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## Geoff brash reading answer

Geoff Brash, who died in 2010, was a gregarious Australian businessman and philanthropist who encouraged young people to reach their potential. Born in Melbourne to Elsa and Alfred Brash, he was educated at Scotch College. Her sister, Barbara, has become a renowned artist and engraver. His father, Alfred, ran the Brash retail music business founded in 1862 by his grandfather, the German immigrant Marcus Brash, who specialized in pianos. He had the slogan A house is not a house without a piano. In his younger days, Brash enjoyed the good life, playing golf and sailing, and spending a few months traveling across Europe, having a quiet vacation. He worked for a time in Myer department stores before joining the family business in 1949, where he quickly began to make his mark on things. In one of his first management decisions, he departed from his father's frugal sense of aesthetics by re-tapping the old man's office while he was away. After initially complaining about his extravagance, his father grew up to accept change and gave his son a growing responsibility in the business. After World War II (1939-1945), Brash's began to focus on white goods, such as washing machines and refrigerators, as the consumer boom took hold. However, while his father was content with the business he had built, the young Brash considered expansion vital. When Geoff Brash took over as general manager in 1957, the company had two stores, but after floating it on the stock exchange the following year, he quickly expanded and opened suburban stores, as well as buying from familiar names in the music industry such as Allans, Palings and Suttons. Finally, 170 stores exchanged across the continent under the Brash banner. Geoff Brash learned from his father's focus on customer service. Alfred Brash had also been a pioneer in introducing an action program for his staff, and his son retained and expanded the plan after the float. Geoff Brash was optimistic and outward-looking. As a result, he was a pioneer in accessing and selling new technologies, and developing relationships abroad. He sourced and sold electric guitars, organs and a range of other modern instruments, as well as state-of-the-art audio and video equipment. He developed a relationship with Taro Kakehashi, the founder of the Japanese group Roland, which led to a joint venture that brought electronic musical devices to Australia. In 1965, Brash and his wife attended a trade show in Guangzhou, the first of its kind in China; they were one of the first Western businessmen allowed to enter the country after Mao Zedong's Cultural Revolution. He returned several times, helping to advise the Chinese in the establishment of a high-quality piano factory in Beijing; he became the factory agent in Australia. Brash also took the greatest jazz musicians Don Burrows and James Morrison to China on a trip that reintroduced jazz to many Chinese musicians. He took up his post as executive chairman of Brash in 1988, but management debt became a problem, and in 1994 the banks hired administrators. The company was sold to Singaporean interests and continued to trade until 1998, when it re-entered into administration. The name Brash then disappeared from the retail world. Brash was greatly disappointed by the collapse and eventual demise of the company he had been running for so long. But it wasn't long before he invested in a restructured Allan music business. Brash was a committed philanthropist who, in the mid-1980s, created the Brash Foundation, which eventually became, with other partners, into the Soundhouse Music Alliance. It was a not-for-profit organization that oversaw and promoted multimedia music and teacher and student education. The Soundhouse offers teachers and youth the opportunity to be exposed to the latest musical technologies, and to use it to compose and record their own music, either alone or in collaboration. The organization has also established branches in New Zealand, South Africa and Ireland, as well as many locations across Australia. I) Geoff Brash, who died in 2010, was a gregarious Australian businessman and philanthropist who encouraged young people to reach their potential. Born in Melbourne to Elsa and Alfred Brash, he was educated at Scotch College. Her sister, Barbara, has become a renowned artist and engraver. His father, Alfred, ran the Brash retail music business founded in 1862 by his grandfather, the German immigrant Marcus Brash, who specialized in pianos. He carried the slogan A house is not a house without a piano. In his younger days, Brash enjoyed the good life, playing golf and sailing, and spending a few months traveling across Europe, having a quiet vacation. He worked for a time in Myer department stores before joining the family business in 1949, where he quickly began to make his mark on things. 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It was a not-for-profit organization that oversaw and promoted multimedia music and teacher and student education. The Soundhouse offers teachers and youth the opportunity to be exposed to the latest musical technologies, and to use it to compose and record their own music, either alone or in collaboration. The organization has also established branches in New Zealand, South Africa and Ireland, as well as many locations across Australia. Questions 1-5 Do the following statements agree with the information contained in reading passage 1? Write REAL if the statement agrees with the information FACT if the statement contradicts the information NO FACTS if there is no information on this 1. Brash originally sold pianos. 2. Geoff Brash's first job was in his grandfather's company. 3. Alfred Brash thought his son had wasted money. 4. At the time Geoff Brash took control, Brash was selling electrical products. 5. Geoff Brash had the ambition to open Brash stores in other countries. Questions 6-10 Answer the questions below. Choose NOT MORE OF THREE MOTS OR A NOMBRE from the passage for each answer. 6. What arrangement did Alfred Brash have in place for his employees? 7. Which Japanese company did Geoff Brash work with? 8. What kind of event in China marked the beginning of Geoff Brash's relationship with that country? 9. What style of music did Geoff Brash help promote in China? 10. When did Brash finally stop doing business? Questions 11-13 Fill out the notes below. Choose ONE MOT from the pass for each answer. Soundhouse Music Alliance was founded by the Brash Foundation. A non-commercial organization that supports music and music (11)..... Allows up-to-date use (12)..... A (13)..... in several countries. First Occupations Around the Thames A In her pioneering survey, Sources of London English, Laura Wright listed the variety of medieval workers who took their lives from the Thames. Queenhithe and Billingsgate bonds acted as customs officers. There were restaurateurs, who were responsible for the maintenance of embankments and weirs, and there were gartmen who worked in the fish garths (enclosures). Then there were galleys, lighters and howlers, called after the names of their boats, and there were ones that were named after the way they caught their fish. The researcher patrolled the Thames for illegal fish weirs, and the tideman worked on its shores and fore-shores whenever the tide allowed him to do so. B All these occupations persisted for many centuries, as did the jobs that depended on the river trade. Yet it was not an easy job for any of the workers. They carried most of their goods on their backs, as the rough surfaces of the wharves and surrounding streets were not suitable for cars or large trolleys; the goods typically arrived in barrels that could be rolled from the ship along each wharf. If the burden was too great to be carried by a single man, then the goods were slung over poles on the shoulders of two men. It was a slow and expensive business method. C However, until the 18th century, river works were observed in a generally favourable light. For Langland, writing in the 14th century, workers working on river goods were relatively prosperous. And the porters of the 17th and early 18th centuries were, if necessary, labour aristocrats, enjoying a high status. However, in the years from the late 18th to the early 19th century, there was a marked change in attitude. This is partly due to the fact that the river was in the East End of London, which at that time gained an unenviable reputation. At present, the docked labour force was considered the most unsavory and certainly least desirable form of work. D It could be said that the first industrial community in England grew up around the Thames. With the reception of the river workers themselves, as well as the vast assembly of auxiliary trades such as tavern keepers and laundries, food vendors and ambard merchants, merchants and merchants of maritime stores - there was a labour force of several thousand people gathered in a relatively small area. There were more varieties of business to observe by the river than in any other part of the city. As a result, with the possible exception of the area known as Seven Dials, the East End was also the most inhabited area of London. E It was a world apart, with its own language and its own laws. From sailors in the Opium Dens of Limehouse to smugglers in the palustic plains of the estuary, river workers were not part of any civilized society. The alien world of the river had entered it. This alienation was also expressed in dock slang, which essentially amounted to backslang, or the reversal of ordinary words. This backslang also contributed to the formulation of Cockney slang, so that the vocabulary of Londoners was directly affected by the life of the Thames. F 19th-century press reports reveal a heterogeneous world of dock work, in which the crowds of casuals waiting to work at the dock gates at 7:45 a.m.m. include penniless refugees, bankrupts, old soldiers, broken gentlemen, freed servants and former detainees. There were between 400 and 500 permanent workers who earned regular wages and were considered to be the patricians of the docked workforce. However, some 2,500 casual workers were hired by the shift. The work for which they competed fiercely had become increasingly unpleasant. The steam could not be used to cranes, for example, due to the fire danger. As a result, the cranes were powered by treadmills. Six to eight men entered a wooden cylinder and, seized ropes, walked on the wheel. They could lift nearly 20 tons at an average height of 8.2 meters (27 feet), forty times in one hour. This was part of the life of the river unknown to those who were determined to its most Aspects. Questions 14-19 Reading Passage 2 to SIX paragraphs, A-F. Choose the right title, A-F, from the list of titles below. List of titles I A mixture of languages and nationalities II The creation of an exclusive identity III Rights related to various professions IV Unprecedented population density V Imports and exports transported by river VI Transport of heavy loads manually VII Temporary work for a large number of people VIII Dangers associated with working by the river IX The evolution of the status of river-bound occupations 14. Paragraph A 15. Paragraph B 16. Paragraph C 17. Paragraph D 18. Paragraph E 19. Paragraph F Questions 20-21 Choose TWO letters, A-E. What are the two statements made about the work of the Thames before the 18th century? A A commodity was transported from the river by the wagon B The labor was very poorly paid C occupations were specialized D workers were generally looked down on E physical strength was needed Questions 22-23 Choose two letters, A-E. What are the two statements made about life by the Thames in the early 19th century? A The area was very busy B there was an absence of crime C casual work was in high demand D several different languages were in use E inhabitants were known for their friendliness Questions 24-26 Complete the sentences below. Do NOT use MORE OF TWO MOTS OF THE passage for each answer. In the 19th century, only a minority of dockers received a (24)..... The cranes were operated manually because (25).... created a fire hazard. Observers who were not familiar with the London docks found the Thames (26).... Video game research Although video games were first developed for adults, they are no longer exclusively for adults at home. In 2006, Rideout and Hamel reported that up to 29 percent of preschoolers (children aged two to six) in the United States had played video games on consoles and 18 percent had played hand games. Given the insatiable eagerness of young children to learn, as well as the fact that they are clearly surrounded by these media, we anticipate that preschoolers will continue and increasingly begin to adopt video games for personal pleasure. Although the majority of gaming equipment is still designed for a much older target audience, once a gaming system enters the household, it is potentially available to all family members, including the youngest. Portable systems have done a particularly good job of entering the younger market. Research in the video game market is usually done in two stages: some time nearing the end of the product cycle, in order to obtain consumers, so that a marketing strategy can be developed; and at the very end of the product cycle to fix bugs in the game. While these two types of research are important and may be appropriate for dealing with adult consumers, neither helps to design better games, especially when designing an audience that may have special needs, such as preschoolers or the elderly. Instead, exploratory and formative research must be undertaken in order to truly understand these audiences, their abilities, their views and their needs. In the spring of 2007, our preschool game production team at Nickelodeon felt that the Nintendo DS—with its new features, such as microphone, small size and portability, and its relatively low price—was a mature gaming platform for preschoolers. There were a few games on the market at the time that had characters that appealed to the younger set, but our game producers didn't think the game mechanics or design were appropriate for preschoolers. What preschoolers could do exactly with the system, however, was a bit of a mystery. So we started doing a study to answer the question: What could we expect preschoolers to be able to do in the context of hand play, and how could the child development literature inform us as we create a new outlet for this age group? Our context in this case was the United States, although the resulting games were also released in other regions, due to the wide international reach of the characters. In order to design the best possible DS product for a preschool audience, we were fully committed to the ideals of a user-centric approach, which assumes that users will at least be considered, but ideally consulted during the development process. After all, when it comes to introducing a new interactive product to the child's market, and in particular such a young age group within it, we believe it is crucial to assess the range of physical and cognitive abilities associated with their specific stage of development. Revelle and Medoff (2002) examine some of the fundamental reasons why home entertainment systems, computers and other electronic gaming devices are often difficult for preschoolers to use. In addition to their still-developing motor skills (which makes it difficult to handle a controller with small buttons), many of the main stumbling blocks are cognitive. Although preschoolers learn to think symbolically, and understand that images can be for real-life objects, the vast majority are still unable to read and write. Thus, the use of text menu selections is not viable. Mapping is another obstacle as children preschool may be unable to understand that there is a direct link between how the controller is used and the activities that appear in front of them on the screen. Although this aspect is changing, in traditional mapping systems, real-life movements generally do not translate into game-based activity. During our study, we gained many perspectives on how preschoolers interact with various platforms, including DS. For example, all instructions for preschoolers should be in voiceover, and include visual representations, and this has been one of the most difficult areas for us to negotiate with to game design on the DS. Because game cartridges have very limited memory capacity, especially in relation to consoles or computer games, the ability to capture large amounts of voice data via sound files or visual representations of instructions becomes limited. Text instructions take a minimum of memory, so they are technologically preferable. Finding ways to maximize sound and graphics files, while maintaining the clear visual and verbal cues we know are essential for our younger players, is a constant gift. Another of our results indicated that preschoolers can use either a stylus, or their fingers, or both, although they are not very accurate with either. One of the very interesting aspects of the DS is that the interface, which is designed to respond to stylus interactions, can also be used effectively with the fingertip. This is particularly noteworthy in the context of preschoolers for two reasons. First of all, as they have problems with fine motor skills and their hand-eye coordination is still developing, they are less accurate with their stylus movements; and second, their fingers are so small that they mimic the stylus very effectively, and so using their fingers, they can often be more accurate in their game interactions. Questions 27-31 Do the following statements agree with the author's assertions in Reading Passage 3? Write YES if the statement agrees with the views of the writer NO if the statement contradicts the views of the writer not given if it is impossible to say what the writer thinks of this 27. The use of video games among preschoolers is higher in the United States than in other countries. 28. The proportion of preschoolers using video games is likely to increase. 29. In the United States, parents who have play equipment generally allow their children to play with it. 30. The type of research that manufacturers usually do is to improve game design. 31. Consumers of old and young games need a search that is specifically targeted Questions 32-36 Complete the summary using the list of words/sentences, A-I, below. Problems for preschool video game users Preschoolers find many electronic games difficult, because neither their motor skills nor their (32)..... sufficiently developed. Some types of control are difficult to handle for these children, for example, (33)..... may be more effective than styluses. In addition, although they already have the ability to relate (34)..... real-world objects, preschoolers are largely unable to cope with the link between their own (35)..... and the movements they can see on the screen. Finally, very few preschoolers can understand (36)..... A actions B cognitive buttons C concentration E fingers F images G sounds H oral instructions I wrote menus Questions 37-40 Choose the right letter, A, B, C or D 37. In 2007, what conclusion did Nickelodeon's game producers come to? A Le Le market was unlikely to be sufficiently profitable. B One of their material products would probably be suitable for preschoolers. The C Games produced by rival companies were completely inappropriate for preschoolers. D They should put their ideas for new games for preschoolers into practice. 38. The Nickelodeon A study was based on children living in various parts of the world. B focused on the types of play content that preschoolers are interested in. C studied the specific characteristics of the target market. D led to products that appealed primarily to American consumers. 39. What problem do the authors highlight about play instructions for young children? A Oral instructions take up a large part of the available memory. B Written instructions must be expressed very simply. C Children do not routinely follow instructions. D Video images divert attention from instructions. 40. What is the best title for Reading Passage 3? An Overview of Video Game Software for The Preschool Market B Research and Video Game Design for Preschoolers C The Effects of Video Games on Young Children's Behavior D Assessing the Impact of Video Games on School Success

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