

## English Entrance Test

Duration – 90 minutes

### Section 1 READING

#### Task 1.

Choose the most suitable heading from the list 1-8 for each part A-G. There is one extra heading that you do not need to use. You can use each number only *once*. Fill in the table below.

Transfer your answers to the answer sheet.

- 1 Absolutely credible characters
- 2 The key to situations and motives
- 3 Actors *feed off* one another
- 4 Acting and *improv* start together

- 5 Characters inevitably change
- 6 Do you really improvise?
- 7 Horse riding for brave comedians!
- 8 A lively show must go on

**A** *Improv* (from improvisation) training can be incredibly valuable for the would-be comedy actor. *Improv* doesn't necessarily help the actor with script analysis, or with producing emotion on the spot, but it does help in recognizing and reflecting the "given circumstances" of a scene, and with determining the "actions" of a character.

**B** It can be argued that *improv* occurs all the time. It is outside the script, a way of providing a context for the character, an exercise to loosen up the actor, to prepare him for the demands of the play "proper", whether it is feeling comfortable before the audience or learning how to enhance the sense of fun and pleasure that mark a good performance. *Improv* assists the actor as he prepares for his role in a comedy, from the very moment the actor is assigned his part and begins underlining it in his script.

**C** In exploring the "craft" of comedy, *improv* can be used as something freestanding, a performance responsible only to itself, or as part of the rehearsal process and therefore in service of the play at hand. Underscoring the uses of *improv* techniques is our firm belief that the best actors, whether in comedy or tragedy, are the most *playful* actors, and by that we mean actors willing to take outrageous risks, eager to embrace bizarre, ridiculous, and nonsensical circumstances. This makes the audience believe in their performance 100 percent.

**D** If it is true that no two performances are exactly the same, just as no two audiences are — there is a different mood and hence a different reaction in the Saturday matinee audience from the audience who comes that evening. *Improv* makes you think on your feet. You will be able to adjust to these nuances. And what is more, you will be able to find new dimensions to your character, new ways and variations in enacting him over the course of a run.

**E** The "paradox" of *improv* is that the more you do it, the less spontaneous it becomes, therefore it looks scripted and rehearsed. Oh sure, do enough *improv* and you build up a bank account of lines, physical shtick (funny tricks), and responses. Work long enough with your company and you can often predict where they are going in the performance, or what they need from you.

**F** Still it is very much like riding a bucking wild horse: you are generally good for a minute or so, but the skill is in going longer — without falling off. You are taking risks and thereby trusting your imagination, but when creating and rehearsing your comic scripted character, you have to watch and listen very carefully to what your fellow actors do on stage as it affects what you do. *Improv* takes this notion to the extreme by teaching the absolute need to work with others, to support them, to give as well as take.

**G** *Improv* highlights how to create a beginning–middle–end structure for the arc of the character as it progresses through various structural phases as well as an exposition ("who"/"what"/"when"/ "where" of a scene), rising action/conflict, and the need for resolution.

In details, performances vary from night to night, and so *improv* forces actors to abandon the ideal performance they thought they had developed in rehearsal in favor of dynamic events that are ostensibly happening right now for the first time.

| A | B | C | D | E | F | G |
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### Task 2.

Read the text carefully and complete the gaps A-F with parts of sentences 1-7. There is one extra part. Fill in the table below. **Transfer your answers to the answer sheet.**

### FOR PIGS IT IS BETTER IN DISNEYLAND

I was concerned about the way farms were treating their pigs. There was a lot of controversy, which is still going on today, about the stalls where mama pigs were kept locked in for their whole pregnancy. The sow stalls were so narrow the pigs didn't even have enough room to turn around. Doing my research, I hoped that I maybe would show how **A** \_\_\_\_\_ comparing with those where pigs are raised in nice straw bedded pens.

So, for my dissertation I selected to observe 12 of my piglets in six baby pens with a perforated plastic floor. The other twelve were tenants of Disneyland in lovely pens **B** \_\_\_\_\_ or rummage around in. I also brought plastic balls, old telephone books they could rip up, boards, and a metal pipe for them to roll around the floor.

Every day I put new things in and took old things out. I also added to my research calendar **C** \_\_\_\_\_ which might find strange. You would think straw is straw, but it isn't. The pigs loved fresh, new straw, which they found very interesting. The old straw was boring. My hypothesis was that the brains of the Disneyland pigs would show more dendritic growth than the brains of the barren-environment pigs.

To compare neurons from one brain to another you spend hours and hours staring into a microscope and drawing the cells by hand. When I finally got done, it became clear to me that I was **D** \_\_\_\_\_ as they didn't have any greater dendritic growth at all. I was even more surprised to find out that my barren-environment pigs did have greater growth. The entire experiment was to be done over again.

This time I installed cameras so I could see what pigs were doing when I wasn't around. I already knew my barren-environment pigs were much more hyper and wouldn't stay away from me when I would go to clean the pens. As a result of the environmental deprivation, their **E** \_\_\_\_\_ the hose and getting in the way. I found out from watching the videotapes that they were hyper at night, too. They remained active while the Disneyland pigs were sleeping.

Unlike my Disneyland pigs, who were usually indifferent to my feeder cleaning as they had plenty of fresh straw and toys to occupy their seeking system, my barren-environment piglets did a lot, using their noses to prod and poke each other and the waterer. Greater use of a body part led to a greater dendritic growth in the brain part that received input from that body part. Everyone, including me, assumed that dendritic growth was a good thing. But after I saw how my pigs were acting at night when they should have been sleeping, my conclusion was that **F** \_\_\_\_\_ is not good at all. Little- or ever-increasing growth, both extremes can be pathological, and the seeking system needs to be satisfied to prevent abnormal brain development. That's what neuroscientists believe today.

1) with a thick straw bedding to dip into

- 2) unfavorable scanty conditions for pigs
- 3) wrong about the Disneyland pigs
- 4) favorite entertainment was biting
- 5) really close to a breakthrough
- 6) a daily chore of changing straw bedding
- 7) a dendritic growth beyond limits

| A | B | C | D | E | F |
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**Task 3.**

*Read the text and do tasks 3-9. For each question choose the answer (A-D) which you think fits best. Fill in the table below with corresponding letters. **Transfer your answers to the answer sheet.***

### DINOSAURS AT MAGNATES' SERVICE

Since the first dinosaur fossils were uncovered in England during the 1820-30s, and dubbed *Dinosauria* by the anatomist Richard Owen in 1841, for a long time they did not stand out among all of that large and strange-looking ichthyosaurs and plesiosaurs. The change occurred in the end of the 19th century: a sensational series of new discoveries in the American West elicited enormous excitement. American dinosaurs struck observers as bigger and more imposing than their European counterparts. The local entrepreneurs spotted a fertile niche for the towering behemoths that wow visitors in the newly created large, corporately organized, and bureaucratically managed museums of natural history.

At precisely the same time of the dinosaur bones' fame, the U.S. was transforming into a global industrial powerhouse primarily due to the growing mineral exploration. The Rocky Mountain region, with the most bountiful mineral resources, came to be seen as a land of almost unlimited possibilities. Simultaneously, more and more people were moving to New York, Chicago, Philadelphia, and Pittsburgh. The railroad linked the city and the countryside into an increasingly dense network of supply and demand. Resources flowed in one direction and capital in the other. A class of wealthy merchants, bankers, and entrepreneurs grew, fueling the process of industrialization.

The industrial elite were quick to embrace dinosaurs as the nation's iconic extinct creatures. Widely heralded as having been larger, fiercer, and more abundant than prehistoric animals from Europe, they meshed well with a conventional narrative that celebrated American exceptionalism. Their origin in the deep past ensured that dinosaurs would be associated with evolutionary theory, which was often invoked to explain social, cultural, and economic developments.

Along with an unprecedented economic growth the industrial might, however, produced frequent episodes of financial panic and economic depression. Working people were especially hard-hit during these downturns, and inequality rose sharply. A sense of revolutionary uprising was in the air, leading to widespread moral panic among the social and financial elite, who feared that radical immigrants and labor leaders were spreading an anarchist message that could bring the industrial economy to its knees.

So, the elite's representatives became avid philanthropists, founding organizations designed to uplift, edify, and educate working people by exposing them to the highest achievements of modern civilization and demonstrate that capitalism could be altruistic as well as competitive—that it worked for the good of all in society, not just the wealthy few.

In addition to universities, libraries and art galleries, wealthy capitalists founded natural history museums. Of all the branches of natural history, dinosaur paleontology offered a

particularly attractive target for philanthropic investment. Dinosaurs lent themselves to the building of spectacular displays that drew throngs of visitors to the museum, which was crucial to cementing the argument that industrial capitalism could produce genuine public goods in addition to profits.

Naturally enough dinosaurs did not function as a straightforward image of constant progress. The mass extinction event that killed them off at the end of the Cretaceous period mirrored the era's widespread anxieties about degeneration and decline, and dinosaurs were often inserted into a cyclical narrative that characterized evolutionary development as a predictable series of fits and starts. The same evolutionary process was understood, in turn, to result in a familiar pattern of boom and bust that mirrored the emerging conception of what came to be called the business cycle.

3. Dinosaurs unearthed in the US were a sensation because...

- A) nobody had ever seen such creations before.
- B) the species were gigantic and strange-looking.
- C) the species looked very much like the real behemoths.
- D) the museum business, created around them, was aimed at impressing the public.

4. What characterised the industrialisation era in the US?

- A) Mining operations fed the economic boom.
- B) People were actively leaving rural areas.
- C) Railway networks covered the country.
- D) Wealthy people took control of capital.

5. What did the dinosaurs found in the US mean to the US elite?

- A) The dinosaurs represented the superiority of the country.
- B) The US was larger and more abundant than Europe.
- C) Economic growth was possible in the deep past.
- D) The elite couldn't go without the national symbols.

6. Economic failures frightened the elite because...

- A) they made social inequalities visible.
- B) working people showed disobedience.
- C) protests could disrupt the industry.
- D) anarchist ideas became popular in society.

7. Charity for the elite was a tool to...

- A) relieve dangerous social tension in the country.
- B) reduce illiteracy among hardworking people.
- C) guarantee the wealth belonged to many.
- D) present capital as the source of common welfare.

8. By investing in natural history museums magnates...

- A) found new sources of profits for themselves.
- B) got people to see real results of their social mission.
- C) were familiarizing the whole society with dinosaurs.
- D) intensified paleontological research.

9. Mass extinction of dinosaurs was a symbol of...

- A) inevitable concerns existing in any society.
- B) prosperity and decay being closely tied together.
- C) impermanence of any business model.
- D) the easily damaged human civilization.

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**Section 2 GRAMMAR AND VOCABULARY**

**Task 4.**

*Read the text below. Change the form of the words given in capitals at the end of each line (10-16) to fit in the gap in the same line. Fill in the table below with your answers. **Transfer your answers to the answer sheet.***

**HOPE FOR THE HOPE**

|           |   |          |
|-----------|---|----------|
| <b>10</b> | Mesmerizing, hypnotic beauty of priceless gems is often eclipsed by long-tail fights for their coveted sole ownership. <b>10</b> _____ in the Indian southwest Kollur mine by the Kistna river, one blue diamond initially became a property Kakatiya dynasty and remained India’s treasure till 1642.  | find     |
| <b>11</b> | This superb gemstone <b>11</b> _____ the forehead of goddess Sita. Its radiance and deflected spectrum illuminated the entire sacred temple where Sita was placed.  | decorate |
| <b>12</b> | The person to <b>12</b> _____ for triggering the bloody journey of these 45.52 carats of brilliant blue color attributable to traces of boron impurities, is a thieving Hindu priest, who for his careless deed faced a slow and agonizing death and de facto captained the doomed victims of the Sita’s revenge.   | blame    |
| <b>13</b> | The solitaire then was presumably bought by the French jewel merchant Jean-Baptiste Tavernier and thus commenced its debut in Europe. Tavernier sold it to King Louis XIV for a handsome profit, but he <b>13</b> _____ was torn to death by wild dogs on a trip to Russia.   | he       |
| <b>14</b> | During the French Revolution in 1792, the diamond was stolen from the French royal family. Next to fall prey to <b>14</b> _____ curse were beheaded Louis XIV and Marie Antoinette. Meanwhile, the diamond found the new owner -- Henry Thomas Hope and became the Hope Diamond.  | it       |
| <b>15</b> | Hope’s grandson Henry Francis gambled and spent his way to bankruptcy. The Hope passed to Evalyn Walsh McLean whose riches could purchase diamonds, but <b>15</b> _____ neither to forestall nor prevent tragedy: her son died in a car crash, her daughter committed suicide, her husband was declared insane and lived out his life in a mental institution.  | able     |
| <b>16</b> | On November 10, 1958 the Hope travelled through U.S. Mail in a box wrapped in brown paper as simple registered mail insured for \$1 million at a cost of \$145.29, of which \$2.44 was for postage and the balance insurance. The destination was the US National Museum of Natural History. It was to the best, for if it had not been this final abode where the Hope’s curse power appeared to have weakened, misfortunes <b>16</b> _____ forever. | continue |

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| <b>10</b> | <b>11</b> | <b>12</b> | <b>13</b> | <b>14</b> | <b>15</b> | <b>16</b> |
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**Task 5.**

*Read the text below. Use the words given in capitals at the end of each line (17-22) to form a word that fits in the gap in the same line. Fill in the table below with these words. **Transfer your answers to the answer sheet.***

**GAUSS SURPRISING**

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| 17 | One Wednesday in spring of the year 1777 in Lower Saxony, a boy was born to a working-class family illiterate to the extent that a mother did not know the exact day of her child's birth. It quickly became clear that the kid was <b>17</b> _____ smart. He ensured his career of the Mozart of mathematics and the <i>Princeps mathematicorum</i> , that is the foremost of mathematicians, by working out his own birthday.  | ordinary   |
| 18 | We know lots of telling examples of brilliant facilities bestowed on Carl Friedrich Gauss. He was once sat in the corner of a room while his father was calculating and handing out the weekly wages to the <b>18</b> _____ at the brick factory where the man worked. All of a sudden Carl piped up, 'Papa, the calculation is wrong!' The boy was 3 years old.   | employ     |
| 19 | Soon it was the turn of school instructors to get stunned. The arithmetic teacher called Butler was clearly waiting for some peace and quiet in his class and set all of the pupils to add up the numbers from 1 to 100 on their slates supposing it would get him an hour of quiet. To the teacher's <b>19</b> _____ on Gauss's slate, there was an instant answer.   | amaze      |
| 20 | Carl spotted that the first number with the last one is 101; 2 plus 99, that is the second number and the penultimate number is also 101. Pairing up each number at the beginning with a <b>20</b> _____ number from the end always gives 101. In a simple and elegant solution, 50 multiplied by 101 gave Gauss 5050. The boy was then 9 years old.   | correspond |
| 21 | On his 14 <sup>th</sup> birthday, he was given a book of logarithm tables for his present, Gauss's new obsession, especially its table of prime numbers which were the biggest open challenges since the ancient Greece. This time, Gauss managed to find a <b>21</b> _____ between the primes at the back of the book and the logarithms at the front.  | connect    |
| 22 | Gauss was particularly interested in the way the primes thin out as you count up to 10, to 100 and further and further. The table of logarithms prompted him a probability that a number will be prime as you climb higher and higher and he wrote, 'You have no idea how much <b>22</b> _____ is in a table of logarithms'. Although he couldn't prove the pattern and it remained a conjecture until the end of the 19 <sup>th</sup> century, the fact is that a 15-year-old boy had completely changed our perspective on prime numbers and this is the perspective we use today. | poet       |

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| <b>17</b> | <b>18</b> | <b>19</b> | <b>20</b> | <b>21</b> | <b>22</b> |
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### Task 6.

For questions 23-29 read the text below and think of the word which best fits each space. Choose the correct answer from the options provided. Complete the table below with corresponding letters. **Transfer your answers to the answer sheet.**

### LUNCH WITH A QUEEN

Luncheon at Buckingham Palace is normally organised for two members of the Royal Household and eight guests. The order for these guests is to be present singly without their spouses or any other close family members accompanying.

Given chosen invitees belong to all **23** \_\_\_\_\_ of life and their mode of daily routine can be tough, it is normal for the relevant member of the Royal Household to telephone the prospective guest first to make sure whether the date of the lunch fits in with their

arrangements. If so, then a formal invitation is sent in the post, with the usual information about when to arrive, park, etc. Informal though these luncheons are, it goes without **24** \_\_\_\_\_ that invitations to attend them remain royal commands and should be answered formally in writing and returned to the private secretary or other member of the Household who sent it, not, obviously, directly to The Queen.

When in place, guests are supposed to **25** \_\_\_\_\_ the royal protocol specially designated for such occasions. Instead of being greeted by the hosts, guests are assembled in a drawing room, introduced to each other, given a drink. When the Queen comes in, each guest is presented. Little light chatting then follows until the moment Her Majesty leads the way into lunch wherein nobody **26** \_\_\_\_\_ a seat before the Queen does.

Lunch takes its natural course. Guests converse with each other. The Queen tries and talks to her guests. In the end, toasts are invariably drunk. They vary considerably and it is better for the *ingénue* to know the subtleties of the process **27** \_\_\_\_\_ you don't object to making a fool of yourself with a glass raised at completely the wrong time in a toe-curling isolation. For you to stay **28** \_\_\_\_\_ of a faintest risk, a secure rule is that you never, ever are the first to stand up, as some toasts are drunk sitting down.

The party ends when The Queen says goodbye and disappears from whence she came. It is customary to write a thank-you letter. All those who have a nodding **29** \_\_\_\_\_ with the Queen, address this to the member of the Household, asking him to convey thanks to Her Majesty.

|           |               |              |                 |                 |
|-----------|---------------|--------------|-----------------|-----------------|
| <b>23</b> | A) walks      | B) works     | C) worlds       | D) ways         |
| <b>24</b> | A) discussing | B) speaking  | C) thinking     | D) saying       |
| <b>25</b> | A) observe    | B) notice    | C) recollect    | D) familiarise  |
| <b>26</b> | A) obtains    | B) takes     | C) saves        | D) occupies     |
| <b>27</b> | A) lest       | B) unless    | C) until        | D) so           |
| <b>28</b> | A) clean      | B) clear     | C) crystal      | D) fair         |
| <b>29</b> | A) notion     | B) knowledge | C) acquaintance | D) introduction |

|           |           |           |           |           |           |           |
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| <b>23</b> | <b>24</b> | <b>25</b> | <b>26</b> | <b>27</b> | <b>28</b> | <b>29</b> |
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