**Final Test – Summer Semester, 2020**

English For Directors and Dramaturgs, 1st year

Name:

Date: **NOTE! Any exam sent to us after 8 pm will receive an F ☹**

*FUTURE TENSE*

1. ***Write a short phrase using will, be going to or present simple on the line to complete each sentence. If more than one form is correct, write all possibilities.***
2. (**I / come**) into the office on Saturday morning if you like, Pete.

1. What **(wear / you)** at the party tonight?

 .

1. From the look of things, (**it / snow**) later today.

 .

1. (**Jenny / find**) a job easily when she graduates?

 .

1. It looks like (**some people / make**) redundant quite soon.

 .

1. What time (**the train / leave**) on Saturday?

 .

1. Look out! (**You/crash**) into that car.

 .

1. A: Where **(we/spend)** the night? B: Cardiff. I´ve already booked a hotel room.

 .

1. We´re lost. **(I/stop)** and ask the way.

 .

1. What does a blonde say when she sees a banana skin lying several metres in front of her? – Oh, dear! I **(slip)**!

*READING COMPREHENSION*

**Sick Cities**

1. What helps **a disease to spread** in a city nowadays?

(l. 25-43, 1st page of the text)

1. What does the number **788** refer to? According to the text. (pg.1)
2. What is **legionnaires' disease**? (1st paragraph, pg.3)
3. Find a word in the text for:
* *“a person or a thing responsible for a problem or crime.“ (l. 30 – 42, pg. 3)* = \_\_\_\_\_\_\_\_\_\_\_\_
* *“likely to be affected by something“(l. 10 – 20, pg. 1)* = \_\_\_\_\_\_\_\_\_
* *“an artificial conduit, usually underground, for carrying off waste water and refuse, as in a town or city.“* (l. 0-10, pg. 4) = \_\_\_\_\_\_\_\_\_\_

**Eroticism – Anne Bogart**

1. Why didn´t Anne Bogart see **the other paintings** in the museum? (pg. 1)

2. According to James Joyce, what is the difference between **static** and **kinetic** art? (pg. 2, l. 12-25)

3. What does the author mean by the “**call to adventure**“ (last paragraph, pg.2)

4. Find a word in the text for:

*“a distant view or prospect, especially one seen through some opening, avenue or a passage/ a far-reaching mental view.“* (pg. 2, l. 0-10) \_\_\_\_\_\_\_\_\_\_\_- in plural

“something that is predictable and cannot be avoided“ (l. 5-10, pg.3) - \_\_\_\_\_\_\_\_\_\_\_\_\_\_

“fight or struggle“ (l. 5-11, pg.2) - \_\_\_\_\_\_\_\_\_\_\_

**Casting**

1. What does the author mean by “Do not **antagonize** any of them.“ (pg. 2 – “Rejections“)
2. Why are “**social considerations**“ important when casting? (pg. 1 –“Is casting important?“)
3. What are **the cons** of **typecasting**? (pg. 1 - “Typecasting“)
4. Find a word in the text for:

*“ a premonition or suspiscion; guess“* (page 2 – “Making your choice“) **-** \_\_\_\_\_\_\_\_\_\_\_\_\_

*“to withstand, strive against, or oppose“* (pg.1 – “Deciding what you want“)

–\_\_\_\_\_\_\_\_\_\_\_\_\_

*“in the same way, each to the other“* (pg.2, l. 15-22) - \_\_\_\_\_\_\_\_\_\_\_\_