***Task 1.*** *For questions* ***1-8****, read the article and decide if the statements are true (****T****), (****8 points****) false (****F****) or information is not given (****N****).*

**CHEATING AND PLAGIARISM**

Students are responsible for familiarising themselves with the University Code of Student Conduct, as on enrolment with the University the student has placed themselves under the policies and regulations of the University and all of its duly constituted bodies. Disciplinary authority is exercised through the Student Conduct Committee. The Committee has procedures in place for hearing allegations of misconduct. Copies of the student conduct code are available at the Student Services Office.

Academic dishonesty is never condoned by the University. This includes cheating and plagiarism, which violate the Student Conduct Code and could result in expulsion or failing the course.

Cheating includes but is not limited to obtaining or giving unauthorized help during an examination, getting unauthorized information about the contents of an examination before it is administered, using unauthorised sources of information during an examination, altering or falsifying the record of any grades, altering or supplying answers after an examination has been handed in, falsifying any official University record, and misrepresenting the facts to get exemptions from or extensions to course requirements.

Plagiarism includes but is not limited to submitting any paper or other document, to satisfy an academic requirement, which has been copied either in whole or in part from someone else’s work without identifying that person; failing to identify as a quotation a documented idea that has not been thoroughly assimilated into the student’s language and style, or paraphrasing a passage so closely that the reader could be misled as to the source; submitting the same written or oral material in different courses without obtaining authorisation from the lecturers involved; or ‘dry-labbing’, which includes obtaining and using experimental data from fellow students without the express consent of the lecturer, utilizing experimental data and laboratory write-ups from other parts of the course or from previous terms during which the course was conducted, and fabricating data to fit the expected results.

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| 1. The Student Services Office familiarises students with the student code.
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| 1. Cheats will automatically be expelled because their behaviour cannot be condoned.
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|  |  |  |
| 1. The text lists all activities that are considered to be cheating.
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|  |  |  |
| 1. According to the text, cheating is a more serious offence than plagiarism.
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| 1. It is never acceptable to paraphrase closely.
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|  |  |  |
| 1. Students can submit the same work in different courses as long as they ask their lecturer and it is not their own.
 |  |  |
|  |  |  |
| 1. If students want to use other students’ laboratory data, they must ask them and the lecturer first.
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|  |  |  |
| 1. Data must fit the expected results.
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***Task 2.*** *For questions* ***9-13****, read the article and choose the best answer (****A, B, C*** *or* ***D****). (****5 points****)*

**MARK ROTHKO**

Mark Rothko, one of the greatest painters of the twentieth century, was born in Daugavpils, Latvia in 1903. His father emigrated to the United States, afraid that his sons would be drafted into the Czarist army. Mark stayed in Russia with his mother and older sister; they joined the family later, arriving in the winter of 1913, after a 12-day voyage.

Mark moved to New York in the autumn of 1923 and found employment in the garment trade and took up residence on the Upper West Side. It was while he was visiting someone at the Art Students League that he saw students sketching a nude model. According to him, this was the start of his life as an artist. He was twenty years old and had taken some art lessons at school, so his initial experience was far from an immediate calling.

In 1936, Mark Rothko began writing a book, which he never completed, about the similarities in the children’s art and the work of modern painters. The work of modernists, which was influenced by primitive art, could, according to him, be compared to that of children in that "child art transforms itself into primitivism, which is only the child producing a mimicry of himself." In this same work, he said that "the fact that one usually begins with drawing is already academic. We start with colour."

It was not long before his multiforms developed into the style he is remembered for; in 1949 Rothko exhibited these new works at the Betty Parsons Gallery. For critic Harold Rosenberg, the paintings were a revelation. Rothko had, after painting his first multiform, secluded himself to his home in East Hampton on Long Island, only inviting a very few people, including Rosenberg, to view the new paintings. The discovery of his definitive form came at a period of great grief; his mother Kate died in October 1948 and it was at some point during that winter that Rothko chanced upon the striking symmetrical rectangular blocks of two to three opposing or contrasting, yet complementary colours. As part of this new uniformity of artistic vision, his paintings and drawings no longer had individual titles; from this point on they were simply untitled, numbered or dated.  However, to assist in distinguishing one work from another, dealers would sometimes add the primary colours to the name. Additionally, for the next few years, Rothko painted in oil only on large vertical canvasses. This was done to overwhelm the viewer, or, in his words, to make the viewer feel enveloped within the picture.

On February 25, 1970, Oliver Steindecker, Rothko’s assistant, found him in his kitchen, lying on the floor in front of the sink, covered in blood. His arms had been cut open with a razor. The emergency doctor arrived on the scene minutes later to pronounce him dead as the result of suicide; it was discovered during the autopsy that he had also overdosed on anti-depressants. He was just 66 years old.

1. Mark Rothko emigrated to the United States
2. with his father and elder sister.
3. with his mother and brothers.
4. with his mother and elder sister.
5. with all his family.
6. Rothko wanted to be an artist
7. from his early childhood.
8. when he joined the Art Students League.
9. when he watched students drawing.
10. when he moved to the Upper West Side.
11. Rothko thought that modern art
12. was primitive.
13. could be compared to children’s pictures.
14. was already academic.
15. was childish.
16. Rothko’s distinctive style
17. was inspired by Rosenberg.
18. resulted from moving to Long Island.
19. resulted from his grief.
20. evolved in 1948.
21. Who named paintings by their colours?
22. Rosenberg
23. Rothko
24. Dealers
25. Steindecker

***Task 3.*** *Seven sentences have been removed from the text. You have to choose from (****7 points****) the sentences* ***A-H*** *the one which best fits each gap (****14-20****). There is one extra sentence you don’t need to use.*

**STRANGE LANDINGS**

The force of his landing made Julian gasp. He lay stunned and *disoriented* for a long moment, then rose *unsteadily* to his feet. ‘This is not at all right,’ he thought. There was no sign of the lecture room, the s college, the whole part of North London that he had just been in. In fact, there was no feature he could recognise at all in the landscape before him. Even its shape was wrong.

He remained perfectly still for a moment, gazing around. His surroundings seemed strange, almost dreamlike. Then he turned in a slow circle, trying to catch a glimpse of anything familiar. **(14.) ………** In the distance ahead of him, the land rose up steeply towards something that made a straight horizontal is line. A road, perhaps? He decided that, dream or not, there was no point in staying where he was. He would walk to the top of the hill.

He picked up the bag of books he had dropped when he hit the ground and started to make his way through the tall grass. **(15.) ………** Halfway up, he paused to take his jacket off. In London it had been winter, but here it felt like May or June. He looked behind him. Here and there were other lone figures moving about, leaving *trails* of flattened grass like his 2s own behind them as they walked. ‘What’s happening?’ Julian wondered. ‘It looks as if we all just dropped out of somewhere. But never mind right now. Just get up the hill, and take it from there.’

He finally reached the top of the slope, and pulling 30 himself up the last few feet, found that he had been right. **(16.) ………** It stretched straight before him, leading as far as he could see into the distance. There was no sign of any traffic.

He looked back again at the other people scattered through the meadow. **(17.) ………** Then just ahead of him, a girl climbed onto the roadway, wearing shorts and a sleeveless T-shirt. She smiled at him and said: ‘Excuse me, but are you from around here? I was wondering if you would direct me ...’ Her words trailed off as he to shook his head.

‘Sorry. I came from out there, too.’ He pointed at the field behind her. **(18.) ………** ‘Where did they all come from?’ she *murmured* softly. Julian realised that she had an American accent. He shrugged. ‘No idea. I know as much as you. I was just coming out of a lecture. I tripped over something and landed here.’

‘I was out jogging. I slipped and fell.’

**(19.) ………** I ‘Where exactly were you?’ he so asked.

‘In Irvine. Just outside Los Angeles,’ she said.

‘I was in London. It was snowing.’

‘In August?’

‘No. January. You were in August?’ He thought ss about this. ‘What year?’

‘1999. You?’

‘2010.’

She stared at him, then looked away. ‘It must be a dream,’ she said. ‘Maybe I hit my head when I fell. I expect I’ll wake up in a minute with a splitting headache.’ **(20.) ………** He didn’t know how or why they were here, but the reality was starting to sink in.

1. They looked at each other and he pointed at their different clothes, his thick jacket, her T-shirt and shorts.
2. Most were moving towards the road, but some were wandering about in seemingly random directions.
3. But Julian shook his head, knowing that this was not the explanation.
4. He could not see where it was coming from.
5. She turned, and seemed to realise the situation for the first time as she saw the other people.
6. He was standing on a road – a flat, black surface with the familiar white lines down the middle.
7. It reached almost to his shoulders and left seeds sticking to his clothes.
8. But there was nothing - only a seemingly endless field of grass, tall, yellowing and waving gently in the warm breeze.

***Task 4.*** *For questions* ***21-32****, read the text below and decide which answer (****A****,* ***B****,* ***C*** *or* ***D****) (****12 points****) best fits each gap.*

**COINCIDENCE – OR FATE?**

In the late 1800s, French astronomer Camille Flammarion was writing an important book about the Earth’s atmosphere. The book **(21.) ………** many aspects of the topic, **(22.) ………** the climate. One day, as Flammarion was sitting near the open window of his study working on the **(23.) ………** about the weather, a sudden gust of wind blew in, lifted the pages he had just written off his desk, and carried them through the window and out of **(24.) ………** . Flammarion was upset about losing his work, and **(25.) ………** this was an age without computers, he had no **(26.) ………** of what he had written. **(27.) ………** he knew that he would have to rewrite the missing pages, he decided to leave it for a few days while he calmed **(28.) ………** . Several days passed, and he was about to start work when to his amazement he received a manuscript of his book from his publisher - including the lost pages. He was completely **(29.) ………** to understand this. He called on his publisher and **(30.) ………** , what had happened. By **(31.) ………** a delivery boy working for the same publisher had been passing his house just as the wind carried the pages out of the window. The boy had simply picked **(32.) ………** all the scattered pages from the street and taken them to the publisher.

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|  | **A** | dealt | **B** | handled | **C** | crossed | **D** | covered |
|  | **A** | including | **B** | also | **C** | additionally | **D** | moreover |
|  | **A** | plot | **B** | subject | **C** | chapter | **D** | story |
|  | **A** | sight | **B** | glance | **C** | look | **D** | vision |
|  | **A** | due to | **B** | through | **C** | as | **D** | on account of |
|  | **A** | imitation | **B** | replica | **C** | pattern | **D** | record |
|  | **A** | Owing to | **B** | Although | **C** | However | **D** | Even |
|  | **A** | down | **B** | out | **C** | in | **D** | off |
|  | **A** | on the way | **B** | out of touch | **C** | at a loss | **D** | in the end |
|  | **A** | found out | **B** | got over | **C** | gave in | **D** | made up |
|  | **A** | fate | **B** | fortune | **C** | opportunity | **D** | chance |
|  | **A** | on | **B** | up | **C** | at | **D** | from |

***Task 5.*** *Complete the following sentences, using the correct form of the word in capitals. (****10 points****) There is an example at the beginning (0)*

**WHERE DOES MOTIVATION COME FROM?**

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| --- | --- |
| 1. Most of us are (0)     *reasonably* motivated to do well in life.
 | **REASON** |
| 1. But there’s a big difference between those ………………… people who
 | **AMBITION** |
| 1. push themselves to be more and more ………………… , and the people
 | **SUCCEED**  |
| 1. who have lower ………………… and who just want to move through life
 | **EXPECT** |
| 1. ………………… , step by step. Some experts claim that an adult’s level of
 | **STEADY** |
| 1. motivation is fixed in their early ………………… and that highly motivated
 | **CHILD** |
| 1. people have often had to cope with some sort of ………………... experience
 | **PLEASE** |
| 1. or with a problem such as an …………….. or a physical disability. They say
 | **ILL** |
| 1. this inspires people to show that they can overcome even the ………………
 | **GREAT** |
| 1. difficulties. But psychologists ………………… that this is not the full
 | **BELIEF** |
| 1. story and that for both children and adults, ………………… and reward are essential.
 | **ENCOURAGE** |

***Task 6.*** *Choose the correct way to complete each sentence. (****8 points****)*

1. In circulation in the UK there are’
2. four banknotes
3. six banknotes
4. eight banknotes
5. A portrait of Queen Elizabeth is on
6. 5 pound notes **B** 50 pound notes **C** all of the banknotes
7. The largest street market in the UK is
8. Borough Market **B** Camden Market **C** Selfridges
9. George Bernard Shaw’s plays deal with
10. moral and social problems
11. the bloody reality of war
12. the struggles of poor workers
13. Working at a hospital gave Agatha Christie
14. little time to write books
15. he idea for Hercule Poirot
16. the information she used in her writing
17. J.R.R Tolkien spoke
18. 5 languages
19. 10 languages
20. 20 languages
21. Who is considered to be the father of the English portrait school? …………………………………
22. How did Trafalgar Square get its name? ……………………………………………………………

………………………………………………………………………………………………………