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Seconde Advanced English Lycée  
Sample Entrance Test 2021

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2 hours

Name \_\_\_\_\_

Score \_\_\_\_\_

# Part 1

For questions 1–8, read the text below and decide which answer best fits each gap. In the separate answer sheet, mark the appropriate answer (A, B, C or D).

## The world's happiest country

For the past three years, Norway has been (1)\_\_\_\_\_ number one in the UN's World Happiness Report – the list of the happiest countries in the world.

In 2017, Norway (2)\_\_\_\_\_ Denmark because of its sense of community, education system, work–life balance and the personal freedom its citizens have. (3)\_\_\_\_\_ some parts of the country not getting any sunlight for a large part of the year, the Norwegians suggest that their 'hygge' lifestyle – a feeling of contentment and well-being through the simple things in life – is one of the reasons for their success. Their generous parental leave and flexibility at work gives them time to (4)\_\_\_\_\_ their pleasures, and the country is also (5)\_\_\_\_\_ considered one of the best in the world to be a mother and a working woman. There is (6)\_\_\_\_\_ no gender pay gap, and there are free childcare places for all children over the age of one.

So, what other countries made the Top 10? Denmark, Norway and Finland were next, followed by The Netherlands and Switzerland. Further (7)\_\_\_\_\_, New Zealand, Canada and Australia took spots 8, 9 and 10. In fact, each of these countries has something in common, and analysts believe this might have something to do with the level of happiness displayed among their citizens. Each country has a relatively small population compared to its size, so people have lots of tranquil, almost untouched outdoor spaces that provide enough room for people to (8)\_\_\_\_\_ and find their own corner of paradise.

- |   |              |             |              |           |
|---|--------------|-------------|--------------|-----------|
| 1 | A ranked     | B numbered  | C placed     | D put     |
| 2 | A kicked out | B knocked   | C displaced  | D removed |
| 3 | A Although   | B However   | C But        | D Despite |
| 4 | A pursue     | B chase     | C undertake  | D follow  |
| 5 | A highly     | B widely    | C slightly   | D nearly  |
| 6 | A only       | B almost    | C still      | D yet     |
| 7 | A ahead      | B distance  | C ashore     | D afield  |
| 8 | A stock up   | B make room | C spread out | D lay out |

## Part 2

For questions 9–16, read the text below and decide which word best fits each gap. Use only one word for each gap. In the separate answer sheet, write your answers in capital letters, using one box per letter.

### Las Fallas

Las Fallas is the one of the biggest street festivals in Europe, held annually in Valencia, Spain's third-largest city.

The festivities occur throughout the month of March and include daily firework, displays known (9)\_\_\_\_\_ *La Mascleta*, and traditional Valencian costumes (10)\_\_\_\_\_ display, worn by local *falleras* (females) and *falleros* (males). One of the best things about the festival is the unveiling of the cartoon-like installations, (11)\_\_\_\_\_ every *barrio*, or area, has designed and made. Some depict satirical scenes, political figures or even romantic stories. On March 19<sup>th</sup> each year, (12)\_\_\_\_\_ installation is set on fire, except one – the 14-metre high Virgin Mary statue in one of Valencia's main squares. Here, flowers are offered to her (13)\_\_\_\_\_ what is called *La Ofrenda*. This flowery figure remains in one piece for two–three weeks after Las Fallas ends.

The origins of the festival are uncertain, but it's thought to (14)\_\_\_\_\_ come from the ancient tradition of starting fires to celebrate the change of seasons. The first written record to mention Fallas is from the second half of the 18<sup>th</sup> century, (15)\_\_\_\_\_ the Valencian government made laws governing where fires could be set.

On the morning after *La Crema*, the final night of the Las Fallas celebration, everything will have (16)\_\_\_\_\_ meticulously cleaned up, leaving no trace of the festival ever happening ... until the next year.

## Part 3

For questions 17–24, use the stem word on the right to form the correct word that fills each gap. In the separate answer sheet, write your answers in capital letters, using one box per letter.

### Mudlarking

An unusual hobby for some, mudlarking – looking for rare objects next to a tidal river – is becoming (17) \_\_\_\_\_ popular. The number of people requesting (18) \_\_\_\_\_ from the Port Authority of London reached new highs last year. A recent survey has shown that (19) \_\_\_\_\_ are seeing their hobby as a way to (20) \_\_\_\_\_ and recycle old treasures, but, recently, many mudlarkers have seen a (21) \_\_\_\_\_ number of plastic bottles, wet wipes, and plastic bags; the (22) \_\_\_\_\_ signature of today's throwaway society.

**INCREASE**  
**PERMIT**

**ENTHUSE**  
**USE**

**WORRY**

**MISTAKE**

When the tide goes out, the top layer of shingle appears through a patch of mud. Often, a variety of washed-up artefacts can also be seen. Some may be of historical (23) \_\_\_\_\_, but others could be simply unused, old junk. Typical items recently discovered on the banks of the River Thames include Victorian china, 16<sup>th</sup>-century clay pipe bowls, Medieval pots and Roman roof tiles. From these items, mudlarkers believe they can find out more about their city and try to raise (24) \_\_\_\_\_ of the issues that many of our rivers are facing – waste and plastic pollution.

**SIGNIFY**

**AWARE**

## Part 4

For questions 25–30, complete the second sentence, using the word given, so that it has a similar meaning to the first sentence. Do not change the word provided and use between three and six words in total. In the separate answer sheet, write your answers in capital letters, using one box per letter.

25 The letter said we didn't have to reply.

**OBLIGATION**

We were \_\_\_\_\_ reply to the letter.

26 My house in London is much smaller than my house in Paris.

**NEARLY**

My house in London is \_\_\_\_\_ my house in Paris.

27 They'll blame the failure of the experiment on the lack of research.

**DOWN**

The failure of the experiment \_\_\_\_\_ the lack of research.

28 If I hadn't had your help, I would've failed my driving test.

**FOR**

Had it \_\_\_\_\_, I would've failed my driving test.

29 It's impossible you saw Max last night, because he was with me!

**HAVE**

You \_\_\_\_\_ last night, because he was with me!

30 I tried so hard to stop him interfering in our lives, but I couldn't.

**PREVENT**

I couldn't \_\_\_\_\_ in our lives.

## Part 5

You are going to read an article about an actress. For questions 31 – 36, choose the answer (A, B, C or D) which you think fits best according to the text.

In the exam, you mark your answers on a separate answer sheet.

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### What price privacy?

Don't blame technology for threatening our privacy – it's the way the institutions choose to use it.

The most depressing moment of my day is first thing in the morning, when I download my overnight batch of emails and feeds. Without fail, it contains dozens of messages from people who, knowing my interest in the subject, write to me describing violations of their personal privacy. Throughout the day, the stream continues, each message warning of yet another nail in the coffin of personal privacy. In other centuries, such invasions of liberty would have arisen from religious persecution or the activities of tax collectors. Nowadays, the invasions take place through the use of information technology.

So, when those of us who value personal privacy are asked for their view, we will invariably speak in disparaging terms about such technologies. In an effort to stem the speed and force of the invasion, we will sometimes argue that the technologies themselves should simply be banned. "Just stop using the cursed technology," we cry, "then there won't be any privacy issues." Of course, things aren't so simple. Even the strongest advocate of privacy recognises that technology can offer enormous benefits to individuals and to society. To prohibit a technology on the grounds that it's being used to invade privacy would also be to deny society the benefits of innovation.

The sensible perspective is that technology doesn't necessarily have to invade privacy. The reality is that it invariably does. Companies may well argue that customers are prepared to 'trade off' a little privacy in return for better service or a cooler and more sophisticated product. They say that this is a matter of free choice. I doubt that there's any genuine free choice in the matter. Whether I go with Orange or Vodaphone is indeed a free choice. But I have no choice over whether my communications data will or will not be stored by my communications provider. They know the location of my mobile and the numbers from which I received calls, and the emails I send are routinely stored by all providers, whether I like it or not.

CCTV also gives me no free choice. Its purpose may be to keep me secure, but I have no alternative but to accept it. Visual surveillance is becoming a fixed component in the design of modern urban centres, new housing areas, public buildings and increasingly throughout the road system. People now expect security cameras to be part of all forms of architecture and design. Of course, there's another side to the coin, many technologies have brought benefits to the consumer with little or no cost to privacy. Encryption is one that springs to mind. Many of the most valuable innovations in banking and communications could never have been deployed without this technique.

The problem with privacy is not technology, but the institutions which make use of it. Governments are hungry for data, and will use their powers to force companies to collect, retain and yield personal information on their customers. In recent years, governments have managed to incorporate surveillance into almost every aspect of our finances, communication and lifestyle. Whilst acknowledging the importance of privacy as a fundamental right, they argue that surveillance is needed to maintain law and order and create economic efficiency. The right to privacy, it's always claimed, shouldn't be allowed to stand in the way of the wider public interest. This argument is sound in principle, but there seems to be little intellectual or analytical basis for its universal and unquestioned application. Technology doesn't have to be the enemy of privacy. But while governments insist on requiring surveillance, and while companies insist on amassing personal information about their customers, technology will continue to be seen as such.

- 31 From the first paragraph, we understand that the writer
- A resents receiving such distressing emails from people.
  - B is surprised that people should contact him about privacy.
  - C finds it hard to cope with the tone of the emails he receives.
  - D is resigned to the fact that invasions of privacy are on the increase.
- 32 What view does the writer put forward in the second paragraph?
- A People should be willing to do without certain forms of technology.
  - B It is a mistake to criticise people for the way they use technology.
  - C It is unrealistic to deny people the benefits that technology can bring.
  - D People shouldn't be allowed to use technologies that threaten privacy.
- 33 The writer feels that some companies
- A do not really give customers a say in issues related to privacy.
  - B fail to recognise that their products may invade people's privacy.
  - C underestimate the strength of their customers' feelings about privacy.
  - D refuse to make compromises with customers concerned about privacy.
- 34 What point does the writer make about CCTV?
- A People no longer question how necessary it is.
  - B People feel more secure the more widely it is used.
  - C It ought to be a feature of all new building projects.
  - D It would be difficult for society to function without it.
- 35 The writer gives encryption as an example of a technology which
- A brings only questionable benefits to society in general.
  - B poses much less of a threat to privacy than others.
  - C actually helps us to protect personal privacy.
  - D is worth losing some personal privacy for.
- 36 In the fifth paragraph, the writer suggests that governments are
- A justified in denying the right of privacy to criminals.
  - B mistaken in their view that surveillance prevents crime.
  - C wrong to dismiss the individual's right to privacy so lightly.
  - D unreasonable in their attitude towards civil-rights campaigners.

## Part 6

You are going to read four reviews of a collection of essays on local history. For questions 37 – 40, choose from the extracts **A – D**. The extracts may be chosen more than once.

In the exam, you mark your answers **on a separate answer sheet**.

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### **A**

It isn't often that one comes across a book by an amateur historian that's as painstakingly researched as Emma Mortock's account of her home area in the time of Ancient Rome. It's her good fortune to live in a village that's witnessed a series of exciting archaeological excavations in recent years, and the author's achievement is to have distilled information from a number of highly technical reports into a single narrative that manages to be both accessible and intriguing. Mortock never dwells on the detail and the pace of the narrative never flags, but this is hardly a dumbing down because Ms. Mortock resists the temptation to speculate unduly about the artifacts themselves, and doesn't seek to romanticise the lives of their owners. The interweaving of the author's own line drawings and photography is subtle and helpful; indeed I'd like to have seen more of this feature. This is a book that whets your appetite for the wider topic.

### **B**

Emma Mortock doesn't fit the stereotype of the dry amateur historian. In her early 20s, lively and outspoken, she's on a mission to bring local history to life for local people. This book certainly manages to achieve that. Although rather lacking in archaeological precision and detail, it's a cracking good read for anyone who just wants the bare facts, plus a bit of imaginative colour. I'm not sure how much of the story of the local Romano-British families was based on archaeology and how much was made up, but it certainly paints a vivid picture of the period for those who haven't studied the history in detail. The author's even done her own drawings of some of the Roman artifacts that were found in her village and these are both enlightening and charmingly executed. The objects themselves are now housed in the British Museum in London.

### **C**

I must admit that when I was given Emma Mortock's slim volume of local history to read, my heart sank. I imagined a fanciful account by a well-meaning layperson who happened to live near some important excavations. As it turned out, I couldn't have been more wrong. Emma is a recent history graduate who teaches the subject at the local school. She's obviously read widely and there are tantalising references to the reports written by archaeologists who worked on the digs themselves, although sadly their findings aren't discussed in any detail. Although this isn't the sort of book that you're meant to read from cover to cover, I never got bogged down in the local detail. I did, however, find the rather grainy photographs a bit disappointing and could have done without the somewhat approximate line drawings. Overall, however, I came away with a clearer idea about life in Roman Britain, and I'm grateful for that.

### **D**

Local history enthusiasts will be grateful to Emma Mortock, who's obviously been through various dense archaeological reports with great patience and selected just those artifacts and findings that are likely to catch the imagination of the non-specialist. The result is an attractive little volume of local history that certainly paints a vivid picture of the ups and downs of life in the Roman garrison town that once graced the corner of England where Emma lives. Her sketches and snapshots are competent enough and give the reader insights into the kind of artifacts that have been unearthed locally. It's a shame, however, that the prose is so measured and traditional. It's hardly a style that's going to appeal to a younger readership. Emma Mortock is a local teacher, and deserves praise for producing an original little book about the area in which she lives and works.



**Which reviewer**

shares Reviewer D's view of how effectively the author has made use of original source material?

37	
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has a different view to Reviewer A regarding the attractiveness of the illustrations in the book?

38	
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has a different view from the others about how readable the book is?

39	
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shares Reviewer C's view about how seriously the writer has treated the subject?

40	
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## Part 7

You are going to read an extract from a newspaper article. Six paragraphs have been removed from the article. Choose from the paragraphs **A – G** the one which fits each gap (41 – 46). There is one extra paragraph which you do not need to use.

In the exam, you mark your answers **on a separate answer sheet**.

### Call of the wild

What can wild animals tell us about the way life should be lived? Well, take the example of the whitethroat. You could say that it's a rather drab little bird with a rather ordinary and tuneless little song. Or, on the contrary, you could say the whitethroat is a messenger of excitement and danger – a thrilling embodiment of life and risk and defiance of death.

41

Whitethroats, however, are mostly lurkers and skulkers. You'll usually find them well hidden in a nice thick, prickly hedge, their brown plumage picked out with the small vanity of, yes, a whitethroat. The male bird sings a jumble of notes thrown together any old how, a song that is generally described as 'scratchy'. A whitethroat is not normally a bird that hands out thrills to human observers. But all the same, it is a bird that lives by the thrill and is prepared to die by the thrill.

42

Or not, of course. A small bird that makes such a big racket and then flies into the open will clearly excite the interest of every bird of prey within earshot. And that is part of the point: "Come on, you hawks! Have a go if you think you're hard enough!"

43

But I can't help wondering how the bird feels about this. Does he do it because he is a clock, a feathered machine that has been wound up by the passing of the seasons to make this proven ancestral response? Or does he do it because making a springtime song flight is the most wonderfully thrilling thing to do?

44

And it is there in aspects of human behaviour too. I have spoken to mountaineers, power-boaters, Grand Prix drivers, parachutists and jockeys and they all say the same thing. It's not something they do because they have a death wish. The exact opposite is the case – risk makes them feel more intensely, more gloriously alive. They take risks because they love life. It is part of the contradiction of being ourselves. We thrill to danger. We can't resist it. We love safety and security and comfort, yet we seek risk and adventure.

45

That's why we watch films and identify with risk-taking heroes and feisty heroines in all kinds of precarious situations. It's why we pass the time on a long journey by reading a thriller in which the main character dodges death by inches all the way to our destination. And it explains why we support a football team; knowing that the more we care, the more we will find both excitement and despair.

46

But if home is so great, why did we ever leave it? And if adventure is so great, why did we come back? It is because our nature – our human, mammalian, animal nature – insists that we love both; that one is not complete without the other.

- A** And so, like the whitethroat, we all seek danger, even if we don't take the actual risks ourselves. In other words, although we've spent 99 per cent of that history as hunter-gatherers, the deepest parts of ourselves are still wild.
- B** And the whitethroat tells us that we don't have the monopoly on this feeling – it is something that other living creatures understand just as well. A liking for danger is part of our inheritance as mammals, as animals
- C** Because every now and then in springtime he will leave that little leafy home of his and launch himself skywards – so moved by his own eloquence that he must take to the wing and fly up, singing all the time, before gliding gently back down to safety.
- D** You must make your own mind up on these issues – but one thing you can't avoid is that this deliberate annual courting of danger is part of the way the whitethroat lives his life.
- E** Of course, it's not the same for everybody, not to the same extent. Most of us enjoy different levels and different forms of risk at different times, just like the whitethroat in his hedge. And it is all the better for the time afterwards, when we have risked and survived and returned safe and sound.
- F** The glories of the whitethroat's song demand this exhibition: the better and bolder and louder the song flight, the more likely the male is to attract a nice mate and keep that patch of prickly territory for himself. That's the evolutionary reason for it, anyway.
- G** You might take this opposite view because what the whitethroat shows us, amongst many other things, is why humans love tigers, love going on safari, love winter sports and fast cars, love riding horses and, above all, love all the vast, wild open spaces left on this planet. Most other creatures will give you the same message, too, if you study them. But the whitethroat does it in an especially vivid way.

## Part 8

You are going to read an article in which four readers are suggesting good places to go wildlife watching. For questions **47 – 56**, choose from the sections (**A – D**). The sections may be chosen more than once.

In the exam, mark your answers **on a separate answer sheet**.

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### Which photographer

says there's a need to be flexible at a shoot?

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admits to relying on instinctive decisions during a shoot?

48	
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consciously adopts a different type of behaviour during a shoot?

49	
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feels that aspects of a photographer's skill cannot be taught?

50	
----	--

welcomes suggestions for shots from the subjects themselves?

51	
----	--

is critical of recent developments on photography courses?

52	
----	--

is keen to introduce new ideas in one branch of photography?

53	
----	--

prefers not to take shots of people in a photographic studio?

54	
----	--

tends to work to a set routine?

55	
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prefers not to do research about a subject before doing the shoot?

56	
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## The critical moment

Four top photographers tell us how they get their extraordinary images.

### A Oliver D'Amico

I loved photography from the moment I first picked up a camera and knew my life would be devoted to it. I don't think you can develop or learn a 'way of seeing' or a 'point of view'. It's something that's inside you. It's how you look at the world. I want my photographs not only to be real but to portray the essence of my subjects, too. To do that, you have to be patient – it can't be rushed. I prefer doing portraiture on location. On a subject's home ground you pick up certain hints that tell you personal things and they come up with ideas. During a session with an animal trainer who had a massive ego, he took the trunk of his beloved elephant Shyama and wrapped it around his neck like a necklace, and of course that was my picture. I'd never have thought of something that clever.

### B Florian Ford

I don't know how my brain works, but I do know that I work really fast. My shoots don't vary: an hour to set up, an hour to take the shots. And the minute I walk into a room I know what I'm going to shoot, although what that is only becomes clear to me after seeing the result. So it's a subconscious process. You couldn't get those pictures in a million years if you took your time. I started taking pictures in the 1970s for all the beautiful reasons photography was known for. Then all of a sudden digital technology booms and darkrooms get annihilated from photography schools. But I really believe in the classical way. It all comes down to looking at a piece of art and dissecting it and understanding how it's put together. I think the most important thing is to go out in the world and see.

### C Maggie Estevil

I think if you aren't fascinated by people, you'll never succeed as a portrait photographer, because your pictures will look cold. You don't have to know anything about the people in advance of the session, you just tap into them – it's a skill. Every shoot is different and you have to alter your approach accordingly. You have to try to get into people's heads, so that they can open up to you and give you something. Sometimes we chat first, but sometimes it's good for everyone to be fresh and tense when you start out. I use the technique of being cheeky and rude or asking my subjects to do ridiculous things, but I don't set out to upset anyone. I hope the viewer sees what I see. I think two words that would describe my work well are: humour and honesty.

### D Petra Payne

I've always tried to push the boundaries of fashion photography. After all, why should a fashion photograph only talk about clothes? Why can't it talk about something else? I want my pictures to ask questions; I want people to think. You don't need to be technically great, because if you have a strong philosophy people will be moved by your pictures regardless. The most important thing is to figure out what you want to try and say. To make your name as a photographer, you have to have a unique point of view that the viewer can recognise as yours, otherwise you'll get lost in the mix. For me photography is about exploring – either myself or another place. The cynicism that exists in certain kinds of photography, and that pleasure of seeing oneself as a deep individualist that's not for me. We're a gregarious species made to live together. That's the point of view of my photography and the starting point of all my work.

## Part 9

You have seen this announcement in a travel magazine :

### Looking for adventure ?

We need four people to take part in a television documentary called *SURVIVAL*. You'll live in a remote mountain area for three months with only your teammates for support. You'll keep a video diary of your experiences.

If you think you have the skills to live in a hostile environment and be a useful member of a team, write us a letter explaining why you should be included in the project.

Write your answer in 220-260 words in an appropriate style.

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