accounts of the jigsaw craze, some dismissing it as a childish flash in the pan, others seeing puzzles as the perfect way for grown-ups to unwind after a hard working day.

Puzzles gained steady ground as an adult diversion for the next twenty years. However, the jigsaw has the Great Depression in 1929 to thank for its global ubiquity. As the economic crisis spread, people found in jigsaws a cheap distraction from record rates of unemployment and homelessness. Somewhat ironically, given the slump in retail sales, the same period also saw the rise of a new type of jigsaw as shops offered free jigsaws to loyal customers spending minimum amounts of money on other goods. By this time, jigsaws had become less costly as a result of both new production techniques and the use of reinforced cardboard rather than wood, making complex interlocking pieces easier to cut out whilst maintaining tensile strength.

28. The word '<u>anticipated</u>' in paragraph one could best be replaced with

A. predated.
B. expected.
C. predicted.
D. forwarded.

29. The writer states that the first jigsaw puzzles were

A. clever wooden carvings.
B. small but quite detailed.
C. a popular gift for tourists.
D. images of English places.

30. According to the text, Spilsbury

A. had no idea how popular jigsaws would become.
B. chose not to promote puzzles after losing money.
C. shared his jigsaws with schools as a teaching aid.
D. did not see the money-making potential of puzzles.

31. The writer suggests that

A. the original purpose of puzzles changed rapidly.
B. nature was often shown in Spilsbury's later puzzles.
C. older users drove the first changes in puzzle design.
D. Spilsbury would find modern puzzle sizes surprising.

32. According to the text, puzzles at the start of the 1900s

A. were promoted by the press as a way to relax.
B. had an unexpectedly positive market response.
C. failed to keep up with heavy consumer demands.
D. were not embraced enthusiastically by everyone.

33. For the writer, jigsaws gained popularity thanks to

A. stronger advertising campaigns.
B. people's boredom during a crisis.
C. a common experience of hardship.
D. discounts in shops and retail outlets.

34. The writer suggests that the use of cardboard led to

A. higher production speeds.
B. a greater variety of images.
C. cheap, poor-quality jigsaws.
D. very precise cutting methods.

35. An alternative title for this text would be

A. The Global Success of Jigsaw Giant Spilsbury
B. Piecing the Rise of the Jigsaw Puzzle Together
C. The Key Role of Jigsaws in the Great Depression
D. How Maps Became the World's Greatest Pastime

Remember to transfer your answers to the optical mark form.