Speak out 3RD EDITION

C1–C2

# UNIT 1 TEST | Version A

## Part A • Grammar, Vocabulary and How to …

### GRAMMAR

**1 Complete the sentences with the words in the box.**

| been | but | had | provided | should | were | whether | without |
|---|---|---|---|---|---|---|---|

1 My father wouldn't have got where he is today _____ he not been committed to his work.
2 _____ for the badly cooked dessert, it would have been a perfect meal.
3 _____ you get the chance, I'd recommend visiting the Arts centre.
4 _____ having bought a ticket, you won't get into the concert.
5 I have to give the presentation at 10.30, _____ I've finished preparing it or not.
6 If it hadn't _____ for his lack of experience, he would have got the position.
7 The article will make a good impression, _____ that you've got the statistics right.
8 Would you agree to sell the house _____ they to come back with a higher offer?

/8

**2 Complete the sentences with the correct form of the verbs in brackets. Use contractions.**

1 If I _____ (not / spend) a fortune going shopping last month, I would have more spending money today.
2 He _____ (communicate) easily with the locals today if he'd worked harder in his Italian class.
3 If you checked your emails more regularly, you _____ (realise) that the meeting was at 1.30 p.m.
4 If I'd finished the book last night, I _____ (be) able to say more at the book club this afternoon.
5 We _____ (not / travel) in the wrong direction right now if you'd set the satnav correctly before we left.
6 If the series_____ (not / be) so violent, I would have watched the whole first episode last night.

/6

**3 Complete the sentences with the correct relative pronouns.**

1 Call me for advice _____ you like – I won't mind.
2 _____ the panel chooses for the job will need to be flexible about their working hours.
3 It doesn't matter _____ I say – he's insistent on paying the full bill.
4 _____ of the routes we take will be busy today.
5 The result will be the same _____ you look at it.
6 The manager considered _____ to hold the meeting and decided his office would be best.

/6

### VOCABULARY

**4 Complete the sentences with the words in the box. There are three words you do not need.**

| chord | element | fallacy | patently | ring | spot | sweeping | trot |
|---|---|---|---|---|---|---|---|

1 I suppose there's an _____ of truth in what he's saying, but I still don't trust him.
2 In my opinion, Eoin was _____ on when he asked that question at the meeting.
3 They make these _____ statements about how everything's going to change, but trust me, nothing will.
4 The politician came out with something yesterday that was _____ not true.
5 The policy on housing will strike a _____ with a large number of people in the area.

/5

**5 Choose the correct words to complete the sentences.**

1 The school has won several awards for **fostering** / **maintaining** rigorous standards.
2 It's important to continue to **strive** / **compete** for excellence even when the chances of achieving something appear limited.
3 One of the most important qualities in a leader is to **bring** / **take** the initiative.
4 The role of a manager or a teacher is to **fulfil** / **foster** good relationships between them and their students or employees.
5 If you can **establish** / **organise** mutual respect between team members, they will collaborate well.

/5

**6 Complete the sentences with words related to creativity.**

1 Evan often comes up with some **n** _ _ _ _ ideas when we're brainstorming solutions to problems.
2 I'd been thinking about the problem for hours when the answer suddenly hit me out of the **b** _ _ _.
3 The basketball player was very young when the trainer spotted his **r** _ _ talent, and he went on to achieve great things.
4 To be an artist involved in anything creative you need to have a **f** _ _ _ _ _ _ imagination.
5 Rachel had a sudden **f** _ _ _ _ of inspiration while cooking and added a new ingredient which completely changed the dish.

/5

© 2023 Pearson PHOTOCOPIABLE

LIVEWORKSHEETS

**7 Choose the correct options (a, b or c) to complete the sentences.**

1 Teachers should control the classroom ___ to aid effective learning.
**a** dynamism **b** dynasty **c** dynamic

2 Students should work out answers themselves rather than be ___ them by the teacher.
**a** copied **b** fed **c** encouraged

3 On my first day in my new job, my manager ___ me through what was expected of me.
**a** explained **b** told **c** talked

4 The teacher took into ___ the range of abilities in her class and catered for them accordingly.
**a** account **b** plan **c** acceptance

5 On a ___ level, I think I've stretched myself and achieved a lot over the last year.
**a** individual **b** personal **c** private

/5

## HOW TO …

**8 Choose the correct words to complete the sentences.**

1 I apologise – I didn't mean to cut you off **here** / **there**, I just wanted to say that I completely agree.
2 Welcome to the meeting and to get the ball **rolling** / **starting**, Eva will give us an update on the situation.
3 This is all good, but earlier you made an interesting **opinion** / **point** about welfare. Could I ask you to elaborate?
4 Interesting. But if I can come in **here** / **there**, I'd like to talk about the consequences of such a decision.
5 Moving on to the next point – I'd like to hear your **thoughts** / **notions** on where we stand on this request.
6 That's all very well, but going **backwards** / **back** to what I was saying earlier, we might want to take some time to consider all the options.
7 Let me pick up **on** / **about** what you mentioned before – how can you justify those actions?
8 That's a good point. If I can just bring Keeva back **in** / **on** here, she might be able to shed some light on that decision.
9 Bear with me. **That** / **What** I wanted to say was that I think we're straying from the main focus of the discussion.
10 As we were **saying** / **commenting** before, I think we should consult the clients.

/10

**Total: /50**

© 2023 Pearson **PHOTOCOPIABLE**


LIVEWORKSHEETS

## Part B • Listening, Reading and Writing

### LISTENING

**1 [Audio UT1.01] Listen to a radio programme in a series about learning. Choose which sentence (A, B or C) was included in an advert for the programme.**

**A** Please phone in with any questions on approaching language learning.
**B** How do we learn to talk? Tune in on Wednesday.
**C** A fascinating interview about the origins of language. Don't miss it.

/1

**2 [Audio UT1.01] Listen again. Are the statements True (T) or False (F)?**

1 The series has been well-received by listeners. **T** / **F**
2 The person being interviewed has been a specialist advisor on books about language. **T** / **F**
3 According to the expert, language awareness and learning begins immediately after birth. **T** / **F**
4 We are initially genetically equipped to process the sounds of any language. **T** / **F**
5 It is natural for people to simplify their language when addressing a young child. **T** / **F**
6 Children who hear 'babytalk' words take longer to relearn the correct ones. **T** / **F**
7 Children learn the structural rules of a language automatically. **T** / **F**

/14

### READING

**3 Read the article about learning lines. Which points (1–5) are mentioned?**

1 changing size of roles taken on
2 writing prompts to help learn
3 effect of stress when learning lines
4 involving the help of other actors
5 learning multiple roles at the same time

/5

**'How do you remember those lines?'**

*Three actors tell us about the trials and tribulations of line-learning.*

**A**

It's the age-old question for an actor, isn't it? 'How on earth do you learn all those lines?' And actors are not special in that they have prodigious memories; I can hold the lines for a two-hour stage production in my head – but giving a speech at a wedding and I'll need notes all the way. Although I am able to learn lines with relative ease, I have to admit that for me it's a chore. After the initial excitement of landing a role, having to get down to the painstaking job of learning a script can be monotonous. I guess that might be down to the fact that, unlike some actors I know, I prefer to have my lines off pat, at least the majority, before rehearsals begin, which then gives me the confidence to play around with my role. So, I first highlight or underline my lines on the script, read them aloud and then walk around repeating them in my head, again and again – until they become so automatic that I can say them in my head faster and faster, almost without thinking, practically in my sleep. This dates back to when I was a student at 16 and when I completely froze onstage. It was so stressful that since then, I have been determined to know my lines inside out.

**B**

There is no real mystery about learning lines for a role. If you've never done it then I imagine it must seem an enormous challenge, but it is part and parcel of every actor's job. We love performing, taking on other people's personas and the line-learning comes with the territory. My own approach is to familiarise myself with the script, but stave off the learning stage, which for me is a delight, until rehearsals are underway. That way you start to learn the lines in association with the emotion they convey and the actual physical movements you make on the stage. Then I like to record the cues and my parts and play them in the car. I speak along – which gets me some odd looks from other drivers! It's important to know other actors' lines in a scene, too, in case they dry up and you can feed them a line to get them back on track. It happens more often than you'd imagine.

**C**

When I started out, lines were no problem whatsoever. Looking back now, I have no idea how I managed to fit in time to learn them, with everything else that was going on in my life – and not just learning the lines for one play, but often for two – performing in one while rehearsing another. Or on occasions performing in one play four nights a week and another play at the weekend. The young brain is quite incredible when you think about it – today I marvel at the way my brain would hold knowledge for as long as was necessary, and then clear it, almost like wiping a blackboard, to make way for another set of lines. Then, I'd read a line once and remember it easily. Now, it's a different matter entirely. Learning lines is no longer the joy it once was. There have been too many moments of 'blankness' over the years, too many moments of paralysing fear when the brain panicked to find the next line. Now I stick to small parts, cameos with fewer words to remember – or even films where if it goes wrong, there's a 'cut' and you can do it all over again. No such luxury on stage.

**4 Read the article again. Answer the questions. Which actor (A, B or C) …**

1 has a different attitude toward the task of line-learning from the others?
2 disagrees with B about when to learn lines for a stage production?
3 has experienced different levels of success in line learning?
4 mentions dealing with forgotten lines onstage?
5 mentions memorising different types of things?

/10

© 2023 Pearson PHOTOCOPIABLE



LIVEWORKSHEETS