DAY 1

Task 1 (0-4)

Read the text about television. For questions 1.1.–1.4., choose the answer that best matches the text and circle the appropriate letter (A, B, C or D).

TV TALES

The parched yellow grass of Primrose Hill was crowded with young professionals, many straight from their offices, talking and laughing, and Dexter lay in the centre of it all thinking about television. The idea of a career in photography had been abandoned without much of a fight. He knew he was a decent amateur, but to become exceptional would require toil, rejection and struggle, and he wasn't sure struggle suited him. **[1]** Television, on the other hand, wanted him right now. Why hadn't he thought of it before? When he was growing up, there had always been a television in his home, but there was something a little unwholesome about watching the thing. Now, it had suddenly come to dominate his life, and with the passion of a new recruit he found himself getting quite emotional about the medium, as if he had finally found a spiritual home. His rise through this world had been meteoric. A woman he had met on a train in India had given him his first job as a runner, then a researcher, and now he was Assistant Producer on a weekend magazine programme that mixed live music with brash reports on the things that really stirred adolescent minds: music, freedom and a feeling of insecurity about the future. **[2]** The hyperactive clips Dexter produced were shot from crazy angles through fish-eye lenses, with the clouds sped up in sync with an acid house soundtrack. There was even talk of putting him in front of the cameras in the next series. He was flying and there seemed to be every possibility that he would make his parents proud. Although it didn't have the arty gleam of photography, TV was the future. It always touched people's lives in the most immediate way, shaped opinions, provoked and entertained more effectively than all those books no-one read and plays no-one went to see. Emma could say what she liked about the Tories (Dexter was no fan either) but they had certainly shaken up the media. **[3]** By contrast, Redlight Productions, where he worked, was part of the boom in new, youthful, privately owned independent companies wresting the means of production away from the fusty dinosaurs. There was money in the media; the fact sang out from the primary-coloured open-plan offices with their state-of-the-art computer systems and generously stocked communal fridges. "I work in TV"; just saying it gave him satisfaction. He liked striding down Berwick Street to an edit-suite with a jiffy bag of videotapes, nodding at people just like him. He liked the sushi platters and the launch parties, ordering couriers and saying things like "we've got to lose six seconds". **[4]** However, above anything else, he liked the fact that it was one of the better-looking industries, in which youth was valued. No chance, in this brave new world of TV, of walking into a conference room to find a group of sixty-two-year-olds brainstorming. So what happened to TV people when they reached a certain age? Never mind, it suited him, as did the preponderance of young women like Naomi:

LIVEWORKSHEETS

hard, ambitious and metropolitan. In rare moments of self-doubt, he had once worried that a lack of intellect might hold him back in life, but here was a job where confidence, energy, perhaps even a certain arrogance were what mattered, all qualities that lay within his grasp. Yes, you had to be smart, but not Emma-smart. Just politic, shrewd and ambitious. He wanted to share all this excitement with Emma, introduce her to new possibilities, new social circles; to make her life more like his own.

adapted from One Day by David Nicholls

1.1. Look at the spaces marked 1-4 in the text and decide where the following sentence fits best in the passage.

Until recently, broadcasting had seemed stuffy, worthy and dull; heavily unionised, grey and bureaucratic; full of bearded do-gooders and old dears pushing tea-trolleys; a sort of showbiz branch of the Civil Service.

A. In the space marked [1].
B. In the space marked [2].
C. In the space marked [3].
D. In the space marked [4].

1.2. The weekend magazine programme for which Dexter worked
A. provoked a heated debate among viewers.
B. was regarded as too high-brow.
C. had made Dexter the pride and joy of his parents.
D. addressed topics that mattered to young people.

1.3. Which of the following aspects of television is mentioned as appealing to Dexter?
A. It had the power to influence political events.
B. It was dominated by people with strongly held convictions.
C. It was an environment in which young people could thrive.
D. It gave an opportunity to rub shoulders with the rich and famous.

1.4. It is implied in the final paragraph that Dexter
A. sensed that he had what it took to succeed in the world of television.
B. behaved tentatively in an environment dominated by women.
C. realized he was outgrowing his relationship with Emma.
D. felt envious of Naomi's promising career.

LIVEWORKSHEETS

DAY 2

Task 2

Read two texts about the beginning of student life. For questions 2.1.–2.7., choose the answer that best matches the text and circle the appropriate letter (A, B, C or D).

Text 1

"David," my mother said, "we are here."

I sat up straight as we passed through the main gate of Harvard Yard in a caravan of unassuming vehicles, rooftops glaring under the noonday sun. Police officers conducted the stammering traffic along the designated route. Freshmen and parents lugged suitcases and boxes heaped with bedding, posing for photos before the red-brick dormitories with the shameless glee of tourists. A pair of lanky boys sailed a Frisbee over late-summer grass in lazy parabolas.

A timpani concerto pounded in my chest as we made landfall upon the hallowed ground that had been locked in my sights for years. We'd arrived. I'd arrived.

"For the tuition we're paying," my father said, carefully reversing into a spot, "you'd think they could give us more than twenty minutes to park."

My parents climbed out of the car and circled around to the popped trunk. After tugging in vain at my door handle, I tapped on the window. "Where'd he go?" I could hear my mother ask.

"In here," I shouted, knocking louder.

"Sorry, thought you got out," my father said following my liberation.

I checked in under a white tent and received my room key, a bulky orientation packet and an ID card. It read *David Alan Federman, Harvard Student*. When we reached Matthew Hall, we shuffled to the fourth floor. The doors were marked with signs listing the occupants and their hometowns, stamped with Harvard's *Veritas* shield.

My roommate, Steven Zenger, had yet to arrive. I claimed the front room, envisioning it would lead to impromptu visitors, a revolving door of campus characters popping in, lounging on my bed, gossiping late into the night.

My parents took my student card and fetched the remaining stuff as I unpacked. "Well," said my mother after setting down the final box. "This is exciting. I wish I were starting college again."

"And I bet you'll find your tribe," my father added. "You'll have a great time here," he said with the hollow brightness of an appliance manual congratulating you on your purchase.

"Yep." Sensing more imperatives and prophecies, which I was fed up with, I opened the door to let them out. After our own swift hug, my mother pushed my father into initiating an avuncular, back-patting clinch and they left.

The door swung shut with a muted click. I resumed unpacking, yanking the price tags off a few items. I was standing inside my closet, hanging shirts, when the door flew open and my roommate bounded into the room, his equally enthusiastic parents in tow.

"David!" he said. "Almost didn't see you. I'm Steven." He walked over with his arm puppetishly bobbing for me to shake.

"If I look different from my Facebook photo, it's because I got braces again last week," he said. "But just for six months. Or five and three quarters now."

LIVEWORKSHEETS

All hopes I had of a roommate who would upgrade me to a higher social stratum snagged on the gleaming barnacles of Steven's orthodontia. I could sit back and laugh at the irony of it. He would have fit right in at my cafeteria table at Garret Hobart High, where I sat with a miscellaneous coalition of outcasts who had banded together less out of friendship than survival instinct. We rarely associated outside of school and sheepishly nodded when passing in the halls, aware that each of us somehow reduced the standing of the other.

adapted from Loner by Teddy Wayne

2.1. Upon his arrival on campus, David

A. chose to take pleasure in the summer afternoon.
B. encountered a problem when trying to leave the car.
C. was reluctant to get out of the car and unpack.
D. was overwhelmed by negative emotions.

2.2. David decided to take the front room because

A. he wanted to avoid the hustle of campus life.
B. his roommate had already reserved the other one.
C. he anticipated the prospects of intense socializing.
D. it was more convenient to move all his belongings there.

2.3. While parting from his parents, David

A. was weary of their comments.
B. was spontaneously embraced by his father.
C. received skeptical remarks about his new stage of life.
D. appreciated their efforts to help him settle down as a freshman.

2.4. In the last paragraph, David

A. ridicules the people Steven hangs out with.
B. expresses his disappointment with Steven.
C. cherishes hopes that Steven might upgrade his social status.
D. points to the differences between his schoolmates and Steven.

LIVEWORKSHEETS

Text 2

DON'T RUSH WITH YOUR MAJOR

May 1st is traditionally the deadline for high school seniors in the US to finally make a decision about where they're going to college in the fall. In the coming months, seniors and their parents will inevitably be tormented with questions about the choice of school they made. Such questions are more than often followed by this one: What's your major going to be?

Even in today's fast-moving economy, where industries expand and contract at an alarming pace, students are often asked to select a major at 18. But the truth is that most college freshmen really have a rather vague idea of what they want to do, even if they declare a major before they arrive on campus.

That's why a quarter of freshmen change their major by the end of their first year of college and around 50% say they intend to change it. Some **students hedge their bets by picking two majors,** one they favor and one they think might offer them better career prospects and a bigger paycheck. At some elite schools, the ranks of double majors now make up 30 to 40 percent of graduates.

Unfortunately, given the rising price of a college education, too many decisions about majors these days are driven by the expected return on investment after graduation. Lifetime earnings between bachelor degree recipients can vary greatly depending on the major. According to a study released by Georgetown University's Center on Education and the Workforce, graduates with the highest-paying major (petroleum engineering) earn $3.4 million more than those with the lowest-paying major (early childhood education) during the course of a career. The study, which analyzed wages for 137 college majors, found that of the 25 highest-paying majors, all were in either the STEM fields (science, technology, engineering and maths) or business and economics.

However, Tony Carnevale, the director of the Georgetown Center, warns students who pick their majors solely on the basis of the expected paycheck not to count their money too quickly because salaries differ greatly within majors. He notes, for example, that the top quarter earners who majored in humanities or the liberal arts make more than the bottom quarter of engineering majors.

If freshmen see majors as flexible, they should be encouraged to explore their options in their first year of college to see what actually interests them. There's no need to rush the decision.

adapted from www.independent.co.uk

2.5. The phrase "students hedge their bets by picking two majors" used in the 3rd paragraph means that students

A. treat choosing both of their majors too lightheartedly.
B. put their chances of successfully completing both majors at risk.
C. commit to two majors in the hope of ensuring better career prospects for themselves.
D. doubt their ability to comply with the requirements imposed by both majors.

LIVEWORKSHEETS

2.6. According to the article, the choice of academic discipline is often conditioned by

A. the amount of money an undergraduate can save while doing the major.
B. the affordability of tuition fees charged by colleges.
C. the labour market value of a particular major.
D. concerns about paying back student loans.

2.7. Tony Carnevale draws attention to the fact that

A. one fourth of students typically choose high-paying majors.
B. completing a major in engineering guarantees economic prosperity.
C. degree holders in some majors are disappointed with their income.
D. there are discrepancies in earnings among the graduates from the same major.

DAY 3

Task 3
Read the article. Four fragments have been removed from the text. Complete each gap (3.1.–3.4.) with the fragment which fits best and put the appropriate letter (A–E) in each gap. There is one fragment which you do not need to use

WHY SUPERMAN DESERVES MORE RESPECT

The one foe that Superman has never vanquished in his long career isn't Lex Luthor, Bizarro, or the alien consciousness known as Brainiac. No, his greatest enemy is something much more mundane: namely, a simple lack of respect. Even within his own stories, he's too long had to put up with being mistaken for a bird or a plane. **3.1.** _____ This, to be blunt, is just wrong. Let us be clear: Superman is the ultimate superhero, and it's time everyone recognized that fact. It's not that Superman was the first superhero, as such. You can trace his lineage back through earlier pulp characters, for instance Zorro, who used his dual identity to battle corruption and crime. There's also Doc Savage and Gladiator, heroes with abilities beyond those of normal men. **3.2.** _____ However, he can never be fully integrated into the society he protects, being the outsider that he is. This is because, on a daily basis, he has to deal with the fact that he is the final survivor of his entire race and his entire social circle consists of people who only know him through work and pile their own overwhelming expectations on him. As if that wasn't enough, Superman has proven to be an almost endlessly flexible character, and one who's proven himself to be easily recreated to serve different purposes for different audiences throughout his existence. **3.3.** _____ Subsequent years found him functioning as the patriarchal head of a metaphorical Superfamily and a transformative avatar of identity fluidity in the 1950s and '60s, and a successful Super-Yuppie in the 1980s. Throughout those

LIVEWORKSHEETS

various portrayals, though, the core of Superman stayed true: that he was, at heart, an almost impossibly good man, a hero that never gives up, and always does the right thing. **3.4.** _____ But such thinking has nothing to do with the very notion of superheroes: these aren't realistic characters; they're idealized characters, ones created as purposeful and eager rejections of realism in favor of worlds filled with evil geniuses and impossible monsters.

abridged from http://entertainment.time.com

A. Nevertheless, it is Superman that pretty much embodies the template for the perfect crime-fighting hero. He has some super-powers and the desire to do the right thing, even at the cost of his life.

B. Any counterargument against such a staggeringly simple premise seems small-minded and sad. We can imagine any number of dangers and ultimate evils – so a perfect guy who does not give up is our last chance.

C. Siegel and Shuster invented Superman as a humanist response to Depression-era fears and soulless industrialism. In the time of World War II he was transformed into a patriotic hero.

D. That lack of cynicism or self-interest is often pointed to, sneeringly, by those who find the character too one-dimensional and complain about him being too powerful.

E. While movie audiences and comic fans swoon at the sight of fellow characters like Batman or Iron Man, poor Superman is continually being dismissed as plain and boring.

DAY 4

Task 4

Read the text. For questions 4.1.–4.4., choose the appropriate paragraph and write the corresponding letter (A–E) in the table. One paragraph does not match any of the questions.

In which paragraph does the author	**Answer**
explain why he considers the arrangement of the V&A exhibits misconceived?	
point to a dual inspiration for a certain piece of furniture?	
refer to a questionable decision which was amended?	
mention an impressive renovation carried out in the gallery?	

LIVEWORKSHEETS

FURNITURE GALLERY IN VICTORIA AND ALBERT MUSEUM (V&A)

A. In V&A's furniture gallery there is a delicate and prettily painted corner cupboard from the workshop of the great 18th-century cabinet-maker, Thomas Chippendale. Its provenance is well recorded. We know it was made between 1768 and 1778; its curvaceous front and slim legs owing something to the emerging taste for the Classical style, and its painted decoration a nod to a new, exotic taste for the Orient. We also know that it was supplied as part of a bedroom suite to the celebrated actor David Garrick for his villa on the Thames, a detail that allows us a peek into the most intimate life of one of theatre's brightest stars.

B. Furniture is full of stories like this, a rich source of narratives that tell us about changing fashions, materials and production methods, as well as how people from different social groups lived. And the V&A has more than 14,000 such items in storage, which must have made selecting 200 pieces for its first dedicated furniture gallery extremely difficult. Those that made the final cut are arranged in a handsomely restored run of rooms, complete with shining parquet floor and a black-and-white colour scheme which, like the entire V&A these days, is so sparklingly lit and beautifully decorated it almost takes your breath away.

C. Many of the objects selected to illustrate 600 years of design history are just as wonderful. Down the centre of the galleries a catwalk show of around 25 remarkable pieces tells the story of European furniture. Among the highlights are a German chest from 1520 and a table owned by Napoleon. In side niches, seven designers are honoured with dedicated displays. The most interesting of these is devoted to Michael Thonet, manufacturer of perhaps the most successful piece of furniture ever: the No 14 bentwood café chair which went into production in Austria in 1859. By 1930, more than 50 million had been sold.

D. The bad news is what the curators have done with the remaining 150 or so gems of the collection. These are grouped around the gallery's sides and classified not according to date or style but by the techniques used. The problem with this approach is that it reduces these works, many loaded with the same kind of history as Garrick's Chippendale cupboard, to the sum of their parts. We are unable to see how styles changed and

LIVEWORKSHEETS

progressed, or how movements such as European Modernism blossomed. It doesn't help either that the curators have done away with labels, experimenting with interactive touch-screens for which you have to queue if somebody else is using them – why not have both?

E. All of this reminds me of the time when the Tate decided to hang its collections by genre, which resulted in the much-derided scenario of a Monet landscape next to a Richard Long installation. The Tate quickly backtracked. No doubt the V&A will eventually do the same, but in the meantime don't be put off; the contents of this new gallery are five star, and it's the contents that matter the most.

abridged from www.independent.co.uk/arts-entertainment

DAY 5

Task 5

Read the article. Four fragments have been removed from the text. Complete each gap (5.1.–5.4.) with the fragment which fits best and put the appropriate letter (A–E) in the gap. There is one fragment that you do not need to use.

ARE YOU A CAT OR A DOG PERSON?

Cat people really are different from dog people, it turns out, according to a study conducted by scientists from the University of Texas. Specifically, dog people are more extrovert and agreeable; cat people are more neurotic, but also more open to new experiences. This is one of the more straightforward findings of 'anthrozoology', the study of human-animal relations, but as the psychologist Hal Herzog makes clear in his brilliantly titled book *Some We Love, Some We Hate, Some We Eat*, that's about as straightforward as it gets. **5.1.** _____ That's most evident, of course, in the way we treat our dogs as quasi-humans while blithely consuming pigs and cows.

Restricting the discussion to pet-keeping, however, you might imagine things would be clearer – everyone knows pets make us happier and healthier. Who'd argue with that? Well, a fair few anthrozoologists, in fact. Herzog notes that pet ownership has been shown to correlate with better survival in coronary patients and lower levels of depression among the elderly. **5.2.** _____ Studies of 'therapy animals' are similarly ambiguous: dogs seem to bring psychological benefits, dolphins don't. Yet pet owners, in surveys, are emphatic that their pets make them feel better. As long as you *believe* something makes you happier, surely in some sense, by definition, it does. If we convince ourselves that relations with pets are as rewarding as those with humans, they can be. There are also some research findings to support this theory. **5.3.** _____ Those who interacted with a robotic dog showed the same improvements.

Half of British dog owners, meanwhile, say their pets feel shame and guilt. Yet, cleverly constructed research found that dogs look 'guilty' only when owners believe they've misbehaved, and respond accordingly, whether or not they really have. **5.4.** _____ And some would even say that the latter, being mostly based on words, are characterised by greater ambiguity. There's an argument that animals' lack of language enriches the interaction. By freeing it from the complexities and confusion of thought it leaves only wordless clarity. As the spiritual teacher Eckhart Tolle puts it: 'I have lived with several Zen masters – all of them cats.'

abridged from www.guardian.co.uk

LIVEWORKSHEETS

A. As a cat person, though currently petless, I accept that trade-off. To live with a cat is to invite challenge and growth.

B. Herzog cites one study showing that interacting with a dog reduced loneliness in nursing-home patients. But there was a catch.

C. Then again, a Warwick University study found no effect on loneliness in adults, and a Finnish one found pet owners got less exercise and were more susceptible to kidney disease and arthritis.

D. However, to say that our relationships with pets are all in our heads isn't necessarily to diminish their value. Isn't the same true about our relationships with humans, too?

E. The overriding conclusion of anthrozoology, though usually expressed in more scholarly terms, is that people are really weird about animals. 'The only consistency in the way humans think about animals,' he writes, quoting a colleague, 'is inconsistency.'

DAY 6

TASK 6

Read the text. For questions 6.1.–6.4., choose the appropriate paragraph and write the corresponding letter (A–E) in the table. One paragraph does not match any of the statements.

Which paragraph		
6.1.	enumerates some domains where the English sense of style goes counter to the popular belief?	
6.2.	mentions the counter-productive effect of an experiment?	
6.3.	lists the weather as one of the major factors influencing dress code?	
6.4.	shows other nations' unexpected superiority over the English in one particular aspect of choosing clothes?	

LIVEWORKSHEETS

ENGLISH DRESS CODE

A. Before we can even begin to examine the rules of English dress, we need to be clear about a few cross-cultural universals. Apart from the obvious need for warmth in cold climates, and for protection from the elements, dress, in all cultures, is essentially about three things: sex differentiation, status signals and affiliation signals. Sex differentiation is usually the most obvious. There will always be at least some minor differences between male and female attire emphasized to make each sex more attractive to the other. By status I mean social status in the broadest sense, and I am including age-differentiation in this category. Affiliation to a tribe, clan, sub-culture, social or 'lifestyle' group, covers pretty much everything else.

B. The English have an uneasy and largely dysfunctional relationship with clothes, characterized primarily by a desperate need for dress code rules, and a woeful inability to cope without them. This meta-rule helps to explain why the English have an international reputation for dressing in general very badly, but with specific areas of excellence, such as high-class gentlemen's tailoring, ceremonial costume and innovative street fashion. In other words, we English are at our best when we have strict rules and traditions to follow. Left to our own devices, we flounder and fail, having little or no natural sense of style or elegance.

C. Our need for rules has been highlighted in recent years by the 'Casual Friday' custom imported from America. A number of English companies adopted this custom, but quite a few have been obliged to abandon it, as many of their more junior staff started turning up in ludicrously inappropriate clothes, more suited to the beach than to an office. Others just looked unacceptably scruffy. Clients were put off and most of the senior management simply ignored it, choosing to maintain their dignity by sticking to the normal business-suit uniform. This only served to emphasize hierarchical divisions within the business – quite the opposite of the democratizing effect intended by the dress-down policy.

D. In other countries people may have their flaws and foibles in matters of dress, but only among our colonial descendants, the Americans and Australians, is this lamentable absence of taste as marked or as widespread as it is in England. Ironically, given our supposed obsession with our weather and our pride in its changeable nature, even those sartorially less distinguished nations are better than us at dressing appropriately for different climatic conditions.

E. We may spend inordinate amounts of time discussing weather forecasts, but we somehow never seem to be wearing the right clothes. I spent several rainy afternoons on the streets counting umbrellas, and calculated that only about 25 per cent of the population actually manage to arm themselves with this supposedly quintessentially English item, even when heavy rain has been forecast for days. These perverse habits give us a good excuse to moan and grumble about being too hot, cold or wet – and, incidentally, would seem to bear out my contention that our constant weather-speak is a social facilitator rather than evidence of a genuine obsession.

from Watching the English by Kate Fox

LIVEWORKSHEETS

DAY 7

TASK 7. *(5 points)*

Read the text. For questions (7.1.–7.5.) choose the word that fits best in each gap. Circle the appropriate letter (A, B, C or D).

MY LOVE FOR SCIENCE

When I was in high school I viewed science as a puzzle to be solved; my teacher would present me **7.1.** _____ a handful of variables and I was expected to find some missing quantity. I loved rearranging the numbers and chugging through the equations. And I always felt a smug sense of satisfaction **7.2.** _____ the path to the correct answer. But I never really understood the concepts, the actual science, behind what I was doing. And **7.3.** _____ I eventually decided to pursue science in college, it was not because of any high-minded ideals – I liked the idea of feeling smart and making a lot of money.

Somewhere along the way, however, I realized that all those equations actually mean something. This was such a powerful realization that I changed my **7.4.** _____ of study. I wanted everyone to see what I had finally come to see, that there is a beautiful elegance to the physical **7.5.** _____ that construct and connect our world. More than just an appreciation, there is a certain joy in really understanding how the world operates and a raw excitement in the act of making an opaque world just that much clearer.

abridged from www.blogs.smithsonianmag.com

7.1.

A. to
B. for
C. with
D. about

7.2.

A. by figuring out
B. to have been figured out
C. at having figured out
D. on being figured out

7.3.

A. although
B. nonetheless
C. despite
D. yet

7.4.

A. section
B. division
C. grade
D. course

7.5.

A. rights
B. laws
C. orders
D. regulations

LIVEWORKSHEETS