

- 11) Rick says that historic maps help to realise how different the natural world looked like.
A True B False
- 12) According to Rick each generation presented its unique view on the world.
A True B False
- 13) Rick says that the ancient map of the Island of Britain allowed the medieval people view it from above.
A True B False
- 14) Rick says it is possible to use some ancient maps for the present day purposes.
A True B False
- 15) Columbus tried to map *terra incognita*.
A True B False

Integrated listening and reading

Task 2

Read the text ‘**Crop Circles**’, then listen to part of the 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.

Crop Circles

Crop circles (round shapes in the fields seen from above) are not a modern phenomenon. As early as the late 17th century, circular designs were found in the fields and recorded in academic texts. However, the large number of eyewitness reports from England to Australia since 1970 has encouraged a more thorough examination of this phenomenon. To date, reports of more than 10,000 crop circles from almost thirty countries have been collected. Within the past thirty years, the designs have increased in complexity, including rings, lines and geometrical figures.

One of the problems associated with a serious scientific study of crop circles

is the large number of hoaxers who have been discovered or who have admitted to having been a part of elaborate deceptions. Besides the famous team of Doug and Dave, who were attributed with creating a large number of circles in Britain, groups in New Zealand and in North America have been identified. Apparently, they flattened the crops by tromping through the field with heavy boots or by fastening planks of wood onto their boots to create intricate patterns without making footprints. In several experiments, most notably the 1998 demonstration supported by the Discovery Channel, a group of trained circle makers was paid to create patterns. The Discovery Channel test in New Zealand was mounted to prove that it was possible for teams to create patterns in a relatively short period of time. In less than four hours, they were able to make 100 circles intersecting in a pattern thirty feet in diameter. Critics pointed out that the location lent itself to secrecy, unlike other more populated sites where circles had been discovered. They also criticised the demonstration because, although the team worked at night, the area was very well-lighted.

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

16. Scientists have taken serious interest in the phenomenon called ‘crop circles’.
17. Crop circles are, in fact, geometrical figures of various designs and complexity.
18. Many people have been identified who participated in deception groups deliberately creating crop circles.
19. Several experiments have been conducted aimed at reproducing the procedure of making crop circles by specially trained people.
20. The more time the experiment takes, the greater the circle diameter is.
21. Professor Gerald Hawkins was actively involved in creating the equilateral pattern in a barley field in Britain.
22. There is a theory that links sound vibration frequencies with geometrical forms.
23. Observations of crop circles show that plant stems are not broken but bent.
24. Laboratory experiments show that the plants subjected to infrasound mature and ripen faster than in normal conditions.
25. Eyewitnesses have reported that they saw steam coming out of the newly created circle.

Reading

Task 3

Read the text 'Is Photography Art?' and answer questions 26-40 below.

Is Photography Art?

This may seem a pointless question today. Surrounded as we are by thousands of photographs, most of us take for granted that, in addition to supplying information and seducing customers, camera images also serve as decoration, afford spiritual enrichment, and provide significant insights into the passing scene. But in the decades following the discovery of photography, this question reflected the search for ways to fit the mechanical medium into the traditional schemes of artistic expression.

Discussion of the role of photography in art was especially spirited in France, where the internal policies of the time had created a large pool of artists, but it was also taken up by important voices in England. In both countries, public interest in this topic was a reflection of the belief that national stature and achievement in the arts were related.

From the maze of conflicting statements and heated articles on the subject, three main positions about the potential of camera art emerged. The simplest, entertained by many painters and a section of the public, was that photographs should not be considered 'art' because they were made with a mechanical device and by physical and chemical phenomena instead of human hand and spirit; to some, camera images seemed to have more in common with fabric produced by machinery in a mill than with handmade creations fired by inspiration. The second widely held view, shared by painters, some photographers, and some critics, was that photographs would be useful to art but should not be considered equal in creativity to drawing and painting. Lastly, by assuming that the process was comparable to other techniques such as etching and lithography, a fair number of individuals realised that camera images were or could be as significant as handmade works of art and that they might have a positive influence on the arts

and on culture in general.

Artists reacted to photography in various ways. Many portrait painters – miniaturists in particular became involved with paper photography in an effort to save their careers; some incorporated it with painting while others renounced painting altogether. Still other painters, the most prominent among them the French painter, Jean-August-Dominique Ingres, began almost immediately to use photography to make a record of their own output and also to provide themselves with source material for poses and backgrounds, vigorously denying at the same time its influence on their vision or its claims as art.

The view that photographs might be worthwhile to artists was formulated in considerable detail by Jacques Lacan and Francis Wey. The latter, an art and literary critic, who eventually recognised that camera images could be inspired as well as informative, suggested that they would lead to greater naturalness in the graphic depiction of anatomy, clothing, likeness, expression, and landscape. By studying photographs, true artists, he claimed, would be relieved of mental tasks and become free to devote themselves to the more important spiritual aspects of their work. Wey left unstated what the incompetent artist might do as an alternative, but according to the influential French critic and poet Charles Baudelaire, writing in response to an exhibition of photography in 1859, lazy and untalented painters would become photographers. Fired by a belief in art as an imaginative embodiment of cultivated ideas and dreams, Baudelaire regarded photography as 'a very humble servant of art and science'; a medium largely unable to transcend 'external reality'. For this critic, photography was linked with 'the great industrial madness' of the time, which in his eyes exercised disastrous consequences on the spiritual qualities of life and art.

Eugene Delacroix was the most prominent of the French artists who welcomed photography as a help-mate but recognised its limitations. Regretting that 'such a wonderful invention' had arrived so late in his lifetime, he still took lessons in photography, and both commissioned and collected photographs. Delacroix's enthusiasm for the medium can be sensed in a journal entry noting that if photographs were used as they should be, an artist might 'raise himself to heights

that we do not yet know'.

The question of whether the photograph was document or art aroused interest in England also. The most important statement on this matter was an unsigned article that concluded that while photography had a role to play, it should not be 'constrained' into 'competition' with art; a more stringent viewpoint led critic Philip Gilbert Hamerton to dismiss camera images as 'narrow in range, emphatic in assertion, telling one truth for ten falsehoods'.

These writers reflected the opposition of a section of the cultural elite in England and France to the 'cheapening of art' which the growing acceptance and purchase of camera pictures by the middle class represented. Technology made photographic images a common sight in the shop windows of Regent Street and Piccadilly in London and the commercial boulevards of Paris.

Questions 26-29

Choose the correct letter, **A**, **B**, **C** or **D**.

Circle the correct letter in boxes 26-29 on your answer sheet.

- 26 What is the writer's main point in the first paragraph?
- A Photography is used for many different purposes.
 - B Photographers and artists have the same principal aims.
 - C Photography has not always been a readily accepted art form.
 - D Photographers today are more creative than those of the past.
- 27 What public view about artists was shared by the French and the English?
- A that only artists could reflect a culture's true values
 - B that only artists were qualified to judge photography
 - C that artists could lose work as a result of photography
 - D that artistic success raised a country's international profile

28 What was the result of the widespread availability of photographs to the middle classes?

- A The most educated worried about its impact on public taste.
- B It helped artists appreciate the merits of photography.
- C Improvements were made in photographic methods.
- D It led to a reduction in the price of photographs.

29 Photographs appeared in shop windows in London and Paris due to

- A industrial revolution.
- B commercial advertising.
- C development of technology.
- D competition between the two cities.

Questions 30-36

Look at the following statements 30-36 and the list of people, **A-E**, below.

Match each statement with the correct person. You can use one letter more than once.

Circle the correct letter, **A-E**, in boxes 30-36 on your answer sheet.

30 He claimed that photography would make paintings more realistic.

31 He highlighted the limitations and deceptions of the camera.

32 He documented his production of artwork by photographing his works.

33 He noted the potential for photography to enrich artistic talent.

34 He based some of the scenes in his paintings on photographs.

35 He considered photography to be inferior to art or science.

36 He felt photography was part of the trend towards greater mechanisation of life.

People

- A Jean-Auguste-Dominique Ingres
- B Francis Wey
- C Charles Baudelaire
- D Eugene Delacroix
- E Philip Gilbert Hamerton

Questions 37-40

Complete the summary using the list of words, **A-G**, below.

Circle the correct letter in boxes 37-40 on your answer sheet.

In the early days of photography, opinions on its future were 37_____, but three clear views emerged. A large number of artists and ordinary people saw photographs as 38_____ to paintings because of the way they were produced. Another popular view was that photographs could have a role to play in the art world, despite the photographer being less 39_____. Finally, a smaller number of people suspected that the impact of photography on art and society could be 40_____.

- A inventive
- B similar
- C beneficial
- D next
- E mixed
- F justified
- G inferior

TRANSFER ALL YOUR ANSWERS TO YOUR ANSWER SHEET

Use of English

Time: 60 minutes

Task 1

For **items 1-15** fill in the gaps in the text choosing an appropriate word from the column on the right. Choose **one word once only**. There are two extra words in the right column which you don't have to choose. **Write the correct word in your answer sheet.**

Why you should never, ever wash your jeans (unless you really, really have to)	
What do winners smell like? Dirty jeans – or so say some manufacturers of raw denim who claim that <i>not</i> washing your jeans will make them last 1) __. But what on earth do you do when nobody wants to come near you anymore?	again
The point of not washing 2) __ for as long as possible is to avoid breaking down the fibers of the denim, to 3) __ the deep indigos and the stiff (you might say, uncomfortable) feel of the fabric that makes them so 4) __ to start with. Over time, the fades build up in distinct patterns molded to you – “whiskers” on the front, “honeycomb” patterns behind the knees, lines where you keep your phone or wallet and so on. When you finally wash them for the first time, 5) __ marks you’ve built up are left as some of the dye washes off. As Nudie Jeans put it, “The outcome depends on 6) __ you travel. Sitting around in the office won’t grace the denim as 7) __ as if used while repairing motorcycles.” It’s a weird contradiction in some 8) __ – a kind of purist (or overly fussy) regime for a fabric that’s rooted in ideas of the hard-wearing, authenticity of cowboys and lumberjacks.	appealing
Unlike jeans where the denim is prewashed or “sanforised” (so it doesn’t 9) __), and treated (this is when distressing processes that basically make jeans look as if they’ve been 10) __ for a year or stone/acid washes might be inserted into the process), raw or “dry” denim is often left in its earliest state – “unsanforized” (so it might shrink when washed) – basically, dyed cotton, that’s 11) __ from chemical processes.	away
To find out more, I spoke to Ash Black, an Australian denim aficionado (200 pairs and counting). He’d noticed the problem after buying denim from brands who 12) __ the ethos of “telling us not to wash”, and had heard all the cleaning myths “put them in the freezer, walk in the ocean, I even heard one about snow peas ... I was big into the freezer thing – but soon as heat comes back, it’s there 13) __! The freezer just holds the smell, does nothing with it. The ocean thing tripped me out – you want me to do what?!”	free
His solution was to develop Mr Black’s Denim Refresh - an “anti-bacterial, odour neutraliser” (in a spray form) that takes 14) __ “the smell and refreshes the denim” he says. If you’ve ever left your jeans for the recommended six months (or more) before washing, you might recognise what Mr Black describes as a kind of “oily” feel 15) __ the surface – it’s a build-up of “bacteria, pollution, sweat, skin cells,” he laughs. “Spray them inside out, leave it for five or 10 minutes and your jeans go dry again”.	hiding
	how
	late
	longer
	much
	preserve
	promote
	shrink
	them
	those
	to
	ways
	worn

Task 2

For **items 16-30** read the text below and look carefully at each line. Some of the lines are correct and some have a word that shouldn't be there. If a line is correct, put a tick (**V**) by the number in your answer sheet. If a line has a word which should not be there, write that word out. **Lines 0 and 00 are example.**

0	The writer Kingsley Amis once quipped how that there was no pleasure	<i>how</i>
00	worth giving up for the sake of two more years in a geriatric home	V
16	in Weston-super-Mare. But for pensioners who have been following	
17	a pioneering health regime for the at last 35 years, an ascetic lifestyle	
18	appears to be the secret of a fit and happy old age. In 1979, 2,500 men	
19	were asked to follow for five simple rules – eat well, work out, drink less,	
20	keep their weight down and never smoke. Nearly four decades on, just	
21	25 pensioners have managed to stick to the plan. But they are badly all far	
22	fitter and healthier than the volunteers who gave up. Those who were stuck	
23	to the plan have dramatically cut their risk of cancer, diabetes, heart-	
24	attack, stroke and dementia. A retired teacher Leighton Jones, 80, rides	
25	35 miles a week around the hills and valleys near his home in Caerphilly,	
26	South Wales and walks up to two miles on every other day. "I have followed	
27	the healthy steps for many years now and feel pretty fit. Cycling keeps	
28	my body fit while scrabble keeps to the mind fit," said Mr Jones. "I do	
29	have a beer or wine most nights but I never drink in moderation." The	
30	Caerphilly Study has made a tremendous contribution to UK Science.	

TRANSFER ALL YOUR ANSWERS TO YOUR ANSWER SHEET

Writing

Computer Based Games for English Learners, produced by the ABC Company, were offered to the students of your school for a free trial in October 2014. Prepare a report on the results of the experiment to your school headmaster. Use the information from the table below.

Remember to:

- include a title and subtitles;
- use an appropriate style;
- organise the information logically and clearly;
- make a critical evaluation and analysis of the experiment;
- recommend what should be done.

Write **220 - 250 words**.

USE YOUR OWN WORDS AND EXPRESSIONS in your report.

Time: 1 hour 15 minutes

1	Participants from forms 10 - 11	40 students Form 10 (4 groups)	30 students Form 11 (3 groups)
2	Type of work	In class with the teacher	At home/Individually after classes without the teacher
3	Area of studies	<u>Grammar</u> (introducing new material): Sequence of Tenses; Indirect Questions; Modal Verbs; Articles	<u>Vocabulary</u> (drilling learned material): Idioms; Phrasal Verbs; Synonyms/ Antonyms
4	Types of exercises	Filling in the gaps	Multiple choice
5	Test results (after the games)	Fewer mistakes	Fewer mistakes
6	Student evaluation of computer games tasks	Exciting	Boring