

TEST 26

0 A basis B foundation C source D reason

| | | | | |
|---|-------------------------------|-------------------------------|--|-------------------------------|
| 0 | A <input type="checkbox"/> | B <input type="checkbox"/> | C <input checked="" type="checkbox"/> | D <input type="checkbox"/> |
|---|-------------------------------|-------------------------------|--|-------------------------------|

Proof that silence is golden for studying

The combination of music and study has long been a (0) of disagreement between adults and children. Parents and teachers alike maintain that silence is important when learning, (1) youngsters insist that their favourite sounds help them concentrate.

Now a study shows that the grown-ups have been (2) all along. Psychologists in Florida tested how fast students wrote essays with and without music in the (3) They found that the sounds (4) progress down by about sixty words per hour. 'This demonstrates clearly that it is difficult to (5) with listening and writing at the same time,' said Dr Sarah Randall. She also (6) to the conclusion that it is a myth that instrumental music is less distracting than vocals. 'All types of music (7) the same effect,' she said in her report. 'One's ability to pay attention and write fluently is likely to be (8) by both vocal and instrumental music,' she added.

Dr Randall claimed the research (9) that the idea that music could improve performance was wrong. 'Writing an essay is a complex (10) You are recalling information and putting it in (11) An additional stimulus in the form of music is bound to distract. But music is not the only distractor. What is (12) worrying is that more and more teenagers are studying in front of the television.'

- | | | | |
|---------------|---------------|----------------|-----------------|
| 1 A whereas | B unlike | C besides | D despite |
| 2 A precise | B right | C valid | D true |
| 3 A setting | B background | C surrounding | D circumstances |
| 4 A slowed | B reduced | C lowered | D decreased |
| 5 A manage | B support | C cope | D stand |
| 6 A reached | B drew | C arrived | D came |
| 7 A made | B had | C brought | D kept |
| 8 A disturbed | B interfered | C bothered | D shocked |
| 9 A pointed | B displayed | C demonstrated | D presented |
| 10 A project | B concern | C scheme | D task |
| 11 A order | B arrangement | C line | D pattern |
| 12 A partly | B largely | C particularly | D mainly |

TEST 27

0 A suppose B consider C imagine D think

| | | | | |
|---|-------------------------------|-------------------------------|--|-------------------------------|
| 0 | A <input type="checkbox"/> | B <input type="checkbox"/> | C <input checked="" type="checkbox"/> | D <input type="checkbox"/> |
|---|-------------------------------|-------------------------------|--|-------------------------------|

A long snooze

Many people enjoy lying in bed in the morning, but can you (0) having to spend 90 days in bed? Could you (1) the boredom and the frustration of not being (2) to get up? That was the (3) that faced 14 volunteers when they (4) on a bed-rest experiment being (5) by the European Space Agency.

The study had a serious purpose: to (6) the changes that take place in the human body during long-duration spaceflight. Lying in a horizontal position was the best way of simulating weightlessness. The aim was to discover what effect (7) of weightlessness will have on the health of astronauts spending several months on the International Space Station.

The volunteers ate their meals, took showers and underwent medical tests without ever sitting up. That's even (8) than it sounds, especially when you (9) that no visitors were permitted. However, each volunteer did have a mobile phone, as well as (10) to the latest films, computer games and music.

Surprisingly, everyone was in a good (11) at the end of the 90 days. 'I would do it again,' said one of the volunteers. 'It was disorientating, but we knew we were (12) to medical research and space exploration.'

- | | | | |
|-----------------|-----------------|----------------|--------------|
| 1 A stand | B maintain | C hold | D support |
| 2 A enabled | B allowed | C granted | D approved |
| 3 A business | B work | C occupation | D task |
| 4 A came by | B started out | C took off | D set up |
| 5 A produced | B carried | C conducted | D applied |
| 6 A investigate | B search | C inquire | D question |
| 7 A times | B periods | C stages | D terms |
| 8 A stronger | B firmer | C greater | D tougher |
| 9 A reckon | B realise | C regard | D remark |
| 10 A access | B convenience | C availability | D freedom |
| 11 A attitude | B spirit | C feeling | D mood |
| 12 A donating | B participating | C contributing | D delivering |

TEST 28

0 A follow B belong C own D hold

| | | | | |
|---|--------------------------|-------------------------------------|--------------------------|--------------------------|
| 0 | A | B | C | D |
| | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Dogs

Dogs were one of the first animals to be domesticated. Although they all (0) to the same species, they (1) more in size and appearance than any other animal, and are now (2) wherever there are human beings. They all have good hearing and an excellent sense of smell. (3) the differences between breeds, all dogs are (4) from the same ancestor, the grey wolf. Wolves enjoy hunting and are ready to run (5) prey, which is why dogs today like energetic games and plenty of exercise. Pet dogs that are not (6) enough to do can become bored and (7) Like wolves, dogs lived in groups called packs. They (8) well to domestication as they came to (9) their human owners as pack leaders.

The domestication of dogs began many thousands of years ago when grey wolves, in search of food, were (10) to human settlements. The wolves must gradually have become used to people, who would soon have discovered that they were quite useful animals, for wolves ran faster than people and could (11) them hunt other animals. People (12) for the wild wolves and so the wolves became domesticated.

- | | | | | |
|----|---------------|-------------|-------------|-------------|
| 1 | A transform | B alter | C change | D vary |
| 2 | A general | B average | C common | D ordinary |
| 3 | A Despite | B Although | C However | D While |
| 4 | A emerged | B linked | C descended | D related |
| 5 | A away | B after | C into | D over |
| 6 | A given | B provided | C handed | D presented |
| 7 | A destructive | B harmful | C damaging | D injuring |
| 8 | A suited | B grew | C responded | D matched |
| 9 | A think | B see | C agree | D believe |
| 10 | A interested | B attracted | C appealed | D tempted |
| 11 | A assist | B help | C support | D allow |
| 12 | A guarded | B protected | C attended | D cared |

TEST 29

0 A fixed B solid C firm D steady



The changing landscape

The landscape of the world is never (0) but changes from year to year. While some of these changes are caused by human (1), most of them are natural. Snow and ice, for example, have a considerable (2) on the environment in the northern hemisphere.

An ever-present problem in areas that (3) harsh winters is the possibility of water pipes freezing. When they do, they crack and (4) because of the expansion of the ice inside. Exactly the same thing happens in nature. On icy mountains, water (5) into cracks in exposed rocks and when it freezes, the water turns into ice. The pressure of the ice (6) the cracks, breaking the rocks apart. As a direct result of this (7) action, broken blocks of stone can often be seen sloping downwards from high mountain (8)

A similar process brings stones to the surface of the soil. Water beneath a buried stone freezes more easily than water in the (9) soil because the stone (10) heat more quickly. Ice (11) beneath the stone expands and brings the stone upwards. In permanently cold regions, the whole soil surface is raised and the stones that have been (12) to the surface lie in lines on the soil, making a ridged pattern.

- | | | | |
|-----------------|----------------|---------------|---------------|
| 1 A work | B contribution | C activity | D practice |
| 2 A development | B impact | C consequence | D power |
| 3 A experience | B contain | C receive | D bear |
| 4 A rip | B peel | C tear | D split |
| 5 A runs | B slides | C dashes | D slips |
| 6 A prolongs | B explodes | C widens | D swells |
| 7 A destructive | B hurtful | C disorderly | D rebellious |
| 8 A heads | B crowns | C tips | D peaks |
| 9 A bordering | B enclosing | C surrounding | D circulating |
| 10 A absorbs | B sucks | C holds | D occupies |
| 11 A creating | B establishing | C producing | D forming |
| 12 A stirred | B removed | C squashed | D pushed |

TEST 30

0 A create B compose C develop D invent

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

Sugar sculpture

Most artists who (0) three-dimensional objects, rather than paintings or drawings, (1) use of materials like stone or metal in their work. An exhibition has just opened at the Bowes Museum in England, however, where re-creations of sculptures carved from a very different material, sugar, are on (2)

To understand the (3) of this art form, you must go back 500 years, to a time when sugar was very rare and was (4) only to the very wealthy. In those days, it became popular for rich Europeans to show (5) their wealth by decorating their dining tables with elaborate sugar sculptures to impress their guests on special occasions. The finest artists were employed to (6) on these sculptures, which reflected the host's (7) taste and position in society.

Although expensively decorated tables (8) popular into the 19th century, the idea then went out of (9) and was largely forgotten. This was partly because sugar sculptures only (10) for a limited time – around 100 years at most – so eventually there were none in (11) The Bowes Museum has recently (12) a collection of the wooden tools used in the production of sugar sculptures, together with some original designs, in an attempt to recreate the forgotten art form.

- | | | | |
|------------------|-------------|---------------|----------------|
| 1 A put | B make | C get | D take |
| 2 A presentation | B display | C viewing | D sight |
| 3 A development | B outcome | C arrangement | D circumstance |
| 4 A reserved | B kept | C preferred | D available |
| 5 A off | B out | C up | D in |
| 6 A carry | B try | C build | D work |
| 7 A happy | B worthy | C good | D positive |
| 8 A rested | B continued | C remained | D persisted |
| 9 A fashion | B custom | C habit | D trend |
| 10 A maintain | B live | C stay | D last |
| 11 A presence | B existence | C occurrence | D survival |
| 12 A acquired | B earned | C realised | D paid |

TEST 31

0 A have B encourage C request D bring

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

The importance of drawing

In the nineteenth century, John Ruskin, an English writer and art critic, made great efforts to (0) people to draw. He believed that drawing was a skill that was greatly neglected in schools and (1) that it was more important to the human (2) than writing.

In order to do something to improve the (3), he published two books on drawing and gave a series of lectures at the Working Men's College in London. His books were (4) read, and his lectures (5) large audiences. This further (6) Ruskin's belief that everybody should be given the opportunity to learn how to draw.

Ruskin's efforts were not (7) at turning people into good artists but at making them happier. For him, drawings were of value even when they were done by people with no talent, as drawing teaches people to (8) things rather than just to see them. He felt that when we are involved in the process of drawing something, we have to look at it very (9) and become aware of the different parts which (10) up the whole. It is in this way that we (11) to a deeper appreciation and (12) of the thing itself.

- | | | | |
|------------------|----------------|-----------------|----------------|
| 1 A claimed | B convinced | C recommended | D expressed |
| 2 A family | B people | C race | D beings |
| 3 A state | B condition | C case | D situation |
| 4 A vastly | B broadly | C immensely | D widely |
| 5 A gained | B collected | C attracted | D brought |
| 6 A strengthened | B raised | C ensured | D grew |
| 7 A designed | B aimed | C pointed | D intended |
| 8 A observe | B regard | C witness | D look |
| 9 A closely | B distinctly | C definitely | D exactly |
| 10 A work | B set | C make | D take |
| 11 A arrive | B come | C reach | D achieve |
| 12 A meaning | B intelligence | C understanding | D significance |

TEST 32

0 A got B picked C came D brought

| | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| 0 | A | B | C | D |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Adriano's story

Adriano was (0) up in a small town in northern Italy. Although his family worked in the clothing industry, he had no (1) in this, and even when very young, he (2) cooking to be better than sewing. The aroma of freshly roasted garlic and homemade tomato sauce (3) more to him than the finest fabrics. His passion for food (4), so after leaving school, Adriano went (5) to study cookery in a (6) city. Later he became apprentice to a celebrated cook in Paris, staying there for two years before moving to London. There he got a good (7) in a top hotel, cooking for such famous guests as the Queen of England and the President of Italy.

In 1991, he moved to San Francisco to take (8) the kitchens of a famous restaurant, and two years later, fulfilled his life-long dream of opening his own restaurant. It (9) very well, and when a small building next to his restaurant became (10), he also opened a lunch-time pasta bar.

For Adriano, (11) a restaurant is about hospitality, and, of course, eating. He still works in the kitchen to (12) that the customer gets good food prepared with the best ingredients.

- | | | | |
|-----------------|-------------|--------------|--------------|
| 1 A ambition | B interest | C desire | D aim |
| 2 A considered | B concluded | C preferred | D chose |
| 3 A meant | B stated | C expressed | D indicated |
| 4 A raised | B extended | C enlarged | D grew |
| 5 A in | B through | C on | D by |
| 6 A nearby | B next | C close | D nearest |
| 7 A work | B position | C employment | D role |
| 8 A up | B to | C out | D over |
| 9 A had | B made | C did | D gave |
| 10 A achievable | B spare | C available | D extra |
| 11 A leading | B heading | C running | D commanding |
| 12 A ensure | B allow | C enable | D permit |

TEST 33

0 A expect B count C claim D prepare

| | | | | |
|---|-------------------------------------|--------------------------|--------------------------|--------------------------|
| 0 | A | B | C | D |
| | <input checked="" type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

ACTION SCENES IN FILMS

Modern cinema audiences (0) to see plenty of thrilling scenes in action films. These scenes, which are (1) as stunts, are usually (2) by stuntmen who are specially trained to do dangerous things safely. (3) can crash a car, but if you're shooting a film, you have to be extremely (4), sometimes stopping (5) in front of the camera and film crew. At an early (6) in the production, an expert stuntman is (7) in to work out the action scenes and form a team. He is the only person who can go (8) the wishes of the director, (9) he will usually only do this in the (10) of safety.

Many famous actors like to do the dangerous parts themselves, which produces better shots, since stuntmen don't have to (11) in for the actors. Actors like to become (12) in all the important aspects of the character they are playing, but without the recent progress in safety equipment, insurance companies would never (13) them take the risk. To do their own stunts, actors need to be good athletes, but they must also be sensible and know their (14) If they were to be hurt, the film would (15) to a sudden halt.

- | | | | | |
|----|-------------|------------|-------------|-------------|
| 1 | A remarked | B known | C referred | D named |
| 2 | A performed | B given | C fulfilled | D displayed |
| 3 | A Everyone | B Someone | C Anyone | D No-one |
| 4 | A detailed | B plain | C straight | D precise |
| 5 | A right | B exact | C direct | D strict |
| 6 | A period | B minute | C part | D stage |
| 7 | A led | B taken | C drawn | D called |
| 8 | A over | B against | C through | D across |
| 9 | A despite | B so | C although | D otherwise |
| 10 | A interests | B needs | C purposes | D regards |
| 11 | A work | B get | C put | D stand |
| 12 | A connected | B arranged | C involved | D affected |
| 13 | A allow | B let | C permit | D admit |
| 14 | A limits | B ends | C frontiers | D borders |
| 15 | A come | B fall | C pull | D go |