



Państwowa Szkoła Wyższa
im. Papieża Jana Pawła II w Białej Podlaskiej

Konkurs “GRA O INDEKS”

na kierunek Neofilologia,
specjalność: język angielski

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TRANSFER ALL YOUR ANSWERS ONTO A SEPARATE ANSWER SHEET

I. READ THE TEXT AND ANSWER QUESTIONS 1-8, CHOOSING A, B, C OR D.

Meet the Amazing Watkins Family

The sons are composers and prize-winning musicians, while Dad makes the instruments.

Matthew Rye reports.

Whole families of musicians are not exactly rare. However, it is unusual to come across one that includes not only writers and performers of music, but also an instrument maker.

When South Wales schoolteachers John and Hetty Watkins needed to get their ten-year-old son, Paul, a cello to suit his blossoming talents, they baulked at the costs involved. 'We had a look at various dealers and it was obvious it was going to be very expensive,' John says. 'So I wondered if I could actually make one. I discovered that the Welsh School of Instrument Making was not far from where I lived, and I went along for evening classes once a week for about three years.'

line 17

'After probably three or four goes with violins and violas, he had a crack at his first cello,' Paul, now 28, adds. 'It turned out really well. He made me another one a bit later, when he'd got the hang of it. And that's the one I used right up until a few months ago.' John has since retired as a teacher to work as a full-time craftsman, and makes up to a dozen violins a year – selling one to the esteemed American player Jaime Laredo was 'the icing on the cake'.

Both Paul and his younger brother, Huw, were encouraged to play music from an early age. The piano came first: 'As soon as I was big enough to climb up and bang the keys, that's what I did,' Paul remembers. But it wasn't long before the cello beckoned. 'My folks were really quite keen for me to take up the violin, because Dad, who played the viola, used to play chamber music with his mates and they needed another violin to make up a string trio. I learned it for about six weeks but didn't take to it. But I really took to the character who played the cello in Dad's group. I thought he was a very cool guy when I was six or seven. So he said he'd give me some lessons, and that really started it all off. Later, they suggested

that my brother play the violin too, but he would have none of it.'

'My parents were both supportive and relaxed,' Huw says. 'I don't think I would have responded very well to being pushed. And, rather than feeling threatened by Paul's success, I found that I had something to aspire to.' Now 22, he is beginning to make his own mark as a pianist and composer.

Meanwhile, John Watkins' cello has done his elder son proud. With it, Paul won the string final of the *BBC Young Musician of the Year* competition. Then, at the remarkably youthful age of 20, he was appointed principal cellist of the BBC Symphony Orchestra, a position he held, still playing his father's instrument, until last year. Now, however, he has acquired a Francesco Rugeri cello, on loan from the Royal Academy of Music. 'Dad's not said anything about me moving on, though recently he had the chance to run a bow across the strings of each in turn and had to admit that my new one is quite nice! I think the only thing Dad's doesn't have – and may acquire after about 50–100 years – is the power to project right to the back of large concert halls. It will get richer with age, like my Rugeri, which is already 304 years old.'

Soon he will be seen on television playing the Rugeri as the soloist in Elgar's Cello Concerto, which forms the heart of the second programme in the new series, *Masterworks*. 'The well-known performance history doesn't affect the way I play the work,' he says. 'I'm always going to do it my way.' But Paul won't be able to watch himself on television – the same night he is playing at the Cheltenham Festival. Nor will Huw, whose String Quartet is receiving its London premiere at the Wigmore Hall the same evening. John and Hetty will have to be diplomatic – and energetic – if they are to keep track of all their sons' musical activities over the coming weeks.

- 1 Why did John Watkins decide to make a cello?
 - A He wanted to encourage his son Paul to take up the instrument.
 - B He was keen to do a course at the nearby school.
 - C He felt that dealers were giving him false information.
 - D He wanted to avoid having to pay for one.

- 2 What is meant by 'crack' in line 17?
 - A attempt
 - B plan
 - C shock
 - D period

- 3 What do we learn in the third paragraph about the instruments John has made?
 - A He considers the one used by Jaime Laredo to be the best.
 - B He is particularly pleased about what happened to one of them.
 - C His violins have turned out to be better than his cellos.
 - D It took him longer to learn how to make cellos than violins.

- 4 Paul first became interested in playing the cello because
 - A he admired someone his father played music with.
 - B he wanted to play in his father's group.
 - C he was not very good at playing the piano.
 - D he did not want to do what his parents wanted.

- 5 What do we learn about Huw's musical development?
 - A His parents' attitude has played little part in it.
 - B It was slow because he lacked determination.
 - C His brother's achievements gave him an aim.
 - D He wanted it to be different from his brother's.

- 6 What does Paul say about the Rugeri cello?
 - A His father's reaction to it worried him.
 - B The cello his father made may become as good as it.
 - C It has qualities that he had not expected.
 - D He was not keen to tell his father that he was using it.

- 7 What does Paul say about his performance of Elgar's Cello Concerto?
 - A It is less traditional than other performances he has given.
 - B Some viewers are likely to have a low opinion of it.
 - C He considers it to be one of his best performances.
 - D It is typical of his approach to everything he plays.

- 8 What will require some effort from John and Hetty Watkins?
 - A preventing their sons from taking on too much work
 - B being aware of everything their sons are involved in
 - C reminding their sons what they have arranged to do
 - D advising their sons on what they should do next

___/8

II. FOR QUESTIONS 9-13, CHOOSE FIVE WORDS FROM THE TEXT THAT BEST MATCH THE DEFINITIONS GIVEN.

9.

1. developing and becoming stronger (PARAGRAPH 2)

10.

2. to start to like somebody or something (PARAGRAPH 4)

11.

3. used for emphasizing how surprising or unusual something is (PARAGRAPH 6)

12.

4. to get something (PARAGRAPH 6)

13.

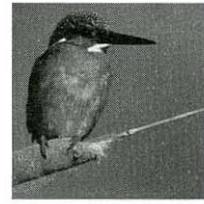
5. to have an influence on something (PARAGRAPH 7)

___/5

III. READ THE TEXT AND FILL IN THE GAPS 14-20 WITH THE MISSING SENTENCES A-H. ONE SENTENCE IS UNNECESSARY.

The kingfisher

Wildlife photographer Charlie James is an expert on the kingfisher: a beautiful blue-green bird that lives near streams and rivers, feeding on fish.



Old trees overhang the stream, half shading shallow water. Soft greens, mud browns and the many different yellows of sunlight are the main colours, as soft as the sounds of water in the breeze. The bird cuts like a laser through the scene, straight and fast, a slice of light and motion so striking you almost feel it. It has gone in a split second, but a trace of the image lingers, its power out of proportion to its size.

Charlie James fell in love with kingfishers at an early age. After all, it is the stuff of legend. Greek myth makes the kingfisher a moon goddess who turned into a bird. Another tale tells how the kingfisher flew so high that its upper body took on the blue of the sky, while its underparts were scorched by the sun.

For despite the many different blues that appear in their coats, kingfishers have no blue pigment at all in their feathers. Rather, the structure of their upper feathers scatters light and strongly reflects blue.

It's small wonder that some wildlife photographers get so enthusiastic about them. Couple the colours with the fact that kingfishers, though shy of direct human approach, can be easy to watch from a hideout, and you have a recipe for a lifelong passion.

Charlie James's first hideout was an old blanket which he put over his head while he waited near a kingfisher's favourite spot.

But it took another four years, he reckons, before he got his first decent picture. In the meantime, the European kingfisher had begun to dominate his life. He spent all the time he could by a kingfisher-rich woodland stream.

The trouble was, school cut the time available to be with the birds. So he missed lessons, becoming what he describes as an 'academic failure'.

At 16, he was hired as an advisor for a nature magazine. Work as an assistant to the editor followed, then a gradual move to life as a freelance wildlife film cameraman. What he'd really like to do now is make the ultimate kingfisher film. 'I'm attracted to the simple approach. I like to photograph parts of kingfisher wings ...'

The sentence trails off to nothing. He's thinking of those colours of the bird he's spent more than half his life getting close to, yet which still excites interest. But, as Charlie knows, there's so much more to his relationship with the kingfisher than his work can ever show.

- A** This is why a kingfisher may appear to change from bright blue to rich emerald green with only a slight change in the angle at which light falls on it.
- B** But his interest in this, the world's most widespread kingfisher and the only member of its cosmopolitan family to breed in Europe, was getting noticed.
- C** A sure sign of his depth of feeling for this little bird is his inability to identify just what it is that draws him to it.
- D** The movement sends a highly visible signal to rivals, both males and females, as it defends its stretch of water against neighbours.

- E** The bird came back within minutes and sat only a metre away.
- F** The photographs succeed in communicating something of his feelings.
- G** 'No speech, just beautiful images which say it all,' he says.
- H** There is some scientific truth in that story.

41. They had, _____ saved some important documents from the burning house.
 A lately B lastly
 C at last D at least
42. She never writes down what she has to do the next day. She keeps it in her _____ .
 A memory B head
 C mind D thought
43. _____ they need to have their house redecorated is 50 million.
 A All B Everything
 C Only D Which
44. She often makes me angry because she always wants to have things her own _____ .
 A direction B method
 C manner D way
45. Mary _____ pleasure in helping other people.
 A takes B gets
 C obtains D achieves
46. Last spring the bad weather and cold _____ longer than had been expected.
 A went by B passed off
 C carried on D was on
47. It's _____ knowledge that they divorced although they try to keep it in secret.
 A general B popular
 C familiar D common
48. There was no wine left, so they had to _____ beer.
 A make up with B do away with
 C do up with D make do with
49. This beautiful song _____ many old people of their youth.
 A recalls B reminds
 C recollects D brings back
50. Our government policy gives _____ to frequent public criticism.
 A basis B grounds
 C rise D reason
51. The carpet would _____ nicely for Martin's room.
 A agree B fit
 C match D do
52. Do you remember _____ ?
 A going to school for the first time B going to the school
 C going to school firstly D to go first to school
53. No one saw the man _____ the street.
 A to cross B has crossed
 C how crossed D cross
54. The policeman came across and asked us what _____ for.
 A did we want B we were waiting
 C were we waiting D awaited
55. "Shall I make some coffee?" "I wish you _____ !"
 A would B do
 C did D should
56. I really can't tell you how it was arranged. They (może musieli wziąć udział) in the conference in London last month. (CHOOSE THE BEST TRANSLATION)
 A may have had to take part B may have taken part
 C might have taken part D might have to take part
57. I think I (lepiej będzie, jeśli nie pójdę) to the cinema tonight because I have to study a lot. (CHOOSE THE BEST TRANSLATION)
 A 'd rather not go B 'd not rather go
 C 'd better not go D 'd be better if I don't go

VII. FOR QUESTIONS 71-80, READ THE TEXTS BELOW. USE THE WORD GIVEN IN CAPITALS AT THE END OF EACH LINE TO FORM A WORD THAT FITS IN THE SPACE IN THE SAME LINE. THERE IS AN EXAMPLE AT THE BEGINNING (0).

<p>The word ‘radar’ stands for Radio Detection and Ranging and was (0) <u>developed</u> by R.A. Watson Watt.</p>	<p>DEVELOP</p>
<p>(71) correctness has made, and continues to make, a(n) (72) impact on our language as we are all (73), for the common good, to make increasing use of euphemistic paraphrase. We should turn our backs on (74) like ‘the poor’ and embrace ‘the (75) disadvantaged’. The ‘visually challenged’ is recommended in place of ‘the blind’; ‘the chronically hard of (76)’ is a substitute for ‘the deaf’. This is all very well and not asking the (77) of us. It is rather when the trend is taken to the extreme and ‘the bald’ find themselves referred to as ‘the follically challenged’ – and even short people as ‘the (78) challenged’ – that there is a risk of things getting out of (79) ‘Out with the old and in with the new’ may have its (80) as a saying, but so does ‘Let the sleeping dogs sleep’.</p>	<p>POLITICS SIGNIFY COURAGE EXPRESS ECONOMY HEAR POSSIBILTY VERTICAL HANDY VIRTUAL</p>

___/10

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