Test 4 Reading and Use of English • Part 1

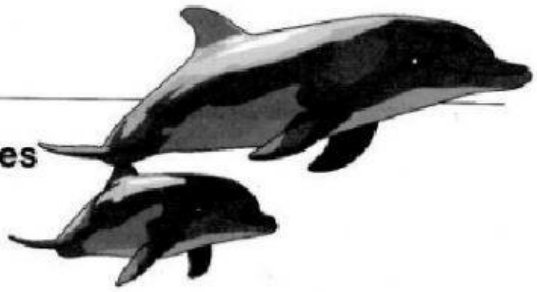
For questions **1–8**, read the text below and decide which answer (**A, B, C** or **D**) best fits each gap. There is an example at the beginning **(0)**.

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

Example:

0 **A** made **B** done **C** had **D** found

0	A	B	C	D



Dolphins have their own names

Scientists studying a species of dolphin called bottlenose dolphins have **(0)** ..... an interesting discovery. Individual dolphins in the group the scientists studied each have their own name, **(1)** ..... of a series of whistles. **(2)** ..... many animals can copy and learn complicated sequences of sounds, few species are **(3)** ..... of associating particular sounds with specific individuals or things. Dolphins use sounds to communicate with one another for a variety of reasons, including **(4)** ..... other dolphins to places where food is available and showing how friendly or aggressive they are feeling.

Dolphins mainly use their names (known as 'signature whistles') when they are travelling, to **(5)** ..... other dolphins in their group know where they are. And when a group of dolphins **(6)** ..... across another group while out at sea, they appear to use them as a **(7)** ..... of greeting each other, exchanging information about who is present before the groups join. Mothers and their young also use the whistles if they get **(8)** ..... .

1	**A** containing	**B** including	**C** consisting	**D** involving
2	**A** However	**B** Although	**C** Despite	**D** Even
3	**A** competent	**B** talented	**C** skilled	**D** capable
4	**A** indicating	**B** leading	**C** signalling	**D** heading
5	**A** allow	**B** permit	**C** let	**D** cause
6	**A** goes	**B** puts	**C** gets	**D** comes
7	**A** manner	**B** form	**C** means	**D** process
8	**A** split	**B** divided	**C** separated	**D** detached

LIVEWORKSHEETS

READING AND USE OF ENGLISH 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 | Y | O | U | R | | | | | | | | | | | | | | |

International pillow fight day



Do you think that pillows are just things you rest **(0)** ..... head on at night? It may or may not come **(9)** ..... a surprise to you to hear that for several years now, in parks and squares around the world, large groups of people **(10)** ..... been meeting on the same day to take part **(11)** ..... a massive pillow fight. To make sure everyone stays safe, the rules are that people should use soft pillows and never hit anyone too hard, **(12)** ..... should they swing their pillows at anyone with a camera, or anyone not carrying a pillow themselves.

At some pillow-fighting events the organisers ask participants not **(13)** ..... use any pillows stuffed **(14)** ..... feathers, because they make too much mess. Groups of volunteers usually help clear up after the fight, and the pillows **(15)** ..... often donated to charities that help homeless people. And why **(16)** ..... so many people take part? Well, it really is just for fun!

READING AND USE OF ENGLISH 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 | H | E | A | L | T | H | Y | | | | | | | | | | | |

What happens to the body in space?

Human beings will only be able to explore space if astronauts remain **(0)** ..... while they travel and work there. Scientists are therefore very **(17)** ..... in gathering **(18)** ..... about what happens to the human body in space. The body is a complex system that **(19)** ..... detects changes in its **(20)** ..... and responds to them. When astronauts become weightless, the **(21)** ..... of them suffer from space motion sickness. The body soon adapts, however and, although some astronauts can feel very **(22)** ..... at first, the effects do not usually last long.

HEALTH
INTEREST
EVIDENT
AUTOMATIC
SURROUND
MAJOR
COMFORT

In zero gravity, liquids in the body move towards the head, so astronauts have thinner legs while in space, and slightly swollen faces. The heart has to work less hard to pump blood, and astronauts do not need the full **(23)** ..... of their skeleton and muscles to support them. **(24)** ....., astronauts need to do plenty of exercise in space in order to maintain body tone and bone density.

STRONG
CONSEQUENCE

LIVEWORKSHEETS

Test 4 Reading and Use of English • 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 Karen didn't really want to go to the party.

FORWARD

Karen wasn't really ..... to the party.

The gap can be filled by the words 'looking forward to going', so you write:

Example:	**0**	*LOOKING FORWARD TO GOING*

25 Daisy regretted eating so much cake.
WISH
'I ..... so much cake,' said Daisy.

26 Luis managed to fix the bicycle on his own.
SUCCEEDED
Luis ..... the bicycle on his own.

27 Bring your swimming things because it might be warm enough to go swimming.
CASE
Bring your swimming things ..... warm enough to go swimming.

28 Our teacher said we should use the information available on the Internet.
ADVANTAGE
Our teacher advised us ..... the information available on the Internet.

29 When Anne got back from holiday, I called her immediately.
SOON
I called Anne ..... back from holiday.

30 My brother's trainers cost a lot less than mine.
FAR
My brother's trainers ..... expensive than mine.

LIVEWORKSHEETS

Test 4 Reading and Use of English • Part 5

You are going to read an extract from a book about an American teenage girl who has moved to a new town. 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.**

We used to live in New York City, in this great old building on the Upper West Side, but last year my mother moved us to a ranch house in the quiet sleepy suburb of Dellwood (or as I affectionately call it, Deadwood), New Jersey. New Jersey! At first I thought she must be joking.

But I have a positive nature. I believe in making the best of even the worst situation. I mean, you have to, don't you? There's no point being negative about things you can't change, you only make them worse. And the upside of moving to Deadwood was that it gave me a chance to re-create myself a little. Back in the city at least half the kids I went to school with were kids I'd gone to school with most of my life. Dellwood, however, was an empty stage as far as I was concerned. An empty stage to which I was allowed to bring my own script. I could choose whatever role I wanted – be whatever I wanted to be – and no one would know any better. A legend was about to be born.

I think it's safe to say that no one at Deadwood High School had ever seen anyone quite like me. And this, of course, was to my advantage. They didn't know what to expect. My first few weeks were devoted to showing them what to expect: the unexpected; the unusual; the individual; the unique. One week I'd dress only in black; the next my colors would be vibrant and bright. One week I'd be quiet and remote; the next I'd be gregarious and funny. It was a demanding part, but it took my mind off other things. Like how difficult it was to be a beacon in the subterranean, wind-swept and coal-black abyss that is Dellwood, New Jersey.

I'd pretty much thought that all I had to do was appear on campus like an incredible sunset after a grey, dreary day, and the starving young souls of Dellwood would immediately abandon their videos and glossy magazines, and flock to me, begging for shelter from the storm of meaningless trivia that made up their lives. But I was wrong. The youth of *line 18*
Dellwood probably wouldn't have noticed a huge storm, never mind a messenger of hope from the greater world. In my first year in the clean air and safe streets of Dellwood (two of my mother's reasons for moving), I've met only one truly kindred spirit. That's my best friend, Ella Gerard.

There was nothing about Ella to suggest that here was my spiritual kin the first time I saw her. She looked like most of the other girls – expensively if dully clothed, well fed, perfectly groomed, their teeth gleaming and their hair bouncing because they use the right toothpaste and shampoo. The girls in Deadwood get their fashion ideas from teenage magazines and television. They don't wear clothes as a statement of their inner selves, as I do; they wear labels.

If New York is a kettle of soup, where tons of different spices and vegetables swim around together, all part of the whole but all different at the same time, then Deadwood is more like a glass of homogenized milk. Ella was wearing a nondescript pink A-line dress and white-and-pink sneakers. Although Ella shops in the same stores as most of her classmates she always goes for what Mrs Gerard calls 'the classic look', which means that everyone else dresses like the dedicated followers of fashion that they are, and Ella dresses like her mother.

Anyway, Ella sat near me in my first class. The kids in Dellwood not only dress the same and talk the same; when they think, they pretty much think the same, too. But I sensed almost immediately that even though she looked like them, Ella was different in that last, crucial respect.

line 33

LIVEWORKSHEETS

31 What point is the writer making about Dellwood in the second paragraph?

- **A** Very little of interest is going on there.
- **B** She'll be able to make a fresh start there.
- **C** She doesn't expect to make new friends there.
- **D** Few people from New York have ever been there.

32 During her first few weeks at Deadwood High School the writer

- **A** tried to control her unpredictable moods.
- **B** imitated the different styles of the students there.
- **C** devoted time and effort to making an impression.
- **D** worried that she might never fit in with the other students.

33 Why does the writer say 'I was wrong' in line 18?

- **A** The other students ignored her.
- **B** She managed to make a friend.
- **C** The weather failed to affect people in Dellwood.
- **D** She realised that Dellwood was a pleasant place to live.

34 According to the writer, the clothes worn by the other girls in Dellwood reflect

- **A** how good their taste is.
- **B** a desire for wealth.
- **C** their individuality.
- **D** current trends.

35 What does the writer say about Ella in the sixth paragraph?

- **A** Her appearance demonstrates her independence.
- **B** She has been advised to dress in a particular way.
- **C** She looks old-fashioned compared to people her age.
- **D** Her mother would like her to learn from her classmates.

36 'that last, crucial respect' in line 33 refers to the way kids in Dellwood

- **A** dress.
- **B** talk.
- **C** think.
- **D** look.

LIVEWORKSHEETS

Test 4 Reading and Use of English • Part 6

You are going to read an article about ice cream produced in an environmentally friendly way. 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.**

Selling ice cream – made by pedalling a bicycle!

It may seem too simple, or too comical, but Ed Belden did just that when he started a bike-powered ice cream shop in Los Angeles, in the US, a city more often known for its car culture. Belden's shop, Peddler's Creamery, is the first of its kind in Los Angeles. The store opened on the same day as a quarterly bike event called Ciclavia that transforms many of the city's streets into car-free spaces. The Ciclavia route went by Belden's storefront and he sold out of all nine flavors by the day's end.



Belden had first started selling bike-powered ice cream from a specially adapted tricycle at events around Los Angeles. **37** Belden created special flavours, such as Mexican chocolate, salted caramel, and mint chocolate cookie. For every four miles, or about 20 minutes of cycling, he could make 23 liters of ice cream.

Belden soon decided he wanted his own shop, a place where people could come to him. He believed a bike-powered ice cream shop would perfectly suit many people's commitment to trying to do something to protect the environment in Los Angeles. **38** Indeed, events like Ciclavia are becoming more popular and the city is establishing miles of new bike lanes.

Belden saw central Los Angeles as the perfect site for his new venture. **39** It represents the revitalisation that is happening in city centres across the US as many Americans seek more environmentally friendly lifestyles.

At first, Belden wanted to open a shop in a historic building. He eventually chose a new apartment building that contains both reasonably priced housing and artists' studios. **40** He considered it a good fit for his own vision of sustainability. Belden can be spotted at the shop in the evenings after a full day of work at the National Forest Foundation, another green business. The shop is a labour of love for him. It is supported by the generosity of investors (friends, family, people who invest in environmental businesses) and his own savings.

The evening is also the liveliest time to visit the shop. That's when residents come in for a scoop after dinner. Random onlookers also poke their heads in after seeing the bike contraption in the window. Once a lone salesman pedalling his bike, Belden now has six employees. Employees and customers alike take turns at the wheel. **41**

For Belden, this isn't just a novelty food fad, but a calling. He obviously believes in using the renewable resource of human-powered energy. But he also believes in sourcing organic ingredients and using compostable cups and spoons. **42** Even if people were drawn in by the wheels, they return for the simple pleasure of a smooth, slightly sweet scoop of tasty ice cream.

LIVEWORKSHEETS

A That's because this area is unusual compared to the rest of the city, as many residents don't own cars.

B That didn't mean they'd accept anything that didn't actually taste delicious.

C Pedalling its wheels turned the stainless steel ice cream maker attached to the back of the bike.

D However, you must be prepared to bike for 20 minutes straight to maintain the quality and consistency of the ice cream.

E For Belden, this social mission was more important than architectural style.

F And of course, he insists on producing a quality product.

G This is increasingly evident in the way cars are having to share the road with cyclists.

Test 4 Reading and Use of English • Part 7

You are going to read an article giving advice to teenagers about making films. For questions **43–52**, choose from the sections (**A–F**). The sections may be chosen more than once.

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

In which section does the writer

warn that a failure to do something produces noticeably poor results? 43 ☐

suggest an alternative to something that people may not be able to afford? 44 ☐

mention that people may end up regretting a decision? 45 ☐

advise people to think about what they are doing in a different way? 46 ☐

encourage people to base their films on the things around them? 47 ☐

recommend how filmmakers can get feedback on their work? 48 ☐

say people should never stop developing their film-making abilities? 49 ☐

say that making mistakes is necessary in order to improve? 50 ☐

describe how to learn from what other people have done? 51 ☐

say what can make up for a film's weaknesses? 52 ☐

LIVEWORKSHEETS

Tips for young filmmakers

A

Lots of teenagers are making films these days. Here's some advice if you're thinking of doing so too. First of all, work with what you've got. Don't write that epic crowd scene unless you know there's a festival happening next week that you can steal as a backdrop. Play to your strengths. There's probably something unique that you or your family have access to that you can use in your movie. If your dad has a tractor, write a movie about that. If he doesn't, *don't*.

B

A lot of the mistakes that young filmmakers make could be avoided if teenagers actually just paid attention to their favourite films. Pick a movie you love and watch it with the sound down; look closely at the camera angles, the editing and the lighting. Watch short films on the Internet and see how an effective story can be told in five minutes. You won't be able to match the production values of these films—and you don't need to, anyway—but often the craft of good filmmaking doesn't cost any money. You just have to actually *watch films*.

C

Every film you make should teach you something you didn't know before, and achieve something you didn't know you were capable of. This doesn't mean you have to go out every time and do something that you have no idea how to do. You should draw on the skills and techniques you've already learned—but if you're not building on them, if you're not pushing yourself further in some way, you're playing it safe. It will show and you may eventually regret staying in your comfort zone in this way.

D

Showing your film to an audience is one of the most important ways of figuring out what you're doing right or wrong as a filmmaker—but that isn't the same as saying that you always have to try to please the audience, or make a film that you think "they" will like. A lot of the time just seeing your film with other people in the room will help you see it more objectively. And if you're still thinking your film has to be 20 minutes long, just imagine how long that 20 minutes is going to feel when 300 people are sitting beside you watching it...

E

Audiences will forgive a lot of technical flaws in your film if your story is compelling, your actors are engaging or your jokes are funny—but there's still a point where the technical mistakes start to get in the way. That point is usually when they're no longer able to clearly see, hear or follow what's going on. So get to know your equipment, and practise with it. Learn the basics of shot composition. Do your best to record quality sound and, if that's too expensive, make a silent movie—there's too much talking in most movies anyway.

F

The limitations of teenage filmmaking can often be discouraging. How on earth are you supposed to make a great film when all you've got is this rubbish camera and your silly friends? Well, the first step is to change your attitude. In fact, you should be celebrating the fact that that's all you've got: that means all your solutions to the problems you encounter are going to have to be *creative* ones. And whatever you do, don't give up. If you haven't failed at filmmaking yet, then you probably weren't being ambitious enough. If you have, congratulations; you're on your way to becoming a great filmmaker.

LIVEWORKSHEETS