





MATURITA 2020

EXTERNÁ ČASŤ

ANGLICKÝ JAZYK úroveň C1

**NEOTVÁRAJTE, POČKAJTE NA POKYN!
PREČÍTAJTE SI NAJPRV POKYNY K TESTU!**

- Test obsahuje **90 úloh**.
- Na vypracovanie testu budete mať **150 minút**.
- Na začiatku každej úlohy sa z inštrukcií dozviete, ktorý odpoveďový hárok máte použiť.
- V teste sa stretnete s dvoma typmi úloh:
 - Pri úlohách s výberom odpovede vyberte správnu odpoveď spomedzi niekoľkých ponúkaných možností, z ktorých je vždy správna iba jedna. Správnu odpoveď vyznačte krížikom do príslušného políčka odpoveďového hárka označeného piktogramom .
 - Pri úlohách s krátkou odpoveďou, ktorých odpoveď tvorí jedno slovo (prípadne zložený slovesný tvar) alebo niekoľko slov, píšete do príslušného políčka odpoveďového hárka označeného piktogramom .
- Pri práci smiete používať iba pero s čiernou alebo modrou náplňou. Nesmiete používať zošity, slovníky, učebnice ani inú literatúru.
- **Podrobnejšie pokyny na vyplňovanie odpoveďového hárka sú na poslednej strane testu. Prečítajte si ich.**

Želáme vám veľa úspechov!

Začnite pracovať, až keď dostanete pokyn!

SECTION I
LISTENING
30 points

This section of the test has three parts. You will hear four recordings which you will listen to twice. While listening, answer the questions in the appropriate part of the test.

Part 1: Two interviews (10 points)

*In this part you will hear two different extracts. In the first extract, you will hear an interview with Nathan Hale, an American writer and illustrator. In the second extract, you will hear Anita Rani, a BBC presenter. For the following statements 01–10, choose the correct answer (A), (B), (C) or (D). There is always only **one** correct answer.*

Mark your answers on the answer sheet labelled with a .

Now you have 2 minutes to read the tasks.

Extract 1: An Interview with Nathan Hale (5 points)

01 As for Nathan Hale's attitude to history, he is specially enthusiastic about .

- (A) teaching himself historical facts
- (B) the fictional aspects of history
- (C) the verification of historical novels
- (D) researching historical events

02 Nathan Hale .

- (A) never alters texts after they have been edited
- (B) never displays his sense of humour in his work
- (C) often makes adjustments to dialogues while illustrating
- (D) often adds new illustrations after reading the manuscript

03 As regards the creation of book covers, Nathan Hale .

- (A) cooperates with the art director in the initial stage
- (B) exclusively produces the typeface on the cover
- (C) selects the three best sketches without outside assistance
- (D) acts jointly with the art director in the whole process

04 What Nathan Hale considers stressful about the writing process is the .

- (A) lack of time for investigating all facts about historical figures
- (B) over-abundance of comprehensive depictions of historical events
- (C) discontinuity of information about historical figures in relevant sources
- (D) lack of inspirational illustrations in great historical books

05 To make his historical comics authentic, Nathan Hale has to .

- (A) rely on verbal historical references
- (B) read lots of historical novels with illustrations
- (C) use a reliable visual source of information
- (D) draw sketches of costumes and weapons multiple times

Extract 2: An Interview with Anita Rani (5 points)

06 For Anita, her first broadcast of the programme *Countrylife* was memorable because .

- (A) she interviewed some celebrities in Scotland
- (B) the crew assisted her in the mine destruction
- (C) she realised the enormous impact of the show
- (D) the crew congratulated her on her success

07 Anita believes that a positive relationship with the countryside .

- (A) has been developed due to excessive use of technology
- (B) is an inborn trait people naturally possess
- (C) counteracts the stress of urban life in general
- (D) can be achieved when you live in a rural area

08 Anita recollects shooting the programme in the mountains .

- (A) because of the injury of a member of the crew
- (B) despite unfavourable circumstances
- (C) as it started a relationship with the member of the crew
- (D) because of the chain of dramatic episodes

09 Anita feels confident in her position .

- (A) although she is the only presenter with Asian roots
- (B) due to her previous experience with the performing arts
- (C) despite the prejudice she has encountered in her position
- (D) as she has always been stimulated and uplifted by her family

10 Anita was overwhelmed during the gospel choir performance .

- (A) as it embodied the idea of inclusive society
- (B) because the emotional atmosphere made people cry
- (C) because lots of international artists were present
- (D) as she had a chance to see the cellist's performance



Part 2: Stop Beating Yourself Up (10 points)

In this part, you will hear a radio programme in which a psychologist explains how to cope with harmful self-criticism. The expert will mention five rules you have to follow and five practical ways of improving your self-treatment. There are two blocks of five matching questions. Read the questions carefully before you listen. You will have to match all ten questions while you are listening to this recording.

*For questions 11–15, choose from the first list marked (A)–(H) the rule of behaviour which is being described. For questions 16–20, choose from the next list marked (A)–(H) the way or method of improving your self-treatment. Be careful, there are **three** extra possibilities which you do not need to use. There is always only **one** correct answer.*

Mark your answers on the answer sheet labelled with a .

Now you have 2 minutes to read the tasks.

1st LIST	
Questions 11–15	Options (A)–(H): RULES
<p><input type="checkbox"/> 11 Rule No 1: <input type="text"/></p>	<p>(A) Swap competition for compassion.</p> <p>(B) Be more tolerant of your own flaws.</p> <p>(C) Appreciate your achievements.</p> <p>(D) Exchange anger for meditation.</p> <p>(E) Identify moments of dissatisfaction.</p> <p>(F) Accept life's complications.</p> <p>(G) Practice self-complimenting.</p> <p>(H) Overcome your sadness.</p>
<p><input type="checkbox"/> 12 Rule No 2: <input type="text"/></p>	
<p><input type="checkbox"/> 13 Rule No 3: <input type="text"/></p>	
<p><input type="checkbox"/> 14 Rule No 4: <input type="text"/></p>	
<p><input type="checkbox"/> 15 Rule No 5: <input type="text"/></p>	

2nd LIST

Questions 16–20

Options (A)–(H): METHODS

16 Method No 1:

17 Method No 2:

18 Method No 3:

19 Method No 4:

20 Method No 5:

(A) Accept life with all its imperfections.

(B) Be grateful for your abilities and skills.

(C) Use poetry as a source of inspiration and happiness.

(D) Choose a compassionate approach instead of inappropriate reactions.

(E) Perceive your inner feelings and visualise things.

(F) Achieve positive emotions non-verbally.

(G) Stop comparing and arriving at hasty judgements.

(H) Let encouraging words help you.



Part 3: Shaelyn Pham – Clinical Psychologist (10 points)

You will hear an interview with a clinical psychologist, Shaelyn Pham. Complete the sentences 21–30, which summarize the information from the text. Use **one** or **two** words in your answers. The number of words is indicated in brackets.

Write your answers on the answer sheet labelled with a .

Now you have 2 minutes to read the sentences.

<p>21 One of Pham’s target groups in her clinical practice is of patients suffering from <input type="text"/> disorders.</p>	<p>(1 word)</p>
<p>22 Initially, Pham wanted to follow a different professional path – that of a/an <input type="text"/> <input type="text"/>.</p>	<p>(2 words)</p>
<p>23 After getting her first degree, Pham worked with adolescents who were included in the <input type="text"/> <input type="text"/> system.</p>	<p>(2 words)</p>
<p>24 Pham recommends that students of psychology acquire more <input type="text"/> skills.</p>	<p>(1 word)</p>
<p>25 In their services, Pham and her team try to <input type="text"/> individual principles and situations.</p>	<p>(1 word)</p>
<p>26 Besides their clients’ emotional and physical prosperity, Pham and her team feel obliged to improve their <input type="text"/> and <input type="text"/> welfare as well.</p>	<p>(2 words)</p>
<p>27 Compared to <input type="text"/> sessions, Pham takes pleasure in the intimate atmosphere of face-to-face appointments.</p>	<p>(1 word)</p>
<p>28 One of the chapters of Pham’s book deals with ways to get rid of <input type="text"/> and <input type="text"/>.</p>	<p>(2 words)</p>
<p>29 Pham’s advice for future psychologists is that in choosing their profession they should listen to their <input type="text"/> <input type="text"/>.</p>	<p>(2 words)</p>

30

Pham believes that while preparing for their professional path, a future psychologist's and should be equally important.

(2 words)



SECTION II
LANGUAGE IN USE
 30 points

This section of the test has two parts. To complete this section of the test, you will need approximately 40 minutes.

Part 1: A Lesson in How to Stay out of a Gang (20 points)

Read the following text and decide which word or phrase (A), (B), (C) or (D) best fits into each space numbered 31–50. There is always only one correct answer. There is an example at the beginning (00).

Example: 00 – (C)

Mark your answers on the answer sheet labelled with a .

Student workshops teach them how to 00 the capital's surge in street violence. Students at a London college 31 lessons in how to stay away from gangs and violence.

Waltham Forest College, which takes pupils as young as fourteen, has 32 an entire month to 33 awareness of gangs after the surge in street violence in the capital. Some timetabled lessons have been replaced with workshops about 34 conflict, online safety, healthy relationships and consent. The college has also been 35 Mayor Sadiq Khan's campaign against knife killings, *London Needs You Alive*.

Amir Ahmed, the college's director of student services, said: 'This is a hot topic for colleges in London and we have a major responsibility to 36 our students can identify the signs of being in 37 positions. By 38 these workshops we are continuing to be proactive and prepare young people well for life in modern Britain.'

He 39 that as part of the month of activities the college is running seminars specifically for young women to inform them about the dangers of being 40 into gangs. He said: 'We told young women how to 41 themselves from helpless positions. It is a big issue for young people and all our sessions were fully booked.'

The college has previously 42 the subject by organising Protect Your Mate weeks, but this year the activities will last for a month. Mr Ahmed said: 'We are worried about what's happening in London and we feel we had to do something 43.' Officers from the Metropolitan Police have spoken to staff about gang life, local trends and 'country line' drug 44 to help them prevent students getting involved.

A student conference was also organised where teenagers 45 up-to-date crime statistics and debated youth violence. Mr Ahmed said the students welcomed the Mayor's *London Needs You Alive* campaign, in which they were asked to write down their future plans to 46 the importance of their lives. Student Union president Terri Stacey-White said: 'I find these workshops really helpful as I plan to use what I learned in my day-to-day life, 47 I finish my studies. I am happy that the college recognises concerns by being 48 to what is happening in London that clearly demonstrates they take student safety seriously.'

The college also has a research project with the University of Cambridge and University of Kent on the law of 'joint enterprise', which means someone can be 49 of a serious offence 50 by another person if they are involved.

00	(A) escape	(B) flee	(C) avoid	(D) lose
31	(A) are giving	(B) giving	(C) given	(D) are being given
32	(A) offered	(B) designed	(C) proposed	(D) dedicated
33	(A) raising	(B) rising	(C) ascending	(D) arising
34	(A) arranging	(B) solving	(C) sharing	(D) managing
35	(A) promoting	(B) neglecting	(C) suggesting	(D) advertising
36	(A) assure	(B) reassure	(C) secure	(D) ensure
37	(A) predisposed	(B) vulnerable	(C) liable	(D) susceptible
38	(A) setting	(B) arranging	(C) conforming	(D) exhibiting
39	(A) attached	(B) supplemented	(C) added	(D) completed
40	(A) addressed	(B) recruited	(C) hired	(D) implemented
41	(A) replace	(B) remit	(C) remove	(D) recover
42	(A) solved	(B) tackled	(C) conducted	(D) settled
43	(A) varied	(B) different	(C) odd	(D) strange
44	(A) disposing	(B) transporting	(C) delivering	(D) trafficking
45	(A) gave	(B) have given	(C) were given	(D) have been given
46	(A) emphasise	(B) mark	(C) counterpoint	(D) impress
47	(A) even as	(B) even if	(C) even after	(D) even so
48	(A) perceptive	(B) provocative	(C) reflective	(D) responsive
49	(A) convicted	(B) impeached	(C) indicted	(D) accused
50	(A) assassinated	(B) committed	(C) conducted	(D) executed



Part 2: Life with the Sussexes Certainly Won't Be Dull (10 points)

In the following text there are some missing words numbered 51–60. Use the word given in brackets to form a word that fits into the space in the same line. There is an example at the beginning (00).

Example: **00** – bumpy

Write your answers on the answer sheet labelled with a .

It had been a **00** (**bump**) week leading up to the wedding, which seems to be the form these days.

The royal commentator Hugo Vickers remembers clearly how in 2005 the press attacked every element of Prince Charles's marriage to Camilla Parker Bowles, until the very day of the wedding when it suddenly changed and his 'hated mistress' became **51** (**night**) his 'supportive wife', as she has been ever since.

In this case the drama surrounding the bride's father caused considerable distress and **52** (**tense**) behind the scenes. However, all this was resolved by the day of the wedding.

On that note, Prince Charles fulfilled his duties to perfection, receiving the bride elegantly under the organ loft, giving her a reassuring word, demonstrating **53** (**include**) and support then quietly taking his place.

The star of the day was Ms Doria Ragland, whose quiet elegance and **54** (**dignify**) was impressive. Let it be noted she has never spoken a word to the media.

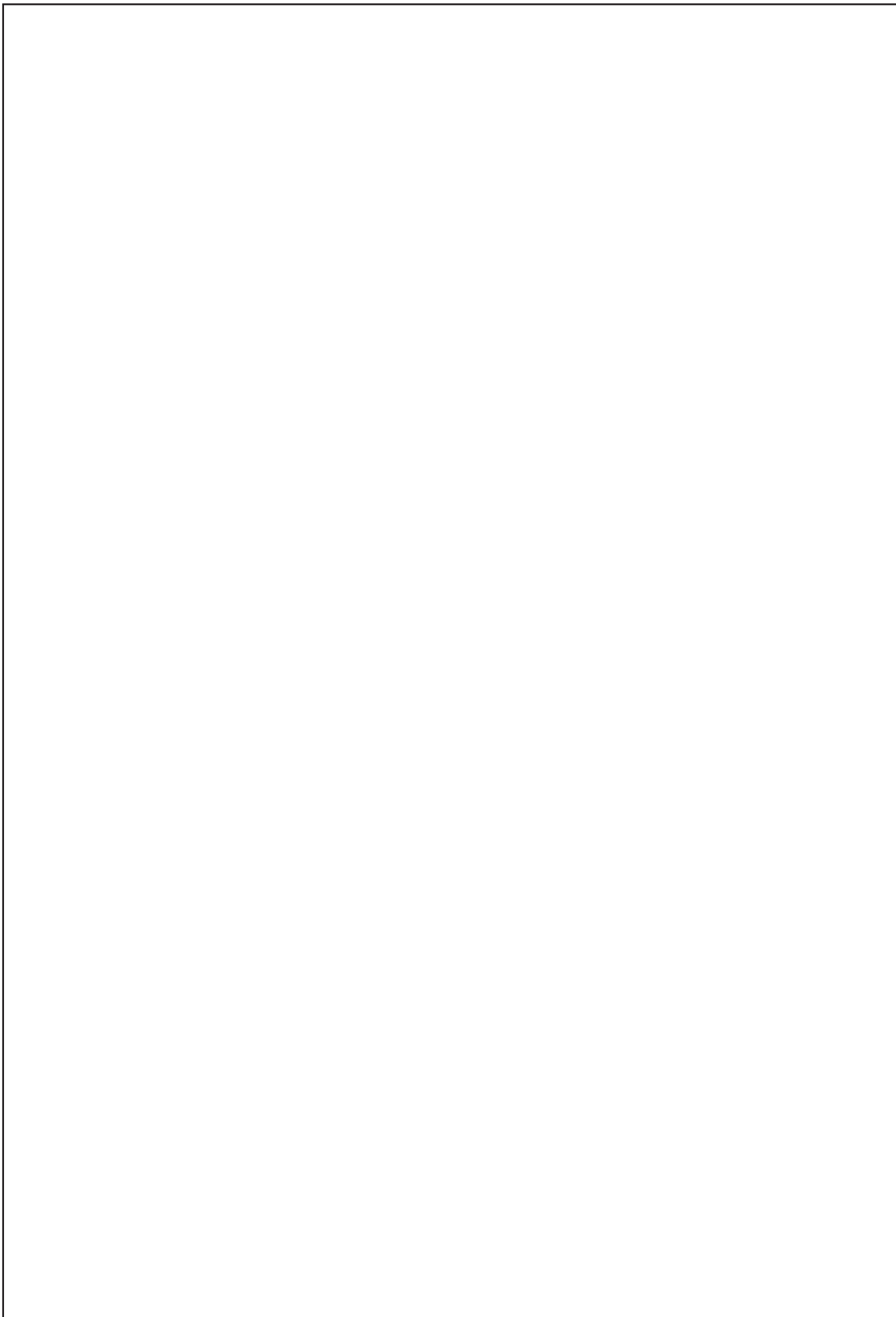
Meghan, HRH The Duchess of Sussex, has entered what she described in the engagement interview as 'a new chapter'. Who is she? It depends what you look for in an actress, TV star, bi-racial (though her **55** (**annoy**) that this is always mentioned is shared), older than the bridegroom, divorced, and the product of a rather publicly **56** (**functional**) family.

But, more **57** (**important**), she is the first royal bride to have addressed the United Nations, a global ambassador for charities, a human rights activist and a feminist. Will she change the monarchy? The United States is welcoming the ready acceptance of what they describe as an African-American into the Royal Family.

It has long been said that the monarchy is never quite in step with the times. It is usually a step ahead or behind and being a step behind is **58** (**invariable**) better.

Being **59** (**heir**), it rejuvenates with each generation and welcoming Meghan is a sure sign of that.

She is intelligent and **60** (**articulation**). She and Prince Harry are not going to reign. Their primary role is to support the monarch. The Sussexes, as we must now call them, will be fabulous Commonwealth ambassadors. It won't be dull.



**SECTION III
READING
30 points**

This section of the test has four parts. To complete this section of the test, you will need approximately 70 minutes.

Part 1: The Magnificent Seven (9 points)

*In this part, there are three themed texts. For the statements 61–69, choose the answer (A), (B), (C) or (D) according to the texts. There is always only **one** correct answer.*

Mark your answers on the answer sheet labelled with a .

Passage 1: Yul Brynner (3 points)

Yul was the son of a Russian doctor's daughter and Boris Yuliyevich Brynner, an engineer and inventor. He was born in July 1920 and named Yul after his grandfather, Jules Brynner. When Yul's father abandoned the family, his mother took him and his sister Vera to Harbin, Manchuria, where they attended a YMCA school. In 1934, Yul's mother took her children to Paris. Her son was sent to the exclusive Lycée Moncelle, but his attendance was spotty. He dropped out and became a musician, playing the guitar in nightclubs among the Russian gypsies who gave him his first real sense of family. He met luminaries such as Jean Cocteau and became an apprentice at the Theatre des Mathurins. He worked as a trapeze artist with the famed Cirque d'Hiver company. He traveled to the U.S. in 1941 to study with acting teacher Michael Chekhov and toured the country with Chekhov's theatrical troupe. That same year, he debuted in New York as Fabian in *Twelfth Night*. Yul and his wife, actress Virginia Gilmore, starred in the first TV talk show, *Mr. and Mrs.* (1948). Brynner then joined CBS as a television director. He made his film debut in *Port of New York* (1949). Two years later Mary Martin recommended him for the part he would forever be known for: the King in Richard Rodgers' and Oscar Hammerstein II's musical *The King and I*. Brynner became an immediate sensation in the role, repeating it for the film *The King and I* (1956) and winning the Oscar for Best Actor.

61 Yul Brynner's .

- (A) mother was a doctor
- (B) name was identical to his grandfather's
- (C) presence at school in France was inconsistent
- (D) lineage was unclear

62 Brynner's very first role in the U.S. was in .

- (A) New York
- (B) a television series
- (C) Port of New York
- (D) a musical

63 The passage states that .

- (A) Yul Brynner won an Oscar for a minor role
- (B) Brynner's first contact with dramatic arts was in France
- (C) Brynner achieved success with a theatrical group
- (D) Virginia Gilmore met her future husband when working for television



Passage 2: Charles Bronson (3 points)

Charles Bronson completed high school and joined his father in the mines (an experience that resulted in a lifetime fear of being in enclosed spaces) and then served in WW II. After his return from the war, Bronson used the G. I. Bill* to study art (a passion he had for the rest of his life), then enrolled at the Pasadena Playhouse in California. One of his teachers was impressed with the young man and recommended him to director Henry Hathaway, resulting in Bronson making his film debut in *You're in the Navy Now* (1951). He appeared on screen often in his early career, though usually uncredited. However, he made an impact on audiences as the evil assistant to Vincent Price in the 3-D thriller *House of Wax* (1953). His sinewy yet muscular physique got him cast in action-type roles, often without a shirt to highlight his manly frame. He received positive notices from critics for his performances in *Vera Cruz* (1954), *Target Zero* (1955) and *Run of the Arrow* (1957). Indie director Roger Corman cast him as the lead in his well-received low-budget gangster film *Machine-Gun Kelly* (1958), then Bronson scored the lead in his own TV series, *Man with a Camera* (1958). The 1960s proved to be the era in which Bronson made his reputation as a man of few words but much action.

* *Note:* The Servicemen's Readjustment Act of 1944, also known as the G. I. Bill, was a law that provided a range of benefits for returning World War II veterans (commonly referred to as G.I.s).

64 Charles Bronson .

- (A) was taught by Henry Hathaway
- (B) used advantages given to veterans to act in California
- (C) started making films after joining the navy
- (D) was supported by his father

65 According to the passage, .

- (A) Charles Bronson's early appearances in films were highly appreciated
- (B) Charles Bronson had two successful decades in films
- (C) Charles Bronson starred exclusively in highly expensive productions
- (D) Charles Bronson had a leading role in a thriller

66 The passage states that .

- (A) Charles Bronson had a fascination with art
- (B) Charles Bronson worked with independent directors
- (C) Charles Bronson made a strong impression on one of his directors
- (D) Charles Bronson's masculinity opened doors to leading roles

Passage 3: Steve McQueen (3 points)

Steve McQueen's first lead role was in the low-budget sci-fi film *The Blob* (1958), quickly followed by roles in *The St. Louis Bank Robbery* (1959) and *Never So Few* (1959). The young McQueen appeared as Vin, alongside Yul Brynner, in the star-laden *The Magnificent Seven* (1960) and effectively hijacked the lead from the bigger star by ensuring he was nearly always doing something in every shot he and Brynner were in together, such as adjusting his hat or gun belt. He next scored with audiences with two interesting performances, first in the World War II drama *Hell Is for Heroes* (1962) and then in *The War Lover* (1962). Riding a wave of popularity, McQueen delivered another crowd pleaser as Hilts, the Cooler King, in the famous World War II P.O.W. [prisoner of war] film *The Great Escape* (1963), featuring his famous leap over the barbed wire on a motorcycle while being pursued by Nazi troops (in fact, however, the stunt was actually performed by his good friend, stunt rider Bud Ekins). McQueen next appeared in several films of mixed quality, which failed to really grab audience attention, but his role as Eric Stoner in *The Cincinnati Kid* (1965), alongside screen legends Edward G. Robinson and Karl Malden, had movie fans filling theaters again to see the ice-cool McQueen they loved. He was back in another Western, *Nevada Smith* (1966), again with Malden, and then he gave what many consider to be his finest dramatic performance as loner US Navy sailor Jake Holman in the superb *The Sand Pebbles* (1966). Next appeared in what many consider his signature role, that of a maverick, taciturn detective in the mega-hit *Bullitt* (1968), renowned for its famous car chase sequence through San Francisco.

67 Steve McQueen had his first major role in .

- (A) a World War II film
- (B) *The Magnificent Seven*
- (C) a film about a bank robbery
- (D) an inexpensive film

68 Some people consider that Steve McQueen had his most successful period .

- (A) in the early 1950s
- (B) in the late 1950s
- (C) in the early 1960s
- (D) in the late 1960s

69 The passage states that Steve McQueen .

- (A) virtually dominated in a film full of stars
- (B) became famed far and wide for his risky jump in a film
- (C) liked roles of mavericks or loners
- (D) played any role given to him comprehensively



Part 2: Farm Stay – A Visit to a Finca in Nicaragua (6 points)

Read the following extract. Six paragraphs have been removed from the text. Complete the missing paragraphs (A)–(G) into the gaps 70–75. There is **one** extra paragraph which you do not need to use.

Mark your answers on the answer sheet labelled with a .

Picture yourself not as a tourist, but rather immersed in a typical day of a Nicaraguan farmer. Because of the lack of funds to buy chemical inputs such as insecticides and inorganic fertilizer, the farm stays as it always has been: 100 percent organic. You wake up naturally at dawn to the sounds of birds and roosters.

70

As 3pm hits, you head out to chop firewood with a machete for cooking and go to a secluded part of the river to bathe before the day cools off. Combine this stress-free life with the beautiful surroundings of tropical forests and waterfalls, and you have Nicaraguan life in the campo, or countryside.

71

It can also cover a relaxing learning experience where guests pay affordable rates for meals and accommodation. A farm stay can be either family-oriented or adult-oriented. Regardless of the orientation of the farm that you're visiting, there are plenty of activities both on and off the farm to keep you busy during your stay.

72

In addition, they can go zip-lining, or swim in local waterfalls surrounded by forest. In Nicaragua for example, guests can immerse themselves in Spanish, learn about the tropical rainforest, ride horses, or help local students with their English.

73

After all, you don't want to waste your time and money visiting a farm and later find out that instead of learning about farming, you spent your time performing some random farm chore like digging a hole for a pit latrine. A well-organized farm stay should provide guests with the opportunity to learn about organic farming.

74

Most eco-tourism or agri-tourism destinations keep group sizes small to keep the experience authentic in order to preserve the local culture and environment. If you need to stay connected electronically on the farm, consider a farm with on-site Internet access or access to a nearby Internet connection.

75

Some farms are located in remote areas far away from towns and tourist attractions, while others are more centrally located allowing for day trips to some of the country's tourist sites or accessibility to the city. As with travel to any foreign country, be sure to check on security concerns, necessary vaccinations/prophylaxis, and visa requirements.

(A) With proper planning prior to arriving at your destination, a visit to a farm can be one of the most memorable vacations of your life. The people you meet and skills you learn on a traditional farm is quite a contrast to the tourist-packed, all-inclusive resorts you might have experienced in the past. So, roll your sleeves up and get off the beaten path onto a farm.

(B) When visiting farms in tropical destinations like Latin America and Southeast Asia, it's important to ask about water sanitation and availability of mosquito nets to ensure a healthy stay. Consider the location of the farm in the country you're visiting.

(C) What is a farm stay and what can one expect? A farm stay is any type of accommodation on a working farm. Agri-tourism is broad in the sense that it can involve volunteering your time in exchange for free food and accommodation.

(D) Moreover, it should offer varied meal options, and provide clean accommodation. Equally important is the number of guests that the farm allows. Do you feel comfortable sharing your farm experience with ten or more other tourists?

(E) After a cup of sweetened black coffee, some fruit, or a plate of gallo pinto (red beans and rice), you head off to the farm to work until about 11 am as the sun gets hot. At midday, you take a break under the shade of a ramada in a hammock, eat lunch, and talk to friends.

(F) What should you look for before choosing a farm to visit? As with hotels, each farm stay experience is unique, and it pays to do your research beforehand to avoid any misunderstandings of the roles of the guests. Email, call, or visit the farm's website to get an idea of how it's managed.

(G) Farm activities include gathering eggs, water and firewood, doing yoga, relaxing in a hammock, and learning about all aspects of growing and harvesting crops. Off the farm, guests can learn about the local community, or take day trips to local attractions.



Part 3: First Major Saskatchewan Archaeological Dig (6 points)

Read the following text and complete the statements **76–81** with **one** or **two** words from the text or with synonyms. The statements do not follow in the same order as the information appears in the text.

Write your answers on the answer sheet labelled with a .

The first archaeological ‘dig’ in Saskatchewan was undertaken in 1954 in the Besant Valley, 5 kilometres east of Mortlach, by provincial archaeologist Boyd Wettlaufer. The Mortlach site, as it became known, was a stratified site with distinct layers which would play an important role in establishing a framework for archaeology not only in Saskatchewan, but across the Great Plains.

The site is located on the south side of Sandy Creek, a small spring-fed stream which has its origins near the base of high bluffs south of Mortlach. It meanders through the Besant Valley, on its way to join Thunder Creek near Caron. It eventually empties into the Moose Jaw River.

After M. McLean of Mortlach found arrowheads on a cow path at Besant, enthusiastic amateur diggers and artifact collectors moved in, destroying much of the valuable archaeological evidence. When the provincial archaeologist and his crew arrived on the scene they were hard pressed to find a piece of undisturbed ground.

Wettlaufer found eight clearly defined levels of occupation which he called ‘cultures’. He wrote: ‘Culture would be defined as a complex of tools (stone and bone artifacts) sufficiently different from the cultural complex above and beneath it to be considered the work of a different people.’ He named these cultural levels after nearby place-names e.g. the Mortlach Culture, the Moose Jaw Culture, etc.

The top or latest layer, called the Mortlach Culture, dated from 1780 to the time when the last buffalo inhabited the area. It was located near a bison kill-site where great quantities of bones and masses of bison hair, preserved for a century in the sandy soil, had been dug out by the amateurs.

Below the Mortlach Culture, Wettlaufer found another layer of occupation which he called the Moose Jaw Culture because he was certain, from observing materials in private collections and from his own explorations along the Moose Jaw River, that the centre of this culture was in the vicinity of Moose Jaw.

The excavation revealed fire hearths and among fragments of pottery was a pot rim clearly showing thumb and finger impressions that resembled the finished edges of our current pie crusts. One blue trade bead and a metal scraper made by flattening a small piece of a gun barrel indicate that the Moose Jaw Culture, dating from 1700, had contact with Europeans.

The next layer of occupation belonged to the Caron Culture dating from 1600. These prehistoric

hunters fashioned their points and blades from brown chalcedony or Knife River flint from a quarry in North Dakota. This indicates that they had access to the resources of other areas.

The Besant Culture, whose periodic occupancy spanned nearly a thousand years from around 34 A. D., was one of the main cultures of the Mortlach site. These people, with their darts and corral-building knowledge, were masters of the pound hunting technique. At Besant they left behind evidence of a post-in-ground dwelling, the first ‘house’ of this kind to be found in Saskatchewan.

There were more cultures: The Sandy Creek people around 445 B. C. and the Pelican Lake Culture at 800 B. C., before archaeologists reached the earliest cultural level at the site, i.e. the Thunder Creek Culture, which rests upon the clay of the valley floor. Carbon dating gave an age of about 3400 years, which places the finds in the 14th century B. C. A historian pointed out: ‘In the east the Phoenician alphabet had just been invented; Agamemnon was beginning the siege of Troy: and sometime later Moses would lead the Israelites out of Egypt.’

<p>76 The last-but-one layer disclosed some remains of <input type="text"/>.</p>	<p>(1 word)</p>
<p>77 <input type="text"/> <input type="text"/> helped conserve remnants of animals.</p>	<p>(2 words)</p>
<p>78 The discovery of <input type="text"/> led, in practice, to the loss of many invaluable artifacts.</p>	<p>(1 word)</p>
<p>79 Members of one of the longest-lasting cultures of the site used <input type="text"/> when hunting.</p>	<p>(1 word)</p>
<p>80 The beginnings of occupancy of the site coincide with the creation of the <input type="text"/> <input type="text"/>.</p>	<p>(2 words)</p>
<p>81 A/an <input type="text"/> <input type="text"/> identified several clearly distinguished communities at the site.</p>	<p>(2 words)</p>



Part 4: Life Stories of Four Famous Drummers (9 points)

Read the following extracts and choose the paragraph (A), (B), (C) or (D) in which you found the information from the statements 82–90. You can use the paragraphs more than once.

Mark your answers on the answer sheet labelled with a .

(A)	<p>Following the dissolution of the group Curved Air, Copeland founded The Police with singer/bassist Sting and guitarist Henri Padovani (the latter soon replaced by Andy Summers). Beginning with their first hit, 1979's <i>Roxanne</i>, the trio emerged as one of the most popular and innovative bands of the post-punk era, drawing upon reggae, funk, and world music to create a uniquely infectious yet cerebral brand of pop which generated a series of smash singles including <i>Every Breath You Take</i>. While with The Police, Copeland who in 1980 issued a solo record not only earned wide critical acclaim for his intricate, textured drumwork, but he contributed many of the group's songs as well. At the peak of their commercial success, The Police disbanded after touring in support of the 1983 blockbuster <i>Synchronicity</i>; by that time Copeland had already been established as a film composer, however, earning a Golden Globe nomination for his score to Francis Ford Coppola's <i>Rumble Fish</i>. In 1985 he released <i>The Rhythmist</i>, the product of his musical pilgrimage to Africa, followed by an ever-increasing number of film scores including a pair of Oliver Stone features, <i>Wall Street</i> and <i>Talk Radio</i>.</p>
Stewart Copeland	
(B)	<p>Keith John Moon was an English drummer who played with the English rock band The Who. Moon joined The Who in 1964 before they recorded their first single. He remained with the band during their rise to fame, and was quickly recognised for his drumming style, which emphasised tom-toms, cymbal crashes, and drum fills. He occasionally collaborated with other musicians and later appeared in films, but considered playing in The Who his primary occupation and remained a member of the band until his death. In addition to his talent as a drummer, however, Moon developed a reputation for smashing his kit on stage and destroying hotel rooms on tour. Moon enjoyed touring and socialising, and was bored and restless when The Who were inactive. Moon suffered a number of setbacks during the 1970s, most notably the accidental death of chauffeur Neil Boland and the breakdown of his marriage. He became addicted to alcohol, particularly brandy and champagne, and acquired a reputation for decadence and dark humour; his nickname was 'Moon the Loon'. After moving to Los Angeles, Moon recorded his only solo album, the poorly received <i>Two Sides of the Moon</i>.</p>
Keith Moon	
(C)	<p>Cozy Powell was one of the most prolific drummers in the business. His CV ran like a Who's Who of rock, with stints as a fully paid-up member of Black Sabbath, Rainbow, Whitesnake, M.S.G. and the ELP spin-off Emerson, Lake, & Powell. Then there were those legendary guest appearances with everyone from Donovan to Roger Daltrey, Jack Bruce to Jeff Beck and Gary Moore to Brian May. His career not only spanned three decades, it was also one of the most diverse in rock. In the 1960's, Cozy was a member of the Ace Kefford Stand; in the 70's he was a session drummer for Mickie Most's RAK label, which made Cozy a household name with the <i>Dance With the Devil</i> single; and in 1991, he turned up on Comic Relief's No 1 single <i>The Stonk</i> with comedians Hale & Pace. Since then Cozy joined Brian May on a Jimi Hendrix tribute album, and supported the legendary Peter Green on his comeback. In the 1990's, sessions with Glenn Tipton (Judas Priest), Brian May (new album) and Yngwie Malmsteen, saw Cozy Powell back to his busiest and perhaps, his best.</p>
Cozy Powell	

(D)	Carmine Appice	<p>One of the premier showmen in rock, Carmine Appice became known worldwide for his astonishing live performances, in addition to becoming a highly sought-after session drummer, recording with countless artists throughout the seventies. In 1976, his friend Rod Stewart invited Carmine to join his band, after auditioning more than forty other drummers. As a member of The Rod Stewart Band, Carmine exhibited yet another talent: writing hit songs <i>Do Ya Think I'm Sexy?</i> and <i>Young Turks</i> were two of his biggest singles. As an educator, Carmine was the first to legitimize rock drumming with his landmark book, <i>Realistic Rock</i>. This revolutionary drum method book, which has sold more than 300,000 copies, is now available as a video. It was the first book about rock drumming that was actually written by a rock drummer. <i>Realistic Rock</i> was voted among the top 25 drum books of all time by <i>Modern Drummer</i> magazine and has been studied by such drum luminaries as Greg Bissonette and Dave Weckl. The book has been updated with a new section on linear techniques, and an accompanying CD.</p>

Which drummer...	Which paragraph?
82 Which drummer was also a pioneer in an educational sphere?	LETTER: <input type="text"/>
83 In which drummer's career can a wide variety of styles be found?	LETTER: <input type="text"/>
84 Which drummer lent a hand to another musician's return to performing?	LETTER: <input type="text"/>
85 Which drummer did not view his work outside the band as his main goal?	LETTER: <input type="text"/>
86 Which drummer's solo album was a commercial failure?	LETTER: <input type="text"/>
87 Which drummer was dissatisfied when his band was inoperative?	LETTER: <input type="text"/>
88 Which drummer had a significant share in creating his band's songs?	LETTER: <input type="text"/>
89 Which drummer's band ceased to perform after promoting a smash hit?	LETTER: <input type="text"/>
90 Which drummer was much in demand with other musicians?	LETTER: <input type="text"/>

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Pokyny na vyplňovanie odpovedového hárka

Odpovedové hárky budú skenované, nesmú sa kopírovať, krčiť ani prehýbať.
Aby skener vedel prečítať vaše odpovede, musíte dodržať nasledujúce pokyny:

- Píšte perom s čiernou alebo modrou náplňou. Nepoužívajte tradičné plniace perá, veľmi tenko píšuče perá, obyčajné ceruzky ani pentelky.

- Riešenia **úloh s výberom odpovede** zapisujte krížikom .

- Správne zaznačenie odpovede (C)
A B C D

- Nesprávne zaznačenie odpovede (C)
A B C D

A B C D

- V prípade chybného vyplnenia údajov alebo odpovedí postupujte podľa nasledujúcich pokynov. V žiadnom prípade nepoužívajte nový odpovedový hárak.

- Keď sa pomýlite alebo neskôr zmeníte názor, úplne zaplňte políčko s nesprávnym krížikom a urobte nový krížik.

A B C D

- Ak náhodou znovu zmeníte názor a chcete zaznačiť pôvodnú odpoveď, urobte krížiky do všetkých políčok a zaplnené políčko dajte do krúžku.

A B C D

- Odpovede na **úlohy s krátkou odpoveďou** napíšte do príslušného poľa odpovedového hárka čitateľne písaným alebo tlačným písmom. Pri použití tlačného písma **rozlišujte veľké a malé písmená**.

Neotvárajte test, pokiaľ nedostanete pokyn!