

Listening & Reading

Time: 1 hour 15 minutes

Listening

Task 1

For items 1 – 7, listen to a woman talking about the human mind. Complete the statements (1 - 7) choosing the correct ending from A, B, or C. You will hear the text only ONCE.

1. The woman defines modern life as _____.
A. painful
B. tense
C. surprising

2. The woman claims that some people _____.
A. are suffering from stomachaches
B. have weak muscles
C. have stress-related illnesses

3. The woman explains that the expression “mind over matter” means that _____.
A. people can regulate their state
B. physical power is not important
C. the mind is the only thing that matters in a human being

4. The woman suggests an exercise to _____.
A. train one’s mind
B. teach how to listen to one’s mind
C. relieve one’s body from strain

5. The exercise starts with _____.
A. slow breathing
B. assuming a pleasant and relaxed position
C. closing one’s eyes

6. The “feels warm and heavy” part of the exercise starts with the _____.
A. left arm
B. left leg
C. right arm

7. The woman says that after the exercise your mind is supposed to feel _____ .
- A. light
 - B. bright
 - C. pure

Task 2

For items 8-15, listen to an interview with a police officer and decide whether the statements (8-15) are TRUE (A), or FALSE (B) according to its content. You will hear the text only ONCE.

8. Sam says that he became a police officer at the age of 25.
A. True B. False
9. Currently Sam is doing undercover work.
A. True B. False
10. Sam says that his work is stressful.
A. True B. False
11. Sam thinks that stress is related to fear.
A. True B. False
12. Sam doesn't think that police officers get ill more often than the general public.
A. True B. False
13. There are programs to help police officers fight stress.
A. True B. False
14. Sam attends a discussion group.
A. True B. False
15. Sam thinks that he is happily married.
A. True B. False

Integrated listening and reading

Task 3

Read the text about the origins of the human species, and then listen to a part of a lecture on the same topic. You will notice that some ideas in the lecture coincide with the ideas in the text and some differ from the ideas in the text. Answer questions 16-25 by choosing A if the idea is expressed in both materials, B if it can be found only in the reading text, C if it can be found only in the audio-recording, and D if neither of the materials expresses the idea.

Now you have 7 minutes to read the text.

The *Out of Africa hypothesis*, also called the *replacement hypothesis*, contends that modern humans originated in Africa, probably from a common ancestor. From there, they migrated to other regions, eventually replacing the populations of Neanderthals and other groups of earlier humans that may have survived.

Geneticists who support the replacement hypothesis argue that the observable similarities shared by all of the modern human populations confirm the existence of a common gene pool, and perhaps even one common female ancestor. They point to the fact that many modern human traits have evolved within the past 200,000 years as evidence of the replacement hypothesis. Furthermore, they cite studies of DNA in cell structures called mitochondria, which codes most of the inherited traits from ancestors. Most of these studies demonstrate that the diversity among human populations is very small as compared with other species. They conclude that there was only one small population from which all other populations descended. From their point of view, the evidence supports the theory that modern humans migrated from a relatively small area in Africa almost 150,000 years ago, moving along a route through the Middle East 100,000 years ago and slowly populating regions throughout the world by replacing the communities of less developed humanlike species that they encountered.

Paleoanthropologists admit that, to date, the oldest fossil remains of modern *Homo sapiens* have been found in Africa, with the next oldest discovered in the Middle East. European fossils are dated at about 50,000 years after the African fossils. Thus, it would appear that the *replacement hypothesis* is substantiated by archaeological evidence.

Now listen to a part of a lecture on the same topic and then do the task (16-25), comparing the text above and the lecture. You will hear the lecture TWICE.

16. *Homo sapiens* are likely to have gradually replaced other human species when populating new territories.
17. There are noticeable similarities between all modern people throughout the world.
18. There might have been one female ancestor we all share.
19. The multiregional hypothesis is another name for the continuity hypothesis.
20. The fossil remains of early human species are found in Africa, Asia and Europe.
21. It is possible that contemporary people have evolved from many different groups of ancestors.
22. Replacement and evolution are, in fact, the names for one and the same process.
23. Archeological findings support the idea that the earliest human species appeared in Africa.

24. The gene flow can only be proved by such regional traits as cheekbone structure.
25. Biologists who believe in one ancestor are creationists rather than evolutionists.

Reading

Task 4

You are going to read a newspaper article. For questions 26-32, choose the answer (A, B, C or D) which you think fits best according to the text.

The Sound of Music

Geoff Brown wonders whether film music can ever be regarded as art.

No one can claim such mastery of the fantasy blockbuster sound as the British film-music composer John Williams. It's a style of music he did much to define in *Star Wars* and then for many other films for the director Steven Spielberg. There are distinctive melodies which give the feeling of flying, snatches of music to represent different characters, and intricate illustrative details. In addition, everything follows the symphonic style of a hundred years ago. It's what the film industry in Hollywood wants, it's what John Williams supplies, and what audiences everywhere expect.

Can we call it art, or is it simply an interesting artefact, a sort of factory product? For the cinema-goer sitting with a popcorn bag the question doesn't arise. But since film music now spreads to a different audience far outside cinemas, on lavishly promoted soundtrack CDs and serious concert platforms, it may be interesting to answer the question.

Composers themselves have expressed very diverse opinions. Interviewed some years ago, Williams himself proudly referred to film music as 'the opera of the 20th century'. On the other hand, Richard Rodney Bennett, the composer of the music for the film *Murder on the Orient Express*, declared that 'in writing film music one is really using only a sixth of one's musical mind'. Everyone agrees on one point though: the rewards are pleasingly high. There are royalties and if you hit the right buttons you can spin off into the lucrative sideline of a concert career, regularly mounting live performances of film compositions.

But if you consider the working conditions that composers put up with, superficially the odds do seem stacked against film music being classed as art. First of all, film music is composed in snippets, timed to the second, and written after the film is shot. Then there are insane deadlines - like having five days to compose 50 minutes of music. Next, the composer has to live with the fact

that he/she wields no artistic control. Finally, the ultimate insult is that what is written struggles to get itself noticed against a background of dialogue, squeals, and every possible visual delight from cartoon character *Shrek's* green body to actor Tom Cruise's chin. It can't be art, can it?

But think of the German composer Bach in the eighteenth century, satisfying his employers by writing one cantata a week. Few composers can write without a commission. And for the true artist, rules and restrictions stimulate. Film scoring can sharpen a composer's technique, encourage experimentation. The composer Vaughan Williams was never quite the same again after his work on the film *Scott of the Antarctic* caused him to branch into percussion instruments as a way of capturing a frozen landscape.

Film music can be art then, and has been, in fits and starts. The frustrating thing is that many film producers have limited expectations of what film music can be. Once the age of silent movies was over and talkies arrived, music became an integral part of the projected film and anything was possible. Music didn't have to be poured over the images like mayonnaise; it could argue with them, puncture them with irony, or rudely interrupt. In Europe, various composers such as Shostakovich and Hanns Eisler experimented with timbre and form, showing Hollywood (at the time still stuck with the sounds of a late nineteenth-century symphony orchestra beavering away) that innovative techniques were possible.

But even in Hollywood, art raised its head. All film composers look up to Bernard Herrmann, a giant who coloured each score with a different sound and let his music snake through the images in unconventional ways. The power of the film *Vertigo* lies not only in the director's images but in Herrmann's worried woodwind and turbulent strings and the weird harp solos that dog the characters' footsteps. His scores are usually so interwoven with their films that it's a futile task trying to carve the music into selections for concert use. Herrmann proves that it's even possible to write film scores in bulk without hurtling into an artistic decline.

So, what's my conclusion? Art or factory product? Both, in fact, although there's rather more of the factory product than I would like at times.

26 What point is the writer making about John Williams' music in the first paragraph?

- A It is similar to that produced by other composers.
- B It is too old-fashioned to remain popular for long.
- C It has a better reputation in Hollywood than elsewhere.
- D It has certain characteristics that are easy to identify.

- 27** In the second paragraph, what does the writer imply about the attitude of cinema-goers to film music?
- A They are only interested in it if they can purchase the CD.
 - B They perceive it as being mass-produced.
 - C They are not concerned about whether it has artistic merit.
 - D They feel music is an important part of the cinema experience.
- 28** According to the writer, which view of film music do all composers share?
- A They consider that it is a worthy outlet for their talents.
 - B They appreciate the financial gains they make from it.
 - C They need it to supplement their main source of income.
 - D They can use it as a way into an alternative career.
- 29** According to the writer, what is the worst aspect of a film composer's working conditions?
- A The music has to be composed after the film is completed.
 - B The deadlines set for the composer cannot be achieved.
 - C The music has to compete for attention with other elements of the film.
 - D The composer has no control over how the music is used.
- 30** The writer compares modern film composers with Bach to show that
- A some composers work better under pressure.
 - B composers have unreasonable demands imposed on them.
 - C composers must aim to please their employers.
 - D all composers need some sort of sponsorship.
- 31** What point is made about Hollywood film music when the 'talkies' arrived?
- A It used less well-known symphony orchestras than before.
 - B It did not constitute a major part of the final production.
 - C It didn't generally make use of new ideas.
 - D It was not considered to make an artistic contribution to the film.
- 32** What does the writer say is special about Bernard Herrmann's music?
- A It is of high quality because he composed very little.
 - B It has a distinctive style which evokes the animal world.
 - C It is totally integrated with the visual element of the film.
 - D It has considerable potential for concert performance.

Task 5

You are going to read an extract from a newspaper article. Six paragraphs have been removed from the extract. Choose from the paragraphs A-G the one which fits each gap 33 - 38. There is one extra paragraph which you do not need to use.

CALLS FROM THE DEEP

*Far beneath the waves, mysterious sounds and eerie echoes reverberate around the globe.
David Wolman asks what is going on down there.*

The Earth's oceans are full of noise: boats, whales, submarines and earth tremors all add to the aquatic cacophony. The study of ocean acoustics has helped scientists to monitor whale communication and migration, pinpoint the locations of undersea volcanoes, and measure ocean temperature. Yet there's still a handful of noises that continue to baffle researchers. Some last just a few minutes, while others go on continuously for years at a time, and nobody knows for sure what causes them.

33

The data is then analysed by examining its characters as it arrives at different hydrophones. Christopher Fox, the director of the Acoustic Monitoring Project in Newport, Oregon, says most recordings from the deep are easily identified, because the resulting soundwave patterns are as individual as voice prints. It is possible to look at the characteristics of a soundwave and identify a blue whale, a boat, or even an earthquake. But other noises remain unidentified. Most of these have names that Fox came up with on a whim, such as Unsweep, Train and Bloop.

34

Take the strange noise called Unsweep, for example, a flat tone accompanied by rising tones. It was heard continually between 1991 and 1994, and was at its loudest during the last 15 months of this period. During decades of tuning in to the oceans, the US Navy had never heard this signal before.

35

Then, in 1996, geologists on the island of Taiti came up with the most plausible explanation so far. Emile Okal and Jacques Talandier used seismometers, normally used to measure earthquakes, to analyse Unsweep. They suspected the phenomenon was instead caused by a volcanic process. Although Unsweep's relatively pure tone didn't fit with the more varied sounds usually typical of such activity, they speculated that it came from the oscillation of some kind of bubbly liquid, perhaps sea water coming into contact with a large pool of lava. Okal and Talandier homed in on the source using readings from eight different directions, including SOSUS data provided by Fox.

36

Other puzzling sounds may have more straightforward origins. Many noises can be traced to weather and ocean currents, and Fox suspects these are also responsible for the sound known as Train, which resembles the rushing sound of a distant train.

37

And even these species which have been well monitored could still be responsible for a curious sound or two, because most research focuses on audible frequencies that ocean hydrophones pick up.

38

There's one crucial difference, however: in 1997 this sound was detected by sensors 4,800 kilometres apart. That means it must be far louder than any whale noise. It is possible that some creature bigger than any whale is lurking in the ocean depths? Or, perhaps more likely, there is something that is much more efficient at making sound.

Paragraphs removed from the text

A. A far more romantic possibility for the source of mystery noises is marine life. The sounds produced by many creatures haven't yet been catalogued, so little is known about their calls.

B. The system that picks up all these sounds was established in the 1960s when the US Navy set up an array of underwater microphones, scattered around the globe. Known as SOSUS, short for Sound Surveillance System, these listening stations sit on the seabed at a depth where sounds can travel.

C. Fox also believes this. His hunch is that the sound nicknamed Bloop is most likely to come from some sort of animal, because its 'signature' is a rapid variation in frequency similar to that of sounds known to be made by marine animals.

D. It was at first believed to be biological, possibly produced by fin whales. But when it was picked up by receivers on opposite sides of the Pacific, researchers concluded that it was too loud to have been produced by a whale. It also stayed the same over the course of many seasons, whereas whale song should have varied as the whales migrated.

E. All this information pointed to a spot in the remote southern Pacific, roughly halfway between New Zealand and Chile. They radioed a French research ship in the region, which headed to the place and found that a previously identified chain of undersea mountains was in fact volcanic.

F. The suggestion of a huge ocean creature raises a vision of a giant squid. There are no confirmed sightings of giant squid in the wild, although their bodies have been found on beaches. 'We don't have a clue whether they make any noise or not,' says Fox.

G. These aren't meant to indicate the likely origins of the sounds, as no one knows what or who is responsible for them. But in a few cases the real cause may soon be identified.

Task 6

Mark the following statements 39-40 as TRUE (A), FALSE (B) or NOT STATED (C), according to the text. Mark your answers on the separate answer sheet.

39. The names of unidentified noises "Unswep", "Train" and "Bloop" were given by Fox after careful consideration.

40. The "Unswep" sound was different from typical sounds of volcanic activity.

Use of English

Time: 45 minutes

Task 1

For questions 1- 10, think of one word only which can be used in all three sentences. Here is an example (0).

Example: 0. I expect we'll _____ again one day, but bye for now.
The company's service didn't _____ my requirements.
You're going to _____ a lot of problems as you go through life.

(0) meet

1. Don't worry - the numbness from the injection will ___ off after about an hour.
Sportsmen _____ out a pair of running shoes every three months.
All the stress and extra travel is beginning to ___ him down.
2. Please _____ the terrible state of this room. I haven't had time to tidy it up.
I know that she's under a lot of pressure, but nothing can _____ her terrible behaviour.
Would you _____ me for a moment – I need to leave the room and make a phone call.
3. He was going to _____ to us the events which led to his escape.
The series is very popular because viewers can _____ to the main characters in it.
The examples given here don't _____ to my personal experience.
4. Could you give me a ___ with this suitcase?
I picked up a book that happened to lie at ___ and read a few pages.
Could you help me ___ out the copies, please? Make sure every student gets one.
5. The latest _____ of the magazine includes interviews with all sorts of celebrities.
This is a very important _____ and we should discuss it seriously.
When she decided to leave the job, money wasn't the _____ - she left because of the hours.
6. After long negotiations, they _____ the dispute without going to a court of law.
We looked at lots of apartments to rent and finally we _____ on this one.
My family moved to Canada and _____ in Toronto many years ago.
7. Could you _____ me at the next corner? I can walk from there.
The temperature tends to _____ sharply at night at this time of year.
I think we should _____ this subject before we have a big argument about it.
8. Will you _____ to the holiday arrangements?
I'm afraid I can't _____ you off at the airport.
Let me _____ – I think we can talk to the manager about your complaint.

9. Is there anything of _____ on the news?

It is not in your _____ to leave the company now.

We had to pay a very high _____ rate on the loan from the bank.

10. I'm going to _____ her to a special meal in an expensive restaurant for her birthday.

Paul is an unpopular boss because he tends to _____ his employees very badly.

The doctors are sure that it's the best medicine to _____ her illness.

Task 2

For questions 11 – 17 fill in the gaps with the words, **DERIVED FROM OR RELATED TO THE WORDS ON THE RIGHT. Put the words in the correct grammatical form. There are examples (0) and (00) for you.**

<p>We are (0) really glad that you have accepted our job offer and joined our small and enthusiastic team. We are a (00) handful of people, trying to turn hotel business into art. We hope that this information (11) _____ will help you to orient yourself to the peculiarities of our business and behave appropriately.</p>	<p>REAL HAND LEAF</p>
<p>Firstly, all our (12) _____ are provided with a uniform which they are obliged to wear while on duty. Please note that male staff are not permitted to wear (13) _____ of any kind and female staff must not wear rings or earrings which are (14) _____ large. Wristwatches are permitted but must be acceptable in size and design.</p>	<p>EMPLOY JEWEL EXCESS</p>
<p>Secondly, female staff should avoid high-heeled (15) _____ for their safety, since floors in the building are often (16) _____.</p>	<p>FOOT SLIP</p>
<p>Finally, we would (17) _____ appreciate if you talk politely to our customers and make them feel comfortable in our hotel.</p>	<p>TRUE</p>

Task 4

For questions 23 - 30 read the text about distance learning. Solve the crossword puzzle by replacing the underlined words or word combinations with their synonyms. **The (0 down) and (00 down) in the beginning of the text have been done as examples to help you.**

Example: (0 down) components

(00 down) commitments

DISTANCE LEARNING

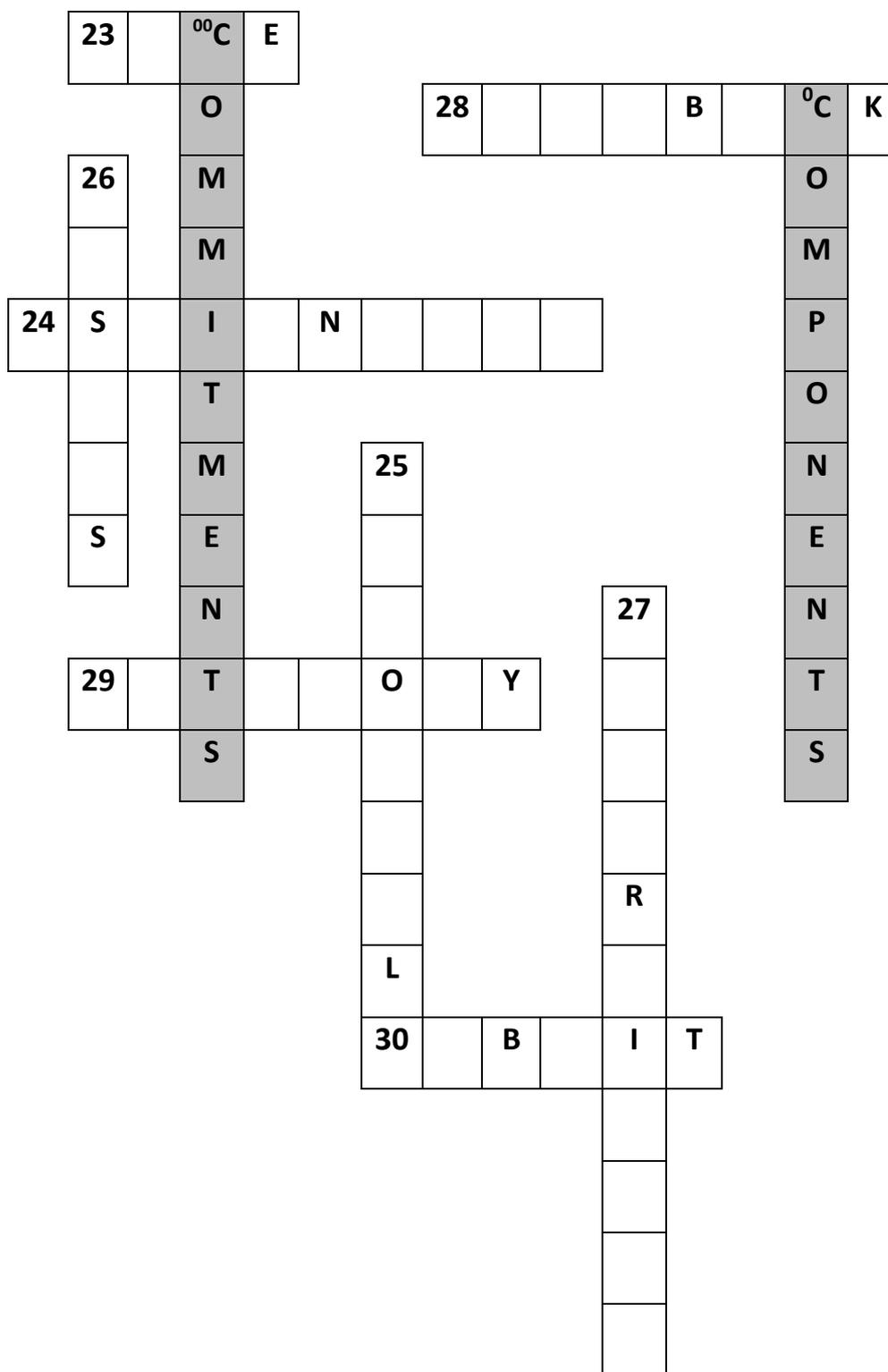
The method of study you will use with the distance learning is called “supported learning”. This means that the course is carefully structured and you are taken through the **(0 down) parts** step by step.

Having decided to study towards an academic degree with distance learning, you may now be wondering what it will entail and what **(00 down) responsibilities** it will require from you. Distance learning involves you in becoming an active learner, which means that you take responsibility for motivating yourself, **(23 across) find the right speed for** your studies, trying not to go too fast, and manage your workload to suit your own circumstances. You will be learning mostly on your own, in your own time, and in the space that you have organised yourself, but with the support from the distance learning centre.

There are deadlines to meet such as written **(24 across) task** dates and exam dates, but matters such as how, when and where you study are very much up to you. In order to learn effectively from this method, you need to become actively involved in your own learning process. Thus, you will have to take part in occasional **(25 down) seminars** via the Internet and then **(26 down) evaluate** what you have learned as you go.

Many courses will include project work which means that you will have to plan and then do a small piece of research work. However, there may not be an opportunity for lengthy discussions with your **(27 down) instructors** and it is unlikely that they will give **(28 across) their opinion** on your project development.

Although distance learning gives you flexibility and allows you to have more **(29 across) independence** as a student, the reverse side of the coin is that you need self-discipline to meet deadlines and **(30 across) turn in** work on time, since you are responsible for your learning.



Writing

The editor of a student magazine, publishing a series of articles on different cultural events at your school, has asked you to contribute an article to it. You have decided to write about the film “*Master Plot*” you saw last weekend with your younger brother, as every weekend your school student union shows family films in English.

Read the film advertisement and handwritten notes prepared for the article. Then, using the information appropriately, write your article for the magazine.

Remember to:

- include a title;
- use an appropriate style;
- make a critical evaluation and analysis of the event;
- recommend what should be done to make this kind of event better and more acceptable for school children and their families.

Write 220 - 250 words.

The text of the advertisement or any of its parts should not be copied in your own article, USE YOUR OWN WORDS AND EXPRESSIONS in the article.

Time: 60 minutes

Film Advertisement

Started Later

Bad Choice

Saturday 5 p.m. A family film! *Master Plot* is an action-packed comedy thriller to please everyone. A man is accused of a crime, and his attempts to clear his name are funny and enjoyable. Running time 3 hours, with a short interval for people to buy ice-cream and refreshments. Tickets 500 RUB.

Too much!

No ice-cream

No! Not at all!

Not long enough

Карточка участника

Speaking

PREPARATION: Provide commentaries to the documentary “The OLYMPIC GAMES ARE NOT ONLY ABOUT SPORT”.

You are given 15 minutes to prepare. During the preparation time:

- watch a video clip about the Olympic Games
- use the FACT FILE to be able to speak about the Games.

<u>Comment on:</u>	
National and international significance of the Games	Sport events
Ceremonies	Countries and participant numbers
Mascots	Number of medals
Mottos	Volunteers

Task 1

1. Make your VIDEO presentation:

Imagine you are a “reporter” who is providing commentaries to the documentary “The OLYMPIC GAMES ARE NOT ONLY ABOUT SPORT”. Supply the necessary information from the fact file commenting on the video.

- Narrate the video clip, coordinating your narration with the action on the screen.
- You are NOT allowed to read the notes made during the preparation time.
- Remember to include the most relevant information from the FACT FILE illustrating the video.

(Monologue; Time: 3-3,5 minutes, depending on the episode length)

2. After that answer 2 QUESTIONS from your partner, who wants to get ADDITIONAL INFORMATION not mentioned in your presentation.

(Dialogue; Time: 2 minutes)

Task 2

Listen to the video presentation of your partner, ask 2 QUESTIONS about the **Games to get ADDITIONAL INFORMATION.**

(Dialogue; Time: 2 minutes)

YOUR ANSWERS WILL BE RECORDED