

LEVEL C (C1&C2)

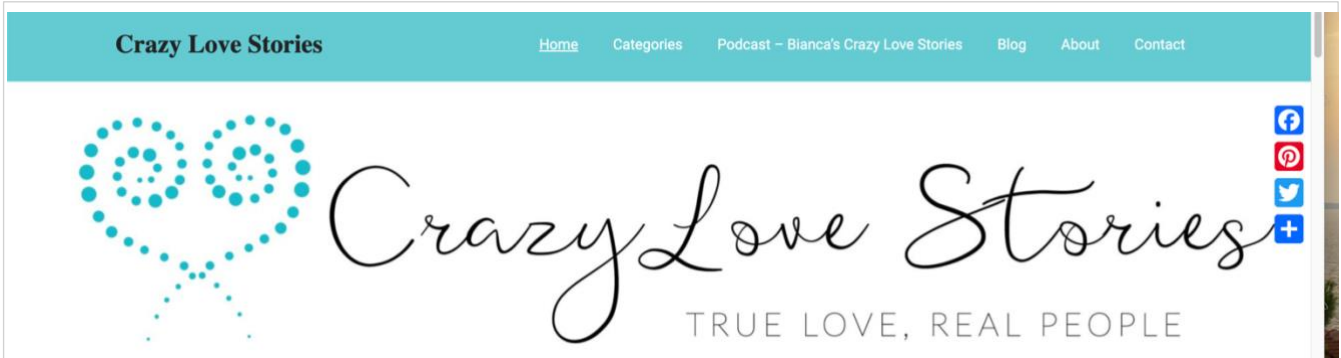
2026 A

MODULE 1 Reading comprehension and language awareness

## PART A - CHOICE ITEMS

### ACTIVITY 1

Read the text below and do tasks 1.1 and 1.2 that follow.



Once upon a time in a small, picturesque town nestled between rolling hills and a tranquil river, there lived a young woman named Emily. She had a warm smile that could brighten even the cloudiest of days and a heart filled with kindness that she shared with everyone she met.



One sunny morning, as Emily was sipping her favourite coffee at the local café, she noticed a handsome stranger sitting across the room. His name was Daniel, a talented musician who had recently moved to town. His fingers gently strummed his guitar, creating melodies that seemed to dance with the golden sunlight filtering through the café's windows.

Their eyes met, and in that moment, something magical happened. It was as if the universe conspired to bring these two souls together. Daniel mustered up the courage to approach Emily, struck by her beauty and captivated by her warm presence.

"Hello," he said with a friendly smile, "I couldn't help but notice your smile from across the room. Mind if I join you?"

Emily's heart fluttered as she welcomed Daniel to her table. They began to talk, sharing stories of their past, dreams for the future, and their mutual love for music. As days turned into weeks, their connection deepened.

One evening, under a sky painted with a canvas of stars, Daniel played a heartfelt song for Emily by the riverside. It was a melody filled with love, hope, and a promise of forever. As the final note faded into the night, he looked into her eyes and said, "Emily, from the moment I saw you, my life changed for the better. Will you be the melody in my heart, the one I cherish forever?"

Tears of joy welled up in Emily's eyes as she nodded, unable to speak. It was a moment of pure, unspoken love that sealed their fate together. From that day on, Emily and Daniel's love story blossomed, their hearts entwined like the notes of a beautiful, everlasting song.

And so, in this charming town filled with love, music, and serendipity, Emily and Daniel's sweet love story began, reminding everyone that sometimes, when you least expect it, love finds a way to make life's most beautiful melodies.

### ATTENTION

- Mark your answers on Answer Sheet 1 [ΑΠΑΝΤΗΤΙΚΟ ΕΝΤΥΠΟ 1].
- Provide a single answer for each item.
- You have **120 minutes** to complete this part of the exam.

## ANSWER ON THE BASIS OF THE TEXT

### 1.1 Choose the best answers (A, B, or C) for items 1a-5a.

- 1a. The story of Emily and Daniel is a story of two people who
- A. lived in neighbouring towns.
  - B. fell in love with each other at first sight.
  - C. shared a passion for music and painting.
- 2a. When Emily and Daniel first met, Daniel
- A. worked as a waiter at an outdoor café.
  - B. had coffee at the same place Emily did.
  - C. played the guitar at the café Emily visited.
- 3a. At the beginning, Emily and Daniel noticed each other's
- A. good looks.
  - B. talent for music.
  - C. cheerful personality.
- 4a. Emily and Daniel's relationship
- A. started by accident.
  - B. developed over time.
  - C. lasted only for a few years.
- 5a. In this story, Emily and Daniel's love is presented in relation to
- A. the beauties of nature.
  - B. visual arts.
  - C. music creations.

## MEANING IN CONTEXT

### 1.2 What do the underlined words from the text in items 6a-10a mean? Choose the best option (A, B, or C) for each item.

- 6a. "Once upon a time, in a small, picturesque town nestled between rolling hills and a tranquil river, lived a young woman named Emily."
- A. obscured
  - B. situated
  - C. bent
- 7a. "Daniel mustered up the courage to approach Emily."
- A. gathered
  - B. joined
  - C. displayed
- 8a. "As days turned into weeks, their connection deepened."
- A. became stronger
  - B. grew longer
  - C. got better
- 9a. "From that day on, Emily and Daniel's love story blossomed, their hearts entwined like the notes of a beautiful, everlasting song."
- A. chanted
  - B. thrived
  - C. bonded
- 10a. "And so, in this charming town filled with love, music, and serendipity, Emily and Daniel's sweet love story began."
- A. unforeseen dangers
  - B. accidental good fortune
  - C. great happiness

## ACTIVITY 2

Match the following important moments in human history (items 11a-15a) with their titles (options A-F). There is one option you do not need.

<b>A.</b>	The Russian Revolution	<b>D.</b>	The Industrial Revolution
<b>B.</b>	The Foundation of the United Nations	<b>E.</b>	The End of the Cold War
<b>C.</b>	World War II	<b>F.</b>	The Great Depression



<b>11a.</b>	This was a transitional period of the global economy in modern history. There was change from an agrarian and handicraft economy to one dominated by machine manufacturing. These technological changes introduced novel ways of working and living and they fundamentally transformed society.
<b>12a.</b>	An international intergovernmental organization, established in 1945. Its mission was to avert conflict and organize philanthropic operations to alleviate poverty, enforce civil treaties, and safeguard the environment. Despite its inability to stop hostility on several occasions, the establishment is considered an important moment in history.
<b>13a.</b>	A period of global economic downturn from 1929 to 1939, when the stock market crashed and stock prices plummeted in October 1929, resulting in unemployment, the decrease of global output and commerce. Poverty, people going hungry and a sense of isolation followed as factories were shut down, farms and homes were lost to foreclosure.
<b>14a.</b>	It brought in a radically different type of government with global ramifications in October 1917. The Soviet Union changed people's lives by bringing economic progress but also political oppression.
<b>15a.</b>	It started in 1939 and it was the bloodiest conflict in human history. It split the world's nations into two opposing military alliances. The Allies – led by Britain and her Empire, the United States, the Soviet Union and France - united against the Axis Powers of Nazi Germany, Fascist Italy and Imperial Japan. It ended in 1945, but the destruction was practically unmeasurable: 70 and 85 million lives were lost.

## ACTIVITY 3

**3.1 Read the text on the next page, and choose the best answers (A, B, or C) for items 16a-18a.**

- 16a.** This article is about Margaret Brown, an American activist  
**A.** also known as Molly.      **B.** of Irish descent.      **C.** and famous film star.
- 17a.** Margaret Brown was known, among other things, for  
**A.** being involved in a tragedy at sea.      **B.** her remarkable work in the theatre.      **C.** her ability to create fictional characters.
- 18a.** Margaret Brown and the character of Molly Brown  
**A.** were quite different.      **B.** were created the same year.      **C.** resembled one another.

**3.2 Read the same text again and choose the best answers (A, B, or C) for items 19a-22a.**

- 19a.** From a young age, Margaret lived in environments that were somehow related to  
**A.** cooking.      **B.** teaching.      **C.** mining.
- 20a.** Margaret's husband  
**A.** invented a new way of mining gold.      **B.** came from an affluent, old family.      **C.** changed jobs frequently and travelled.
- 21a.** Margaret Brown's lifelong goal was to  
**A.** have her own theatre.      **B.** help other people.      **C.** become engaged in politics.
- 22a.** As the Titanic was sinking, Margaret  
**A.** aided many people using her language skills.      **B.** formed a Survivors' committee      **C.** used a lifeboat to rescue people.

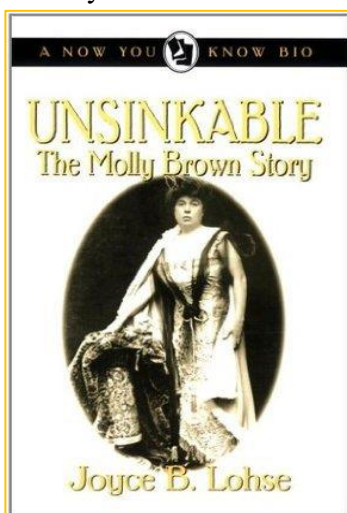
# Molly Brown: From Nothing to Something

Margaret Brown (born July 18, 1867, Missouri – died October 26, 1932, New York) was an American human-rights activist, philanthropist, and actress who survived the sinking of the Titanic. Margaret, never known in life by the nickname Molly, bears little resemblance with the legendary Molly Brown, a character who was created in the 1930s and achieved prominence in the 1960 musical “The Unsinkable Molly Brown” and the 1964 film adaptation starring Debbie Reynolds.



The daughter of Irish immigrants, she attended a grammar school run by her aunt in her hometown, and as a teenager worked at Garth’s Tobacco Factory. In 1886 she joined her brother Daniel in the mining town of Leadville, Colorado, where she worked at a mercantile store. She married James Joseph Brown, and they moved to a small community close to the mines, where she helped establish soup kitchens for miners’ families and became involved with the budding western branch of the woman suffrage movement.

Her husband advanced from day-miner to superintendent and, during the crisis following the 1893 repeal of the Sherman Silver Purchase Act, he devised a method of reaching gold at the bottom of the Little Jonny Mine. The Browns enjoyed new wealth and in 1894 moved to Denver, where they were welcomed into society. Margaret became a founding member of the Denver Woman’s Club, part of a national network of women’s clubs dedicated to improving conditions for women and children and worked with Judge Ben B. Lindsey to establish one of the first juvenile courts in the country.



In 1901, Brown studied language and literature at the Carnegie Institute. Sometime later she became involved with Alva Vanderbilt Belmont and the Political Equality League. Between 1909 and 1914 –before women had the right to vote– she made several unsuccessful bids for a seat in Congress. A lifetime interest in drama and the stage led Brown to study acting in the Sarah Bernhardt tradition in Paris and New York.

In Egypt in 1912, Brown received word of her grandson’s illness and travelled to Cherbourg, France, where she boarded the Titanic to return home.

During the ship’s sinking, she helped command a lifeboat and used her fluency in several languages to assist survivors. She later headed the Survivors’ Committee.

In 1932 she received the French Legion of Honour for her efforts during and after the sinking of the Titanic, her work with children, her work for miners’ rights, and her volunteer work during World War I.

**ACTIVITY 4****4.1 Read the text below and choose the best answers (A, B, or C) for items 23a-25a.**

- 23a.** This article is mainly about  
**A.** the contents of today's Guinness Book of Records.      **B.** the inception of the Guinness Book of Records.      **C.** the first person who felt the need for a book of records.
- 24a.** The idea of a book of records was born  
**A.** out of a disagreement about game birds.      **B.** after a visit to the Guinness Brewery.      **C.** during a bird shooting contest in Ireland.
- 25a.** Sir Beaver asked Norris and Ross McWhirter to write a book in order to  
**A.** inform readers about pubs.      **B.** educate young readers.      **C.** advertise Guinness.

**The Guinness Book of Records**

The Guinness Book of Records got its start in 1951, at a shooting party in Ireland, where one Sir Hugh Beaver, at the time the Managing Director of the Guinness Brewery, having missed a shot, found himself arguing with his hosts about whether or not the golden plover was the fastest game bird in Europe.

Afterward, he tried to go look it up, only to find that there was no extant reference book that could give him the answer he sought. He thought probably there should be (though the book he created would never actually address it but would rather focus on documented records). In 1954, thinking of the incident, he commissioned a promotional book for Guinness “based on the idea of resolving pub arguments” from the twin brothers Norris and Ross McWhirter, who quickly set to work.

On August 27, 1955, the first edition of The Guinness Book of Records was published. The book, said The Guardian, “was shaped by the brothers’ eclectic personal taste and sense of propriety”.

Norris hated popular music because he thought it was ‘ephemeral,’ and so limited the number of records in this field. No records to do with sex were included, because the twins thought, as Norris put it in 1954, ‘You can get those records out of medical literature, but ours is the kind of book maiden aunts give to their nieces.’ Instead, readers could discover the highest lifetime milk yield of a cow and other such ‘peculiar’ information.

The foreword to the first edition read: ‘Guinness, in producing this book, hopes that it may assist in resolving many such disputes, and may, we hope, turn heat into light.’

Even without any sexy bits, it quickly became a bestseller, and was published in the US the next year, where it sold some 70,000 copies.

By 1964 a million books had found their way into the homes of nieces and other readers, and to date there have been over 155 million copies sold in more than 40 languages. There are currently 68,523 active records in their database, though it might be argued that both eclectic taste and propriety are long in the rear-view.

**4.2 Read the text again and choose the best answers (A, B, or C) for items 26a-28a.**

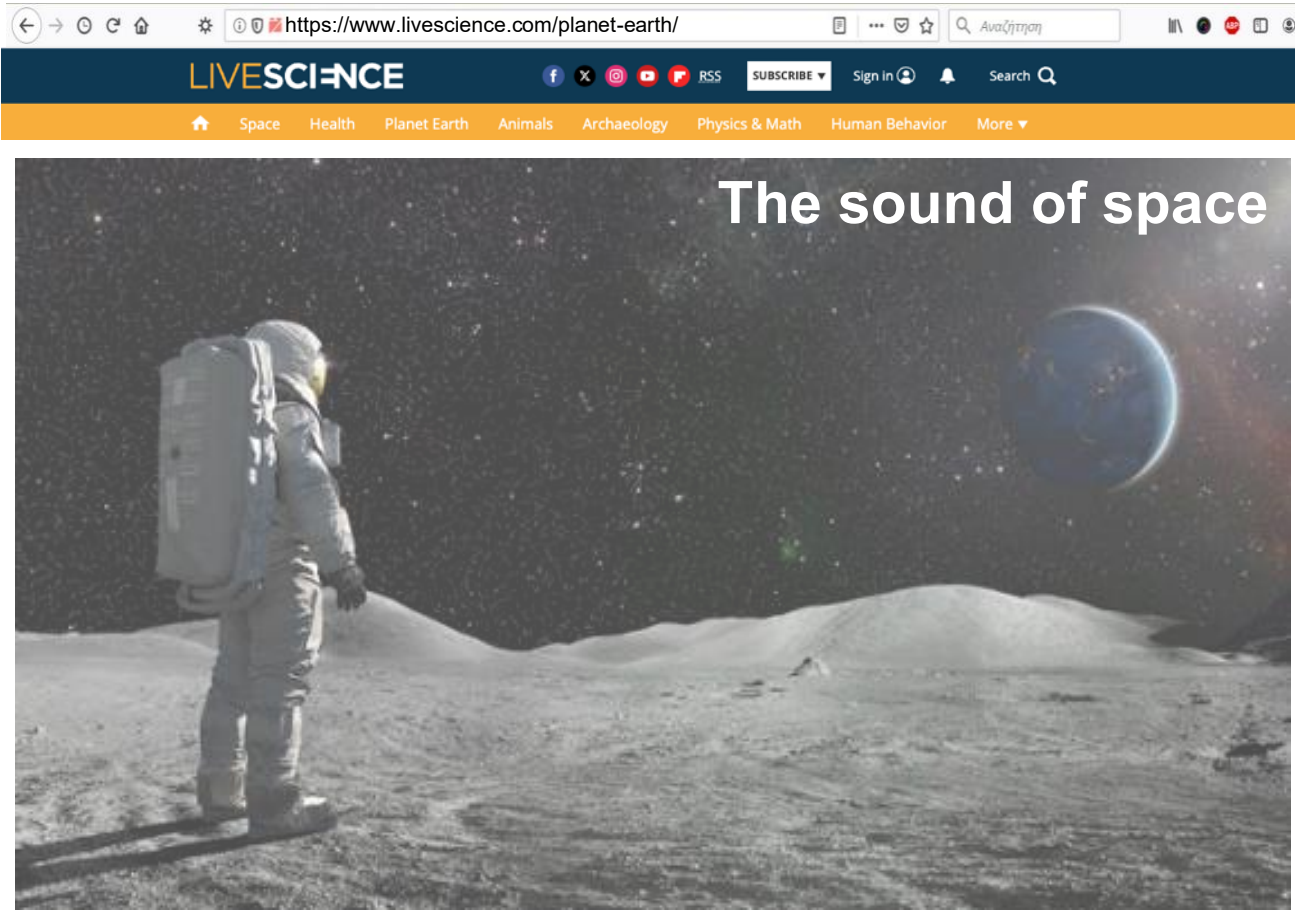
- 26a.** From the first edition of the Guinness Book of Records were excluded records that  
**A.** came from sources of a transient nature.  
**B.** provided peculiar information.  
**C.** might be considered improper for young ladies.
- 27a.** The first edition of the Guinness Book of Records meant to help  
**A.** settle general knowledge-related arguments arising in pubs.  
**B.** aunts find suitable gifts for all female members of their family.  
**C.** readers uncover the secrets of animal life.
- 28a.** Much expanded in size, today's Guinness Book of Records  
**A.** still selects information from a wide range of sources  
**B.** no longer prioritises decorum  
**C.** sells the same number of copies every year.



## ACTIVITY 5

5.1 Read the text below and find the best synonym (A-F) for the underlined words (29a-33a). There is one word you do not need.

A.	spreading	B.	leaping	C.	creating
D.	transferring	E.	turning	F.	indicating



Our universe is filled with floating nebulae, (29a) spinning planets and black holes. But if we closed our eyes and listened, what would these celestial objects sound like? Would we hear a faint whoosh? Or a low hum? In actuality, if you went to outer space, you probably won't hear very much at all. "There is that popular saying that 'no one can hear you scream in space' for a reason," Kimberly Arcand, a visualization scientist for NASA's Chandra X-ray Observatory, told Live Science. "The nature of space is sort of silent."

At least, space seems silent because of the way that humans understand and process sound. "Sound is a compression wave," Chris Impey, a professor of astronomy at the University of Arizona, told Live Science. This means that when sound travels through the air, it's actually energy (30a) propagating through a medium, where gas molecules move and knock against each other. These vibrations get detected by our ears, and our brains then translate them into sound.

"If you don't have a gas, if you don't have a medium, you have to have no sound because there's nothing there," Impey explained. "Things aren't (31a) bouncing into each other, and there's no way to carry the energy."

Space is largely a vacuum, (32a) suggesting the presence of very few molecules. For instance, in the space between galaxies, there is on average less than one atom per cubic meter, making the air in space a billionth of a billionth times less dense than the air we breathe, Impey noted. This means that even if there were noises in other galaxies outside of the Milky Way, we wouldn't hear them because the sound can't travel through the vacuum to reach our galaxy. But that doesn't mean space is completely devoid of noise. There are places, like the atmospheres of other planets or near the event horizons of black holes, where there are many molecules (33a) transmitting vibrations.

**5.2 Read the text again and choose the best answers (A, B, or C) for items 34a-37a.**

- 34a.** According to the article, in outer space,  
**A.** objects make funny sounds.      **B.** no one can scream.      **C.** hardly anything is heard.
- 35a.** The process of sound making involves  
**A.** compressed movements.      **B.** moving molecules.      **C.** gas-generated energy.
- 36a.** We cannot hear noises from other galaxies because sound  
**A.** normally travels in a vacuum      **B.** does not travel through thin air.      **C.** only travels within the Milky Way.
- 37a.** It is true to say that  
**A.** there is some noise in space.      **B.** black holes are extra noisy.      **C.** molecules transmit sound.

**ACTIVITY 6**

In the short story below, the standard English equivalents of the underlined dialect phrases are in italics and in brackets. Read the text and respond to tasks 6.1 and 6.2 that follow.

## Regret

by Kate Chopin

Mamzelle Aurélie possessed a good strong figure, ruddy cheeks, hair that was changing from brown to gray, and a determined eye. She wore a man's hat about the farm, and an old blue army overcoat when it was cold, and sometimes top boots.

Mamzelle Aurélie had never thought of marrying. She had never been in love. At the age of twenty she had received a proposal, which she had promptly declined, and at the age of fifty she had not yet lived to regret it.

So she was quite alone in the world, except for her dog Ponto, and the negroes who lived in her cabins and worked her crops, and the fowls, a few cows, a couple of mules, her gun –with which she shot chicken-hawks– and her religion.

One morning Mamzelle Aurélie stood upon her gallery, contemplating, with arms akimbo, a small band of very small children who, to all intents and purposes, might have fallen from the clouds, so unexpected and bewildering was their coming, and so unwelcome. They were the children of her nearest neighbor, Odile, who was not such a near neighbor, after all.

The young woman had appeared but five minutes before, accompanied by these four children. In her arms she carried little Elodie; she dragged Ti-Nomme by an unwilling hand, while Marcéline and Marcélette followed with irresolute steps.

Her face was red and disfigured from tears and excitement. She had been summoned to a neighboring parish by the dangerous illness of her mother; her husband was away in Texas – it seemed to her a million miles away; and Valsin was waiting with the mule-cart to drive her to the station.

"It's no question, Mamzelle Aurélie; you jus' got to keep those youngsters fo' me 'til I come back. Dieu sait [*God knows*] I would n' botha you with 'em if it was any otha way to do it! [*I wouldn't have bothered you with them if it there was any other way to do it!*]"

Make 'em mind you, Mamzelle Aurélie; don' spare 'em. Me, there, I'm half-crazy between the chil'ren, an' Léon not home, an' maybe not even to fine po' maman alive encore! [*and perhaps I may not even find poor maman alive again!*]"--a harrowing possibility which drove Odile to take a final hasty and convulsive leave of her grief-stricken family.

She left them crowded into the narrow strip of shade on the porch of the long, low house; the white sunlight was beating in on the white old boards; some chickens were scratching in the grass at the foot of the steps, and one had boldly mounted, and was stepping heavily, solemnly, and aimlessly across the gallery. There was a pleasant odor of pinks in the air, and the sound of negroes' laughter was coming across the flowering cotton-field.

Mamzelle Aurélie stood contemplating the children. She looked with a critical eye upon Marcéline, who had been left staggering beneath the weight of the chubby Elodie. She surveyed with the same calculating air Marcélette mingling her silent tears with the audible grief and rebellion of Ti-Nomme. During those few contemplative moments, she was collecting herself, determining upon a line of action which should be identical with a line of duty. She began by feeding them.

If Mamzelle Aurélie's responsibilities might have begun and ended there, they could easily have been dismissed; for her larder was amply provided against an emergency of this nature. But little children are not little pigs; they require and demand attentions which were wholly unexpected by Mamzelle Aurélie, and which she was ill-prepared to give.

She was, indeed, very inapt in her management of Odile's children during the first few days. How could she know that Marcélette always wept when spoken to in a loud and commanding tone of voice? It was a peculiarity of Marcélette's. She became acquainted with Ti-Nomme's passion for flowers only when he had plucked all the choicest gardenias and pinks for the apparent purpose of critically studying their botanical construction.

"Tain't enough to tell 'im [*It isn't enough simply to tell him*], Mamzelle Aurélie," Marcéline instructed her; "you got to tie him in a chair. It's w'at maman all time do w'en he's bad: she tie 'im in a chair [*That is what maman always does when he is naughty: she ties him to a chair*]." The chair in which Mamzelle Aurélie tied Ti-Nomme was roomy and comfortable, and he seized the opportunity to take a nap in it, the afternoon being warm.

At night, when she ordered them one and all to bed as she would have shooed the chickens into the hen-house, they stayed uncomprehending before her. What about the little white nightgowns that had to be taken from the pillow-slip in which they were brought over, and shaken by some strong hand till they snapped like ox-whips? What about the tub of water which had to be brought and set in the middle of the floor, in which the little tired, dusty, sunbrowned feet had everyone to be washed sweet and clean? And it made Marcéline and Marcélette laugh merrily--the idea that Mamzelle Aurélie should for a moment have believed that Ti-Nomme could fall asleep without being told the story of Croque-mitaine or Loup-garou, or both; or that Elodie could fall asleep at all without being rocked and sung to.

"I tell you, Aunt Ruby," Mamzelle Aurélie informed her cook in confidence; "me, I'd rather manage a dozen plantation' than fo' chil'ren [*me, I'd rather manage a dozen plantations than four children*]. It's terrassent [*It's exhausting*]! Don't talk to me about chil'ren!"

"Tain' ispected sich as you would know airy thing 'bout 'em, Mamzelle Aurélie [*I did not expect someone like you would know anything about them, Mamzelle Aurélie*]. I see dat plainly yistiddy w'en I spy dat li'le chile playin' wid yo' baskit o' keys [*I saw that clearly yesterday when I noticed that little child playing with your basket of keys*]. You don' know dat makes chillun grow up hard-headed, to play wid keys [*Do you not know that playing with keys makes children grow up stubborn*]? Des like it make 'em teeth hard to look in a lookin'-glass [*Just as it makes their teeth hard to see in a looking-glass*]. Them's the things you got to know in the raisin' an' manigement o' chillum [*Those are the things you must understand in the raising and management of children*]."

Mamzelle Aurélie certainly did not pretend or aspire to such subtle and far-reaching knowledge on the subject as Aunt Ruby possessed, who had raised five an' bared six [*who had raised five and buried six*] in her day. She was glad enough to learn a few little mother-tricks to serve the moment's need.

Ti-Nomme's sticky fingers compelled her to unearth white aprons that she had not worn for years, and she had to accustom herself to his moist kisses – the expressions of an affectionate and exuberant nature. She got down her sewing-basket, which she seldom used, from the top shelf of the armoire, and placed it within the ready and easy reach which torn slips and buttonless waists demanded. It took her some days to become accustomed to the laughing, the crying, the chattering that echoed through the house and around it all day long. And it was not the first or the second night that she could sleep comfortably with little Elodie's hot, plump body pressed close against her, and the little one's warm breath beating her cheek like the fanning of a bird's wing.

But at the end of two weeks Mamzelle Aurélie had grown quite used to these things, and she no longer complained.

It was also at the end of two weeks that Mamzelle Aurélie, one evening, looking away toward the crib where the cattle were being fed, saw Valsin's blue cart turning the bend of the road. Odile sat beside the mulatto, upright and alert. As they drew near, the young woman's beaming face indicated that her homecoming was a happy one.



But this coming, unannounced and unexpected, threw Mamzelle Aurélie into a flutter that was almost agitation. The children had to be gathered. Where was Ti Nomme? Yonder in the shed, putting an edge on his knife at the grindstone. And Marcelline and Marcélette? Cutting and fashioning doll-rags in the corner of the gallery. As for Elodie, she was safe enough in Mamzelle Aurélie's arms; and she had screamed with delight at the sight of the familiar blue cart which was bringing her mother back to her.

The excitement was all over, and they were gone. How still it was when they were gone! Mamzelle Aurélie stood upon the gallery, looking and listening. She could no longer see the cart; the red sunset and the blue-gray twilight had together flung a purple mist across the fields and road that hid it from her view. She could no longer hear the wheezing and creaking of its wheels. But she could still faintly hear the shrill, glad voices of the children.

She turned into the house. There was much work awaiting her, for the children had left a sad disorder behind them; but she did not at once set about the task of righting it. Mamzelle Aurélie seated herself beside the table. She gave one slow glance through the room, into which the evening shadows were creeping and deepening around her solitary figure. She let her head fall down upon her bended arm and began to cry. Oh, but she cried! Not softly, as women often do. She cried like a man, with sobs that seemed to tear her very soul. She did not notice Ponto licking her hand.

### 6.1 Choose the best option A, B, or C for questions 38a-40a.

- 38a. This short story mainly focuses on incidents from the life of Mamzelle Aurlie as a
- A. farmer.
  - B. child minder.
  - C. neighbour.
- 39a. In the story, Mamzelle Aurlie is presented as a woman who
- A. had nothing to lose.
  - B. needed a bigger house.
  - C. could be a good mother.
- 40a. Which of the following best describes the main point of the story?
- A. When forced by circumstances, all people get used to noise easily.
  - B. Some people live their lives unaware of what they are missing.
  - C. There should be no limits to what one's children are allowed to do.

### 6.2 Choose the best option A, B, or C for questions 41a-46a.

- 41a. Which of the following statements best describes Mamzelle Aurélie?
- A. She was a religious woman who had never had a romantic relationship in her life.
  - B. She was a middle-aged woman who married young and got divorced soon after.
  - C. She was an educated, kind woman who was somewhat strange.
- 42a. Odile decided to leave her children with Mamzelle Aurélie because
- A. she was her closest friend.
  - B. she lived nearby.
  - C. she had no other option.
- 43a. In her first few days of minding the children, Mamzelle Aurélie
- A. opened up her emergency pantry and did nothing else but prepare meals for them.
  - B. found out that she could not care for children the same way she took care of animals.
  - C. proved, to her surprise, to be well prepared to meet the children's needs.
- 44a. While looking after Odile's children, Mamzelle Aurélie realised that
- A. all they needed was to have someone read them story.
  - B. each child had their own unique features and interests.
  - C. none of them had ever learnt to be affectionate.
- 45a. When speaking, all characters in the story shorten words by leaving out consonant sounds (e.g. "don' spare 'em" instead of "don't spare them" or "chil'ren" instead of "children"). This is because they
- A. cannot read or write.
  - B. have a speech impediment.
  - C. it's their vernacular.
- 46a. Mamzelle Aurélie's sobbing after the children had left indicates that
- A. she loved being with them and regretted having no children of her own.
  - B. she was exhausted after all that she had to put up with.
  - C. the presence of her pet animals in the house caused her distress.

## 6.3 Which option (A, B, C) best explains the underlined words in the excerpts from the short story by Chopin?

- 47a. She [Odile] had been summoned to a neighboring parish by the dangerous illness of her mother; her husband was away in Texas – it seemed to her a million miles away.  
 A. sent                                      B. called                                      C. gathered
- 48a. She became acquainted with Ti Nomme's passion for flowers only when he had plucked all the choicest gardenias and pinks for the apparent purpose of critically studying their botanical construction.  
 A. wildest                                      B. finest                                      C. cleanest
- 49a. At night, when she ordered them one and all to bed as she would have shooed the chickens into the hen house, they stayed uncomprehending before her.  
 A. ecstatic                                      B. misunderstood                                      C. bewildered
- 50a. There was much work awaiting her, for the children had left a sad disorder behind them; but she did not at once set about the task of righting it.  
 A. resolving                                      B. repairing                                      C. tidying

## PART B - SHORT ANSWERS

## ACTIVITY 1

Idioms should not be taken literally – like the idiom in the photo (once in a blue moon, which means rarely). Complete the following statements (1b-5b) with ONE word, so as to explain the underlined idiom.



- 1b. Break a leg is frequently used in theatre among actors, dancers, and other types of performers to wish them success. However, the expression is quite ubiquitous, with people using it as a direct synonym of “good \_\_\_\_\_” regardless of the context.
- 2b. Neymar felt a little under the weather during the game, but he still managed to score the winning goal. Next day, however, he was actually quite \_\_\_\_\_.
- 3b. Jeremy’s boss told him not to spill the beans before the final announcement of the take-over was made but he couldn’t control himself and told his wife, who then revealed the \_\_\_\_\_ information to her sister who’d be directly affected by the take-over.
- 4b. Stop beating around the bush and just tell me if you’re willing to invest the money for both our sakes. You’ve been talking about irrelevant things for an hour now. Just get to the \_\_\_\_\_.
- 5b. ‘Cut to the chase’ originated in the 1920s, when silent film editors would splice in a chase scene after a slower scene in order to keep the audience’s attention. Hence, the expression is used to refer to the act of skipping to the most \_\_\_\_\_ part of a conversation.

## ACTIVITY 2

Read the short article and find the right synonym (one word) for each of the underlined words (6b-10b)

### MONK PARAKEETS – THE SOCIAL BIRDS



The unfamiliar monk parakeets got to know each other slowly before moving on to behaviours like preening. They are highly social birds. These bright green parrots live together in large groups, building sprawling, multifamily stick nests that often include (6b) chambers for dozens of individuals. They're socially monogamous, and (7b) bonded pairs spend much of their time grooming each other. When it comes to making new friends, however, these colonial birds prefer to take things slowly. When monk parakeets are introduced to unfamiliar birds, they often (8b) "test the waters" first before committing to a new friendship, according to a paper published last November in the journal *Biology Letters*.

Monk parakeets and their close relatives, cliff parakeets are the only parrot (9b) species known to hunker down with several birds in separate chambers within a single nest structure. Some structures can hold more than 200 nests. The housing strategy may help the birds survive cold winters. This behaviour is (10b) intuitive, researchers behind the new work say, and it closely mirrors how many humans navigate new relationships as well.

## ACTIVITY 3

Fill in the gaps (11b-15b), forming collocations (with ONE word) which suit the particular context.

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## Jean-Paul Sartre (politely) refuses the Nobel Prize in Literature

### Jean Paul Sartre (1905-1980)

- Professor of philosophy at Le Havre (1931)
- studied in Berlin (1932)
- took part in the Resistance
- Nobel prize in 1964

On October 22, 1964, the Nobel Prize committee announced that Jean-Paul Sartre had (11b) \_\_\_\_\_ the highest award in international letters, the Nobel in Literature, “for his work which, rich in ideas and filled with the spirit of freedom and the (12b) \_\_\_\_\_ for truth, has exerted a far-reaching influence on our age.” But the French existentialist philosopher declined—becoming the first person ever to do so willingly.

Sartre had tried, before the Nobel was even announced, to convince the Academy not to pick him. He sent them a letter to that effect, emphasizing that he would not accept it if chosen, after reading in the French press that he was in contention. However, by the time the letter (13b) \_\_\_\_\_, the decision had already been made.

“I have always declined official honours,” Sartre explained in a statement to the Swedish Press after rejecting the award. “This attitude is based on my conception of the writer’s enterprise. A writer who (14b) \_\_\_\_\_ political, social, or literary positions must act only with the means that are his own—that is, the written word. All the honours he may receive expose his readers to a pressure I do not consider desirable.” He added that writers who accept awards necessarily associate themselves with the institutions who awarded them, and vice versa, another thing he did not find desirable. “The writer must therefore (15b) \_\_\_\_\_ to let himself be transformed into an institution, even if this occurs under the most honourable circumstances, as in the case.”

**ACTIVITY 4**

Fill in each gap (16b-20b) in the text below with the most suitable word. The first letter is given.

At the end of his statement, he touched on the award money, which at the time was 250,000 Swedish kronor. “[I]t is a very heavy (16b) **b**\_\_\_\_\_ that the Academy imposes upon the laureate by accompanying its homage with an (17b) **e**\_\_\_\_\_ sum, and this problem has tortured me,” he wrote.

Either one accepts the Nobel and with the prize money can support organizations or movements one considers important—my own thoughts went to the Apartheid committee in London. Or else one can simply (18b) **d**\_\_\_\_\_ the prize on generous principles and thereby deprive such a movement of badly needed support. But I believe this to be a false problem. I obviously (19b) **r**\_\_\_\_\_ to accept the 250,000 crowns because I do not wish to be institutionalized in either East or West. But one cannot be asked on the other hand to turn down 250,000 crowns which are not only one’s own but are shared by all of one’s comrades.

This is exactly what has made it so painful for me – both accepting and renouncing the award. But it is a choice that I am (20b) **o**\_\_\_\_\_ to make.

**ΣΑΣ ΥΠΕΝΘΥΜΙΖΟΥΜΕ ΟΤΙ ΠΡΕΠΕΙ ΝΑ ΜΕΤΑΦΕΡΕΤΕ ΟΛΕΣ ΤΙΣ ΑΠΑΝΤΗΣΕΙΣ ΣΤΟ ΕΝΤΥΠΟ 1  
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