

Listening & Reading

Time: 1 hour 15 minutes

Listening

Task 1

For items 1-10, listen to a part of a lecture on climate change. Decide which of the statements (1-10) are True according to the text you hear (A) and which are False (B). You will hear the text only ONCE. Circle the correct letter on your answer sheet.

1. The speaker sees climate change as a threat to humanity.
A. True B. False
2. The speaker thinks that climate change is NOT discussed widely enough.
A. True B. False
3. The speaker begins with the analysis of the impact of man's activities on climate change.
A. True B. False
4. The Intergovernmental Panel on Climate Change (IPCC) was established in 1988.
A. True B. False
5. The speaker identifies one type of evidence supporting climate change.
A. True B. False
6. People began measuring climate 50 years ago.
A. True B. False
7. Earlier reports from the IPCC did NOT confirm the magnitude of temperature change in the 20th century.
A. True B. False

8. According to the speaker, some people thought that there was certain bias in global temperature measurements.
A. True B. False
9. The speaker expresses concern about impossibility to judge about temperatures long ago.
A. True B. False
10. The analysis of ice cores provides valuable information for the global temperature dataset.
A. True B. False

Task 2

For items 11-15, listen to a part of a lecture on the problems of uncontrolled urbanization in developing countries. To answer the questions choose the correct answer A, B or C. You will hear the text TWICE. Circle the correct letter on your answer sheet.

11. Which of the following does the speaker NOT mention as a common urban problem of developed and developing countries?
A. Environmental pollution.
B. Unemployment.
C. Poor infrastructure.
12. Which of the following does the speaker mention as a reason for the migration of people from the country to the city?
A. Better general living conditions.
B. Better job opportunities.
C. Better food supplies.
13. Which of the following is, according to the speaker, a consequence of migration to the city?
A. Increase of the rural population in the country.
B. Lower food production in the country.
C. Rejection of the country family traditions.

14. The speaker claims that the high urban population growth...
- A. is beneficial for the development of cities.
 - B. leads to the opening of new educational institutions.
 - C. negatively influences the quality of health service.
15. What does, according to the speaker, the excess of labour supply lead to?
- A. Inefficient activities.
 - B. Child labour.
 - C. Street begging.

Integrated listening and reading

Task 3

Read the text below, then listen to a part of a lecture on the same topic. You will notice that some ideas coincide and some differ in them. 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.

In his classic book *The Interpretation of Dreams*, published in 1900, Sigmund Freud identified wish fulfillment as the origin of many dreams. For example, a student who is concerned about taking an important exam may dream about the exam, or, more likely, some type of symbol for the exam will appear in a dream. Since thoughts must be translated into concrete images, dreams are expressed in pictures rather than in words. Freud advanced the notion of dream symbols, that is, images with deep symbolic meaning. In the case of the exam, it might be expressed as an obstacle or a hurdle in a race. In Freud's view, dreams have much in common with daydreams. There is a wish that is forbidden or repressed in some way, and forces that oppose it. In the case of dreams while sleeping, they offer a compromise, that is, a way for the wish to be expressed safely.

According to Freud, dreams can be viewed as a way to reveal the subconscious. To that end, there are two levels to every dream, including the manifest content, which is obvious and direct, and the latent content, which is symbolic. To return to the example of the student's dream, the manifest content would be the hurdle in the race, but the latent content would be the exam that is in the dreamer's subconscious. Because some wishes and desires are too disturbing or too socially inappropriate to surface from the subconscious to the conscious mind, the symbols that are

employed may make the wish difficult to expose. The student may actually want to cheat in order to succeed on the exam, but in a dream, borrowing a friend's book may be a more acceptable way to express that desire. In a sense, the dream serves to protect the mind from a conflict in the subconscious.

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

16. Sigmund Freud assumed that dreams had deep meaning.
17. According to Sigmund Freud, dreams are connected with the activity of the subconscious mind.
18. Dreams may serve to protect the human mind from conflicting ideas.
19. If a student is anxious about an exam, some symbol of the exam is likely to appear in a dream.
20. If a student dreams about cheating in an exam when asleep, he or she is likely to cheat in real life.
21. There are certain chemicals in the brain stem that regulate the activation of certain neurons.
22. Modern psychologists have proved that Freud's theory was created to manipulate people's behaviour.
23. Biochemical research has provided comprehensive data on how the human mind works in different situations.
24. Cats' brain waves and muscle movements when they sleep are similar to those of humans.
25. According to the activation-synthesis hypothesis, there is no hidden meaning in a dream.

Reading

Task 4

Read the text 'Homer's Literary Legacy' and answer questions 26-40 below.

Homer's Literary Legacy

Why was the work of Homer, famous author of ancient Greece, so full of clichés?

A Until the last tick of history's clock, cultural transmission meant oral transmission, and poetry, passed from mouth to ear, was the principal medium of moving information across space and from one generation to the next. Oral poetry was not simply a way of telling lovely or important stories, or of flexing the imagination. It was, argues the classicist Eric Havelock, a 'massive repository of useful knowledge, a sort of encyclopedia of ethics, politics, history and technology which the effective citizen was required to learn as the core of his educational equipment'. The

great oral works transmitted a shared cultural heritage, held in common not on bookshelves, but in brains. In India, an entire class of priests was charged with memorizing the Vedas with perfect fidelity. In pre-Islamic Arabia, people known as Rawis were often attached to poets as official memorizers. The Buddha's teachings were passed down in an unbroken chain of oral tradition for four centuries until they were committed to writing in Sri Lanka in the first century B.C.

- B** The most famous of the Western tradition's oral works, and the first to have been systematically studied, were Homer's *Odyssey* and *Iliad*. These two poems – possibly the first to have been written down in the Greek alphabet – had long been held up as literary archetypes. However, even as they were celebrated as the models to which all literature should aspire, Homer's masterworks had also long been the source of scholarly unease. The earliest modern critics sensed that they were somehow qualitatively different from everything that came after – even a little strange. For one thing, both poems were oddly repetitive in the way they referred to characters. Odysseus was always 'clever Odysseus'. Dawn was always 'rosy-fingered'. Why would someone write that? Sometimes the epithets seemed completely off-key. Why call the murderer of Agamemnon 'blameless Aegisthos'? Why refer to 'swift-footed Achilles' even when he was sitting down? Or to 'laughing Aphrodite' even when she was in tears? In terms of both structure and theme, the *Odyssey* and *Iliad* were also oddly formulaic, to the point of predictability. The same narrative units – gathering armies, heroic shields, challenges between rivals – pop up again and again, only with different characters and different circumstances. In the context of such finely spun, deliberate masterpieces, these quirks seemed hard to explain.
- C** At the heart of the unease about these earliest works of literature were two fundamental questions: first, how could Greek literature have been born out of nothing with two masterpieces? Surely a few less perfect stories must have come before, and yet these two were among the first on record. And second, who exactly was their author? Or was it authors? There were no historical records of Homer, and no trustworthy biography of the man exists beyond a few self-referential hints embedded in the texts themselves.
- D** Jean-Jacques Rousseau was one of the first modern critics to suggest that Homer might not have been an author in the contemporary sense of a single person who sat down and wrote a story and then published it for others to read. In his 1781 *Essay on the Origin of Languages*, the Swiss philosopher suggested that the *Odyssey* and *Iliad* might have been 'written only in men's memories. Somewhat later they were laboriously collected in writing' – though that was about as far as his enquiry into the matter went.
- E** In 1795, the German philologist Friedrich August Wolf argued for the first time that not only

were Homer's works not written down by Homer, but they weren't even by Homer. They were, rather, a loose collection of songs transmitted by generations of Greek bards, and only redacted in their present form at some later date. In 1920, an eighteen-year-old scholar named Milman Parry took up the question of Homeric authorship as his Master's thesis at the University of California, Berkeley. He suggested that the reason Homer's epics seemed unlike other literature was because they were unlike other literature. Parry had discovered what Wood and Wolf had missed: the evidence that the poems had been transmitted orally was right there in the text itself. All those stylistic quirks, including the formulaic and recurring plot elements and the bizarrely repetitive epithets – 'clever Odysseus' and 'gray-eyed Athena' – that had always perplexed readers were actually like thumbprints left by a potter: material evidence of how the poems had been crafted. They were mnemonic aids that helped the bards fit the meter and pattern of the line, and remember the essence of the poems.

F The greatest author of antiquity was actually, Parry argued, just 'one of a long tradition of oral poets that ... composed wholly without the aid of writing'. Parry realised that if you were setting out to create memorable poems, the *Odyssey* and the *Iliad* were exactly the kind of poems you'd create. It's said that clichés are the worst sin a writer can commit, but to an oral bard, they were essential. The very reason that clichés so easily seep into our speech and writing – their insidious memorability – is exactly why they played such an important role in oral storytelling. The principles that the oral bards discovered as they sharpened their stories through telling and retelling were the same mnemonic principles that psychologists rediscovered when they began conducting their first scientific experiments on memory around the turn of the twentieth century. Words that rhyme are much more memorable than words that don't, and concrete nouns are easier to remember than abstract ones. Finding patterns and structure in information is how our brains extract meaning from the world, and putting words to music and rhyme is a way of adding extra levels of pattern and structure to language.

Questions 26-31

The text you've read has six paragraphs, **A-F**. Decide in which paragraph you find the information on the issues mentioned in the list **26-31**. Circle the letter (**A-F**) denoting the paragraph on your answer sheet. **You may use any letter more than once.**

- 26** the claim that the *Odyssey* and *Iliad* were not poems in their original form
- 27** a theory involving the reinterpretation of the term 'author'
- 28** references to the fact that little is known about Homer's life

- 29 a comparison between the construction of Homer's poems and a non-verbal art form
30 examples of the kinds of people employed to recall language
31 doubts regarding Homer's apparently inappropriate descriptions

Questions 32 and 33

Which **TWO** of the points mentioned in the list (**A-E**) are made by the writer of the text about the *Odyssey* and the *Iliad*?

Choose **TWO** letters, **A-E**.

In alphabetical order, circle the letters you choose in boxes **32** and **33** on your answer sheet. One letter in 32 and one letter in 33.

- A** The poems are sometimes historically inaccurate.
B It is uncertain which century the poems were written in.
C The artistic quality of the poems is so high that there must have been other poems written before.
D A famous Swiss philosopher suggested that the poems might have existed in the oral form for quite some time before they were written down.
E There are stylistic differences between the poems.

Questions 34 and 35

Which **TWO** of the theories mentioned in the list (**A-E**) does the writer of the text refer to?

Choose **TWO** letters, **A-E**.

In alphabetical order, circle the letters you choose in boxes **34** and **35** on your answer sheet. One letter in 34 and one letter in 35.

- A** Homer wrote his work during a period of captivity.
B Neither the *Odyssey* nor the *Iliad* were written by Homer.
C Homer created the *Odyssey* and *Iliad* without writing them down.
D Homer may have suffered from a failing memory in later life.
E The oral and written versions of Homer's work may not be identical.

Questions 36-40

Complete the summary below.

Choose **ONE WORD ONLY** from the text you have read for each answer.

Write your answers in boxes **36-40** on your answer sheet.

The importance of the spoken word and how words are remembered

Spoken poetry was once the means by which each **36** ... of a particular culture or community

could pass on its knowledge. Indeed, it has been suggested that it was the duty of a **37 ...** to know poetry so they would be informed about subjects such as politics and history.

Psychologists now know that when people are trying to remember information, they may find it difficult to remember words that express **38 ...** ideas. It is easier to remember words which sound similar or go together with **39 ...** . Clichés also help to memorise poems and, among other things facilitating the process, are called **40** aids.

TRANSFER ALL YOUR ANSWERS TO YOUR ANSWER SHEET

Use of English

Time: 60 minutes

Task 1

For items 1-10 fill each of the numbered gaps (1-10) in the following passage with one suitable word. The first example (0) is done for you.

Example: 0. of

People who think (0) ... themselves as tough-minded and realistic tend to take it for (1) ... that human nature is selfish and that life is a struggle (2)... which only the fittest can survive. In accordance (3) ... this philosophy, the basic law (4) ... which man must live is the law of the jungle. The “fittest” people are those who can bring to the struggle superior force, superior cunning, and superior ruthlessness. The wide acceptance of this philosophy allows people who act selfishly, whether in personal rivalries, business competition (5) ... international relations, to calm their conscience by telling themselves that they are just obeying the law of nature. However, a disinterested observer is entitled (6) ... ask whether the ruthlessness of the tiger and the cunning of the fox (7)..., in their human applications, actually evidence of human fitness to survive. If human beings are (8)... pick up pointers from the lower animals, are there any animals other (9) ... the beasts of prey from which we might learn lessons in survival? We might, for example, point to the rabbit or the deer and define fitness to survive (10) ... superior rapidity in running away from our enemies.

Task 2

*For items 11-20 choose from the box the necessary parts of the body (1-20) that would fit in the gap of the given sentences (11-20) to produce an idiom, then match the sentence with the correct definition (A - K). There are some **extra words in the box**, which you do not have to use. The first example (0) is done for you.*

1-back, 2-brains, 3-cheek, 4-chest, 5-chin, 6-ear, 7-eye, 8-face, 9-feet, 10-finger, 11-hair, 12- hand, 13-head, 14-leg, 15- neck, 16- shoulder, 17-skin, 18-stomach,

19-throat, 20-tongue

Example: 0. a firm ...

0. 12 E

11. to pull somebody's ...
12. to have butterflies in one's ...
13. to have a chip on one's ...
14. to get something off one's ...
15. to play something by ...
16. to rack one's ...
17. to have one's ... against the wall
18. to have a lump in one's ...
19. let one's ... down.
20. by the ... of one's teeth

Definitions:

- A) just barely
- B) to try very hard to think of something
- C) to relax and enjoy oneself without worrying what other people will think
- D) to seem angry all the time because you think you have been treated unfairly or feel you are not as good as other people
- E) a strong sense of management; a high degree of discipline and direction
- F) to kid, fool, or trick someone
- G) to improvise; to decide one's next steps after one is already involved in a situation
- H) to have very serious problems which limit the ways in which you can act
- I) to feel very nervous, usually about something you are going to do
- J) the feeling you experience when you are going to cry
- K) to unburden oneself; to confess something

Task 3

*For items 21-40 fill in the gaps with **one word**, which fits in the context.*

William Shakespeare was born on April 23, 1564, in Stratford-upon-Avon. His father John Shakespeare was a **(21)**.... maker and tradesman, and his mother Mary Arden was the daughter of an affluent farmer. As the third of eight children, young William grew up in this small town 100 miles northwest of London, far from the cultural and courtly center of England.

Shakespeare attended the local grammar school, where the curriculum would have stressed a classical education of Greek mythology, Roman comedy, ancient history, rhetoric, grammar, the **(22)**... and Greek languages. Throughout his childhood, Shakespeare's father struggled with serious financial debt. Therefore, unlike his fellow playwright Christopher Marlowe, Shakespeare did not attend **(23)** and did not get any degree. Rather, in 1582 at the age of 18, he married Anne Hathaway, a woman eight years his senior. His three children were born between 1583 and 1585.

Sometime between 1585 and 1592, he moved to **(24)** ... and began a successful career there as an actor, writer, and part-owner of a playing company later known as the King's Men. The exact order in which Shakespeare's plays were written or first produced is not known with certainty. His earliest plays date from the 1590s and include such comedies as THE COMEDY OF **(25)** (1592-93), THE **(26)** ... OF THE SHREW (1593), LOVE'S LABOUR'S LOST (1594-95), and A MIDSUMMER NIGHT'S **(27)** ... (1595-96); history plays based on the lives of the English **(28)**..., including HENRY VI, Part 1 (1589-92), RICHARD III (1592-93), and RICHARD II (1595-96); and the early tragedy **(29)** ... AND JULIET (1594-95). These early works are influenced by prevailing contemporary dramatic conventions but are also marked by vivid characterizations and an unprecedentedly rich and inventive use of the English **(30)**....

Shakespeare's works written just before the turn of the century comprise mostly

comedies, including **THE MERCHANT OF (31) ...** (1596-97), **MUCH (32)...** **ABOUT NOTHING** (1598-99) and **(33) ... NIGHT** (1600-1601), and histories such as **HENRY IV, Part 1** (1597-98), and **JULIUS CAESAR** (1599-1600), which was the first of the several plays, based on the events which took place in ancient **(34)** The comedies take the mishaps of romantic courtship as their characteristic theme. The history plays center on struggles between individuals for supreme power in the state and interweave the presentation of real historical events with Shakespeare's own increasingly subtle and complex dramatic characters.

In the early 17th century, Shakespeare produced his great tragedies, which mark both the summit of his art and one of the high points in the history of Western literature. The four principal tragedies are **HAMLET** (1600-01), **OTHELLO** (1604-05), **(35) ... LEAR** (1605-06), and **MACBETH** (1605-06). These plays examine with great psychological subtlety how personality flaws in the main **(36) ...** lead almost inevitably to the tragic destruction of themselves and others around them. However, these faults serve also as vehicles for profound explorations of human character, morality, and spirit.

Shakespeare's last plays combine elements of romance, comedy and **(37)** **THE WINTER'S (38) ...** (1610-11) and **THE TEMPEST** (1611) are clearly experimental in their lighthearted and fanciful but tragic form. The plays differ from Shakespeare's earlier works in their resolution of the dramatic conflict through penitence and forgiveness and in their emphasis on hope through mutual reconciliation.

Shakespeare's poetry was published in 1609. The 154 **(39) ...** refer cryptically to the author's relations with various persons. They are characterized by the expression of strong feeling within an exquisitely controlled artistic form.

Shakespeare died on April 23, 1616. When William Shakespeare died in his birthplace of Stratford-upon-Avon, he was recognized as one of the greatest English playwrights of his era. In the four **(40) ...** since, he has come to be seen as not only a great English playwright, but also the greatest playwright in the English language.

Reflecting upon the achievement of his peer and sometimes rival, Ben Jonson wrote of Shakespeare, “He was not of an age, but for all time.”

Task 4

For items 41-50 match the parts of the sentences in the first column (41-50) with the right ending in the second column (a-k) so that they make famous quotations of William Shakespeare. There are some extra endings in the second column, which you do not have to use. The first example (0) is done for you.

Example: 0. f

0. To be, or not to be: that	a) of our discontent.
41. Nothing will come	b) but once.
42. So wise so young, they say,	c) that have not patience.
43. You pay a great deal too dear for what	d) is not gold.
44. There is nothing either good or bad,	e) by virtue fall.
45. Some rise by sin, and some	f) is the question.
46. All that glisters	g) of nothing.
47. When sorrows come, they come not single spies,	h) do never live long.
48. Some are born great, some achieve greatness, and some have greatness	i) do it by themselves.
49. Cowards die many times before their deaths; the valiant never taste of death	j) that wears the crown.
50 Wisely and slow; they stumble	k) is given freely.
	l) that run fast.
	m) but thinking makes it so.
	n) thrust upon them.
	o) but in battalions.

TRANSFER ALL YOUR ANSWERS TO YOUR ANSWER SHEET

Writing

Time: 1 hour 30 minutes

Watch the recording of a guided tour of the Shakespeare's Globe Theatre in London, which was organized for the overseas students by the staff of the theatre.

Write an **article for the Student Union magazine** describing your impressions of the event.

Include the information that is most likely to interest your school students who could become the Shakespeare's Globe Theatre potential visitors next year.

Remember to:

- *describe the theatre, using the information from the video, dwell on:*
 - History and origin**
 - Architecture**
 - Actors and audience**
 - Ambitious plans;**
- *express your impressions from the excursion;*
- *give recommendations for future visitors;*
- *use and underline the following words and expressions in your article:*
 - groundlings**
 - replica**
 - Wooden O.**

Write 300 - 350 words.

Speaking

Set 1 Student 1

Preparation – 15 minutes

Presentation and questions – 10 minutes

Task 1

“Beyond the Trailer”

1. Monologue: Time depends on the length of the video

Imagine you are at the meeting of your school ENGLISH CLUB. The members of your club have come up with an idea of regular film viewings for English learners. They need to choose the best films. You want to propose your favourite English film ‘**Alice in Wonderland**’. Make a presentation to persuade your ENGLISH CLUB members to include the film in the programme.

Remember to speak about:

- Plot
- Sources
- Genre
- Target audience
- Film Director(s) and actors
- Box office
- Awards

You can make notes during the preparation time, but YOU ARE NOT ALLOWED TO READ them during the presentation.

Your presentation is limited by the length of the trailer.

2. Questions/ Answers: Time: 2- 3 minutes

Answer 2 QUESTIONS from your partner, who wants to get ADDITIONAL INFORMATION not mentioned in your presentation about the film.

Task 2

1. **Listen** to the presentation of your partner (**Set 2: ‘The King’s Speech’**).

2. *Questions/ Answers: Time: 2- 3 minutes*

Ask 2 QUESTIONS about the film to get ADDITIONAL INFORMATION not mentioned in the presentation.

YOUR ANSWERS WILL BE RECORDED