

Listening and Reading

Time: 1 hour 15 minutes

LISTENING

Task 1

For items **1-10** listen to part of an interview about cooking and decide whether the statements (**1-10**) are **TRUE (A)**, or **FALSE (B)** according to the text you hear. You will hear the text **TWICE**.

1. Miranda has been into cooking since childhood.
A. True **B. False**
2. Miranda used to be a chef in London.
A. True **B. False**
3. To get the scholarship Miranda had to submit food photos she had taken.
A. True **B. False**
4. Miranda got a phone call half a year later after the submission.
A. True **B. False**
5. All the participants of the semifinal were chefs.
A. True **B. False**
6. Miranda's boss always wants everything to be right.
A. True **B. False**
7. Miranda thinks her boss is a great mentor because he never gets upset.
A. True **B. False**
8. A dish in the restaurant Miranda works at may cost more than £30.
A. True **B. False**
9. Marcus thinks a carrot is as valuable as oysters.
A. True **B. False**
10. Miranda wants a carrot to taste like a beetroot.
A. True **B. False**

Task 2

For items **11-15** listen to the dialogue. Choose the correct answer (**A, B** or **C**) to answer questions **11-15**. You will hear the text **only ONCE**.

11. Selina's seat was

- A. next to the emergency exit.
- B. near the kitchen.
- C. in the middle.

12. The guy sitting next to Selina

- A. didn't inspire much confidence.
- B. had a snake.
- C. didn't have hand luggage.

13. The flight to Nigeria was NOT

- A. three times overbooked.
- B. internal.
- C. in 1995.

14. The problem was solved with the help of

- A. the police.
- B. the cabin crew.
- C. the army.

15. Selina had her seat because she was

- A. fast.
- B. serious.
- C. arguing.

INTEGRATED LISTENING AND READING

Task 3

Read the book review below, then listen to part of an interview with the author of the book. 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.

The Princess Bride is one of those rare films that is almost universally beloved by its audience and has ingrained itself in popular culture to the point where even shows like *Supernatural* manage to get an Inigo Montoya (the main character of the film) reference on occasion. Although it met with critical acclaim upon its release in 1987, a confused marketing campaign ensured that it didn't find its audience until later on home video. The film celebrated its 25th Anniversary in 2012 and it's as popular as ever, which makes it a perfect time for a behind-the-scenes memoir.

In *As You Wish: Inconceivable Tales From The Making Of The Princess Bride*, actor Cary Elwes, who portrays Westley in the film, takes us behind the scenes to deliver a tale that is every bit as fun and heartwarming as *The Princess Bride* itself. The book begins with the various attempts to bring William Goldman's novel to the screen, through the production process itself and then beyond to the film's presence in contemporary popular culture. Elwes tells his story with wit and enthusiasm and it's clear that there is a great deal of affection there for both the film and his colleagues.

If anyone was expecting an in-depth look into the film-making process, *As You Wish* will disappoint slightly. There are enough details to understand the more technical moments, but Elwes is more keen to share the experience of the making of the film rather than the processes behind it. There are moments designed to make you laugh, others that will tug on the heartstrings, but all of it is told with a sincerity that points to the genuine affection for the experiences had during the making of the film.

Elwes also punctuates his narrative with anecdotes from his colleagues including director Rob Reiner, screenwriter William Goldman and co-stars such as Robin Wright, Mandy Patinkin, Christopher Guest and Billy Crystal. Additionally it allows for different perspectives on certain events, particularly concerning the experiences of the other actors in certain scenes. It makes for an all-encompassing experience, one that takes in a variety of perspectives on the film. The overwhelming sense though is that everyone involved still has a huge amount of love for *The Princess Bride*.

For a fan of the film, *As You Wish* is a real delight, offering insight into a beloved family film as well as the people behind it. It's a treat to read about stories that haven't previously been shared as well as re-visit ones that the cast have been talking about before. *The Princess Bride* is a storytelling film about the joys of true love and Elwes lives up to that with style.

Now listen to part of an interview with the author of the book and then do the tasks (questions 16-25), comparing the text above and the interview. You will hear the interview TWICE.

- 16 *The Princess Bride* is a love story.
- 17 The movie is based on the idea of storytelling.
- 18 The book mixes the author's stories and the stories of other people.
- 19 *The Princess Bride* was an immediate success.
- 20 The movie is based on the book.
- 21 Cary Elwes admires his colleagues' talents.
- 22 The movie has become a part of pop culture.
- 23 Social media helped advertise *The Princess Bride*.
- 24 *The Princess Bride* is a mixture of genres.
- 25 All the cast still love the movie.

READING

Task 4

Read the text and answer questions **26-40** below.

How to Take the Perfect Breath

(A) Aimee Hartley, like most people, thought she knew how to breathe – she had, after all, been doing it all her life. She had also given it plenty of thought, having trained as a yoga teacher. But then she took a lesson with a breathing coach, and, surprisingly, he

told her where she was going wrong. He pointed out she wasn't taking the air into her lower lungs but was, she says, an "upper chest breather". Aimee adds: "He then taught me this conscious breathing and I then became fascinated by how we breathe."

(B) There has been a huge rise in interest in "breathwork" in the last few years, in the western wellness world at least. Aimee Hartley is a coach in transformational breathing, the method created by Judith Kravitz in the 70s. There are other methods, including Buteyko and holotropic, as well as the ancient pranayama, or breath control practice, in yoga. Hartley offers group and private breathwork sessions, and published a book earlier this year, *Breathe Well*. Hers is just one of a number of books on breathing this year, including *Breath: The New Science of a Lost Art* by the journalist James Nestor and *Exhale* by Richie Bostock, an Instagram-friendly coach who describes breathwork as "the next revolution in health and wellness".

(C) These mostly contain exercises that promise to help us become better breathers, which, it is claimed by practitioners, can transform our physical and mental health by improving immune function, sleep, digestion and respiratory conditions, and reducing blood pressure and anxiety. However, there is little high-quality research to back up many of these claims, although it has become widely accepted that diaphragmatic breathing can reduce feelings of stress and anxiety – and the NHS recommends this for stress relief. Several studies have shown that controlled breathing can reduce levels of the stress hormone cortisol in saliva, and another study shows that controlled breathing can alter the chemistry in the brain, affecting levels of another stress hormone, noradrenaline, which could enhance focus and keep brains healthier for longer.

(D) About 80% of the people Hartley sees in her sessions are "upper chest breathers, so that when they breathe in, their between the ribs muscles and their shoulder muscles are overused. Their chests puff out and hardly anyone is breathing really well into their belly, which should be the foundation of the healthy breath. Proper breathing makes your belly expand and your upper chest and back lift slightly, in a fluid motion. Watch a toddler breathe, she says – their tummies swelling with each in-breath. Hartley believes it is when children begin school that bad breathing habits start setting in that last a lifetime – they are less active and start to experience emotional stresses that affect breathing.

(E) It is hardly surprising, she says: "Modern life stops us breathing well." Stress is associated with small, quick breaths which, in turn, makes us feel even more frazzled. Hartley has observed that people who live in cities, with the added problem of

pollution, take in shallower breaths. And even tight-fitting clothes can affect your breathing, while “this mad desire to be skinny”, she says, has meant people holding their stomachs in – she says she has seen people reluctant to take a full breath because it gives a rounded-tummy shape. There are also postural issues that can hamper our respiratory system, whether you are hunched over a laptop or, head down and neck bent, looking at your phone.

(F) The first step to improving your breathing is to become aware of it, says Hartley. You may notice you are holding your breath more than you realise, or taking shallow breaths. “Breathing is subconscious, as it goes on 24 hours a day, and most of this we don’t notice, but it’s the only system of the body that we have some alertness over and have some ability to change,” says Hartley. “Find out how you breathe first – place one hand on the lower belly, one hand on the upper chest, take a few breaths and notice which part of the body rises more.”

(G) There are dozens of exercises in Hartley’s book, but as an easy one to try, she recommends extending the exhalation as a way to feel more relaxed. “Breathe in through the nose for four, hold the breath for two, and then breathe out for six, and then repeat that for a few rounds.” You can also do it on the move, ideal on your daily walk or commute, if you are back at work. “Breathe in for five steps while you’re walking, and out for five steps, always in and out through the nose.”

(H) Of all the wellness trends, one benefit appears to be that breathing – for all the coaches, books and apps out there – cannot be commercialised in quite the same way as sleep and eating. It is free, it can be done anywhere and the effects are instant. “Breathwork is brilliant for bringing us into the present moment,” says Hartley. “We spend a lot of time mentally elsewhere, and the breath can never be in the past or future. If we focus on our breath, we’re pulled back to the present moment so there’s no overworrying or overthinking. We can just be in the here and now.”

Questions 26-30

In which part of the text is the following mentioned?

- 26 recently increased attention to the subject discussed
27 various sources of information on the same issue

- 28 an opportunity to concentrate on the current period of time
- 29 official approval of a particular breathing exercise
- 30 the turning point for hindering the correct breathing patterns
- 31 the correspondence between one's dwelling and breathing patterns
- 32 non-profit nature of the popular tendency
- 33 the prevalent inappropriate pattern of breathing
- 34 body positions negatively affecting the breathing process
- 35 the involuntary character of the described process
- 36 a substance that can positively affect one's mental abilities
- 37 an unexpected discovery made by a professional
- 38 a possibility to practice an activity simultaneously with another one
- 39 absence of valid and serious proof of certain assertions
- 40 balanced and smooth functioning of the different parts of the body

TRANSFER ALL YOUR ANSWERS TO YOUR ANSWER SHEET

Use of English

Time: 60 minutes

Task 1

For items 1 – 10, read the text below and decide which answer **A**, **B**, **C**, or **D** best fits each space. There is an example at the beginning **(0)**.

Example: 0. A see B hear C read D know

0	A	B	C	D
----------	---	---	----------	---

Have you ever wished you could **(0)** ... someone's minds? Well, you can by watching their body movements. Body language has been studied since the 50s, when US scientist Ray I. Birdwhistell began writing about "kinesics" – the study of body movements. He filmed conversations and then played them back in slow **(1)** ... to examine gestures, expressions and **(2)** Every day we use our bodies to send messages – nodding instead of saying "yes", or **(3)** ... to say "hello". But even when we don't want people to know how we're feeling certain things may still **(4)** ... the truth. When we tell a lie, our bodies often give the **(5)** ... away when we blush or avoid eye contact, swallow or cover our mouth with our hand.

You can also use body language to your **(6)** For example, if you're always the last to be picked for a sports team, take **(7)** ... of these tips.

- Stand with your feet slightly **(8)** ... and with your hands on your hips. This will make you look stronger, fitter and much more athletic.
- Try jogging on the **(9)** ... or limbering up – it gives the message that you can't wait to get on the pitch.
- Look your team mates right in the eye and smile. But don't **(10)** ... them a huge fixed grin or they'll think you're desperate.

- | | | | | |
|-----------|------------|-----------|-------------|------------|
| 1 | A motion | B speed | C time | D movement |
| 2 | A standing | B figure | C posture | D position |
| 3 | A shaking | B wagging | C clapping | D waving |
| 4 | A discover | B reveal | C inform | D explain |
| 5 | A game | B sport | C trick | D play |
| 6 | A interest | B favour | C advantage | D reward |
| 7 | A note | B care | C attention | D advice |
| 8 | A away | B apart | C ajar | D aside |
| 9 | A place | B spot | C point | D ground |
| 10 | A make | B do | C offer | D give |

Task 2

For items 11-20, read the text below and look carefully at each line. Some of the lines are correct, and some have a word which should not be there.

If a line is correct, put a tick on your answer sheet. If a line has a word which should not be there, write the word on your answer sheet. There are two examples at the beginning (**0** and **00**).

0	<i>V</i>
00	<i>down</i>

DECEMBER THAW

0	As I stepped out of the cabin, whiteness blinded me. The snow-covered yard glistened under the full sun.
00	Icicles lining down the roof of the shed dripped with meltwater, with a barely audible rhythmic sound.
11	The fir trees, which had stood motionless and black against the grey sky, appeared alive again, green and moist in the fresh light.
12	The footprints that I had made on the snowy path were dissolving, fading over into ovals on the flagstone. Beneath the tracks in the driveway I could see gravel for the first time since I had arrived.
13	For weeks it had been frigid cold, but now had come this December thaw. I wasn't sure what day it was, or what time, only so that it had to be well after noon already.
14	Across the road stood the young lobsterman's truck. Brown water seeped from the icy muck caked to its undercarriage. The red tarp covering his woodpile showed off through a dome of melting snow.
15	I began walking towards the village. Past the summer cottages closed for the season, and the houses of old retired couples with their porches glassed in and their lights on all day.
16	In the deep cold this walk had been silent. But now I could hear the brook as it ran through the woods, and under the road, emptying onto the rocky beach. I could have hear even the trickle of water at the foot of the snowbanks, each rivulet wiping clean a streak of dried salt on the pavement.
17	I walked on, my coat unzipped, no hat or gloves, almost warm in the sun. My sister would be up by now out in San Francisco, driving to her office, or already there.
18	My mother would be running the errands or meeting a friend for lunch, or just out walking in this fine weather, imagining and worrying about me up here in Maine, wondering how long she should wait before calling me again.

19	At the intersection with the main road that led down into the village, I came to the old Baptist church. The high rectangles of stained glass along its nave were lit up red and orange, as if from within. Its white steeple was almost painful to look at against the brilliance of the sky.
20	I didn't enter in. Instead, I turned around and started walking fast along the strip of road that dipped to the shoreline, up the little rise onto the higher ground, driven by the chance to start the day over.

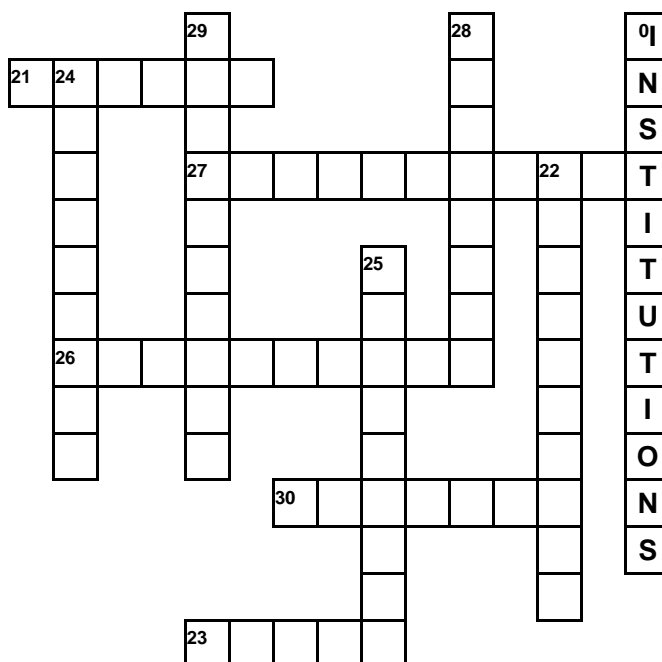
Task 3

For items 21-30, solve the crossword using the definitions of the required word given in brackets. **The first example (0) is done for you.**

Example: 0. institutions

EDUCATION

Education is concerned with methods of teaching and learning in schools or school-like (0) ... (*large organizations that have a particular kind of work or purpose*) as opposed to various informal means of socialization. Education can be thought of as the transmission of the (21) ... (*your ideas about what is right and wrong, or what is important in life*) and accumulated knowledge of a society. In this sense, it is (22) ... (*having the same meaning, purpose, etc. as a thing of a different kind*) to what social scientists term enculturation. Children are born without culture. Education is designed to (23) ... (*help someone move in a particular direction*) them in learning a culture, molding their behaviour to prepare them for (24)... (*the time when you are no longer a child or an adolescent*), and directing them toward their eventual role in society. In the most (25) ... (*belonging to a simple way of life that existed in the past*) cultures, there is often little formal learning—little of what one would (26) ... (*usually*) call school or classes or teachers. Instead, the entire (27) ... (*the people and things that are around you in your life and the general situation you are in*) and all activities are frequently viewed as school and classes, and many or all adults act as teachers. As societies grow more complex, however, the (28)... (*an amount of something that can be counted or measured*) of knowledge to be passed on from one (29) ... (*all people of about the same age*) to the next becomes more than any one person can know, and, hence, there must evolve more selective and efficient means of cultural transmission. The (30) ... (*the final result of a meeting, discussion, war, etc.*) is formal education—the school and the specialist called the teacher.



Task 4

For items 31-40, match the authors and the names of the novels (column 1) with the summaries of the novels (column 2). Some summaries are not needed. **The first example is done for you.**

0. John Updike, *Rabbit, Run*

0. F

1	2
<p>0. John Updike, <i>Rabbit, Run</i></p>	<p>A. This classic novel, first published serially in 1860–1861, was one of its author’s greatest critical and popular successes. It addresses such issues as social class and human worth and chronicles the coming of age of an orphan, who narrates the tale from an unspecified time in the future. During the course of the novel, he comes to realize that his dreams – social standing and wealth – are less important than loyalty and compassion.</p>
<p>31. Ray Bradbury, <i>Fahrenheit 451</i></p>	<p>B. Published in 1901, the author’s final and most famous novel chronicles the adventures of an Irish orphan in India who becomes the disciple of a Tibetan monk while learning espionage from the British secret service. The book is</p>
<p>32. Charles Dickens, <i>Great Expectations</i></p>	
<p>33. James Joyce, <i>Ulysses</i></p>	
<p>34. Rudyard Kipling, <i>Kim</i></p>	

<p>35. Harper Lee, <i>To Kill a Mockingbird</i></p> <p>36. George Orwell, <i>1984</i></p> <p>37. Jerome David Salinger, <i>The Catcher in the Rye</i></p> <p>38. John Steinbeck, <i>The Grapes of Wrath</i></p> <p>39. Mark Twain, <i>Adventures of Huckleberry Finn</i></p> <p>40. Herbert George Wells, <i>The War of the Worlds</i></p>	<p>noteworthy for its nostalgic, colourful depiction of Indian culture, especially the diverse exotica of street life.</p> <p>C. This ultimate piece of dystopian fiction was first published in 1949. The book is set in one of three perpetually warring totalitarian states, where the population has been brainwashed into unthinking obedience to its leader, Big Brother. The main hero tries to resist the grey world, where a screen watches your every move, but bravery is ultimately futile when the state worms its way inside your mind...</p> <p>D. First published in 1884, the novel portrays almost every class living on or along the Mississippi river. The book's narrator is a youngster who runs away from his abusive father and, with his companion, a runaway slave, makes a long and frequently interrupted voyage down the river on a raft.</p> <p>E. In the future world, where television rules and literature is on the brink of extinction, a fireman, whose job is burning books instead of extinguishing fires, takes a book and is seduced by reading... Published in 1953, this novel has been acclaimed for its anti-censorship theme and its defense of literature against the encroachment of electronic media.</p> <p>F. This novel was first published in 1960 and has been considered one of the author's best works ever since. It concerns a 26-year-old former high-school athletic star who is unable to recapture success when bound by marriage. Disillusioned with his present life, he flees from home in a futile search for grace and order.</p> <p>G. This classic novel of teenage angst and rebellion was first published in 1951. The novel details two days in the life of a confused and disillusioned youngster Holden Caulfield from California, who searches for truth and rails against the "phoniness" of the adult world. The boy himself is at once too simple and too complex for us to make any final comment about him or his story.</p> <p>H. Published serially in 1849–1850, the novel has been among the author's most popular ones and was his own 'favourite child.' The work is semiautobiographical, and,</p>
--	--

although the title character differs from his creator in many ways, the author related early personal experiences that had meant much to him – his work in a factory, his schooling, and his emergence from parliamentary reporting into successful novel writing.

I. The Pulitzer Prize-winning epic of the Great Depression, published in 1939, chronicles the migration of the 1930s and tells the story of one Oklahoma farm family driven from their homestead and forced to travel west to the promised land of California. The novel captures the horrors of the Great Depression and probes into the very nature of equality and justice in America.

J. This novel, published in 1960, was praised for its sensitive treatment of a child's awakening to racism and prejudice in the American South. It is set in a fictional town in Alabama during the Great Depression. The protagonist is an intelligent girl who ages from six to nine years old during the course of the novel. She is raised with her brother by their widowed father, a prominent lawyer who encourages his children to be empathetic and just.

K. This novel, which details a catastrophic conflict between humans and extraterrestrial Martians, was first published in 1897. It chronicles the events of the Martian invasion as experienced by an unidentified male narrator and his brother. The novel is considered a landmark work of science fiction and has inspired numerous adaptations and imitations.

L. First published in book form in 1922, the novel is stylistically dense and exhilarating. All the action takes place in and immediately around Dublin on a single day. The three central characters are intended to be modern counterparts of Telemachus, Odysseus and Penelope, and the events of the novel loosely parallel the major events in Odysseus's journey home after the Trojan War.

Writing

Time: 1 hour 15 minutes

Your school museum contains a large amount of information and objects, but you realize that it is not used effectively by the students. You and your classmates have volunteered to analyze the situation. Write your **report** to the school authorities explaining why the museum resources are not used fully and giving recommendations about how to increase public access to the museum and involve students in using the museum resources for their education.

Use the following **words** in your report:

- rapidly
- limitation
- engagement
- output
- enhance.

Underline the required words when used in your report.

The report must **contain**:

- an introduction
- a description of the school museum
- explanations of why it is not used effectively (two or more)
- recommendations (two or more)
- a conclusion.

USE YOUR OWN WORDS AND EXPRESSIONS in your report.

Write 200–250 words.