

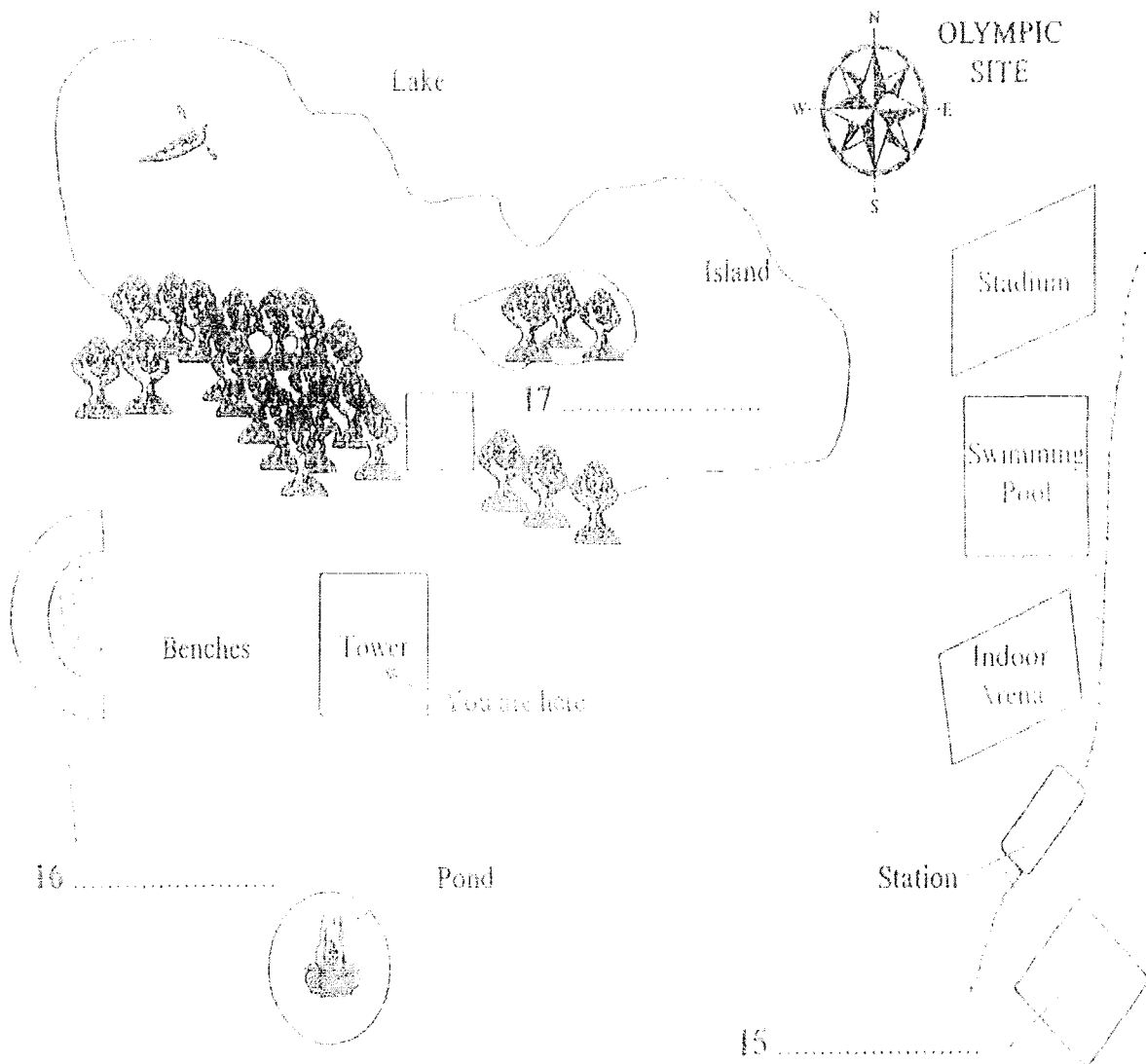
14. The Tower is at the centre of the

A. nature reserve

B. gardens

C. Bicentennial Park

Questions 15-17: Label the plan below. Write NO MORE THAN TWO WORDS for each answer.



Questions 18-20: Complete the table below. Write NO MORE THAN TWO WORDS for each answer.

Nature Reserve

Area	Facility	Activity
The mangroves	broadwalk	(18)
Frog Pond	outdoor classroom	(19)
The Waterbird Refuge	(20)	bird watching

Questions 21-22 : Complete the table below. Write NO MORE THAN ONE WORD AND/ OR A NUMBER for each answer.

The presentation will last 15 minutes.

There will be (21) minutes for questions.

The presentation will not be (22)

Questions 23-25 : What do the students decide about each topic for the geography presentation?

- A. They will definitely include this topic.
- B. They might include this topic.
- C. They will not include this topic.

Write the correct letter, A, B or C, next to the questions 23-25

23. Geographical Location

24. Economy _____
 25. Role of English language _____

PART 2: VOCABULARY & GRAMMAR: (5.0 pts)

SECTION 1: (1pt) From the questions 26-35, blacken the best option (A, B, C or D) for each item on the answer box below.

26. My jeans _____ in the wash and they're too small for me now.
 A. Reduced B. deteriorated C. shrank D. diminished
27. Would you like to arrange to pay by direct _____ ?
 A. debt B. debit C. deposit D. dividend
28. I threw some biscuit _____ on the ground and a whole load of pigeons swooped down and started eating them.
 A. grains B. specks C. flakes D. crumbs
29. The insects looked and tasted so horrible. I _____ with disgust as I tried to force them down.
 A. gloated B. grinned C. grimaced D. chuckled
30. Have you been _____ against tetanus in the last ten years.
 A. prescribed B. diagnosed C. injected D. inoculated
31. When she suggested _____ over the weekend. I was so angry that I threatened to quit.
 A. me to working B. me to work C. me work D. me working
32. The manager requested that all staff _____ present at the meeting!
 A. have been B. be C. are being D. being
33. Didn't you _____ that Martha wasn't with Ashley?
 A. think it strange B. think strange C. think strangely D. think it strangely
34. We _____ on the beach now if we hadn't missed the plane.
 A. might have lain B. would lie C. could be lying D. would have lain
35. Ian Mills won the election _____ all the odds.
 A. despite B. without C. against D. below

ANSWER YOUR SECTION 1 HERE

26. (A) (B) (C) (D)	29. (A) (B) (C) (D)	32. (A) (B) (C) (D)	34. (A) (B) (C) (D)
27. (A) (B) (C) (D)	30. (A) (B) (C) (D)	33. (A) (B) (C) (D)	35. (A) (B) (C) (D)
28. (A) (B) (C) (D)	31. (A) (B) (C) (D)		

SECTION 2: (1pt) For questions 36-45, read the text below. Use the word given in capitals at the end of some of the lines to form another word that fits the space in the same line. Write your answer on the ANSWER YOUR SECTION 3 below. There is an example at the beginning (0).

THE BUSINESS OF 'BLING'

It was a New Orleans rapper named 'BG' that first coined the term 'bling bling' to describe his taste in (0)----- jewelry. Since then, it has certainly not gone (36)----- as a fashion statement. In fact, it has become the byword for a (37)-----, extravagant lifestyle. The term is so widespread that it's even entered English dictionaries. Bling means big money, so it's hardly (38) ----- that people are keen on experimenting with bling including even the most (39)----- jewelry companies. When footballer David Beckham wanted a gift for his wife, he turned to a New York designer. Better known to his clients as 'Jacob the Jeweler', he sent a pink diamond ring to Spain so that Beckham could surprise his wife with the (40)----- present. It meant Jacob could add another celebrity to his list of customers.

But he isn't the only one catering for such high profile people. Other New York jewelers have client lists that are (41)----- made up of

**FLASH
 NOTICE
 GLAMOUR**

**SURPRISE
 TRADITION**

EXPECT

INCREASE

hip-hop and R&B stars. The value of hip-hop as a music and lifestyle industry is put at an (42)----- \$ 10 billion annually. As with the world of fashion, hip-hop stars and now joining in and (43)----- creating jewelry lines of their own. And they face fierce (44)----- from those in the rap world.

It seems jewelry is much more than a (45)----- accessory. Perhaps the era of bling is only just beginning.

**CREDIBLE
FEVER
COMPETE**

BASE

ANSWER YOUR SECTION 2 HERE

- | | |
|---------------------------------|------------|
| (0) <i>flashing</i> | 40 |
| 36 | 41. |
| 37 | 42 |
| 38 | 43. |
| 39 | 44. |
| | 45. |

SECTION 3: (1.5pts) For questions 46- 60, read the text below and look carefully at each line. Some of the lines are correct, and some have a word which should not be there. If a line is correct, put a tick (✓) by the number at the beginning of the line. If a line has a word which should NOT be there, write the word down in the space at the beginning of the line.

- 46 ----- It is often been said that the secret of good comedy is timing.
 47 ----- As a comedian myself, I know that's not true. The secret
 48 ----- of good comedy is to be funny! I was told that a joke
 49 ----- about a man whose his dog has no nose. When asked how
 50 ----- it smells, the man replies 'terrible'. The problem here is
 51 ----- that, despite of the joke having a fairly clever punchline,
 52 ----- no one finds it a funny. However good your timing is, you
 53 ----- can't make out people laugh at that joke. I get my friends to
 54 ----- tell to me jokes all the time. If I've never heard them before,
 55 ----- and if they make me laugh it out loud, I might consider
 56 ----- using them in my comedy act. I am like jokes that reply on
 57 ----- word play (even though the joke was about the noseless dog
 58 ----- is rubbish!). 'My mum's from Cuba and my dad's from
 59 ----- Iceland so I guess that makes me up an ice cube. 'Now
 60 ----- that's a classic joke however you tell it. Comedy is made not just to do with timing!

SECTION 4: (1.5pts) For questions 61-75, read the text below and think of the word which best fits each space. Use only ONE word in each space. Write your answer on the ANSWER YOUR SECTION 4 below.

COMPETITION: YOUR IDEAL SCHOOL

Is your school just as you want (61)_____ to be? Or are there things you and your classmates (62)_____ change, given the opportunity? This is your chance to express your ideas about (63)_____ the ideal school is like. Our competition is open to (64)_____ student between the ages of twelve and eighteen. You can enter (65)_____ an individual or your whole class can work together on a team entry. Your entry can take any form- a piece of writing, a picture, or even architectural plans. It is completely (66)_____ to you. What we are looking for is evidence (67)_____ originality, imagination and, above (68)_____, the genuine views of young people.

By (69)_____ part in this, you will help in a study being carried (70)_____ at a leading university. All work entered (71)_____ the completion will be kept at the university and used in research. Entries cannot be returned (72)_____ of this. But it also means that, even (73)_____ you do not win, your views will be heard and will remain for future educationalists to study.

Entries must reach us no later (74)_____ Friday 30 April. Winners will receive valuable prizes of computer equipment and software (75)_____ their schools.

- | | |
|----------|----------|
| 61. | 68. |
| 62. | 69. |
| 63. | 70. |
| 64. | 71. |
| 65. | 72. |
| 66. | 73. |
| 67. | 74. |
| | 75. |

PART 3: READING COMPREHENSION (6.0 pts)

SECTION 1: (1 pt.) You are going to read two articles below. For questions 76-79, choose the answer (A, B, C or D) which you think fits best according to the text. Blacken your best option (A, B, C or D) on the ANSWER YOUR SECTION 1 below.

JOURNALIST

For a provincial journalist at that time, reaching for the moon seemed easier than getting to London. I had an ever-thickening file of letters from editors, usually regretful, some sharing or affecting to share my belief that I was destined for a national paper: but all of them discouraging.

By now I tried every mass-circulation national in London, though not the so-called text titles like *The Times* and *The Telegraph*, for odd though it may seem in these more malleable days, there was an iron curtain between the popular and the 'serious' press, with little or no border traffic between them.

I had also never applied to the *Daily Mirror*, for it had a fearsome reputation for hiring and firing and for sending its wretched reporters out on impossible 'doorstepping' assignments. The only true tabloid of its day, with a raffish reputation, the *Mirror* was a difficult paper to get on, and almost as difficult to get off- voluntarily, that is- since having a spell at the *Mirror* on one's CV was regarded by some of the more conservative national paper news editors as a career stigma. But voluntary departures were reputed to be a daily occurrence. One heard bloodcurdling tales of grown men reduced to tears by the tongue-lashings of sarcastic newsroom executives,

who themselves were said to live in fear of their own superiors.

76. What does the writer say about national newspapers in London at that time?

- A. It was virtually impossible for any journalist to get a job on some newspapers.
- B. Journalists were often reluctant to work for more than one kind of newspaper.
- C. Journalists did not usually move from one kind of newspaper to another.
- D. Some newspapers did not really fit into the categories they were given.

77. Which word from the text conveys a sense of sympathy with people on the *Daily Mirror*?

- A. wretched (line 9)
- B. raffish (line 10)
- C. bloodcurdling (line 13)
- D. sarcastic (line 14)

THE ART OF DECISION MAKING: A review

In her book *The Art of Decision Making*, Helga Drummond is aware that the process of making decisions is almost inevitably flawed. She is clear that the making of decisions does not, in any useful way, resemble a science. The basic of scientific decision making- reliable information- is invariably absent in real life. What matters, says Drummond, is not what our information reveals but what it conceals. Things that are easily quantified too often become the only data taken into account.

Drummond is at her best analyzing escalation, the piling of more bad decisions on tops of an initial error. One common pattern is for decision makers to invest so much of their prestige in a project that they have to believe it will succeed. A symptom is that plans are worked backwards from targets, rather than the other way round.

This is fascinating book through which a decision maker could riffle, always asking: am I doing this? Am I doing that? But of course, the worst decisions always seem too pressing for any such reflection.

78. According to Helga Drummond, when making decisions people should

- A. ensure they rely on undisputed facts.
- B. aim to make the process more scientific.
- C. be more realistic about the likely outcome.
- D. bear in mind factors that are difficult to measure.

79. Why is it difficult for people to abandon certain decisions?

- A. Their reputations are at stake.
- B. The process they have used is flawed.
- C. They fail to recognize what has gone wrong.
- D. They are reluctant to try new ways of doing things.

ANSWER YOUR SECTION 1 HERE

76. (A) (B) (C) (D) 77. (A) (B) (C) (D) 78. (A) (B) (C) (D) 79. (A) (B) (C) (D)

SECTION 2: Answer Questions 80-92, which are based on the reading text below.

In a land swept by typhoons and shaken by earthquakes, how have Japan's tallest and seemingly flimsiest old buildings- 500 or so wooden pagodas- remained standing for centuries? Records show that only two have collapsed during the past 1400 years. Those that have disappeared were destroyed by fire as a result of lightning or civil war. The disastrous Hanshin earthquake in 1995 killed 6,400 people, toppled elevated highways, flattened office blocks and devastated the port area of Kobe. Yet it left the magnificent five- storey pagoda at the Toji temple in nearby Kyoto unscathed, though it leveled a number of buildings in the neighborhood.

Japanese scholars have been mystified for ages about why these tall, slender buildings are so stable. It was only thirty years ago that the building industry felt confident enough to erect office blocks of steel and reinforced concrete that had more than a dozen floors. With its special shock absorbers to dampen the effect of sudden sideways movements from an earthquake, the thirty-six-storey Kasumigaseki building in central Tokyo- Japan's first skyscraper- was considered a masterpiece of modern engineering when it was built in 1968.

Yet in 826, with only pegs and wedges to keep his wooden structure upright, the master builder Kobodaishi had no hesitation in sending his majestic Toji pagoda soaring fifty-five meters into the sky- nearly half as high as the Kasumigaseki skyscraper built some eleven centuries later. Clearly, Japanese carpenters of the days knew a few tricks about allowing a building to sway and settle itself rather than fight nature's forces. But what sort of tricks?

The multi-storey pagoda came to Japan from China in the sixth century. As in China, they were first introduced with Buddhism and was attached to important temples- The Chinese built their pagodas in bricks or stones, with inner staircases, and used them in later centuries mainly as watchtowers. When the pagoda reached Japan, however, architecture was freely adapted to local conditions- They were built less high, typically five rather than nine storeys, made mainly of wood and the staircase was dispensed with because the Japanese pagoda didn't have any practical use but became more of an art object. Because of the typhoons that batter Japan in the summer, Japanese builders learned to extend the eaves of buildings further beyond the walls. This prevents rainwater gushing down the walls. Pagodas in China and Korea have nothing like the overhang that is found on pagodas in Japan.

The roof of a Japanese temple building can be made to overhang the sides of the structure by fifty per cent or more of the building's overall width. For the same reason, the builders of Japanese pagodas seem to have further increased their weight by choosing to cover these extended eaves not with the porcelain tiles of many Chinese pagodas but with much heavier earthenware tiles.

But this does not totally explain the great resilience of Japanese pagodas. Is the answer that, like a tall pine tree, the Japanese pagoda- with its massive trunk-like central pillar known as *shibashira*- simply flexes and sways during a typhoon or earthquake? For centuries, many thought so. But the answer is not so simple because the startling thing is that the *shibashira*- actually carries no load at all. In fact, in some pagodas designs, it doesn't even rest on the ground, but is suspended from the top of the pagoda- hanging loosely down through the middle of the building. The weight of the building is supported entirely by twelve outer and four inner columns.

And what is the role of *shibashira*, the central pillar? The best way to understand the *shibashira*'s role is to watch a video made by Shuzo Ishida, a structural engineer at Kyoto Institute of Technology. Mr. Ishida, known to his students as 'professor pagoda' because of his passion to understand the pagoda, has built a series of models and tested them on a 'shaketable' in his laboratory. In short, the *shibashira* was acting like an enormous stationary pendulum. The ancient craftsmen, apparently without the assistance of very advanced mathematics, seems to grasp the principles that were, more than a thousand years later, applied in

the construction of Japan's first skyscraper. What those early craftsmen had found by trial and error was that under pressure a pagoda's loose stack of floors could be made to slither to and fro independent of one another. Viewed from the side, the pagoda seems to be doing a snake dance- with each consecutive floor moving in the opposite direction to its neighbours above and below. The *shibashira*, running up through a hole in the centre of the building, constrained individual storeys from moving too far because, after moving a certain distance, they banged into it, transmitting energy away along the column.

Another strange feature of the Japanese pagoda is that, because the building tapers, with each successive floor plan being smaller than the one below, none of the vertical pillars that carry the weight of the building is connected to its corresponding pillar above. In other words, a five-storey pagoda contains not even one pillar that travel right up through the building to carry the structural loads from the top to the bottom. More surprising is the fact that the individual storeys of a Japanese pagoda, unlike their counterparts elsewhere, are not actually connected to each other. They are simply stacked one on top of another like a pile of hats. Interestingly, such a design would not be permitted under current Japanese building regulations.

And the extra-wide eaves? Think of them as a tightrope walker's balancing pole. The bigger the mass at each end of the pole, the easier it is for the tightrope walker to maintain his or her balance. The same holds true for a pagoda. 'With the eaves extending out on all sides like balancing poles,' says Mr. Ishida, 'the building responds to even the most powerful jolt of an earthquake with a graceful swaying, never an abrupt shaking.' Here again, Japanese master builders of a thousand years ago anticipated concepts of modern structural engineering.

Questions 80-83: Do the following statements agree with the claims of the writer in the reading text?

Write:

- YES** if the statement agrees with the claims of the writer
NO if the statement contradicts the claims of the writer.
NOT GIVEN if it is impossible to say what the writer thinks about this.

at the end of each statement.

80.	Only two Japanese pagodas have collapsed in 1400 years.	-----
81.	The Hanshin earthquake of 1995 destroyed the pagoda at the Toji temple.	-----
82.	The other buildings near Toji pagoda had been built in the last 30 years.	-----
83.	The builders of pagoda knew how to absorb some of the power produced by severe weather conditions.	-----

Questions 84-89: Classify the following as typical of

- A** both Chinese and Japanese pagodas
B only Chinese pagodas
C only Japanese pagodas

Write the correct letter, **A, B or C**, in the boxes at the end of each phrase.

84.	easy interior access to top	
85.	tiles on eaves	
86.	use as observation post	
87.	size of eaves up to half the width of the building	
88.	original religious purpose	
89.	floors fitting loosely over each other	

Questions 90-92: Circle the correct letter, **A, B, C or D** for each question.

90. In a Japanese pagoda, the *Shibashira*
 A. bears the full weight of the building.
 B. bends under pressure like a tree.
 C. connects the floors with the foundations.
 D. stops the floors moving too far.
91. Shuzo Ishida performs experiments in order to
 A. improve skyscraper design.
 B. be able to build new pagodas.
 C. learn about the dynamics of pagodas.
 D. understand ancient mathematics.
92. The storeys of a Japanese pagoda are

- A. linked only by wood.
- B. fastened only to the central pillar.
- C. fitted loosely on top of each other.
- D. joined by special weights.

SECTION 3: (1.5pts) For questions 93-104, read the two articles below and decide which answer (A, B, C or D) best fits each space. Blacken your answers in the box below.

TEDDY BEAR CLINIC

You may well ask yourself what a middle-age journalist is doing taking a very old, soft, furry toy bear, with the (93) _____ remnants of a mouth and only half an eye, to a woman's house? Well, if you have a teddy with a bit missing, if its fur is moth-eaten or, (94) _____ the thought, if it has been chewed by a pet dog, do not (95) _____, for Jacqueline Evans can help. Jacqueline runs the Teddy Bear Clinic from her home in Bath, England. Having examined my teddy, she discovers that he has also suffered the unwelcome (96) _____ of carpet beetles and lost some of his fur. Unlike me, most of Jacqueline's 150 clients worldwide send their bears to her by post, but by (97) _____ arrangement she will have a consultation with owners in her tiny workroom. There she explains what can be done for the bear, or more rarely, (98) _____ the news that it is beyond repair. Mine, it seems, just requires minor surgery.

- | | | | |
|------------------|--------------|------------------|------------|
| 93. A. mere | B. rare | C. pure | D. spare |
| 94. A. vanish | B. end | C. perish | D. decline |
| 95. A. surrender | B. collapse | C. quit | D. despair |
| 96. A. attention | B. awareness | C. consideration | D. notice |
| 97. A. earlier | B. former | C. anterior | D. prior |
| 98. A. cuts | B. breaks | C. splits | D. cracks |

HEATING OFFER

Dear Consumer,

Hebditch Energy, Europe's largest installer of domestic solar collectors, may be in a (99) _____ to make you the generous offer of a (100) _____ solar water-heating installation.

If you are willing to (101) _____ the performance of the system for us (which only takes a few seconds each week), and perhaps (102) _____ the world about solar heating benefits to your friends, we will reduce the cost of system for your home substantially.

Find out how the systems specifically designed by Hebditch Energy for the British climate can reduce your year-round energy costs.

Remember, the government is actively engaged in (103) _____ back the use of fossil fuels. Think of the implications, if you would like to have your property assessed with no (104) _____, return the reply-paid card and leave the rest to us.

Kind regards,

*Angela Hebditch
Managing director*

- | | | | |
|---------------------|---------------|---------------|--------------|
| 99. A. place | B. position | C. condition | D. situation |
| 100. A. contributed | B. promoted | C. subsidized | D. supported |
| 101. A. monitor | B. oversee | C. survey | D. watch |
| 102. A. advertise | B. circulate | C. broadcast | D. spread |
| 103. A. putting | B. cutting | C. keeping | D. taking |
| 104. A. requirement | B. commitment | C. obligation | D. liability |

ANSWER YOUR SECTION 3 HERE

93. (A) (B) (C) (D)	96. (A) (B) (C) (D)	99. (A) (B) (C) (D)	102. (A) (B) (C) (D)
94. (A) (B) (C) (D)	97. (A) (B) (C) (D)	100. (A) (B) (C) (D)	103. (A) (B) (C) (D)
95. (A) (B) (C) (D)	98. (A) (B) (C) (D)	101. (A) (B) (C) (D)	104. (A) (B) (C) (D)

PART 4: WRITING (5.0 pts)

