

Task 5 (3.5 points). Questions 34-40
Rearrange the words and phrases into sentences. An example (0) has been done for you.

- (0) When the / becomes / cold enough, / temperature is / solid ice / liquid water
.....
.....
When the temperature is cold enough, liquid water becomes solid ice.
.....
- (34) when / greatly / Water / freezes / expands / it
.....
.....
- (35) of water / of solid ice / makes about / Ten litres / 11 litres
.....
.....
- (36) Archimedes / to a principle that was / float or sink according / Objects in water / first discovered by
.....
.....
.....
- (37) a Greek mathematician / in the third / He was / century BC / who lived
.....
.....
.....
- (38) is held up by a force / the liquid displaced / ‘Archimedes’ Principle’ states that / equal to the weight of /
any object placed in liquid
.....
.....
.....
- (39) heavy as water, / will hold it up / therefore one-half its / Wood is one-half as / volume of water
.....
.....
.....
- (40) nine-tenths of an iceberg / an iceberg may really be / is under water and / This is why about /
much larger than we think it is
.....
.....
.....

This is the end of the Year 12 examination of 2005.
You will have 30 minutes to transfer your answers to the answer sheet.



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INGLISE KEELE RIIGIEKSAM
II VIHIK

7. MAI 2005

II OSA. KUULAMINE

AEG: 35 MINUTIT/20 PUNKTI
3 ÜLESANNET/30 ÜSIKKÜSIMUST

Task 1 (5 points). Questions 1-10
You are going to hear a telephone conversation about the studying possibilities in an English-speaking country. You are going to hear it twice. Read the notes below. You will have 45 seconds to do this. Listen to the tape and fill in the missing information. Do not write more than 4 words. An example has been done for you. Listen again and check your answers.

- Academic requirements (1)
- English language test needed? (0) *yes*
- Which? (2)
- Where to find information about universities? (3) www
- Fee? (4)
- Which website to find out about scholarship? (5)
- When to apply to the university? (6)
- Accommodation while studying (7)
- and (8)
- Degrees recognized (where?) (9)
- Where to get help with problems (10)

This is the end of task 1.
Turn to task 2.

Task 2 (5 points). Questions 11-20
You are going to hear a radio programme. You are going to hear it twice. Read the sentences below. You will have 90 seconds to do this. Listen to the tape and circle the right answer. An example has been done for you. Listen again and check your answers.

0. *The men who live longest are those who eat chocolate*
- a) once to three times a month
b) once or twice a week
c) more than three times a week.
11. Botanical Gardens have helped to save about
- a) 1/4
b) 1/5
c) 1/3 of the most endangered plants in the world.
12. Monkeys use tools for
- a) fighting
b) eating
c) digging.
13. New robots move by using power from
- a) an external source
b) batteries
c) living muscles from rats.
14. Smoking can harm
- a) people's memories
b) people's health in general
c) people's emotional balance.
15. The consistent increase in the number of natural disasters has been a trend for the last
- a) 20 years
b) 10 years
c) 30 years.
16. Coral reefs are having problems because
- a) of an increased number of divers
b) they have different illnesses
c) fishermen destroy them.
17. Building underground could be dangerous because
- a) the land pressure is too great
b) planning is inadequate
c) of noisy underground car parks.
18. The EU wants to stop junk food advertisements because
- a) of a new law in the EU
b) there are too many fat people
c) they want to promote a healthy lifestyle.

Task 3 (4.5 points). Questions 16-24
Complete the following sentences by putting the verb in brackets into the correct form. An example (0) has been done for you.

- After (0)*seeing*... (see) Tom in Paris, I didn't hear from him for a couple of years.
- Thank you for (16) **(lend)** me your phone.
- Before you (17) **(say)** anything, I suggest you think first.
- Before he (18) **(leave)**, he gave us nice presents.
- I don't like double lessons because I'm not used to (19) **(sit)** still for so long.
- It's a lovely day. Instead of (20) **(take)** a bus, let's walk.
- Ask children to wash their hands before (21) **(come)** to the table.
- He goes to sleep only after he (22) **(take)** his dog for a walk.
- Every day after (23) **(leave)** the office, he would (24) **(sit)** in the park.

Task 4 (4.5 points). Questions 25-33
Complete the following sentences by putting the word in brackets into the correct form. Use one word only in each space. An example (0) has been done for you.

- The idea of (0) ...*education*... (educate) existed long before there were actual schools. When writing was invented, schools became a (25) **(necessary)**. Special learning was (26) **(require)** to master the symbols and the (27) **(exist)** of these symbols made it possible to accumulate and transmit (28) **(know)** on a scale that had never been possible before. Ordinary life in a group did not provide this type of education. So a special (29) **(organise)** was needed to take over the job of (30) **(provide)** it. And this was the school.
- The first schools probably (31) **(appear)** in Egypt, and perhaps in China and some other cultures 5,000 to 6,000 years ago. Actually, it was not until the (32) **(eighteen)** century that the idea of education for all as a way of (33) **(improve)** mankind and society began to spread. It was only about 150 years ago that people began to consider an education as the right of every child.

IV OSA. KEELESTRUKTUURID

AEG: 40 MINUTIT/20 PUNKTI
5 ÜLESANNET/40 ÜSIKKÜSIMUST

Task 1 (3.5 points). Questions 1-7
Fill in the gaps with prepositions. Use one word only in each space.
An example (0) has been done for you.

Sting’s story starts (0)*on*.... the eve of a concert in 1987 in Rio, when, hoping (1) a life-changing experience, he participates (2) a ritual involving a herbal potion. From there, his memoir goes back (3) his working-class Newcastle childhood, his brief career as a teacher and early years (4) the music business, and ends on the brink (5) success with the Police. In spite (6) a tendency towards the flowery, it’s an honest account. People don’t need to know a lot (7) Sting’s music to find the book enjoyable.

Task 2 (4 points). Questions 8-15
Complete the second sentence so that it has a similar meaning to the first sentence. Do not write more than 3 words. Use the word in brackets without changing it. An example (0) has been done for you.

- (0) Perhaps Kate knows his telephone number. (**may**)
Kate *may know* his telephone number.
- (8) I realize that it was a terrible shock for you. (**must**)
It a terrible shock for you.
- (9) The best thing for you to do is apologise. (**better**)
You apologise.
- (10) Why did you learn this poem by heart? It was not necessary. (**didn’t**)
You to learn this poem by heart.
- (11) Mark wants to have a car. (**like**)
Mark to have a car.
- (12) It’s against the rules for students to skip classes. (**allowed**)
Students to skip classes.
- (13) He managed to finish his work on time. (**able**)
He to finish his work on time.
- (14) They should be more careful. (**ought**)
They more careful.
- (15) I’m sure this is not Ann – she’s in Paris. (**can’t**)
This Ann – she’s in Paris.

19. China is to measure Mount Everest as they believe that
- a) previous measurements have been inaccurate
 - b) it is melting
 - c) only Indians have measured it.
20. Mosquito bites might be avoided by
- a) using artificial repellents
 - b) using protective clothing
 - c) being with people who are seldom bitten.

This is the end of task 2.
Now turn to task 3.

Task 3 (10 points). Questions 21-30
You are going to hear an interview with a famous writer. You are going to hear it twice. Study the notes below. You will have 45 seconds to do this. Listen to the talk and fill in the missing data. An example has been done for you. Do not write more than 4 words. Listen again and check your answers.

Terry Pratchett got his first story published at the age of (0)*13*.....

From childhood he dreamed of becoming an (21) , but he dropped the idea as he (22) His first job was a (23) He believes that you cannot become a writer immediately, you need to (24) into one.

His first book was *Carpet People* and it was published when (25) *Discworld* is based on (26) The idea is that the Earth is flat and goes through the space on the back of a (27) He chose the image, because it represented the idea of a (28) The ideas for his books (29) but it takes time to do the characterisation.

The secret of the success of his books is that people are (30) than they seem to be.

This is the end of the listening paper.
Now turn to the reading paper.

Task 1 (4.5 points). Questions 1-9
Read about markets in London. Decide which market (A, B, C or D):
An example (0) has been done for you.

| | |
|--|------------------|
| 0. sells very cheap electronic equipment | (0) <div>D</div> |
| 1. offers a large variety of useless items. | (1) <div></div> |
| 2. is one of the oldest markets in London. | (2) <div></div> |
| 3. does not sell food. | (3) <div></div> |
| 4. sells chemical-free vegetables. | (4) <div></div> |
| 5. is planning an alteration. | (5) <div></div> |
| 6. sells handicraft made by young artists. | (6) <div></div> |
| 7. sells specific items on certain days of the week. | (7) <div></div> |
| 8. pays special attention to quality. | (8) <div></div> |
| 9. sells children’s outfits. | (9) <div></div> |

Task 3.1 (4.5 points). Questions 18-26
Read the text and decide whether the following statements are true (T), false (F) or there is no information (NI) in the text. An example (0) has been done for you. Tick (✓) the appropriate box.

| | T | F | NI |
|---|---|---|----|
| 0) People have always liked to talk about the weather. | ✓ | | |
| 18) The main topic of the article is weather and its effect on people. | | | |
| 19) Weather is a new subject for the artist. | | | |
| 20) In the installations two colours dominate. | | | |
| 21) Some of Eliasson’s installations change during the day. | | | |
| 22) The people visiting the exhibition have to use senses other than sight to experience the art. | | | |
| 23) For his installations the artist has made some changes in the exhibition hall. | | | |
| 24) The artist is keen on using classical painting techniques for his installations. | | | |
| 25) Sunrays can be seen as works of art. | | | |
| 26) Eliasson’s installations have been popular all over the world. | | | |

Task 3.2 (7 points). Questions 27-33
Match the dictionary definitions with the words in bold. Write the appropriate number in the box. Note that there are two extra words underlined.

| | |
|---|---|
| 0) adj (formal) seeming to be everywhere | 0 |
| 27) n the way you think about something and your idea of what it is like | |
| 28) v to produce exact copies of itself | |
| 29) n a small hole or space in something | |
| 30) adj relating to or using your senses of sight, hearing, smell taste or touch | |
| 31) n a wide and open area of land, sea, etc | |
| 32) v to gradually become less or weaker before disappearing completely | |
| 33) n a request for an artist, designer, or musician to make a piece of art or music, for which they are paid | |

Task 3

Read the following text and do the two tasks.

Eliasson and the Weather

The object of the weather has long shaped the content of everyday conversation. In *The Weather Project*, the fourth in the annual Unilever Series of **commissions (1)** for the Turbine Hall, Olafur Eliasson takes this **ubiquitous (0)** subject as the basis for exploring ideas about perception, experience and representation.

The basic elements of the weather – water, light, temperature, pressure – are the materials that Olafur Eliasson has used throughout his career. His installations regularly feature elements appropriated from nature – billowing steam **replicating (2)** a water geyser, glistening rainbows, or fog-filled rooms. By introducing ‘natural’ phenomena. Such as water, mist or light, into an unexpected setting, be it a city street or an art gallery, the artist encourages the viewer to reflect upon their understanding and perception of the physical world around them. This moment of **perception (3)**, when the viewer pauses to consider what they are experiencing, has been described by Eliasson as ‘seeing yourself sensing’.

Many of Eliasson’s works explore the relationship between spectator and object. In *Your Sun Machine* viewers entered a room which was empty apart from a large circular hole punctured in the roof. Each morning, sunlight streamed into the space through this **aperture (4)**, at first creating an elliptical, and then a circular outline on the walls and floor. The beam of light shifted across the room as the day progressed. The movement of the ‘sun’ across the room was apparently the central focus of the work, but in observing this the viewer was reminded of his or her position as an object, located on earth, spinning through space around the real sun.

For *The Mediated Motion* at the Kunsthau Bregenz in Austria Eliasson created a sequence of space filled with natural materials including water, fog, earth, wood, fungus and duckweed. During their journey through the exhibition, visitors were confronted by a variety of **sensory (5)** experiences – sights, smells and textures – which had each been precisely manufactured by the artist. Eliasson also modified the structure of the building by inserting a **subtly (6)** slanting floor which made visitors become more conscious of the act of movement through space.

In the installation *The Weather Project*, representations of the sun and sky dominate the **expanse (7)** of the Turbine Hall. A fine mist **permeates (8)** the interior space of the museum, as if creeping in from the environment outside. Throughout the day, the mist accumulates into faint cloud-like formations, before **dissipating (9)** across the space. A glance overhead, to see where the mist might escape, reveals that the ceiling of the Turbine Hall has disappeared, replaced by a huge mirror reflecting the space below.

TATE MODERN brochure



A guide to Eastside

B New Brick Lane Market

Never behind the times, the folk at the Brewery have got in on the Eastside market craze. This new addition (opened early March) has indoor and outdoor pitches, with an emphasis on quality food and wines as well as a fashion and lifestyle edge. There are designer-made and retro clothes, fashion accessories and interiors. The new market’s raison d’être is to give young creative types a chance to pitch their wares.

D Petticoat Lane Market

Petticoat Lane is arguably the most unapologetically ungentrified shopping street in the zone – there’s been a market since the 17th century. The stalls mostly flog clothes and consumer electronics at knock-down price while fruit and veg are on offer in Wentworth Street. Look for bargain beauty products from East End Cosmetics at the beginning of Middlesex Street and great value kiddies clothing from Jelly Tots down at the other end.

A Brick Lane Market

Despite a steady move, the chaos that characterised Brick Lane’s Sunday market survives to make each visit different and surprising. Although superior items of furniture tend to get snapped up by the area’s interiors shops, you can still unearth occasional unique pieces at a decent price. But the real fun – as the Eastside typifies – is on the margins where people sell (and apparently others buy) quite literally anything. The pendulum of choice swings from useful items (clothes, tools, kitchenware, books, bicycles) sold off real market stalls to bizarre remnants of locals’ lives (used wheelchairs, single shoes, broken pens, old glasses) laid out on blankets on the pavement.

C Spitalfields Market

Under the cover of the saved Victorian market building structure, Spitalfields Market continues to thrive. Here hip organic meets hippy ethnic – herbal remedies and reflexology, candles and incense, hand-crafted bags and one-off pieces of jewellery are mingled in among stalls selling music, books, crafts and homeware. Thursday is fashion day, and a record and book fair is run on the last Wednesday of the month. Food is a key feature, with a special emphasis on organic every Friday and Sunday, and plans are in store for a farmer’s market.

Time Out, October–November 2003

Portrait of a Londoner

Nobody can be said to know London who does not know one true cockney - who cannot turn down a side street, away from the shops and the theatres, and knock at a private door in a street of private houses. Private houses in London are apt to be much of a muchness. The door opens on a dark hall; from the dark hall rises a narrow staircase; off the landing opens a double drawing-room, and in this double drawing-room are two sofas on each side of a blazing fire, six armchairs, and three long windows giving upon the street. What happens in the back half of the drawing-room which looks upon the gardens of other houses is often a matter of considerable conjecture. But it is with the front drawing-room that we are here concerned; for Mrs Crowe always sat there in an armchair by the fire; it was there that she had her being; it was there that she poured out tea.

That she was born in the country seems, though strange, to be a fact: that she sometimes left London, in those summer weeks when London ceases to be London, is also true. But where she went or what she did when she was out of London, when her chair was empty, her fire unlit and her table unladen, nobody knew or could imagine. To figure Mrs Crowe in her black dress and her veil and her cap, walking in a field among turnips or climbing a hill where cows were grazing, is beyond the scope of the wildest imagination.

There by the fire in winter, by the window in summer, she had sat for 60 years - but not alone. There was always someone in the armchair opposite, paying a call. And before the first caller had been seated 10 minutes, the door always opened and the maid Maria, she of the prominent eyes and prominent teeth, who had opened the door for 60 years, opened it once more and announced a second visitor; and then a third, and then a fourth.

A tête-à-tête with Mrs Crowe was unknown. She disliked tête-à-têtes. It was part of a peculiarity that she shared with many hostesses that she was never specially intimate with anyone. For example, there was always an elderly man in the corner by the cabinet - who seemed, indeed, as much a part of that admirable piece of 18th-century furniture as its own brass claws. But he was always addressed as Mr Graham - never John, never William: though sometimes she would call him "dear Mr Graham" as if to mark the fact that she had known him for 60 years.

The truth was she did not want intimacy; she wanted conversation. Intimacy has a way of breeding silence, and silence she abhorred. There must be talk, and it must be general, and it must be about everything. It must not go too deep, and it must not be too clever, for if it went too far in either of these directions somebody was sure to feel out of it, and to sit balancing his tea cup, saying nothing.

Collection of Essays by Virginia Woolf

Task 2 (4 points). Questions 10-17
Which is the correct answer according to the text? Circle the right answer.
An example (0) has been done for you.

- (0) A If you have not been to London you cannot know London.
B If you have not met a true Londoner you cannot know London.
C You do not know London if you have not visited its theatres and shops.
- (10) A The double-drawing room is situated on the ground floor, near the staircase.
B The staircase to the first floor leads to the double drawing-room.
C The dark hall leads to the double drawing-room.
- (11) A Nobody could picture Mrs Crowe in the country environment.
B Mrs Crowe often walked the fields and climbed hills.
C Mrs Crowe's dress and veil were unsuitable for fields and hills.
- (12) A Mrs Crowe preferred to sit in peace and quiet.
B People daily phoned her in order to chat.
C Mrs Crowe was always accompanied by several visitors.
- (13) A Some facial features dominated in Maria's appearance.
B Maria was a prominent figure in the house.
C Maria was a remarkable beauty.
- (14) A Mrs Crowe's habits were different from other ladies'.
B Like other ladies, she never got too close with her guests.
C Strangely, Mrs Crowe often acted rather emotionally.
- (15) A Mrs Crowe enjoyed moments of silence.
B Mrs Crowe avoided silence.
C There had to be talk – but solely on serious matters.
- (16) A The elderly man liked Mrs Crowe's furniture.
B The elderly man looked like part of Mrs Crowe's furniture.
C The elderly man had lovely brass claws.
- (17) A The maid was 60 years old.
B The maid was a beautiful young girl.
C The maid was an elderly lady.