Test 2

READING AND USE OF ENGLISH (1 hour 15 minutes)

Part 1

For questions **1–8**, read the text below and decide which answer (**A**, **B**, **C** or **D**) best fits each gap. There is an example at the beginning **(0)**.

Mark your answers on the separate answer sheet.

Example:

0 **A** resist **B** fight **C** endure **D** oppose

0	A	B	C	D
	●	o	o	o

Why humans cannot help playing with their phones

Do you find it hard to **(0)** ..... playing with your phone when chatting with friends? It is considered by some to be **(1)** ..... manners, but a Cambridge psychoanalyst, Darian Leader, claims that holding and playing with objects is **(2)** ..... new and humans actually do this so that they feel **(3)** ..... during social interactions.

According to Leader, objects have always been used to **(4)** ..... people's hands busy. In the 16th century, for example, people in Britain were criticised for their **(5)** ..... to play with gloves and fans, or small boxes of tobacco, rather than talking to the person they were with.

Leader suggests that we should regard these objects as things which make human interactions possible. The objects **(6)** ..... as a barrier and make it possible for us to **(7)** ..... ourselves from the people around us. So our technology is a way of being with someone **(8)** ..... at the same time, being somewhere else.

LIVEWORKSHEETS

1	**A**	low	**B**	bad	**C**	wrong	**D**	rude
2	**A**	little	**B**	least	**C**	nothing	**D**	neither
3	**A**	in comfort	**B**	at ease	**C**	with relief	**D**	on top
4	**A**	make	**B**	hold	**C**	leave	**D**	keep
5	**A**	tendency	**B**	custom	**C**	preference	**D**	habit
6	**A**	set	**B**	form	**C**	act	**D**	constitute
7	**A**	divide	**B**	exclude	**C**	split	**D**	separate
8	**A**	whether	**B**	while	**C**	unless	**D**	except

→ p. 121

LIVEWORKSHEETS

Part 2

For questions **9–16**, read the text below and think of the word which best fits each gap. Use only **one** word in each gap. There is an example at the beginning **(0)**.

Write your answers **IN CAPITAL LETTERS on the separate answer sheet.**

Example: 0 | O | F |

Sweden's ice hotels

Sweden's *Icehotel* was built in 1989, 200 km north **(0)** ..... the Arctic Circle. It is made entirely from blocks of something called 'snice', a mixture of ice and snow. **(9)** ..... the fact that guests have to put **(10)** ..... with the hotel's freezing -5°C temperature, *Icehotel* is extremely popular. Unfortunately, **(11)** ..... is one problem: the blocks melt **(12)** ..... year during the summer, and the hotel **(13)** ..... to be completely rebuilt every winter.

Another hotel, called *Icehotel 365*, was built next to the original one in 2016. Although this hotel is also built entirely from ice, **(14)** ..... is designed to remain open all year round. Thanks to solar panels fitted on the hotel's exterior, which prevent the sun's rays from reaching the icy structure, *Icehotel 365* remains frozen even during the summer months. Hans Eek, an architect **(15)** ..... is an expert in sustainable building and was involved **(16)** ..... the creation of this unique structure, says, 'Normally you build to keep the heat in, but we're building to keep the heat out.'

LIVEWORKSHEETS

Part 3

For questions **17–24**, read the text below. Use the word given in capitals at the end of some of the lines to form a word that fits in the gap **in the same line**. There is an example at the beginning **(0)**.

Write your answers **IN CAPITAL LETTERS on the separate answer sheet.**

Example: 0 | C | O | N | C | L | U | S | I | O | N |

Can pet fish recognise their owners?

After studying a fish called the archerfish, scientists have reached the **(0)** ..... that fish may be able to distinguish between people. This means that your pet fish could have many hidden **(17)** ..... and may even be able to recognise you in a crowd! — **CONCLUDE** — **ABLE**

Researchers conducted experiments in which, to their **(18)** ....., archerfish were able to recall images of faces almost 81% of the time. And the **(19)** ..... improved to 86% when the researchers thought they'd made the **(20)** ..... even harder, by replacing colour photos with black and white images. — **ASTONISH** — **ACCURATE** — **IDENTIFY**

The discovery was so **(21)** ..... because being able to recognise human faces is a complex task, requiring a combination of vision and memory. That's because we all have the same **(22)** ..... features and it is only small **(23)** ..... that distinguish humans from one another. Scientists had always assumed that it was a skill possessed only by those with **(24)** ..... developed brains: humans and a few other animals, including horses, dogs, primates and some birds. — **EXPECT** — **BASE** — **DIFFERENT** — **HIGH**

→ p. 121

LIVEWORKSHEETS

Part 4

For questions **25–30**, complete the second sentence so that it has a similar meaning to the first sentence, using the word given. **Do not change the word given**. You must use between **two** and **five** words, including the word given. Here is an example **(0)**.

Example:

0 Prizes are given out when the school year finishes.

PLACE

Prize-giving ..... end of the school year.

The gap can be filled by the words 'takes place at the', so you write:

Example:	**0**	*TAKES PLACE AT THE*

Write **only** the missing words **IN CAPITAL LETTERS on the separate answer sheet.**

---

25 Your phone isn't here so I'm sure you left it at your grandmother's.

MUST

Your phone isn't here so ..... it at your grandmother's.

26 Only use this door in an emergency.

NOT

This door is ..... except in an emergency.

27 We didn't see that film because of the bad reviews.

PUT

The bad reviews ..... that film.

LIVEWORKSHEETS

28 I support the idea to ban cars from the city centre to reduce pollution.

FAVOUR

I am ..... cars from the city centre to reduce pollution.

29 Don't lose this ticket as you must show it to staff at the museum.

ASKED

You'll ..... your ticket to staff at the museum, so don't lose it.

30 Anna wouldn't share her sweets with her big brother.

PREPARED

Anna ..... her sweets with her big brother.

→ p. 121

LIVEWORKSHEETS

Part 5

You are going to read an extract from a novel about a man called Alex, who with three other snowboarders, Dave, Hope and Bryce, is being trained to rescue people in the mountains. For questions **31–36**, choose the answer (**A**, **B**, **C** or **D**) which you think fits best according to the text.

Mark your answers on the separate answer sheet.

Snowboarders

The helicopter pitched forward, almost tossing me out of the open door. I grabbed the safety handle and pushed my goggles down over my eyes. There was a tap on my back. I turned around to see Dave waving at me to get out. In the front of the chopper, the copilot was making little circular motions with his hand. I knew what that meant: jump. The wind tossed the helicopter around and threw pellets of snow that felt like gravel on my face. I shifted my snowboard away from where I had it wedged against the door. The helicopter jerked backward again, and I held on to the safety handle with all my strength.

'Take a deep breath, Alex,' our instructor, Sam, said into my ear. I turned to look at him, and he smiled his big white smile. 'Now exhale.' I nodded. 'And then you just float out.' His hand drifted before him like a feather falling to earth. I nodded again, more confidently this time. Inhaled, like he had told me. Exhaled. 'Go, Alex,' Dave shouted. Dave had been heli-boarding half a dozen times. This was the first time I had ever even been in
line 25 a helicopter. Never mind jumping out of one.

I inched my board forward and let it dangle over the edge. The ground was thick and white, like a giant duvet. The rotor blades of the helicopter forced the snow up and out. It seemed like I was about to fall into a cloud. I wanted to jump, but you know what they say – the first step is the hardest. I inhaled again. Exhaled. Then I jumped. It felt like I was falling forever. When my board finally touched down, I bent my knees to soften the impact. It still made my spine shake and sent a shiver through my entire body. But at least I was on the ground. I hopped a couple of times to get going. Then I leaned into the downhill and pushed hard. I had never been up this high on a mountain before. I did two quick turns, dug in hard on my toe edge and settled in beside Bryce and Hope.

'What took you so long?' Hope asked. 'My board got caught on the door.' The little bit of Hope's face that wasn't covered by pink tuque, goggles or neck warmer screwed up in a familiar way. 'You mean you got scared.' I pointed at the front of my board. 'It got stuck on the doorframe. I had to get it out. I didn't want to scrape up the bottom.' 'Seriously, Alex, how many rails did you do yesterday?' she said. 'And now you want me to believe you're suddenly all concerned about the bottom of your board?' 'Believe whatever you want, Hope.'

Bryce was the best non-professional snowboarder I had ever seen. When the rest of us were making big, jumpy turns down the hill, Bryce was cutting smooth lines. He was good – great even. But it was nothing to him. Just something he could do. I had spent the last two weeks training with Dave, Hope and Bryce. Dave was arrogant, but he didn't have the skills to back up his talk. I knelt down on the ground, my board out behind me, and let the cool breeze rush across my face. The helicopter was pitching in the wind. It went forward, then back, then a little higher, then down so low that it almost touched the ground. Suddenly Dave dropped out of the side. A moment later he was beside us, wiping snow from his goggles. 'Nice one,' Bryce said. Dave nodded as though he already knew it had been a nice jump. The helicopter pitched back again, then lifted up another twenty feet off the ground. 'What's happening?' I asked. Sam, our instructor and only connection to the rest of the world, was still on board.

LIVEWORKSHEETS

31 Before he jumped out of the helicopter, Alex felt

A concerned about the worsening weather.
B grateful for his instructor's encouragement.
C pleased he understood the copilot's instructions.
D worried that there might be a problem with the helicopter.

32 Why does Alex use the words 'Never mind jumping out of one' in line 25?

A to justify Dave's lack of patience with him
B to explain why he was in the helicopter with Dave
C to emphasise how unusual the situation was for him
D to show he preferred to jump rather than stay in the helicopter

33 What does Alex suggest about his landing in the snow?

A It was a relief despite being unpleasant.
B It took him a while to recover from it.
C He had forgotten the correct technique to use.
D He was disappointed not to have done it better.

34 What does the conversation between Alex and Hope imply?

A Hope never took any notice of what Alex said.
B Hope was concerned for Alex's welfare.
C Alex took pleasure in teasing Hope.
D Alex did not get on well with Hope.

35 What do we learn about Dave in the final paragraph?

A He recognised the need to improve his snowboarding skills.
B He was more willing to take risks than the rest of the group.
C He wasn't as good a snowboarder as he claimed to be.
D He valued the compliments he received from Bryce.

36 How did Alex feel at the end of the extract?

A disappointed at the group's change of plan
B angry with Sam for not joining them
C impatient to get moving again
D anxious that they had been cut off

→ p. 121

LIVEWORKSHEETS

Part 6

You are going to read a magazine article about someone who goes on a trip to explore the bottom of the sea. Six sentences have been removed from the article. Choose from the sentences **A–G** the one which fits each gap (**37–42**). There is one extra sentence which you do not need to use.

Mark your answers on the separate answer sheet.

Ocean explorer

I'm on a speedboat with some research scientists off the southern coast of Bermuda in the North Atlantic Ocean. A crew member points to a spot on our speedboat's GPS screen. The location is surrounded by red flags and carries a warning in bold text: 'This area is to be avoided'. 'And that's exactly where we're heading,' he announces cheerfully. We're going there to meet the Baseline Explorer research ship. For the last month, it has circled Bermuda, sending people down in small underwater craft called 'submersibles', to depths of up to 200 metres.

Today, I'm going down in one of these submersibles to investigate an area that, like 95% of the seabed, is totally unexplored. The research is part of an ongoing global campaign to examine what life is like in the ocean's depths. **37** The survey techniques used in the study can be shared with researchers making their own measurements. This is part of the development of a standard method that any oceanographer and marine biologist can apply.

After a quick safety briefing, I take off my shoes and slide into the submersible to sit beside the pilot. We are going to explore a particular area of the seabed in detail. **38** It is uncomfortably hot. I can see in all directions through the transparent sides and floor.

A crane lifts our submersible into the air and deposits us in the sea. The pilot runs through a series of checks over the radio: the batteries aren't leaking, the engines are working, and the life systems are good. I give the 'OK' sign to a man on the deck of the ship, confirming that I don't mind spending time in this tiny space. **39**

Our vessel slips under the surface, tipping forward and then becoming upright again. For the next half hour, we drift downward. **40** What I'm even less prepared for is the sheer vastness of the ocean and I'm excited at the thought of how mysterious it still is.

At 200 metres deep, the pilot suddenly points. **41** As we move along at a leisurely one metre per second towards it, we spot a variety of colourful fish all around us, including some butterfly fish darting between the rocks. A pair of lionfish also pop up, then disappear into the darkness.

Ahead of us, another craft is filming part of the ocean floor. A team of scientists will examine the videos, counting the different species they see. **42** Other submersibles return with actual samples of the local wildlife: sea stars, crabs, urchins and coral. After a couple of hours, we finally hit the surface again, a little bit wiser about the alien world below.

LIVEWORKSHEETS

A Once that reassurance is communicated, we are given official permission to begin our dive.

B To my surprise, the water fades rapidly from clear green to a rather murky blue-black, reducing the visibility considerably.

C At the centre of the gleaming yellow craft is a glass dome, just big enough for two passengers to squeeze into.

D Such a breakthrough would clearly depend on similar technological advances.

E So far, five or six new ones have been discovered, as well as a handful of fish that couldn't immediately be identified.

F The goal is to carry out an 'ocean health check', helping us to understand not only what this ecosystem looks like now, but how it is changing over time.

G At first I'm not sure why but then, just ahead of us, an enormous submerged mountain gradually appears.

→ p. 121

LIVEWORKSHEETS

Part 7

You are going to read magazine article about young people learning to play the cello. For questions **43–52**, choose from the people (**A–D**). The people may be chosen more than once.

Mark your answers on the separate answer sheet.

Which person

says that a key requirement for playing is difficult under certain conditions?	**43**	
admits the difficulties of playing can negatively affect how they feel about the cello?	**44**	
took considerable time to realise how they truly felt about the instrument?	**45**	
attempted to overcome what they felt was a lack of talent by trying hard?	**46**	
mentions their impatience to make progress?	**47**	
says a cello can reveal a great deal about the person playing it?	**48**	
took up the cello as the result of the limited options available?	**49**	
was disappointed by the inability of skilled cellists to explain their technique?	**50**	
mentions the gap between what players can do, and what they often aspire to?	**51**	
believes that too few people appreciate how good the cello can sound?	**52**	

LIVEWORKSHEETS

Learning to play the cello

A Sophie

I love playing the cello. It's such a large instrument, it forces you to embrace it as you play. And because it vibrates, it almost feels as if it's alive and breathing; to me, the sound is often close to that of someone singing. It really allows the player to express their personality, too. It's almost as though the listeners can hear the musician's soul. Having said all that, there are times when I find it an intensely annoying and frustrating instrument – when I haven't played for a while and I start practising again, and just can't get my fingers into exactly the right position, the resulting sounds can be really screechy and awful. But I love its diversity, and I wish it was more widely heard. Although it's sometimes used in TV ads, that's not enough for the general public to realise what wonderful music the cello can make.

B Josh

I could already play the guitar by the time I started the cello, and I chose it because I thought that restricting myself to string instruments would make things easy for me. In fact there were endless frustrations initially, as it seemed I'd become a lot worse as a musician. I knew what great music should sound like, and the noises I was producing weren't even close. As a result, I began practising obsessively in any moment I had. I loved the instrument, but I realised I wasn't a natural cellist. I was determined not to let that stand in my way, though. Another frustration was that if I asked any professional cellist exactly how they played, they were unable to describe what was physically needed to achieve the beautiful tone I was looking for. So for me, it seemed to be down to trial and error – and I was desperate to improve quickly!

C Liam

I love the cello, and after loads of lessons, I've come to terms with the fact that although it's dead easy for teachers who've been playing for years to draw the bow smoothly across the strings of the instrument and make a beautiful sound, they forget that for beginners to achieve that requires a level of control that's usually beyond them. Doing it wrong produces a scratchy note that'll make your audience screw up their faces in pain. Until you can do it properly, your playing will always sound poor, and you'll be light years from playing the sort of music that probably attracted you to the instrument in the first place. And teachers always stress how important it is to relax your arms and upper body – but how on earth can you, when you're approaching a piece of music you have zero chance of getting through without a mistake? But I'm hoping that'll come with increased competence!

D Karen

I wish I could say I'd wanted to play the cello ever since I heard it on TV or something. The truth is, I began for one reason only: the choice was between the violin and cello, as these were the only instruments we had at home, and my mother decided I looked ridiculous holding the violin – although how I could have looked less strange playing an instrument twice my size, I'll never know. It wasn't until after tons of lessons and countless nerve-racking concert appearances with my school orchestra that it struck me I'd actually fallen in love with the instrument; it had just taken me until then to see it. The cello can produce the richest and warmest tones in music. And for me, it's also one of the most versatile of the string instruments, able to produce notes that are unbelievably high, and yet just a moment later, sink down into the depths and cause the room to vibrate with its lowest notes. Fabulous!

LIVEWORKSHEETS