



EKSAMITÖÖ KOOD

# INGLISE KEELE RIIGIEKSAM

## II VIHIK

7. MAI 2013

*Eksamitöö täida sinise või musta tindi- või pastapliatsiga.*

**Task 1.** Questions 1–10

You are going to hear a writer talking about his book. **You will hear the talk twice.** Before you listen, read the sentences below. While you listen, tick the correct answer (**A**, **B** or **C**).

An example (0) has been done for you.

You now have **45 seconds** to read the sentences.

0. When was the story *Who Moved My Cheese* created?

- A  At the beginning of 1997.
- B  During Johnson's divorce.
- C  When he was 20 years old.

1. Johnson thought that

- A  his wife was terrible and he was a perfect prince.
- B  his wife was perfect and he was terrible.
- C  his wife was not terrible and he was not perfect.

2. In his book, cheese symbolises

- A  the aspirations of individuals.
- B  material values in the society.
- C  the challenging maze of life.

3. Johnson realised that people fear that

- A  the “new cheese” will not be something they want.
- B  they are heading towards something even worse.
- C  they will not be able to laugh at themselves.

4. How does Johnson feel about the page he is often asked to autograph?

- A  Bored, because people are too similar.
- B  Disappointed, because readers have not got his point.
- C  Thrilled, because it has been helpful for him as well.

**Task 4.** Questions 93–104

In **ten** of the numbered lines (**93–104**) in the text below, there is **one incorrect word**. Cross it out and write the correct word after the number (**93–104**) in the margin. There are **two correct lines**. Put a tick (✓) if the line is correct.

An example (0) has been done for you.

What is boredom?

We have all ~~experience~~ boredom. Sitting in a class where the teacher is discussed a topic you do not care about, you may find yourself daydreaming. Waiting at a delayed flight to take off at the airport, you may search on vain for something to distract you. Boredom is unpleasant and physically painful. It can make you angry and frustrating. Boredom can also influence you reactions in negative ways. Bored people are prone at overeat, for example. So how does boredom work? Some authors suggest that attention playing an important role in creating boredom. In particular, there are a few conditions that need to be met for people to feel bored. First, people need to have a reason level of psychological energy. If they have energy they would like to devote to something, but they cannot find anything engaged, they feel bored. Another key element of boredom is control. Boredom often occurs when you have few control over your situation.

*Psychology Today*

	Täidab hindaja
0. <u>experienced</u>	+/-/9
93. _____	93
94. _____	94
95. _____	95
96. _____	96
97. _____	97
98. _____	98
99. _____	99
100. _____	100
101. _____	101
102. _____	102
103. _____	103
104. _____	104

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**Task 3.** Questions 81–92

Read the text below. Use the **appropriate forms** of the words in **bold** to complete the text. Write your answers after the numbers (81–92) in the margin.

Two examples (0) and (00) have been done for you.

Arvo Pärt in Britain

Arvo Pärt’s otherworldly, brightly pleasant music (0) **become** one of the (00) **character** sounds of the age. It is regularly used for film scores, and his other works (81) **be** top-selling classical pieces for decades. Pärt is the (82) **recent** composer to be featured in the BBC’s long-running series of composer portraits (83) **entitle** Total Immersion, and it is a (84) **reveal** fact that — unlike the others — this one almost (85) **sell** out within weeks.

It is an astonishing (86) **respond** to music which has no hummable tunes, is quiet and (87) **thought** in tone and often sets texts in Latin that are (88) **know** to all but Catholic churchgoers. The music’s focus on ancient (89) **simple** such as scales and chant-like melodies is important to other so-called “holy minimalist” (90) **compose** such as John Tavener and Henryk Górecki. But what (91) **make** Pärt special is that by now he (92) **reinvent** these elements, so they appear in a strange new light.

*The Telegraph*

0.	<i>has become</i>	
00.	<i>characteristic</i>	
81.	_____	<input type="text" value="81"/>
82.	_____	<input type="text" value="82"/>
83.	_____	<input type="text" value="83"/>
84.	_____	<input type="text" value="84"/>
85.	_____	<input type="text" value="85"/>
86.	_____	<input type="text" value="86"/>
87.	_____	<input type="text" value="87"/>
88.	_____	<input type="text" value="88"/>
89.	_____	<input type="text" value="89"/>
90.	_____	<input type="text" value="90"/>
91.	_____	<input type="text" value="91"/>
92.	_____	<input type="text" value="92"/>

Täidab  
hindaja  
+/-/9

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5. Johnson has noticed that people

- A  willingly admit that they are afraid of change.
- B  usually deny being afraid of change.
- C  think others are not afraid of change.

6. In Johnson’s opinion, his career change was

- A  courageous.
- B  scary.
- C  natural.

7. Johnson now believes that

- A  generally fear immobilises people.
- B  it is good to be somewhat afraid.
- C  people should never be afraid.

8. Johnson stresses that

- A  the element of fear should be overlooked.
- B  being unaware of one’s fears is good.
- C  acknowledging one’s fears is important.

9. Nowadays, you have job security when you

- A  are employed by a large corporation.
- B  work in finance or IT.
- C  have skills to adapt to change.

10. Where does the name “Haw” come from?

- A  It resembles the sound of laughter.
- B  It describes the character’s personality.
- C  The character always laughed at himself.

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

**Task 2. Questions 11–18**

You are going to hear different news items. **You will hear each item twice.** Before you listen, read the headlines below. While you listen, match the headlines (**B to K**) to the news items and write letters **B to K** in the table given. There are **two extra** headlines you do not need to use.

An example (0) has been done for you.

You now have **30 seconds** to read the headlines.

**Headlines**

- A** Being bilingual boosts brainpower
- B** Unusual study method
- C** Support for the less well-off
- D** Another data hosting system
- E** Change in behaviour needed
- F** Visual media as a tool
- G** Tighter control required
- H** Problematic policy
- I** Profitable business
- J** Clever move
- K** Dressed inappropriately

News item	Headline
0	A
11.	
12.	
13.	
14.	
15.	
16.	
17.	
18.	

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**This is the end of task 2.  
Turn to task 3.**

**Task 2. Questions 74–80**

Complete the second sentence so that it has a **similar meaning to the first sentence, using the word given.** You must use **between two and five** words, including the word given. **Do not change** the word in **bold.** An example (0) has been done for you.

0. Most people would like to have more money.

**had**

Most people wish they had more money.

74. My sister is excited about her trip to Scotland.

**forward**

My sister \_\_\_\_\_ her trip to Scotland.

Täidab  
hindaja  
+/-/9

74

75. “Let’s go to the cinema,” said Jill.

**suggested**

Jill \_\_\_\_\_ to the cinema.

75

76. One of the reasons why Monica did not get the job was that she was too young.

**might**

Monica \_\_\_\_\_ the job if she had been older.

76

77. We had no more money left.

**run**

We \_\_\_\_\_ money.

77

78. This house makes me think of the place where I grew up.

**reminds**

This house \_\_\_\_\_ the place where I grew up.

78

79. Bob is too young to manage on his own.

**enough**

Bob \_\_\_\_\_ to manage on his own.

79

80. My phone is being repaired at the moment.

**having**

I \_\_\_\_\_ at the moment.

80

**Task 1.** Questions 65–73

Read the text below and decide which word (**A**, **B**, **C** or **D**) best fits each gap (**65–73**).  
Write the letter in the gap. *An example (0) has been done for you.*

Changes in Estonian economy

There is a more positive vibe at a major education and employment fair, known as *Teeviit*, (0) **B** place in a convention centre on the outskirts of Tallinn. Hundreds of teenagers and twenty-somethings (**65**) \_\_\_\_\_ between stalls, which are there (**66**) \_\_\_\_\_ both local and foreign organisations.

Visitors include several school leavers who are keen (**67**) \_\_\_\_\_ Estonia, seeing more opportunities elsewhere. One of them, Anneliise, says she wants to go to Sweden for a year and work in music or design. But her reasons are not all career related. “Estonia can (**68**) \_\_\_\_\_: half the year is winter and there is not a lot to do. I hate snow and I love summer. I want to see what the rest of the world has to offer,” she says. To many observers, the economic rebirth in Estonia (**69**) \_\_\_\_\_ quite startling.

The Minister of Finance (**70**) \_\_\_\_\_ it down to a refocusing of the economy, away from domestic (**71**) \_\_\_\_\_ — which fuelled the boom years — towards exports. It is also no coincidence that Estonia has by far the lowest national debt in the EU. That is because successive governments have focused (**72**) \_\_\_\_\_ the budget rather than spending more in the good times, unlike most other European countries.

Estonia’s best-known export is the technology firm Skype, (**73**) \_\_\_\_\_ life here in 2002. Now owned by Microsoft, it employs 400 people at the Tallinn site.

*BBC World Service*

0. A take	B taking	C taken	D having taken
65. A is wandering	B to wander	C are wandering	D wandered
66. A to promote	B promoted	C having promoted	D to be promoted
67. A on leave	B leaving	C to leave	D leave
68. A be bored	B have boredom	C be bore	D be boring
69. A have been	B has been	C was being	D is being
70. A puts	B put	C is put	D is being put
71. A consumer	B consummation	C consumption	D consume
72. A balancing	B on balanced	C to balancing	D on balancing
73. A what started	B which started	C what starts	D which starts

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**Task 3.** Questions 19–32

You are going to hear a text about RoboLaw project. **You will hear the text twice.** Before you listen, read the text below. While you listen, fill in the gaps in the text. Write **no more than five** words in each gap. *An example (0) has been done for you.* You now have **45 seconds** to read the text.

A roboticist Hugh Herr claims that during the 21<sup>st</sup> century disability will (0) *be largely eliminated* .

To prove his point he (**19**) \_\_\_\_\_ his bionic legs.

He believes that in the future people might replace their limbs with (**20**) \_\_\_\_\_ .

A new research project regarding upcoming legal and ethical issues was (**21**) \_\_\_\_\_ .

The RoboLaw project costs (**22**) \_\_\_\_\_ .

It unites experts from such fields as engineering, law, regulation, philosophy and (**23**) \_\_\_\_\_ .

E. Palmerini says that we currently lack regulations to (**24**) \_\_\_\_\_ .

For example, it has to be decided whether robotic wheelchairs should be considered to be a (**25**) \_\_\_\_\_ .

Ms. Glenn persuaded an insurance company that a mobility device can be not just personal property but an (**26**) \_\_\_\_\_ .

A colour blind artist can now wear an “eyeborg” in (**27**) \_\_\_\_\_ .

An institution in the Netherlands is trying to solve possible (**28**) \_\_\_\_\_ .

Professors in Berlin study how the development of robotic aids influences the concept of what it (**29**) \_\_\_\_\_ .

Experts of the University of Reading work on embedded devices that (**30**) \_\_\_\_\_ .

One of the issues is whether paralysed people using brain-computer interface need a guardian to make (**31**) \_\_\_\_\_ on their behalf.

Lack of legal clarity leaves people (**32**) \_\_\_\_\_ .

Täidab hindaja

+/-/9

19

20

21

22

23

24

25

26

27

28

29

30

31

32

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

**Task 1.** Questions 33–40

Read the article and decide which statement (**A**, **B** or **C**) is true according to the text.

An example (0) has been done for you.

Set designer Eve Stewart

Production designer Eve Stewart believes that it is vital for actors and crew to live and breathe the world she has created. Her sets can currently be seen in *Les Misérables*, for which she has been nominated for a Bafta and an Oscar. For research, she retraced the hero Jean Valjean’s route through France, visiting museums, archives, offices, jails and the house of the story’s author, Victor Hugo, eventually producing illustrations for director Tom Hooper. Such preparation work is vital, Stewart says, so that she can immerse herself in the period.

As well as a set designer, Stewart finds she also has to be a historian, detective, archivist, illustrator, painter, sculptor and architect. “I run a £3 million budget so I have to be an accountant, too,” she says. One of the most challenging aspects of *Les Misérables* was the decision, made partway through filming, to have the actors sing live. It meant her set builders had to soundproof everything to eliminate all unwanted noise. “We had to have the rosary beads used in the factory scene remade in rubber – overnight.” Similarly, horses’ hooves, carriage wheels and even roofs were clad in rubber, velvet and carpet underlay, all to muffle sound. On another set, seaweed had been found for some harbour scenes, but it was “too green and jolly”. So Eve went to Scotland to find nine tons of this brown, miserable seaweed that they stapled over the harbour walls.

Although *Les Misérables* was Stewart’s biggest budget to date, her job is to keep costs as low as possible. “It is too easy to visit the prop cupboard and get the same old thing,” she says. “We do hire props but we are selective and I buy a lot. It really helps to have original doors, windows and fixtures, as they have got a history about them.” Finding a fully functioning 1950s Telex machine for the BBC series *The Hour* was difficult. They tracked down three, but a Hollywood movie with a much bigger budget beat them to it. Eventually, they found an ex-BBC man in Suffolk with one in his garage. For *The King’s Speech*, she managed to find original, working instruments that were used to treat stammers.

If the right prop cannot be found, Stewart will have it made, right down to replicas of 1956 BBC-issue pencils and Spanish railway timetables. Accuracy, particularly on the period pieces Stewart tends to work on, is vital. Otherwise, she says, she will incur the wrath of an angry great-aunt who will say: “You would never have had a teapot like that.”

“Someone wrote a really angry letter about the plastic buckets on *Call the Midwife*,” she says. “I was so aggrieved, I sent her every single archive photograph I had showing plastic buckets in hospitals. I would never get something that big wrong.” Mistakes happen, though. “There is a hole in a door in *The King’s Speech*. They had forgotten to put the escutcheon back after drilling. I feel completely ill about it — it is recorded for the rest of history.”

The best thing about her job is that the rewards are almost immediate. “You get a set ready and everyone comes in to film and goes, ‘Ooh, it is lovely.’” But by then, Stewart and her team are usually three steps ahead, dressing the next location.

www.guardian.co.uk

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**Task 3.1** Questions 49–57

Nine phrases (**B–M**) have been removed from the text. Write the letters (**B–M**) in the gap (**49–57**). There are two phrases that you do not need to use.

An example (0) has been done for you.

A	have fallen victim
B	are just nonsense verse
C	making them at once more accessible
D	assisted by the huge population shifts
E	covering roughly a quarter of a millennium
F	sought to hide their meaning
G	altered view of childhood
H	were deliberately created
I	have entirely lost their talent for subversive song
K	based on an earlier rhyme
L	reduced the necessity for clever allegorical topical songs
M	appearing disloyal to a monarch

**Task 3.2** Questions 58–64

Some of the words in the text are written **in bold**. Write a word in the gap in front of its definition (**58–64**). In the text there are **two extra words in bold** that you do not need to use.

An example (0) has been done for you.

0. traditional – *adj. relating to or based on very old customs, beliefs, or stories*
58. \_\_\_\_\_ – *n. the ability to read and write*
59. \_\_\_\_\_ – *adj. open and direct*
60. \_\_\_\_\_ – *adv. secretly*
61. \_\_\_\_\_ – *n. the process of separating people or things into smaller groups or parts*
62. \_\_\_\_\_ – *v. to seem; give the impression of being*
63. \_\_\_\_\_ – *adv. completely and noticeably*
64. \_\_\_\_\_ – *v. to think hard about something difficult to understand or explain*

Oxford Dictionaries

Täidab hindaja  
+/-/9

58
59
60
61
62
63
64

## Task 3

Read the text and complete the two tasks on the next page.

## About nursery rhymes

Over the centuries, **traditional** meanings of nursery rhymes have been lost and harsher versions of some rhymes **subtly** neutered, while others (0) **A** to changing cultural assumptions. Although some of them **appear** to have their origins in the Middle Ages, the golden age for nursery rhymes lies in the years between the Tudors and the end of the Stuarts. This was Britain's formative period, (49)\_\_\_\_\_ and bringing with it heady topics.

Some nursery rhymes were clearly adult ones that were sung to children because they were the only rhymes an adult knew. Others (50)\_\_\_\_\_ as a simple way to tell children a story or give them information like in "London's Burning" because in 1666 there was a great fire in London. Some were clearly partisan, almost **gloating**, in the manner of football chants, while others conveyed more complex ideas in code, in order to avoid (51)\_\_\_\_\_, for instance. What makes the search for meaning harder is that many nursery rhymes (52)\_\_\_\_\_ made up of pleasing sounds.

The move towards sanitising rhymes for children accelerated in the Victorian era, with its **radically** (53)\_\_\_\_\_, its recognition of childhood as a concept. During the nineteenth century, the rhymes were increasingly written up, illustrated, and sold as collections for children. This took the rhymes off the streets and into the parlours, (54)\_\_\_\_\_ but perhaps less potent.

For the first time in British history, there was the beginning of a **division** between adult and children's entertainment. It is perhaps odd that some of these "adult rhymes" ended up on the children's side of the fence, although the process might have been (55)\_\_\_\_\_ from the countryside to cities, which served to break up local oral traditions and take the rhymes out of their original context.

The constitutional reforms and political struggles of the nineteenth century (56)\_\_\_\_\_, and protest no longer had to be conducted quite so **covertly**. So there was no need for a complex, sly rhyme. Increasing **literacy** and improved communications added to a new, more **up-front** political style in Britain.

It would be untrue, however, to say that the British today (57)\_\_\_\_\_. Furthermore, the desire for communal tribal chanting has not left even the most sanitised of football stadia. The songs may be less subtle in that context but, three hundred years from now, historians might well **puzzle** over those written in the twenty-first century.

*Heavy Words Lightly Thrown by Chris Roberts*

0. Eve Stewart thinks that, above all, the set design of a film should

- A  be as eye-catching as possible.  
 B  support the actors in their roles.  
 C  enable the crew to do their work.

33. During the filming of Les Misérables, the set design had to be changed because

- A  silence had become essential.  
 B  the original design was too challenging.  
 C  the rubber used was unsuitable.

34. On another set, new seaweed had to be fetched because

- A  a green and jolly look was needed.  
 B  the colour of the existing one was unsuitable.  
 C  the quantity they had was not sufficient.

35. Eve prefers to use original items because

- A  they have a historical and authentic air to them.  
 B  they are usually easy to track down.  
 C  hiring and returning props is time-consuming.

36. After they had been looking for a 1950s Telex machine, they finally

- A  got it from a Hollywood movie crew.  
 B  ended up with three devices on their set.  
 C  located it in a small place in England.

37. If they fail to find the right prop, Eve

- A  has to redesign the set.  
 B  orders one from prop makers.  
 C  asks help from the BBC.

38. After receiving furious comments from a viewer of Call the Midwife, Eve

- A  ignored the unfounded feedback.  
 B  did everything to prove herself right.  
 C  admitted having made a mistake.

39. There is a problem with The King's Speech because

- A  Eve was feeling ill at the time of filming.  
 B  misleading archive photographs were used.  
 C  the prop workers failed to remember a detail.

40. The best thing about Eve's work is that she

- A  receives instant recognition from the cast and crew.  
 B  is rewarded after the film has been officially released.  
 C  can always be three steps ahead of the rest of the crew.

**Task 2.** Questions 41–48

Read the book reviews (**A, B, C** and **D**). Then read the statements (**41–48**) and decide which review they are about. The reviews can be chosen **more than once**. An example (0) has been done for you.

**A** *No Other Way* by Roger Real Drouin Samuel is a famous bird photographer who is also dealing with his wife's death from cancer a year earlier. He is familiar with the story of the Northern Stilted Curlew. It is a bird that has not been photographed in the wild in many years. That is because it may, or may not, be extinct. It is the bird watcher's equivalent of the Holy Grail. The Curlew migrates several thousand miles each year. Among its last untouched nesting areas is the northern reaches of the Sanford National Forest in Utah. There are no roads, the area is accessible only after several days of hiking. Samuel makes the trek to look for the Curlew. Things are complicated by a natural gas corporation getting the required permits to begin racking inside the forest. There will not be just a few wells, there will be many wells, including in the Curlew's nesting area. The author shows that he cares for the natural environment. This is very much recommended.

**B** *Broken Slate* by Kelly Jennings Martin Eduardo was taken off his family's merchant spaceship in his mid-teens. He was put into the contract labour system on the planet Julian, where he has spent the other half of his life. Among the first things a contract labourer, or "cot", learns is Do Not Fight Back. Any attempt at talking back to your contract holder, or trying to stand up for yourself, leads to an automatic beating. Any attempt to run away is complicated by the computer chip implanted in each cot's shoulder bone, which makes tracking easy. Also, all cots are assumed to be lazy and lying, even when they are telling the truth. Martin's contract has been sold six times in the past. He has a decent, but very precarious, relationship with Lord Strauss, his seventh Holder. Strauss is a lecturer at the local university and finds that Martin actually has a brain and knows how to use it. This is a really good story. The author has also left room for a sequel. It will keep the reader interested and, yes, it is well worth reading.

**C** *Captives* by Barbara Galler-Smith, Josh Langston As the spiritual representative of his clan, Druid Mallec is loved and respected by all. But he, and they, cannot help but think that the recent calamities befalling their clan mean that they have fallen out of favour with their god. Mallec is also troubled by constant visions of a dark-haired woman. He does not know who she is but they are meant to be together. An evil druid named Deidre, a power-mad type who is ready to use anybody, or anything to get what she wants, has decided to get Mallec out of the way. Driad Rhonwen is imprisoned by Deidre and her expertise in the healing arts is about the only thing keeping her alive. Mallec and Rhonwen (the subject of Mallec's visions) find each other. But are they able to stop Deidre? The story has got ancient magic, love, loss, betrayal — everything a great fantasy novel needs. It is also full of great writing, from start to finish. If the other parts of this trilogy are as good as this, then here is a major fantasy find.

**D** *The Gift* by Sidney Williams Veronica "Ronnie" Mallory is about to discover that there are worse things than being dumped on the night of the school dance, and the irritations of Caroline, her wise-cracking younger sister. When her father gives her the gift of a run-down doll's house, Ronnie and her sister decide to restore it to its former glory. But as work gets under way, Ronnie finds that the people she cares about begin to change, their behaviour becoming increasingly odd and sinister. When Ronnie hears the sounds of a young girl crying she begins to consider if the doll's house has something to do with it. The author has created a young adult tale that moves at a brisk pace, keeping the chills subtle and frequent. There are some genuinely creepy moments on show here as well as some moderate violence that does not stoop to excess. Humour is injected into the plot through Ronnie's relationship with her sister and played against a backdrop of teen angst.

[www.bookreview.com](http://www.bookreview.com)

**The book...**

- reflects the author's love for nature. 0.   A
- revolves around a deceptively common object. 41.
- is a part of a series of books. 42.
- may continue in the future. 43.
- is both spine-chilling and amusing. 44.
- discusses a way of coping with loss. 45.
- shows the conflict between gaining profit and preserving wildlife. 46.
- speaks about sibling relationships. 47.
- includes a vicious character greedy for authority. 48.