

File Test 3

Grammar, Vocabulary, and Pronunciation B

GRAMMAR

1 Complete the sentences with the correct word(s).

Example: Please be on time for the lecture. Otherwise you won't be allowed in.

Other words Other ~~Otherwise~~

- I don't understand the directions for getting to the office. _____, I'm not sure I want the job.
Beside It's beside Besides
- As far as meals _____, all of the actors and film crew will be catered for.
are concerned concern concerned
- _____, the wounded will need food, shelter, and medical support.
Obvious Obviously Obvious to me
- On the one hand, I find war films upsetting. On _____ hand, it's important to understand the history behind them.
another the other other
- A** You don't use a dating app, do you?
B As _____ of fact, I do!
matters a matter if it mattered
- Jen isn't very friendly, but _____ her work is concerned, she's doing a great job.
as far as as a matter of as regards
- I think you should take the day off tomorrow. _____, it is your birthday.
After After all It's after
- It's going to get really windy later, or _____ that's what the weather forecast said.
least at least leastly
- Tom's coming to visit. _____, he's leaving the army, and he wants some career advice.
By incident Incidentally Incident

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2 Replace **get** with another verb so that the sentence has the same meaning.

- I'm not sure if we'll **get** an invitation to the wedding or not. _____
- Don't let me forget that I need to make an appointment to **get** my hair cut.

- It's **getting** really cold. I'm going to put on another jumper. _____
- When do you think the bus will **get to** the airport? _____
- Could you **get** me a newspaper when you go to the shop? _____

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3 Complete the sentences with the correct word(s).

Example: It's getting late – we should leave in a minute.

get got getting

- Agata _____ trying to take a video camera into the concert.
got caught got caught someone was got caught
- I don't think I'll ever _____ to commuting on the underground.
to get use get use get used

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- 3 I don't know how to fill in my tax forms. I think I'll need _____ a professional to do it.
got get to get
- 4 Recent reports suggest that the conflict is _____.
got worse gets worse getting worse
- 5 Could you get Melanie _____ me a call, please?
giving to give give
- 6 Does your cousin often _____ himself into trouble?
get have got did get

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Grammar total		20
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VOCABULARY

4 Complete the sentences with the correct word(s).

Example: The soldiers couldn't get supplies because the rebels blew up the bridge to stop them.

defeated blew up broke out

- 1 This printer has completely _____ me! I just can't get it to work.
defeated surrendered executed
- 2 The suspects were forced to _____ their passports before they were released from custody.
release surrender declare
- 3 After the attack , shops in the city centre were _____ and almost everything was stolen.
declared looted overthrown
- 4 This is the second time in eleven months that the army has attempted to _____ the government.
break out surrender overthrow
- 5 The book's description of mediaeval times really _____ my imagination.
released captured defeated
- 6 According to a government spokesperson, the prisoners will be _____ in three days' time.
broken out released captured

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5 Underline the correct word(s).

Example: How can we get *away* / *out of* going to the conference in April?

- 1 I get the *impression* / *message* that James is trying to avoid me.
- 2 We're going to be late! Could you get a move *out* / *on*, please?
- 3 The negotiations aren't going well. I don't think we're getting *anywhere* / *on* to be honest.
- 4 You've got the wrong end of the *stick* / *message*. Matt's not my boyfriend, he's my brother!
- 5 Rob hardly did any studying for his exams but he still passed them all. How does he get *out of* / *away with* it?
- 6 Could you stop checking your phone every two minutes? It really gets *on my nerves* / *me down*.
- 7 Mai and Jose seem to like each other. Do you think they'll get *around* / *together*?
- 8 What's so funny? I don't *get* / *get hold of* the joke!

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6 Complete the words in the sentences.

Example: A *ceasefire* is when two armies agree to temporarily stop fighting.

- 1 An **a**_____ is a country that has agreed to support another country during a war.
- 2 A **c**_____ is someone who is not a member of the armed forces or the police.
- 3 A **s**_____ shoots at people from a hidden position.
- 4 A person who has been injured in a war is called a **c**_____.
- 5 A **s**_____ is when an army surrounds a city or building and attempts to take control of it.
- 6 People who are forced to leave their homes, often for political or religious reasons are **r**_____.

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Vocabulary total		20
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PRONUNCIATION

7 Underline the stressed syllable.

Example: *tre**at**ty*

- 1 co|mm|an|ding
- 2 his|tor|i|an
- 3 vic|tor|i|ous
- 4 re|be|lli|on
- 5 sur|vi|vors

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8 Match the words to the same sound.

captive ~~execution~~ troops besieged nerves
survivors

Example: shell execution

- 1 joke _____
- 2 servant _____, _____
- 3 revolutionary _____
- 4 revolt _____

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Pronunciation total		10
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Grammar, Vocabulary, and Pronunciation total		50
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File Test 3
Reading and Writing B**READING**

Read the article and tick (✓) A, B, or C.

History repeated

As online video streaming has become mainstream, our obsession with historical drama series has really taken off. Indeed, some of the most popular – Poldark and Outlander among them – attract literally millions of viewers per episode. Obviously, it's the gripping storylines, breath-taking scenery, and good-looking actors in commanding roles that attract most of the attention. But what goes on behind the scenes in order to make these award-winning shows the huge success that they are? Here, TV researcher Joanne Lennox, specialist in 18th-century British history, tells us more.

“Over the past decade, due to the rising popularity of historical drama, I've acted regularly as a historical consultant for film, TV, and theatre productions, but it's definitely the TV series that are the most demanding. The vast audiences far exceed any of the other productions I have previously contributed to. With around 10–12 episodes per series, the volume of research required is far more substantial than what is needed for a film or play. Often the characters are highly fictionalized, and the narratives can bear little resemblance to the actual historical events they are based on. But despite this, it's vital that the historical context behind these dramas is carefully researched and respected during the production process.

I'm often asked what the work of a historical adviser involves. Generally, a new project begins with reading the scripts prior to filming. The script is vitally important because it puts the whole production, its events, the characters, and their relationships with each other into context. I start by reading each episode in detail, checking the historical context from every perspective, carefully considering factors such as character development, locations, scene, costume, and prop details. I draw on my historical knowledge and research skills to ensure every detail is taken into consideration. I visit libraries and museums to view ancient historical documents, plans, manuscripts, and artefacts. I've referred to countless documents including the seating plan for Anne Boleyn's Coronation Banquet, and records related to the 1512 Procession of the House of Lords from the Bodleian Library. These help me envisage how and where people would be seated and what sort of rituals they would have carried out during ceremonies and official exchanges. I've studied weapons from the era of the Battle of Culloden to help me visualize scenes and get a sense of how the characters would have felt and behaved on the day. It's also important to consider how people might have interacted on the most ordinary of days – their motivations, words, greetings, gestures, and emotional responses.

Once I've finished my initial historical analysis, I compose a detailed set of notes, a sort of 'historical commentary', which I send back to the production team. But the busiest part of my job comes after the scripts are finished and the production team is preparing for filming – questions start coming in from the various departments as they design costumes, make sets, and prepare the locations. And once the cameras start rolling, I prepare to be besieged with further questions: How would an educated gentleman sign a letter? How would a lady greet an acquaintance on the street? What games would children be playing in the street?

The smallest details are then required, for the costumes and interior design especially. What type of jewellery might a middle-class woman wear to a dinner party? What literature might the main character have on his bookshelves? I use historic paintings where possible to find

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Reading and Writing B

clues regarding the interior style of the period: the pattern on a fabric, the design on a plate, how letters were folded and sealed. Putting together these clues allows the art and costume departments to recreate fine details, which contribute to the overall authenticity of the production.

Of course, as a historical adviser, I do sometimes feel frustrated when I notice a lack of historical accuracy in a production. But then, having worked on historical productions myself, I understand that allowances have to be made for the purposes of plot, character, budget, and schedule. I include absolutely every detail I can think of in my analysis and advice to ensure that everyone is well informed. It's up to the production team whether they choose to act on it or not – I have to trust them to make their own judgements. Besides, the question of whether screen history engages the audience of the present is perhaps the most important consideration after all."

- 1 The purpose of the article is to _____.
A criticize how history is treated by TV producers in popular drama series ☐
B describe what the work of a historical researcher involves ☐
C promote historical drama series to a wider audience ☐
- 2 According to the writer, what has caused the popularity of historical drama series to increase recently?
A The fact that the actors are chosen for their attractiveness. ☐
B The widespread availability of internet services. ☐
C The way the cinematography shows off stunning scenery. ☐
- 3 In paragraph 2, what does Joanne Lennox describe as her most challenging role?
A Working on full-length films. ☐
B Working on touring theatre productions. ☐
C Working on TV productions. ☐
- 4 According to Joanne, the characters in the productions she works on _____.
A are often very different from the historical figures they are based on ☐
B rarely physically resemble the historical figures they are supposed to be ☐
C are often very plausible ☐
- 5 Joanne initially determines the context for each new production by _____.
A interviewing the director ☐
B reading the historical novels that a series is based on ☐
C studying the script ☐
- 6 What does Joanne say is the benefit of studying real historical documents?
A It allows her to indulge a passion. ☐
B It enables her to picture situations in the scenes. ☐
C It guarantees the quality of her work. ☐

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- 7 Joanne explains that an important part of her role is to establish _____.
 A the best locations for filming ☐
 B the way in which characters might have interacted with each other ☐
 C whether the the main characters are being accurately portrayed in the series ☐
- 8 According to Joanne, she is most in demand _____.
 A when the writers are finalizing the script ☐
 B while she is writing her historical commentary ☐
 C during the set preparation stage ☐
- 9 Joanne researches details related to fashion and interior design by _____.
 A examining the art of the corresponding historical period ☐
 B reading literature from the time period that the series is set in ☐
 C viewing a photography database online ☐
- 10 Joanne admits to finding the historical productions she works on frustrating at times _____.
 A however she accepts the production team has its own challenges ☐
 B as the production team can be difficult to deal with ☐
 C due to the length of time it can take the production team to prepare ☐

Reading total		10
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WRITING

Write an email to your friend telling him / her about something you have a love-hate relationship with.

Write approximately 250 words. Include the following information:

- say what or who you have the love-hate relationship with
- explain why you think you have this love-hate relationship
- describe how you try to cope with or manage it.

Writing total		10
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Reading and Writing total		20
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File Test 3

Listening and Speaking B

LISTENING

- 1 Listen to five people talking about things that are happening, or have happened recently. Match the speakers (1–5) to the phrase that best describes the situation they mention (A–H).**

Speaker 1 ☐
 Speaker 2 ☐
 Speaker 3 ☐
 Speaker 4 ☐
 Speaker 5 ☐

- A get caught doing something
 B get on your nerves
 C get to know someone
 D get over someone
 E get someone to come and fix something
 F get your hair cut
 G get away with something
 H get rid of stuff

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- 2 Listen to a scientist talking about what makes people like each other. Tick (✓) A, B, or C.**

- 1 As a scientist, Marcus says he _____.
 A is curious to understand the details of human relationships ☐
 B can't understand why people like each other ☐
 C always tries to prove his own theories ☐
- 2 According to Marcus, if we want someone to like us, we should _____ them.
 A compliment ☐
 B tell them we like ☐
 C copy ☐
- 3 Marcus explains that 'emotional contagion' happens when people _____.
 A pick up on each other's emotions without realizing ☐
 B mimic each other consciously ☐
 C misunderstand each other's emotions ☐
- 4 In order to avoid negative 'spontaneous trait transference', Marcus advises you _____.
 A display positive emotions ☐
 B explain your personality traits to others ☐
 C say nice things about other people ☐

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Listening and Speaking B

5 Research shows that the brain's reward and motivation regions are activated when

- _____.
- A you interact with someone you like ☐
- B you share information about yourself ☐
- C you listen to another person ☐

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Listening total		10
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SPEAKING

1 Ask your partner these questions.

- 1 Which historical movies have you seen and enjoyed?
- 2 How do you usually relax?
- 3 Why do you think directors change historical facts when they make films?
- 4 What is the best way to end a toxic friendship?
- 5 When did you last get someone a present? What did you get? Why?

2 Now answer your partner's questions.

3 Talk about one of these statements, saying if you agree or disagree. Give reasons.

- 1 'Online dating is a good way of meeting new people.'
- 2 'Conflict can always be avoided if there is good communication between those involved.'
- 3 'Historical films and TV drama series should always be factually accurate.'

4 Now listen to your partner. Do you agree with him / her?

Speaking total		20
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Listening and Speaking total		30
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