Test 1

PAPER 1 READING (1 hour 15 minutes)

Part 1

You are going to read three extracts which are all concerned in some way with providing a service. For questions **1–6**, 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.**

Fish who work for a living

Cleaner wrasses are small marine fish that feed on the parasites living on the bodies of larger fish. Each cleaner owns a 'station' on a reef where clientele come to get their mouths and teeth cleaned. Client fish come in two varieties: residents and roamers. Residents belong to species with small territories; they have no choice but to go to their local cleaner. Roamers, on the other hand, either hold large territories or travel widely, which means that they have several cleaning stations to choose from. The cleaner wrasses sometimes 'cheat'. This occurs when the fish takes a bite out of its client, feeding on healthy mucus. This makes the client jolt and swim away.

Roamers are more likely to change stations if a cleaner has ignored them for too long or cheated them. Cleaners seem to know this: if a roamer and a resident arrive at the same time, the cleaner almost always services the roamer first. Residents can be kept waiting. The only category of fish that cleaners never cheat are predators, who possess a radical counterstrategy, which is to swallow the cleaner. With predators, cleaner fish wisely adopt an unconditionally cooperative strategy.

1 Which of the following statements about the cleaner wrasses is true?

- **A** They regard 'roamer' fish as important clients.
- **B** They take great care not to hurt any of their clients.
- **C** They are too frightened to feed from the mouths of certain clients.
- **D** They are in a strong position as they can move to find clients elsewhere.

2 The writer uses business terms in the text to

- **A** illustrate how fish negotiate rewards.
- **B** show how bigger fish can dominate smaller ones.
- **C** exemplify cooperation in the animal world.
- **D** describe the way fish take over a rival's territory.

LIVEWORKSHEETS

Extract from a novel

The Giordano painting

'I was up in town yesterday,' I tell Tony easily, turning back from my long study of the sky outside the window as if I'd simply been wondering whether the matter was worth mentioning, 'and someone I was talking to thinks he knows someone who might possibly be interested.'

Tony frowns. 'Not a dealer?' he queries suspiciously.

'No, no – a collector. Said to be keen on seventeenth-century art. Especially the paintings of Giordano. *Very* keen.'

'Money all right?' Tony asks.

'Money, as I understand it, is far from being a problem.'

So, it's all happening. The words are coming. And it's not at all a bad start, it seems to me. I'm impressed with myself. I've given him a good spoonful
line 12 of jam to sweeten the tiny pill that's arriving next.

'Something of a mystery man, though, I gather,' I say solemnly. 'Keeps a low profile. Won't show his face in public.'

Tony looks at me thoughtfully. And sees right through me. All my boldness vanishes at once. I've been caught cheating my neighbours! I feel the panic rise.

'You mean he wouldn't want to come down here to look at it?'

'I don't know,' I flounder hopelessly. 'Perhaps . . . possibly . . .'

'Take it up to town,' he says decisively. 'Get your chum to show it to him.'

I'm too occupied in breathing again to be able to reply. He misconstrues my silence.

'Bit of a bore for you,' he says.

3 When he brings up the subject of the Giordano painting, the narrator wants to give Tony the impression of being

- **A** cautious.
- **B** resigned.
- **C** mysterious.
- **D** casual.

4 What is the narrator referring to when he uses the expression 'tiny pill' in line 12?

- **A** his shortage of precise details about the collector
- **B** his lack of certainty about the value of the painting
- **C** his concerns about the collector's interest in the painting
- **D** his doubts about the collector's ability to pay for the painting

LIVEWORKSHEETS

The invention of banking

The invention of banking preceded that of coinage. Banking originated something like 4,000 years ago in Ancient Mesopotamia, in present-day Iraq, where the royal palaces and temples provided secure places for the safe-keeping of grain and other commodities. Receipts came to be used for transfers not only to the original depositors but also to third parties. Eventually private houses in Mesopotamia also got involved in these banking operations, and laws regulating them were included in the code of Hammurabi, the legal code developed not long afterwards.

In Ancient Egypt too, the centralisation of harvests in state warehouses led to the development of a system of banking. Written orders for the withdrawal of separate lots of grain by owners whose crops had been deposited there for safety and convenience, or which had been compulsorily deposited to the credit of the king, soon became used as a more general method of payment of debts to other people, including tax gatherers, priests and traders. Even after the introduction of coinage, these Egyptian grain banks served to reduce the need for precious metals, which tended to be reserved for foreign purchases, particularly in connection with military activities.

5 In both Mesopotamia and Egypt the banking systems

- **A** were initially limited to transactions involving depositors.
- **B** were created to provide income for the king.
- **C** required a large staff to administer them.
- **D** grew out of the provision of storage facilities for food.

6 What does the writer suggest about banking?

- **A** It can take place without the existence of coins.
- **B** It is likely to begin when people are in debt.
- **C** It normally requires precious metals.
- **D** It was started to provide the state with an income.

LIVEWORKSHEETS

Part 2

You are going to read a magazine article about hippos. Six paragraphs have been removed from the article. Choose from the paragraphs **A–G** the one which fits each gap (**7–12**). There is one extra paragraph which you do not need to use. Mark your answers **on the separate answer sheet.**

When the hippos roar, start paddling!

Richard Jackson and his wife spent their honeymoon going down the Zambezi river in a canoe.

'They say this is a good test of a relationship,' said Tim as he handed me the paddle. I wasn't sure that such a tough challenge was what was needed on a honeymoon, but it was too late to go back. My wife, Leigh, and I were standing with our guide, Tim Came, on the banks of the Zambezi near the Zambia/Botswana border. This was to be the highlight of our honeymoon: a safari downriver, ending at the point where David Livingstone first saw the Victoria Falls.

7 _____

Neither of us had any canoeing experience. Tentatively we set off downstream, paddling with more enthusiasm than expertise. Soon we heard the first distant rumblings of what seemed like thunder. 'Is that Victoria Falls?' we inquired naïvely. 'No,' said Tim dismissively. 'That's our first rapid.' Easy, we thought. Wrong!

8 _____

The canoe plotted a crazed path as we careered from side to side, our best efforts seeming only to add to our plight. This was the first of many rapids, all relatively minor, all enjoyably challenging for tourists like us.

9 _____

The overnight stops would mean mooring at a deserted island in the middle of the river, where Tim's willing support team would be waiting, having erected a camp and got the water warm for our bucket showers. As the ice slowly melted in the drinks, restaurant-quality food would appear from a cooker using hot coals. Then people would begin to relax, and the day's stories would take on epic proportions.

10 _____

One morning, Tim decided to count the number of hippos we saw, in an attempt to gauge the population in this part of the river. Most of the wildlife keeps a cautious distance, and we were assured that, safe in our canoe, any potential threats would be more scared of us than we were of them – but we had been warned to give these river giants a wide berth. They'd normally stay in mid-stream, watching us with some suspicion, and greeting our departure with a cacophony of grunts.

11 _____

Tim yelled 'Paddle!' and over the next 100 metres an Olympic runner would have struggled to keep up with us. The hippo gave up the chase, and although Tim said he was just a youngster showing off, our opinion was that he had honeymooners on the menu. That would certainly be the way we told the story by the time we got home.

12 _____

At some times of the year, you can even enjoy a natural *jacuzzi* in one of the rock pools beside the falls. The travel brochures say it's the world's most exclusive picnic spot. It's certainly the ideal place to wind down after a near miss with a hippo.

LIVEWORKSHEETS

A Luckily we could make our mistakes in privacy as, apart from Tim and another couple, for two days we were alone. Our only other company was the array of bird and animal life. The paddling was fairly gentle, and when we got tired, Tim would lead us to the shore and open a cool-box containing a picnic lunch.

B If that was the scariest moment, the most romantic was undoubtedly our final night's campsite. Livingstone Island is perched literally on top of Victoria Falls. The safari company we were with have exclusive access to it: it's just you, a sheer drop of a few hundred metres and the continual roar as millions of litres of water pour over the edge.

C There was plenty of passing traffic to observe on land as well – giraffes, hippos, elephants and warthogs, while eagles soared overhead. We even spotted two rare white rhinos. We paddled closer to get a better look.

D We had a four-metre aluminium canoe to ourselves. It was a small craft for such a mighty river, but quite big enough to house the odd domestic dispute. Couples had, it seemed, ended similar trips arguing rather than paddling. But It wasn't just newly-weds at risk. Tim assured us that a group of comedians from North America had failed to see the funny side too.

E But number 150 had other ideas. As we hugged the bank he dropped under the water. We expected him to re-surface in the same spot, as the others had done. Instead, there was a sudden roar and he emerged lunging towards the canoe.

F Over the next hour or so the noise grew to terrifying dimensions. By the time we edged around the bend to confront it, we were convinced we would be faced with mountains of white water. Instead, despite all the sound and fury, the Zambezi seemed only slightly ruffled by a line of small rocks.

G When we'd all heard enough, we slept under canvas, right next to the river bank. Fortunately, we picked a time of year largely free of mosquitoes, so our nets and various lotions remained unused. The sounds of unseen animals were our nightly lullaby.

LIVEWORKSHEETS

Part 3

You are going to read a newspaper article about a novelist. For questions **13–19**, 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.**

The opera-lover turned crime novelist

Through her series of crime novels, Donna Leon has been solving murders in Venice with great panache – mostly to the soundtrack of grand opera.

Donna Leon first launched herself as a crime writer in 1991 with *Death at La Fenice*, which saw a conductor poisoned in mid-performance at the Venice opera house. 'It was an idea that kind of grew,' she says. 'I had a friend at the opera house. One day we were backstage, complaining about the tyrannical conductor – and we thought it would be a laugh to make him the victim in a crime novel, which I duly went off and wrote. But that's all it was meant to be. I was lucky to be born without ambition, and I had none for this book. Then I sent it off to a competition, and six months later they wrote back to say I'd won. I got a contract, and suddenly I had a purpose in life, a mission.'

To hear her talk, you'd think that until *Death at La Fenice* she'd been living in obscurity. Not so. She was a well-known academic teaching English literature at universities in the USA and Europe. But she found that she wasn't really cut out for university life, and finally decided to walk out on it. 'I'm a former academic,' she says now through slightly gritted teeth. And it's interesting that her literary reputation has been made through a medium so remote from the one she used to teach.

'You'd be surprised how many academics do read murder mystery though,' she adds. 'It makes no intellectual demands, and it's what you want after a day of literary debate.' That said, Ms Leon is big business. She sells in bulk, her books are translated into nineteen languages and she's a household name in German-speaking countries. 'All of which is gratifying for me personally, and I don't mean to rubbish my own work, but murder mystery is a craft, not an art. Some people go to crime conventions and deliver learned papers on the way Agatha Christie presents her characters, but they're out of their minds. I stay away from such events.'

Leon also stays away from most of the other expected haunts of crime writers, like courtrooms and police stations – 'I've only known two policemen, neither of them well,' – which accounts for the absence of technical legal detail in the books. What's more, the few points of police procedure that appear are usually invented – as, she admits, they're bound to be when you set a murder series in a place where murders never happen. 'Venice is small, compact, protected by its geography – there's really not much crime.' Clearly the key thing about her murder stories isn't credibility. Predictability comes closer to the mark: setting a series in a fixed location that the reader finds attractive, with a constant cast of characters.

And that's what Donna Leon does. Her unique selling point is Venice which, as the reviewers always say, comes through with such vitality and forcefulness in Leon's writing that you can smell it. There's a set cast of characters, led by a middle-aged detective, Commissario Brunetti, and his wife (a disillusioned academic). Then there are her standard jokes – often to do with food. Indeed, Leon lingers so ecstatically over the details of lunch, the pursuit of justice frequently gets diverted. The eating is a literary device – part of the pattern of each novel, into which she slots the plot. 'That's how you hook your readers, who like a kind of certainty. And the most attractive certainty of crime fiction is that it gives them what real life doesn't. The bad guy gets it in the end.'

Indeed, when the conversation switches to Donna Leon's other life, *Il Complesso Barocco*, the opera company she helps run, she talks about baroque opera as though it were murder-mystery: fuelled by 'power, jealousy and rage, despair, menace' which are her own words for the sleeve notes of a new CD of Handel arias by the company, packaged under the title *The Abandoned Sorceress*. Designed to tour rare works in concert format, *Il Complesso* was set up in 2001 in collaboration with another US exile in Italy, the musicologist Alan Curtis. 'It started as a one-off. There was a rare Handel opera, *Arminio*, that Alan thought should be performed, and it became an obsession for him until eventually I said, 'Do you want to talk about this or do you want to do it?' So we did it. I rang a friend who runs a Swiss opera festival. We offered him a production. Then had eight months to get it together.'

Somehow it came together, and *Il Complesso* is now an ongoing venture. Curtis does the hands-on artistic and administrative work. Leon lends her name which 'opens doors in all those German-speaking places' and, crucially, underwrites the costs. In addition, her publishing commitments take her all over Europe – where she keeps a lookout for potential singers, and sometimes even features in the productions herself: not singing ('I don't') but reading the odd snatch from her books.

LIVEWORKSHEETS

13 What is suggested about the novel *Death at La Fenice* in the first paragraph?

A Donna based the plot on a real-life event she had witnessed.
B Donna didn't envisage the work ever being taken very seriously.
C Donna had to be persuaded that it was good enough to win a prize.
D Donna embarked upon it as a way of bringing about a change in her life.

14 The second paragraph paints a picture of Donna as someone who

A has little respect for her fellow academics.
B regrets having given up her job in a university.
C was unsuited to being a university teacher.
D failed to make a success of her academic career.

15 From Donna's comments in the third paragraph, we understand that

A she feels crime fiction should be considered alongside other types of literature.
B she is pleased with the level of recognition that her own novels have received.
C she regards her own novels as inferior to those of Agatha Christie.
D she finds the popularity of crime novels amongst academics very satisfying.

16 Donna is described as an untypical crime writer because

A she is able to imagine crimes being committed by unlikely characters.
B she is unconcerned whether or not her stories appear realistic.
C she has little interest in the ways criminals think and operate.
D she manages to come up with imaginative new ideas for her plots.

17 Donna's greatest strength as a crime writer is seen as

A her avoidance of a fixed approach.
B her injection of humour into her stories.
C the clear moral message she puts across.
D the strong evocation of place she achieves.

18 When Donna helped set up *Il Complesso Barocco,*

A she didn't expect it to be a long-term project.
B she saw it as more interesting than her writing work.
C she had a fundamental disagreement with her main collaborator.
D she was attracted by the challenge of the first deadline.

19 In what way is Donna important to *Il Complesso Barocco*?

A She provides essential financial support.
B She oversees its day-to-day organisation.
C She helps as a translator.
D She organises the recruitment of performers.

LIVEWORKSHEETS

Part 4

You are going to read an article about the human mind. For questions **20–34,** choose from the sections (**A–E**). The sections may be chosen more than once.

Mark your answers **on the separate answer sheet.**

Which section mentions the following?

things that you will not need if you adopt a certain mental technique	20	
using an image of a familiar place to help you remember things	21	
being able to think about both particular points and general points	22	
things that you may not have a clear mental picture of	23	
something which appears to be disorganised	24	
annoyance at your inability to remember things	25	
bearing in mind what you want to achieve in the future	26	
an example of an industry in which people use pictures effectively	27	
an everyday example of failure to keep information in the mind	28	
the impact a certain mental technique can have on people listening to what you say	29	
an assertion that certain things can be kept in your mind more easily than others	30	
information that it is essential to recall in certain situations	31	
being able to consider things from various points of view	32	
things that come into your mind in an illogical sequence	33	
remembering written work by imagining it in context	34	

LIVEWORKSHEETS

Picture this ... with your mind's eye

Trying to understand and cope with life, we impose our own frameworks on it and represent information in different symbolic forms in our mind, writes Jonathan Hancock.

A

Think of the mental maps you use to find your way around the places you live and work. Which way up do you picture towns and cities you know well? Which details are highlighted, which ones blurred? Just as the map of London used by passengers on the Underground is different from the one used by drivers above ground, so your mental framework differs from that of other people. We also use frameworks to organise more abstract information. Many people say that they can visualise the position of key passages in books or documents. Mention a point made by the author, and they can recall and respond to it by picturing it in relation to other key points within the larger framework they see in their mind's eye. On a chaotic-looking desk, it is often possible to see a mental picture of where the key pieces of paper are and find a particular document in seconds.

B

We all have our own natural strategies for structuring information, for altering and re-arranging it in our mind's eye. You can take control of your thinking by increasing your control of the mental frameworks you create. Since Ancient Roman times, a specific framing technique has been used to improve memory and boost clarity of thought. The concept is simple: you design an empty framework, based on the shape of a building you know well, and get used to moving around its rooms and hallways in your mind. Whenever you have information to remember, you place it in this 'virtual storehouse'. Whatever it is you are learning – words, numbers, names, jobs, ideas – you invent pictorial clues to represent each one. The mind prefers images to abstract ideas, and can retain vast numbers of visual clues. Just as advertisers bring concepts to life with key images, you highlight the important points in a batch of information and assign each of them an illustration.

C

Memory and place are closely linked. Have you ever walked upstairs, forgotten what you went for, but remembered when you returned to where you were standing when you first had the thought? When you are trying to learn new information, it makes sense to use the mind's natural tendencies. In your mind, you return to the imaginary rooms in your 'virtual storehouse', and rediscover the images you left there. Cicero, perhaps the greatest orator in history, is reputed to have used this technique to recall complex legal arguments, addressing the Roman Senate from memory for days on end. You can use it to remember all the employees in your new workplace, the jobs you have to do in a day, month or year, subject headings for a complex piece of work, or the facts you need to have at your fingertips under pressurised circumstances.

D

The system of combining images and ideas works so well because it involves 'global thinking', bringing together the two 'sides' of your brain. The left side governs logic, words, numbers, patterns and structured thought – the frameworks you build – and the right side works on random thoughts, pictures, daydreams – the memorable imagery you fill them with. The fearless, imaginative creativity of the child combines with the patterning, prioritising, structured thinking of the adult. The memory is activated with colours and feelings, as you create weird, funny, exciting, surreal scenes; and the information is kept under control by the organised frameworks you design. Imagination is the key. You enter a new dimension, dealing with information in a form that suits the way the mind works. In this accessible form, huge amounts of data can be carried around with you. You never again have to search around for an address book, diary or telephone number on a scrap of paper. Your memory becomes a key part of your success, rather than the thing you curse as the cause of your failure.

E

Bringing information into the field of your imagination helps you to explore it in greater depth and from different angles. Storing it in the frameworks of your mind allows you to pick out key details but also to see the big picture. You can use your trained memory to organise your life: to see the day-to-day facts and figures, names, times and dates, but also to keep in touch with your long-term goals. By understanding the way your mind works, you can make yourself memorable to others. Give your thoughts a shape and structure that can be grasped and others will remember what you have to say. You can take your imaginative grasp of the world to a new level and, by making the most of mental frames, you can put the information you need at your disposal more readily.

LIVEWORKSHEETS

PAPER 2 WRITING (1 hour 30 minutes)

Part 1

You **must** answer this question. Write your answer in **180–220** words in an appropriate style.

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1 You are studying at a college in Canada. Recently you and some other students attended a two-day Careers Conference. As the college paid for you, the College Principal has asked you to write a report about the conference. You and the other students have discussed the conference and you have made notes on their views.

Read the conference programme together with your notes below. Then, **using the information appropriately**, write a report for the Principal explaining how useful the conference was and making recommendations for next year.

CAREERS CONFERENCE

Vancouver Hall
Friday – Sunday, 9am–6pm
Exhibition – over 100 different jobs
Talks on wide range of careers
Experts available to give advice

Notes on students' views:

- ***exhibition great***
- ***some talks good***
- ***not enough people to answer questions***
- ***better for science students than e.g. language or history students***

Now write your **report** for the College Principal, as outlined above. You should use your own words as far as possible.

LIVEWORKSHEETS

Part 2

Choose **one** of the following writing tasks. Your answer should follow exactly the instructions given. Write approximately **220–260** words.

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2 You have seen the following announcement in an international magazine.

> **FASHION AND CHANGING LIFESTYLES**
>
> Do you think that fashion reflects changes in how people live? We would like to know how fashion in clothes has changed since your grandparents were young, and what this reveals about changes in society in your country.
>
> The most interesting articles will be published in the next issue of our magazine.

Write your **article**.

3 An English-speaking friend is writing a book on TV programmes in different countries. Your friend has asked you for a contribution about the most popular TV programme in your country. Your contribution should:

- briefly describe the most popular TV programme
- explain why the programme is so popular
- explain whether or not you think it deserves its popularity.

Write your **contribution** to the book.

4 You see this notice in the local library of the town where you are studying English.

> The *International Development Agency* has given our town a grant to be spent on improving transport and housing facilities.
>
> The Planning Director invites you to send a proposal outlining any problems with existing transport **and** housing facilities and explaining how they can be improved. A decision can then be made about how the money should be spent.

Write your **proposal**.

5 Answer **one** of the following two questions based on **one** of the titles below.

(a) Kingsley Amis: *Lucky Jim*

As part of your course, your teacher has asked you for suggestions for a story to study in class. You decide to write about *Lucky Jim*. In your report, briefly outline the plot and say why you think *Lucky Jim* would be interesting for other students.

Write your **report**.

(b) John Grisham: *The Pelican Brief*

As part of your course you have chosen to write an essay with the following title.

'Who is the most corrupt character in *The Pelican Brief*? Give reasons for your views.'

Write your **essay**.

LIVEWORKSHEETS

PAPER 3 USE OF ENGLISH (1 hour)

Part 1

For questions **1–12**, 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 instruction **B** information **C** opinion **D** advice



Girls and technology

If you want your daughter to succeed, buy her a toy construction set. That is the **(0)** ..... from Britain's **(1)** ..... female engineers and scientists. Marie-Noelle Barton, who heads an Engineering Council campaign to encourage girls into science and engineering, maintains that some of Britain's most successful women have had their careers **(2)** ..... by the toys they played with as children. Even girls who end **(3)** ..... nowhere near a microchip or microscope could benefit from a better **(4)** ..... of science and technology.

'It's a **(5)** ..... of giving them experience and confidence with technology so that when they are **(6)** ..... with a situation requiring some technical know-how, they feel they can handle it and don't just **(7)** ..... defeat immediately,' says Mrs Barton. 'I believe that lots of girls feel unsure of themselves when it comes **(8)** ..... technology and therefore they might be losing out on jobs because they are reluctant even to apply for them.'

Research recently carried **(9)** ..... suggests that scientific and constructional toys should be **(10)** ..... to girls from an early age, otherwise the result is 'socialisation' into stereotypically female **(11)** ..... , which may explain why relatively few girls study science and engineering at university in Britain. Only 14% of those who have gone for engineering **(12)** ..... at university this year are women, although this figure does represent an improvement on the 7% recorded some years ago.

LIVEWORKSHEETS

1	**A** foremost	**B** uppermost	**C** predominant	**D** surpassing
2	**A** styled	**B** shaped	**C** built	**D** modelled
3	**A** in	**B** by	**C** on	**D** up
4	**A** hold	**B** grasp	**C** insight	**D** realisation
5	**A** matter	**B** situation	**C** state	**D** cause
6	**A** approached	**B** encountered	**C** presented	**D** offered
7	**A** admit	**B** allow	**C** receive	**D** permit
8	**A** for	**B** to	**C** from	**D** with
9	**A** off	**B** through	**C** forward	**D** out
10	**A** accessible	**B** feasible	**C** reachable	**D** obtainable
11	**A** characters	**B** parts	**C** states	**D** roles
12	**A** options	**B** alternatives	**C** selections	**D** preferences

LIVEWORKSHEETS

Part 2

For questions **13–27**, 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 | W | I | T | H | | | | | | | | | | | | | | |

Weather in Antarctica

The most extreme weather conditions experienced in Antarctica are associated **(0)** ..... blizzards. These are simply strong winds with falling snow **(13)** ..... , more commonly, snow that is picked up and pushed along the ground by the wind. Blizzards may last for days at **(14)** ..... time, and in some cases it can be almost impossible for people to see. It is not unusual **(15)** ..... objects only about a metre or **(16)** ..... away to become unrecognisable. Scientists doing research in the area **(17)** ..... then confined to their tents or caravans. We think of blizzards **(18)** ..... extremely cold, while in fact temperatures in the Antarctic are usually higher than normal **(19)** ..... a blizzard. Major blizzards of several days in length occur more frequently in some locations than in others. **(20)** ..... may be eight or ten such blizzards in any particular place **(21)** ..... an annual basis. They often cause considerable damage, so that any scientific buildings or equipment constructed in this region must be specially made to give as **(22)** ..... protection as possible.

If the weather is fine, visibility in Antarctica is usually excellent because of the clear air and the absence of dust and smoke. **(23)** ..... this means is that people often greatly underestimate the distance of objects and features of the landscape. Also, very large features **(24)** ..... as mountains may appear to be above the horizon, or even upside **(25)** ..... . These 'mirages', **(26)** ..... are just tricks played by the eyes in certain conditions, have led to explorers in the Antarctic making many errors **(27)** ..... judgement.

LIVEWORKSHEETS

Part 3

For questions **28–37**, 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 | F | O | U | N | D | E | R |

Freud and Dreams

Sigmund Freud is regarded as the **(0)** ..... of psychoanalysis. His work has been **(28)** ..... in many areas but he is perhaps best known for having drawn our **(29)** ..... to dreams, which he believed were clues to inner conflicts. The fact that a dream is **(30)** ..... a disguised expression of what is happening in the unconscious mind means that it is difficult for the dreamer to understand its **(31)** ..... . Freud believed that the sleeping mind resorted to a whole range of unconscious wishes in forms which would prevent the dreamer from having any **(32)** ..... of their true nature. In Freud's view, interpreting the meaning of the dream required a psychoanalyst with an expert **(33)** ..... of how dreams disguise desires. The psychoanalyst's lack of personal **(34)** ..... in the dream would enable him to see the dream objectively.

FOUND
INFLUENCE
ATTEND
ESSENTIAL
SIGNIFY
AWARE
KNOW
INVOLVE

According to Freud, dreams use a **(35)** ..... symbolic language quite different from that of waking life, but the fact is there is no hard **(36)** ..... for believing that dreams really do reflect our unconscious wishes. Nevertheless, Freud **(37)** ..... made a major contribution to twentieth-century thought and many useful insights into psychological processes have been gained through his work.

MYSTERY
EVIDENT
DOUBT

LIVEWORKSHEETS