

# A

## CULTURE TEST (0.5 points per answer, 10 points maximum)

Mark the letter corresponding to the correct answer for each question with a cross (×) on the amber-coloured score sheet (skórovací list). The number of the question should be the same as the number of the line on the score sheet. No other way of marking the answers will be accepted. Only ONE ANSWER to each question IS CORRECT.

*Example (A is the correct answer):*

2. Which of the following was not an American poet?

(A) Hugh MacDiarmid, (B) Robert Frost, (C) Henry Wadsworth Longfellow, (D) Gregory Corso

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1. Key modernist literary techniques include:

- (A) stream of consciousness, fragmentation, mythical method.
- (B) sonnets, rhyming quatrains, sestinas.
- (C) allegory, *fabliau*, parable.
- (D) sermons, lectures, addresses.

2. Many of Charles Dickens's novels deal with issues of

- (A) international politics, especially regarding England and Germany.
- (B) inhumane conditions of coal-miners.
- (C) social justice for the poor and bad schooling.
- (D) technology in the modernist period.

3. Which writers have written works about Prague?

- (A) Don DeLillo, Thomas Pynchon, John Barth.
- (B) T. S. Eliot, Ezra Pound, Wallace Stevens.
- (C) John Galsworthy, Arnold Bennett, Edward Thomas.
- (D) Allen Ginsberg, Philip Roth, Bruce Chatwin.

4. Abolitionism was a movement against

- (A) women's suffrage, (B) slavery, (C) prohibition, (D) U.S. participation in the Vietnam War.

5. An important anniversary of William Shakespeare is commemorated in 2014. It is

- (A) 350 years from his birth, (B) 500 years from his death,
- (C) 450 years from his birth, (D) 600 years from his death.

6. Mark Twain's name derives from

- (A) Markham Twainberry, (B) Two Fathoms Deep Water, (C) Dire Straits, (D) Mark T. Clemens.

7. T.S. Eliot was the author of

- (A) *The Cantos*, (B) *Four Quartets*, (C) *Graceland*, (D) *The Modernist Manifesto*.

8. Recent Nobel Prize winner Alice Munro is best described as

- (A) a Canadian writer of fiction, (B) an Australian playwright,
- (C) an Afro-American poet, (D) a South African novelist.

9. The 1707 Act of Union saw the creation of

- (A) the United Kingdom of Great Britain and Northern Ireland,
- (B) the United Kingdom of Great Britain and Ireland,
- (C) the United Kingdom of Great Britain,
- (D) the United Kingdom.

## A

**10. The most prominent American public intellectual, speaker, and essayist of the mid-nineteenth century was**

- (A) Benjamin Disraeli, (B) Emily Dickinson, (C) Ralph Waldo Emerson,  
(D) Martin Luther King, Jr.

**11. Which of the following works was not written by Geoffrey Chaucer?**

- (A) *Canterbury Tales*, (B) *The Legend of Good Women*,  
(C) *Troilus and Criseyde*, (D) *Richard II*.

**12. Alliteration is**

- (A) a change from allegorical to literal meaning.  
(B) an obsolete term for the first recording of oral tradition.  
(C) the repetition of initial consonants or their groups in verse and prose.  
(D) a frequent substitute of rhyme in Romance and Slavonic languages.

**13. Walt Whitman wrote poems about**

- (A) the American War of Independence, (B) the life at Big Sur,  
(C) the self and American democracy, (D) the African-Americans in Harlem.

**14. Which of the following works was not written by James Joyce?**

- (A) *Finnegans Wake*, (B) *The Waste Land*, (C) *Giacomo Joyce*, (D) *Dubliners*.

**15. Which of the following works was written in Old English?**

- (A) *Beowulf*, (B) *Ivanhoe*, (C) *The Faerie Queene*, (D) *The Rime of the Ancyent Marinere*.

**16. Which writer was crowned Král Majáles?**

- (A) Jack Kerouac, (B) William Burroughs, (C) Allen Ginsberg, (D) Lawrence Ferlinghetti.

**17. Theobald Wolfe Tone was a patriot who took part in**

- (A) the American Revolution, (B) the 1798 Rebellion of the United Irishmen,  
(C) the First World War, (D) the Battle of Bannockburn.

**18. William Shakespeare's *The Merchant of Venice* is about**

- (A) commercial relations between Sicily and Venice.  
(B) a Moroccan soldier who settles in Venice and becomes a businessman.  
(C) the dethronement and execution of Marino Faliero, the Doge of Venice, by merchant oligarchy.  
(D) a Jew who is tricked out of the repayment of his loan.

**19. Restoration comedy is**

- (A) a genre of Renaissance comedy, whose protagonist was cured of madness by the jokes and merrymaking of other characters.  
(B) a term for satirical comedies mocking the attempts of the British government to restore prosperity in Ireland after the Potato Famine in the 1840s.  
(C) critical of the upper-class manners and fashions of the period of the Restoration of the British monarchy after the Civil War (1642-60).  
(D) a figurative reference to Henry Fielding's preface to *Tom Jones* which describes the novel's content in the form of a menu at a good restaurant.

**20. Which of these author-heroine links is not correct?**

- (A) Theodore Dreiser – Carrie Meeber, (B) Herman Melville – Hester Prynne,  
(C) Willa Cather – Antonia Shimerda, (D) Ernest Hemingway – Catherine Barkley.

**Correct answers – Culture Test**

1a

2c

3d

4b

5c

6b

7b

8a

9c

10c

11d

12c

13c

14b

15a

16c

17b

18d

19c

20b

**READING COMPREHENSION – A**

(10 bodů)

Mark the letter corresponding to the correct answer for each question with a cross (X) on the amber-coloured scoresheet (skórovací list). The number of the question should be the same as the number of the line on the scoresheet. No other way of marking the answers will be accepted. Only ONE ANSWER IS CORRECT.

Example (A is the correct answer):

2. Which of the following is NOT claimed in the article?

(A) the theory is wrong (B) the theory is attractive (C) the theory is sound (D) the theory is correct

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- (Line) Today roughly 5,000 to 6,000 languages are spoken in the world, but a century from now, the number will almost certainly fall to the low thousands or even the hundreds. More than ever, communities that were once self-sufficient find themselves under intense pressure to integrate with powerful neighbours, regional forces, or invaders, often leading to the loss of their own languages and even their ethnic identity. Some say that language loss is an inevitable consequence of progress and promotes understanding among groups. As anthropological linguists have shown in a variety of cases, language loss is far more directly a consequence of intolerance for diversity, particularly when practised by the powerful against the weak. Linguists are also well aware – and deeply concerned – that the impending loss of linguistic diversity will limit, or even place out of reach, the fundamental goals of linguistics and their contributions to science more broadly. These include the reconstruction of linguistic prehistory around the world, a key component in the unravelling of global human prehistory. They include the formulation and testing of precise theories of how the languages people learn can and cannot differ and what such limitations may reveal about human cognition. And they include the possibility of knowing how infants and young children acquire the range of diverse language structures now known to us. Indeed it is this last goal that has been imperilled first, since nearly half of the world's languages are already moribund. Beyond studying the phenomenon itself, linguists have taken two main approaches to the problem of language endangerment. One has been to work together with communities around the world wishing to preserve their languages, offering technical and other assistance in programs of language teaching, language maintenance, and even language revival. This is a relatively new endeavour among linguists but has shown striking promise and innovativeness. The other approach – less optimistic but more directly related to linguists' primary work – has been to document contemporary languages as fully as possible. Effective documentation includes extensive videotape, audiotape, and written records of actual language use, both formal and informal. In addition, to be useful it must include translation of materials into a language of wider communication and analyses of the vocabulary and the grammar, taking the form, respectively, of a reference dictionary and reference grammar.
21. The passage is mainly about:  
 (A) the need for linguists to study minor languages  
 (B) the way languages can be preserved  
**(C) causes and effects of language extinction**  
 (D) the contributions of diverse languages to science
22. The word 'impending' in line 8 is closest in meaning to:  
 (A) **imminent**  
 (B) immediate  
 (C) inevitable  
 (D) immense
23. Which of the following is NOT said about language loss in the passage?  
 (A) it is a necessary outcome of development  
 (B) it removes global communication problems  
**(C) it follows from local political interests**  
 (D) it results from the attitude of the powerful toward the weak
24. According to the passage nearly half of the world's languages are  
 (A) **dying**  
 (B) just about surviving  
 (C) threatened  
 (D) exposed to irreversible changes
25. In line 15, the word "beyond" does NOT mean  
 (A) more than  
 (B) in addition to  
**(C) except**  
 (D) over and above
26. Which of these IS among the fundamental goals of linguists according to the passage  
 (A) unravelling of global human history  
**(B) uncovering the origins of human language**  
 (C) finding the limitations of human cognition  
 (D) knowing how children learn foreign languages
27. What does the word 'phenomenon' in line 15 most likely stand for?  
 (A) **disappearance of languages**  
 (B) dead languages  
 (C) range of diverse language structures  
 (D) formation and testing of precise theories
28. Where in the passage does the author describe narrow-mindedness?  
 (A) Lines 2-3  
**(B) Lines 6-7**  
 (C) Lines 14-15  
 (D) Lines 16-17
29. In line 16, the word 'one' refers to :  
 (A) linguist in general  
 (B) problem  
**(C) technique**  
 (D) endangerment
30. The word 'respectively' in line 23 is closest in meaning to  
**(A) individually**  
 (B) relevantly  
 (C) distinctively  
 (D) pertinently

LINGVISTICKÝ TEST – A

1. Přeformulujte souvětí dle uvedeného začátku tak, aby byl zachován význam (1 bod):

It is believed that Picasso drew his inspiration for this picture from his trip to Spain.

*Picasso is believed to have drawn his inspiration for this picture from his trip to Spain.*

2. V následujících větách vyberte (zakroužkujte) jednu správnou možnost (0,5 bodu):

I am prepared *for considering / to consider / at considering* all the options.

Nigel's jealous behavior *did / made / caused* Lynn cross.

3. Určete slovní druh podtržených slov (1,5 bodu):

Jim lives just round<sup>1</sup> the corner. - Let's just round<sup>2</sup> the figures to the nearest million. - The planet looks almost round<sup>3</sup> from a distance.

1. <b>preposition</b>	2. <b>verb</b>	3. <b>adjective</b>
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4. Následující větu převed'te na substantivní konstrukci podle vzoru. Řídící substantivum odvozujte od slovesa užitého ve větě jinou příponou než *-ing* (1 bod):

**vzor:** John arrived immediately. → John's immediate arrival

*The deputies resolved the conflict satisfactorily.* →

**the deputies' satisfactory resolution of the conflict**

5. K podtrženým slovům vyberte (zakroužkujte) slovo opačného významu (antonymum) (1 bod):

*These animals can be inconspicuous in shallow waters.* – hidden, indistinct, **noticeable**, concealed, plain

*The surface is showing signs of deterioration.* – **improvement**, decline, retrogression, corrosion, slump

6. Převed'te do pasíva se záporným slovesným tvarem. Při převodu vynechte podtržená slova (1 bod):

No one could have agreed to these terms.

**These terms could not have been agreed to**

7. Následující větu lze rozumět dvěma způsoby; vysvětlete je překladem nebo výkladem (1 bod):

He found her painting in the studio.

**Našel v ateliéru její malbu (painting – podstatné jméno slovesné)**

**Našel ji, jak maluje v ateliéru (painting – přítomné participium)**

8. Od uvedených slov vytvořte pomocí předpony nebo přípony (vyjma přípony *-ing*): a) podstatná jména, b) slovesa (1 bod):

a) <i>achieve</i>	<b>achievement</b>	b) <i>slave</i>	<b>enslave</b>
a) <i>refuge</i>	<b>refugee</b>	b) <i>ample</i>	<b>amplify</b>

9. Použijte náležitý tvar sloves v závorce (1 bod):

The victims believed that until the whole sum **was transferred** (BE TRANSFERRED) to the blackmailer's account, they **would be held** (BE HELD) hostage.

10. Převed'te následující souřadné souvětí se slučovací spojkou *but* na podřadné souvětí s příslušnou podřadící spojkou tak, aby byl zachován stejný význam (1 bod):

We were given some financial support from the government but the subsidy did not cover all our costs.

**Although/though/even though/while we were given some financial support from the government, the subsidy did not cover all our costs.**

**Hodnocení:** 10 bodů celkem

**Gap test A (10 points)**

**Complete the passage by replacing each number in brackets with one word only. If you give more than one option, only your first answer will be considered. Write your answers by the corresponding numbers in the table provided below the text.**

The dictionaries that (1) buys in a bookstore contain (2) of the information found in (3) mental dictionaries. However, the aim of most early lexicographers, or dictionary makers, was to prescribe, (4) than describe, the words of a language. They strove to be, as stated in Webster’s dictionaries, the “supreme authority” on the “correct” pronunciation and (5) of a word. To Samuel Johnson, (6) seminal *Dictionary of the English Language* was published in 1755, the aim of a dictionary was to “register” (describe) the language, not to “construct” (prescribe) it.

All dictionaries, (7) the gargantuan, twenty-volume *Oxford English Dictionary* to the (8) commonly used “collegiate” dictionaries, provide the (9) information about each word: spelling, the “standard” pronunciation, definitions to represent the word’s one or more meanings, and parts (10) speech (e.g., noun, verb, preposition). Other information may (11) the etymology or history of the word, and (12) the word is nonstandard (such as *ain’t*) or slang, vulgar, or obsolete. Many dictionaries provide (13) from published literature to illustrate (14) given definitions, as was first done by Dr. Johnson.

Owing to the increasing specialization (15) science and the arts, specialty and subspecialty dictionaries are proliferating. Dictionaries of slang and jargon have existed for many years; so (16) multilingual dictionaries. In (17) to these, the shelves of bookstores and libraries are now filled with dictionaries written for specialists in various fields and (18) any group that has its own set of words to describe what it thinks and what it does. Our (19) mental dictionaries include only a small set of the entries in all of these dictionaries, but each word is in (20) lexicon.

1. one, everyone, everybody	11. include, cover, provide, involve
2. some, lots, (most, much, all?)	12. whether, if
3. our, all, most, people's	13. quotations, examples, words, lemmata, excerpts, extracts, phrases, sentences
4. rather, more	14. the
5. meaning, sense, spelling, definition, explanation, interpretation	15. in (NOT: of)
6. whose	16. have
7. from	17. addition
8. more, most	18. almost, nearly, practically, basically; for
9. following, same, basic, essential, key, standard, necessary; NOT: relevant	19. own, personal, individual
10. of	20. someone's, somebody's; the; our

## CRITICAL WRITING 2014

### VERSION A:

#### CHOOSE ONE OF THE FOLLOWING:

1.

“There are moments when one has to choose between living one's own life, fully, entirely, completely - or dragging out some false, shallow, degrading existence that the world in its hypocrisy demands.”

In the space of **30 to 45 lines** discuss this idea in relation to **ONE English language novel or play** of your choice.

**OR**

2.

#### **OUTSIDE HISTORY**

These are outsiders, always. These stars—  
these iron inklings of an Irish January,  
whose light happened  
thousands of years before  
our pain did; they are, they have always been  
outside history.  
They keep their distance. Under them remains  
a place where you found  
you were human, and  
a landscape in which you know you are mortal.  
And a time to choose between them.  
I have chosen:  
out of myth in history I move to be  
part of that ordeal  
who darkness is  
only now reaching me from those fields,  
those rivers, those roads clotted as  
firmaments with the dead.  
How slowly they die  
as we kneel beside them, whisper in their ear.  
And we are too late. We are always too late.

In the space of a minimum of **30 to 45 lines** explain the theme of the poem and go on to discuss the theme with specific reference to the work of **ONE English or American poet** you have read.

## **CRITICAL WRITING – GUIDELINES FOR MARKING**

**TOTAL POINTS: 10**

<i>Grade</i>	
<b>10</b>	<p><b><i>Essay is excellent in terms of both content <u>and</u> form.</i></b></p> <p><b>Structure:</b></p> <ul style="list-style-type: none"> <li>➤ The essay is divided into developed paragraphs.</li> <li>➤ There is a clearly identifiable introduction and conclusion.</li> <li>➤ Ideas within the paper connect logically with one another and there is a clear sense of a plan of action.</li> </ul> <p><b>Language:</b></p> <ul style="list-style-type: none"> <li>➤ Grammar &amp; spelling are excellent – there are no/only 1 or 2 minor errors.</li> <li>➤ Vocabulary is large and expression fluid and logical.</li> <li>➤ Register and use of idioms are appropriate.</li> </ul> <p><b>Content:</b></p> <ul style="list-style-type: none"> <li>➤ The essay addresses and answers the question in a perceptive / original <u>and</u> accurate manner.</li> <li>➤ There is a clear thesis statement in the introductory part of the paper i.e. the student accurately discusses the theme of the poem/the core idea in the quotation <u>and</u> is able to connect this in a relevant and creative way with his/her own reading of the work of one English language <u>literary</u> author.</li> <li>➤ The student demonstrates his/her reading of a literary text and a mature capacity to reflect upon that reading in relation to the exam question.</li> <li>➤ The essay is well developed (30 to 45 lines long).</li> </ul> <p><b>10 should only be given to an outstanding essay.</b></p>
<b>9-8</b>	<p><b><i>Essay is very good in terms of both content <u>and</u> form.</i></b></p> <p><b>Structure:</b></p> <ul style="list-style-type: none"> <li>➤ The essay is divided into developed paragraphs.</li> <li>➤ There is a clearly identifiable introduction and conclusion.</li> <li>➤ The essay’s overall structure is evident but may have weaknesses in terms of coherence of ideas, use of transitions and so on.</li> </ul> <p><b>Language:</b></p> <ul style="list-style-type: none"> <li>➤ Grammar &amp; spelling – there are some errors but they do not impede understanding of the essay.</li> <li>➤ Vocabulary is average and expression tends to be simple.</li> <li>➤ Student may mix levels of formal and informal language or occasionally choose an inaccurate expression.</li> </ul> <p><b>Content:</b></p> <ul style="list-style-type: none"> <li>➤ <i>The essay addresses and answers the question in an accurate manner.</i></li> <li>➤ <i>There is a clear thesis statement in the introductory part of the paper i.e. the student discusses the theme of the poem/the core idea in the quotation <u>and</u> is able to connect this in a relevant way with his/her own reading of the work of one English language <u>literary</u> author.</i></li> <li>➤ <i>The student demonstrates reading background but reflection upon the exam question and/or his/her own reading is lacking in perception / detail /development or may be naïve in places.</i></li> <li>➤ <i>There may be some minor factual errors.</i></li> <li>➤ <i>The essay is well developed (30 to 45 lines long).</i></li> </ul>

<p>7-6</p>	<p><b>Essay is average in terms of both content <u>and</u> form.</b></p> <p><b>Structure:</b></p> <ul style="list-style-type: none"> <li>➤ The essay is not consistently divided into paragraphs.</li> <li>➤ The essay has an introduction and conclusion but they are weak / underdeveloped.</li> <li>➤ The overall structure of the paper is loose.</li> <li>➤ There may be digressions from the main point.</li> <li>➤ Transitions between ideas are poor.</li> </ul> <p><b>Language:</b></p> <ul style="list-style-type: none"> <li>➤ Grammar &amp; spelling – errors in language suggest a weak grasp of written English.</li> <li>➤ Vocabulary is average and expression simple.</li> <li>➤ Some errors in word choice and sentence structure.</li> <li>➤ Use of informal or inappropriate language.</li> </ul> <p><b>Content:</b></p> <ul style="list-style-type: none"> <li>➤ <i>There is an attempt to answer the question, but in a simplistic fashion.</i></li> <li>➤ <i>Parts of the question may have been misinterpreted, but there should be some attempt to answer <u>both</u> parts of the selected question.</i></li> <li>➤ <i>The introduction may contain a basic thesis statement but the student is struggling to understand the theme of the poem/the core idea in the quotation and has difficulty relating this to his/her own reading.</i></li> <li>➤ <i>Reading background is weak. The student may discuss a text that is literary but in a trivial fashion.</i></li> <li>➤ <i>The essay may be somewhat underdeveloped.</i></li> </ul>
<p>5-3</p>	<p><b>Essay is below average in terms of both content <u>and</u> form.</b></p> <p><b>Structure:</b></p> <ul style="list-style-type: none"> <li>➤ The essay is not divided into paragraphs.</li> <li>➤ An introduction and/ or conclusion is lacking.</li> <li>➤ The paper lacks an overall structure and wanders from one thing to the next.. Transitions between ideas are absent.</li> </ul> <p><b>Language:</b></p> <ul style="list-style-type: none"> <li>➤ Grammar &amp; spelling – frequent errors in language suggest a very weak grasp of written English.</li> <li>➤ Vocabulary is simple.</li> <li>➤ Errors in word choice and sentence structure i.e. sentence fragments / run-ons.</li> <li>➤ Use of informal or inappropriate language.</li> </ul> <p><b>Content:</b></p> <ul style="list-style-type: none"> <li>➤ <i>The student does not understand the question or fails to answer it with any accuracy.</i></li> <li>➤ <i>He/she may have answered only half of the required task or may have chosen to discuss a non-English language author.</i></li> <li>➤ <i>There is no identifiable thesis. Reading background is weak.</i></li> <li>➤ <i>The student may discuss a text that is not literary (i.e. Harry Potter, the novels of Dick Francis etc...).</i></li> <li>➤ <i>The essay is based on clichéd ideas.</i></li> <li>➤ <i>The essay is below the minimum required length.</i></li> </ul>
<p>2-1</p>	<p><b>Essay is very poor in terms of both content <u>and</u> form.</b></p> <p><b>Structure:</b></p> <ul style="list-style-type: none"> <li>➤ The essay is not divided into paragraphs.</li> <li>➤ An introduction and / or conclusion is lacking.</li> <li>➤ The paper lacks an overall structure and wanders from one thing to the next.</li> <li>➤ Transitions between ideas are absent.</li> </ul>

	<p><b>Language:</b></p> <ul style="list-style-type: none"> <li>➤ Grammar &amp; spelling – frequent errors in language suggest a very weak grasp of written English.</li> <li>➤ Writing is fragmentary.</li> </ul> <p><b>Content:</b></p> <ul style="list-style-type: none"> <li>➤ <i>The student does not understand the question or fails to answer it with any accuracy. He/she may have answered only half of the required task or may have chosen to discuss a non-English language author.</i></li> <li>➤ <i>The essay is based on clichéd ideas and / or lacks sense.</i></li> <li>➤ <i>There is no identifiable thesis. Reading background is weak / unacceptable.</i></li> <li>➤ <i>The essay is well below the minimum required length.</i></li> </ul>
0	<i>Essay question not answered at all.</i>