



10-11

1

20 (1 – 20), **5** (a) – e).
 , .
 , .

1. , . (a) – e).

- | | |
|----------------|--|
| a) Applepick | 1) A person who eats mostly vegetables but sometimes eats meat or fish. |
| b) Daycation | 2) To simplify technical information so that it can be understood by ordinary people |
| c) Flexitarian | 3) A low-calorie mayonnaise |
| d) Humblebrag | 4) To steal someone's iphone |
| e) Laymanise | 5) To exaggerate a modest achievement |
| | 6) A device for picking apples |
| | 7) A one-day trip |
| | 8) A day spent in isolation |
| | 9) To say something with apparent modesty but at the same time actually boast about an achievement |
| | 10) An extremely flexible person |

2. (a) – e)
 (1) – 7) . (a) – e). :

- a) affix 1) a word resulting from joining initial and final elements of two words to create a new one
- b) collocation 2) a part of a word representing its main meaning
- c) portmanteau word 3) a part of a word before or after the root which serves to modify meaning
- d) echoic word 4) a word formed once for a particular purpose
- e) nonce-word 5) a combination of words formed when two or more words are often used together
- 6) a word sounding like the thing it represents
- 7) a new word or expression or a new meaning of a word

3. , (1) – 5)
() –).
(a) – e).

- a) She ate her lunch and pride. 1) *oxymoron* 2) *zeugma* 3) *hyperbole* 4) *epithet* 5) *litotes*
- b) I am trying to solve a million issues these days. 1) *understatement* 2) *zeugma* 3) *hyperbole* 4) *pun* 5) *litotes*
- c) A million dollars is not a little amount. 1) *zeugma* 2) *metaphor* 3) *hyperbole* 4) *alliteration* 5) *litotes*
- d) The sack fell into the river with a splash. 1) *oxymoron* 2) *antonomasia* 3) *onomatopoeia* 4) *epithet* 5) *hyperbole*
- e) An elephant's opinion carries a lot of weight. 1) *metaphor* 2) *pun* 3) *hyperbole* 4) *metonymy* 5) *litotes*

4. **Variations on a theme: the sonnet form in English poetry**
A – E, .
(a) – e).

A

The form of lyric poetry known as 'the sonnet', or 'little song', was introduced into the English poetic corpus by Sir Thomas Wyatt the Elder and his contemporary Henry Howard, Earl of Surrey, during the first half of the sixteenth century. It originated, however, in Italy three centuries earlier, with the earliest examples known being those of Giacomo de Lentino, 'The Notary' in the Sicilian court of the Emperor Frederick II, dating from the third decade of the thirteenth century. The Sicilian sonneteers are relatively obscure, but the form was taken up by the two most famous poets of the Italian Renaissance, Dante and Petrarch, and indeed the latter is regarded as the master of the form.

The Petrarchan sonnet form, the first to be introduced into English poetry, is a complex poetic structure. It comprises fourteen lines written in a rhyming metrical pattern of iambic pentameter, that is to say each line is ten syllables long, divided into five 'feet' or pairs of syllables (hence 'pentameter'), with a stress pattern where the first syllable of each foot is unstressed and the second stressed (an iambic foot). This can be seen if we look at the first line of one of Wordsworth's sonnets, 'After-Thought':

'I thought of thee my partner and my guide'. If we break down this line into its constituent syllabic parts, we can see the five feet and the stress pattern (in this example each stressed syllable is underlined), thus: 'I thought/ of thee/ my part/ner and/ my guide'.

The rhyme scheme for the Petrarchan sonnet is equally as rigid. The poem is generally divided into two parts, the *octave* and the *sestet*, which is demonstrated through rhyme rather than an actual space between each section. The octave is usually rhymed **abbaabba** with the first, fourth, fifth and eighth lines rhyming with each other, and the second, third, sixth and seventh also rhyming. The sestet is more varied: it can follow the patterns **cdecde**, **cdccdc**, or **cdedce**. Perhaps the best interpretation of this division in the Petrarchan sonnet is by Charles Gayley, who wrote: "The octave bears the burden; a doubt, a problem, a reflection, a query, an historical statement, a cry of indignation or desire, a vision of the ideal. The sestet eases the load, resolves the problem or doubt, answers the query or doubt, solaces the yearning, realizes the vision." Thus, we can see that the rhyme scheme demonstrates a twofold division in the poem, providing a structure for the development of themes and ideas.

D

Early on, however, English poets began to vary and experiment with this structure. The first major development was made by Henry Howard, Earl of Surrey, altogether an indifferent poet, but was taken up and perfected by William Shakespeare, and is named after him. The Shakespearean sonnet also has fourteen lines in iambic pentameter, but rather than the division into octave and sestet, the poem is divided into four parts: three quatrains and a final rhyming *couplet*. Each quatrain has its own internal rhyme scheme, thus a typical Shakespearean sonnet would rhyme **abab cdcd efef gg**. Such a structure naturally allows greater flexibility for the author and it would be hard, if not impossible, to enumerate the different ways in which it has been employed, by Shakespeare and others. For example, an idea might be introduced in the first quatrain, complicated in the second, further complicated in the third, and resolved in the final couplet – indeed, the couplet is almost always used as a resolution to the poem, though often in a surprising way.

E

These, then, are the two standard forms of the sonnet in English poetry, but it should be recognized that poets rarely follow rules precisely and a number of other sonnet types have been developed, playing with the structural elements. Edmund Spenser, for example, more famous for his verse epic 'The Faerie Queene', invented a variation on the Shakespearean form by interlocking the rhyme schemes between the *quatrains*, thus: **abab bcbc cdcd** , while in the twentieth century Rupert Brooke reversed his sonnet, beginning with the couplet. John Milton, the seventeenth-century poet, was unsatisfied with the fourteen-line format and wrote a number of 'Caudate' sonnets, or sonnets with the regular fourteen lines (on the Petrarchan model) with a 'coda' or 'tail' of a further six lines. A similar notion informs George Meredith's sonnet sequence 'Modern Love', where most sonnets in the cycle have sixteen lines.

F

A real sonnet?

Perhaps the most radical of innovators, however, has been Gerard Manley Hopkins, who developed what he called the 'Curtal' sonnet. This form varies the length of the poem, reducing it in effect to eleven and a half lines, the rhyme scheme and the number of feet per line. Modulating the Petrarchan form, instead of two quatrains in the octave, he has two *tercets* rhyming **abc abc**, and in place of the sestet he has four and a half lines, with a rhyme scheme **dcdbdc**. As if this is not enough, the tercets are no longer in iambic pentameter, but have six stresses instead of five, as does the final quatrain, with the exception of the last line, which has three. Many critics, however,

are sceptical as to whether such a major variation can indeed be classified as a sonnet, but as verse forms and structures become freer, and poets less satisfied with convention, it is likely that even more experimental forms will develop.

- 1) *Octave develops sestet*
- 2) *The Faerie Queene and Modern Love*
- 3) *The origins of the sonnet*
- 4) *The Shakespearean sonnet form*
- 5) *The structure of the Petrarchan sonnet form*
- 6) *Rhyme scheme provides structure developing themes and ideas*
- 7) *Dissatisfaction with format*
- 8) *The Sicilian sonneteers*
- 9) *Howard v. Shakespeare*
- 10) *Wordsworth's sonnet form*
- 11) *Future breaks with convention*
- 12) *The sonnet form: variations and additions*
- 13) *Early experiments with format*

5.

Variations on a theme: the sonnet form in

English poetry (1), (2)

(3).

(a) – e).

- a) *Sir Thomas Wyatt the Elder and Henry Howard were both great sonneteers.*
- b) *It was in the second decade of the thirteenth century that the sonnet was introduced.*
- c) *Among poets of the Italian Renaissance Petrarch was considered to be the better sonneteer.*
- d) *The Petrarchan sonnet consists of forty lines.*
- e) *In comparison with the octave, the rhyming scheme of the sestet is less varied.*

6.

Variations on a theme: the sonnet form in English poetry.

(a) – e).

- a) The Petrarchan sonnet

- 1) *is divided into four parts.*
- 2) *is written in trochaic pentameter.*
- 3) *contains lines that have five pairs of unstressed and stressed syllables following each other.*
- 4) *is the main form used in modern poetry.*

b) According to Charles Gayley,

- 1) *the octave is longer than the sestet.*
- 2) *the octave develops themes and ideas.*
- 3) *the sestet provides answers and solutions.*
- 4) *the sestet demonstrates a twofold division.*

c) The Shakespearean sonnet is

- 1) *an indifferent development.*
- 2) *more developed than the Petrarchan sonnet.*
- 3) *more flexible than the Petrarchan sonnet.*
- 4) *enumerated in different ways.*

d) Rupert Brooke

- 1) *stuck to the form of the Petrarchan sonnet.*
- 2) *followed the pattern of the Shakespearean sonnet.*
- 3) *played with the structural elements of a sonnet.*
- 4) *altered the order of the structural elements of a sonnet.*

e) According to the passage, whose sonnet types are similar?

- 1) *Spenser's and Brooke's*
- 2) *Brooke's and Milton's*
- 3) *Hopkins' and Spenser's*
- 4) *Milton's and Meredith's*

7. _____ ,
theme: the sonnet form in English poetry.

Variations on a

(a) – e).

a) *couplet* 1) any two lines of a poem 2) several lines in a repeated pattern forming part of a song 3) two lines of poetry, one following the other 4) something that connects two things together

b) *octave* 1) a musical scale embracing eight notes 2) Latin for eight 3) the first eight lines of a sonnet 4) any eight lines of a poem

c) *tercet* 1) any three lines of verse 2) one of three-line stanzas in a sonnet 3) Latin for three 4) a rhyming pattern

d) *sestet* 1) a rhyming pattern 2) a group of six performers 3) the last six lines of a sonnet 4) any six lines in a poem

e) *quatrain* 1) a group of five performers 2) the last four lines of a sonnet 3) a short poem 4) four lines of verse

8. EVA HESSE Three Pieces Plus...

(a) – e).

EVA HESSE Three Pieces Plus...

The Guggenheim Art Gallery, New York

In one corner of the room is a mass of **tangled** rope suspended from the ceiling with some sections dangling to the floor; the first of three encountered pieces of work that have a resounding impact on the viewing public. It **stops one in one's tracks**: how dare it be there – this mess of nothing! It is like arranged chaos: that is, the confused mixture of varying sizes of rope, dipped in latex, looks as though it might collapse in a heap on the floor at any moment. At the same time, it is held up and in place by a series of fine wires and hooks, giving it a strange sense of... order. A deliberate challenge to the forces of gravity. It is a **shambles**. It makes one laugh. It is play. It is drawing in the air! Maybe it can move or dance about! Yet, it is hardly there, like something imagined.

The materials are cheap and disposable. Impermanent, like ... the people looking at it. But it is very definitely present! It has a presence. You can see that people want to walk into it and become a part of it – but alas! The gallery guard is hovering nearby.

To the left of this piece, running along the wall, in two rows on top of each other, is a long series of lid-less boxes. They are mounted at average nose height and are made of fibreglass which gives them a shiny, almost **moist**, appearance. They are the colour of murky water, absorbing the gallery light with an opacity similar to that of mucus or tree gum. They look as though they might be soft and malleable to touch, with their irregular edges and nonconforming sides. This gives the overall impression that they could fall in on themselves or slide down the wall. The structure is puzzlingly familiar, similar to things in the world, and yet it is not like anything in particular.

In the adjacent corner is the third piece, consisting of a collection of nine cylindrical open-ended objects, slit part way from end to end. They give the appearance of being randomly placed – some lying, some leaning on the wall or on each other – all seeming somehow to be related. Like the boxes, they are a multiple of each other. Made of fibreglass with a shiny surface they look almost like abandoned pods that had once been alive. The associations seem to jump around in one's head, running between sensations of delight and pleasure, violence and discomfort.

One has to bend down to be with them more. Driven by the desire to physically interact, one is almost forced to stoop further so that one can touch, or indeed taste, this intriguing surface; but no, the guard is there.

The visual language apparent in these artworks is unfamiliar, as is the artist, Eva Hesse. Her work is as exciting as it is disturbing. For many, Hesse's sculpture refers essentially to the body. This, perhaps, does not seem surprising when it is in relation to the body that women are generally assessed. Hesse died of a brain tumour in 1970 at the age of 34. It must be an inescapable inevitability, therefore, that her work was read in the context of its time where it has, until recently, been largely abandoned.

Given the influence of feminism on our cultural consciousness since that period, it seems paramount that we avoid, or at the very least attempt to avoid, those dramatic facts about her life and family history. We may then be freed from a limited and narrow translation of her art.

Hesse's work is much more ambiguous and funny than some rather literal readings would have us believe. Perhaps it is precisely because her use of metaphor in her work is so subtle that it escapes the one-line definitions we so love to employ.

We are now, more than ever, hungry for the cult of 'personality'. While Hesse and others before and since can more than fill that demand, we seem in danger of focusing on the life of the artist and not on the life of the art.

When looking at Hesse's sculpture, drawings and paintings, the most interesting and challenging aspects lie just there – within the work. And this must be the starting point for any interpretation, not her complex life or **untimely** death.

- a) **tangled** 1) strong 2) confused 3) twisted 4) dangling 5) mattered
- b) **stop one in one's tracks** 1) to shock smb 2) to frighten smb 3) to make smb suddenly stop moving 4) to make smb admire sth 5) to make smb hate sth
- c) **shambles** 1) order 2) confusion 3) mess 4) sth unusual 5) sth admirable
- d) **moist** 1) soaking 2) damp 3) slightly wet 4) bright 5) sparkling
- e) **untimely** 1) shocking 2) early 3) unsuitable 4) unplanned 5) sad

9. , **EVA**
HESSE Three Pieces Plus....

(a) – e).

- a) murky 1) clear 2) dirty 3) dark 4) bright 5) drinking
- b) opacity 1) brightness 2) cleanliness 3) neatness 4) transparency 5) accuracy
- c) malleable 1) elastic 2) unadaptable 3) harsh 4) difficult 5) hard
- d) randomly 1) logically 2) unsystematically 3) neatly 4) anyhow 5) purposefully
- e) ambiguous 1) simple 2) straightforward 3) clear 4) serious 5) correct

10. , **EVA**
HESSE Three Pieces Plus....

(a) – e).

1) *noun* 2) *verb* 3) *adjective* 4) *adverb* 5) *verbal* 6) *pronoun* 7) *numeral* 8) *conjunction*
 9) *particle* 10) *article* 11) *interjection*

- a) hardly b) alas c) left d) lid-less e) one

11. **TEENAGERS' BEHAVIOUR**

(a) – e).

Grandparents are especially fond of their grandchildren a)___most parents are glad that they've got children, and b)___parents seem no nearer to discovering how on

earth to get their **offspring** to pick up their wet towels from the bedroom floor, let alone **vacuum** it **occasionally**. c) _____ when kids are out, it's a good chance to catch up on tasks such as cleaning, ironing or paying bills.

A new approach to dealing with rude and **unruly not-quite-adults** is for parents to look at their own behaviour. "The key to getting teenagers to respect you is to respect them first," says author Penny Palmano in her recent best-selling book.

"You can't get away with treating them the same way you have for the previous twelve years: they have opinions that count. Imagine d) _____ you'd spent two hours getting ready to go out for the evening and someone said, 'You're not going out looking like that, are you?' You'd be crushed. You'd never say that to an adult, e) _____ it shows a total lack of respect."

1) *if* 2) *yet* 3) *that* 4) *in any case* 5) *but* 6) *although* 7) *and* 8) *however* 9) *thus* 10) *because*

12. BEHAVIOUR.

TEENAGERS'

(a) – e).

1) *prefixation* 2) *suffixation* 3) *conversion* 4) *compounding*

- a) **offspring**
- b) **vacuum**
- c) **not-quite-adults**
- d) **occasionally**
- e) **unruly**

13.

(a) – e).

New Zealand is no stranger to a) 1) *lost* 2) *beached* 3) *saved* 4) *killing* whales. Every year, rescuers help b) 1) *refloat many disoriented mammals* 2) *save some beached fish* 3) *catch a lot of sick mammals* 4) *redirect a few dying animals* that get stuck in the coastal waters or sand during low tide. However, c) 1) *the last week's simultaneous beaching of two schools*, 2) *a recent rescue operation of the birds* 3) *last week's*

simultaneous stranding of two pods, 4) a life-affirming experience involving species totaling over 650 pilot whales, in the shallow muddy waters of d) 1) the Golden Bay at the northwest tip of the South Island 2) Golden Bay on the northwest tip of the South Island 3) the Gold Bay at the northwest tip of the Southern Island 4) Golden Bay at the northwest tip of South Island is almost unprecedented. Local marine experts say it is the largest known whale stranding since 1985 when 450 of e) 1) the animals were spotted dead 2) the mammals were found beached in Auckland 3) the birds were found dead 4) the species were lost, and the third largest on record.

14.

(a) – e).

a) Portobello Road b) Piccadilly c) Abbey Road d) Baker Street e) Brompton Road

1) got its name from a garment made by a tailor named Robert Baker who lived in this street during Elizabethan times.

2) was named to honour a major victory in the War of Jenkins' Ear by Admiral Edward Vernon in the Gulf of Mexico.

3) originates from Old English "br m" and the suffix "t n" meaning farm or settlement.

4) was made famous by the Beatles' album recorded there.

5) is the address of a famous fictional detective.

6) One of the most popular thoroughfares in the city and once home to the likes of Charles Dickens, Virginia Woolf, and Ralph Waldo Emerson, the street goes back to Saxon days.

7) Perhaps the most famous address in London, it was built in the 1680s on the site of the Hampden House mansion.

8) This commercial and residential district's name origins go all the way back to King John I. It comes from Falkes de Breauté, who was the head of the king's mercenaries.

9) As with many London locations, it comes from the name of a great estate that once existed there and is one of the birthplaces of the mod culture.

10) The name for the area originated from a 13th-century document that identified a garden belonging to a group of monks from St. Peter's in Westminster.

15. 5 , .

(a) – e).

- 1) *Bertie Ahern warned his country against upsetting the apple tart of his country's economic success.*
- 2) *They rented a tantrum bicycle for the weekend and had a great time together.*
- 3) *These are the three points the author alluded to earlier.*
- 4) *Let me reverberate.*
- 5) *I had an illusion that it is dark there in winter.*
- 6) *At this point he erred.*
- 7) *The prices are astrological.*
- 8) *It is beyond my apprehension.*
- 9) *Effectiveness is a major principle in his work.*
- 10) *Libraries are vast repositories of knowledge.*

16. / (a, b, c, d,),
 . , (1), –
 (2).

(a) – e).

a	b	c	d	e
private	parquet	laboratory	grandfather	evil eye
sector			clock	

17. , . (a) – e).

- a) *Tottenham – ham*
- b) *Berkeley – darkly*
- c) *Aldeburgh – Edinburgh*
- d) *Brougham – broom*
- e) *Mousehole – hole*

18. 1 ,

(a) – e).

a) 1) *Blackwell's* 2) *Waterstone's* 3) *Barnes & Noble* 4) *Booths*

b) 1) *W H Smith* 2) *Kmart* 3) *Walmart* 4) *Safeway*

c) 1) *Tesco* 2) *Sainsbury's* 3) *Safeway Inc.* 4) *Morrison's*

d) 1) *Harvey Nichols* 2) *Bhs* 3) *Poundland* 4) *Primark*

e) 1) *G.K. Chesterton* 2) *W. Somerset Maugham* 3) *Rydiard Kipling* 4) *Thornton Wilder*

19. (a) – e),

(a)

– e).

a) cuckoo

1) supporter of war

b) chicken

2) opponent of war

c) lark

3) a parasitical person

d) dove

4) a crazy person

e) canary

5) an escapade

6) a coward

7) one who rats on others

8) a stupid person

9) someone who creates problems

10) an eccentric person

20.

(a)

– e).

Welcome to the all-night cramming session a)_____ which most students resort to at some desperate point in their college careers. Armed with the energy of youth b)_____ they simply ignore their bodies' cries for sleep c)___ trying to fend off fatigue with

doses of coffee d)___or medications. Teachers and parents have long argued that cramming does more harm than good e)___ and the latest research into sleep needs and patterns suggests that they are right.

- 1) Comma
- 2) *en* dash
- 3) *em* dash
- 4) colon
- 5) semicolon
- 6) quotation marks
- 7) question mark
- 8) exclamation mark
- 9) round brackets
- 10) square brackets
- 11) no punctuation mark



10-11

2

20 (1 – 20), **5** (a) – e).

,
,
,

2. , . (a) – e).

- a) Locavore 1) A generation of middle-aged people who have to care both for their children and their elderly parents.
- b) Earworm 2) A local carnivore, like a wolf or a tiger
- c) Noughties 3) A baby look on the face of an adult
- d) Blook 4) A type of an ear infection
- e) Sandwich generation 5) Busy young people who live on fast food
- 6) A person who only eats food produced locally
- 7) Informal English for naughty children
- 8) A book written by a blogger
- 9) A tune that keeps repeating itself over and over again in our heads
- 10) The years between 2000 and 2009

2. (a) – e)

(1) – 7)

(a) –e). :

- a) acronym 1) a word used instead of another word to avoid embarrassing or unpleasant wording
- b) telescopic word 2) the formation of a word from a sound associated with what is named
- c) onomatopoeia 3) an expression designed to call something to mind without mentioning it explicitly
- d) euphemism 4) a combination of words formed when two or more words are often used together
- e) allusion 5) a word formed from the initial letters of a fixed phrase or title
6) the process of adopting a word from a foreign language or creating a new one on the basis of a foreign form
7) a word resulting from joining initial and final elements of two words to create a new one

3. , (1) – 5)

() –).

(a) – e).

- a) The silence whistles. 1) *alliteration* 2) *litotes* 3) *oxymoron* 4) *simile* 5) *pun*
- b) Now we see another Watergate. 1) *simile* 2) *antonomasia* 3) *alliteration* 4) *allusion* 5) *pun*
- c) He packed his shirt and sadness. 1) *oxymoron* 2) *zeugma* 3) *hyperbole* 4) *epithet* 5) *litotes*
- d) I shan't be sorry. 1) *alliteration* 2) *litotes* 3) *oxymoron* 4) *simile* 5) *pun*
- e) Shilly-shallying with sharia. 1) *simile* 2) *antonomasia* 3) *pun* 4) *allusion* 5) *alliteration*

4. **EVA HESSE Three Pieces Plus...**

A –

E,

(a) – e).

*The Guggenheim Art Gallery, New York***A**

In one corner of the room is a mass of tangled rope suspended from the ceiling with some sections dangling to the floor; the first of three encountered pieces of work that have a *resounding* impact on the viewing public. It stops one in one's tracks: how dare it be there – this mess of nothing! It is like arranged chaos: that is, the confused mixture of varying sizes of rope, dipped in latex, looks as though it might collapse in a heap on the floor at any moment. At the same time, it is held up and in place by a series of fine wires and hooks, giving it a strange sense of... order. A *deliberate* challenge to the forces of gravity. It is a shambles. It makes one laugh. It is play. It is drawing in the air! Maybe it can move or dance about! Yet, it is hardly there, like something imagined.

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B

To the left of this piece, running along the wall, in two rows on top of each other, is a long series of lid-less boxes. They are mounted at average nose height and are made of fibreglass which gives them a shiny, almost moist, appearance. They are the colour of murky water, absorbing the gallery light with an opacity similar to that of mucus or tree gum. They look as though they might be soft and malleable to touch, with their irregular edges and nonconforming sides. This gives the overall impression that they could fall in on themselves or slide down the wall. The structure is puzzlingly familiar, similar to things in the world, and yet it is not like anything in particular.

C

In the *adjacent* corner is the third piece, consisting of a collection of nine cylindrical open-ended objects, slit part way from end to end. They give the appearance of being randomly placed – some lying, some leaning on the wall or on each other – all

seeming somehow to be related. Like the boxes, they are a multiple of each other. Made of fibreglass with a shiny surface they look almost like abandoned pods that had once been alive. The associations seem to jump around in one's head, running between sensations of delight and pleasure, violence and discomfort.

One has to bend down to be with them more. Driven by the desire to physically interact, one is almost forced to stoop further so that one can touch, or indeed taste, this intriguing surface; but no, the guard is there.

D

The visual language apparent in these artworks is unfamiliar, as is the artist, Eva Hesse. Her work is as exciting as it is disturbing. For many, Hesse's sculpture refers essentially to the body. This, perhaps, does not seem surprising when it is in relation to the body that women are generally assessed. Hesse died of a brain tumour in 1970 at the age of 34. It must be an inescapable inevitability, therefore, that her work was read in the context of its time where it has, until recently, been largely abandoned.

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We are now, more than ever, hungry for the cult of 'personality'. While Hesse and others before and since can more than fill that demand, we seem in danger of focusing on the life of the artist and not on the life of the art.

When looking at Hesse's sculpture, drawings and paintings, the most interesting and challenging aspects lie just there – within the work. And this must be the starting point for any interpretation, not her complex life or untimely death.

- 1) *Lack of order*
- 2) *Artistic paradox*
- 3) *Murky waters run deep*
- 4) *Elusive association*

- 5) *Strange yet recognisable*
- 6) *Women artists*
- 7) *Defying a definition*
- 8) *Appearances are deceptive*
- 9) *Art in the context of life*
- 10) *There is more to it than meets the eye*

5.

EVA HESSE Three Pieces Plus...

(1),

(2)

(3).

(a)

– e).

- a) *The first piece of Hesse's art has little effect on visitors to the gallery.*
- b) *The order inherent in the first piece of Hesse's art is essential to the understanding of her work.*
- c) *The second piece of art by Hesse is inferior in several significant ways to the first.*
- d) *The third piece of work arouses different emotions.*
- e) *Of the three pieces of Hesse's work described, the first is the writer's favourite.*

6.

EVA**HESSE Three Pieces Plus...**

(a) – e).

a) According to the writer, Eva Hesse

- 1) *is not a well-known artist.*
- 2) *is very familiar, as is her work.*
- 3) *is not a good artist.*
- 4) *is strongly attracted by visual language.*

b) The writer thinks that the second piece by Hesse 1) *has several design faults* 2) *has several design faults that attract the public* 3) *has interesting artistic features* 4) *looks like a household object.*

c) The writer concludes that

- 1) *Hesse's work is timeless.*

2) *the understanding of Hesse's work has until recently been interpreted only in the context of its time.*

3) *Hesse's work is a product of her time and has no relevance to the modern world.*

4) *Hesse's work is easy to read.*

d) The writer thinks that it is _____ to define Hesse's work.

1) *not difficult* 2) *essential* 3) *not important* 4) *anything but easy*

e) In the present climate,

1) *we may lose sight of Hesse's art and focus on her life.*

2) *personality is very important.*

3) *art cults are in vogue.*

4) *we may lose sight of Hesse's life and focus on her art.*

7.

EVA HESSE

Three Pieces Plus....

(a) – e).

a) *resounding* 1) loud 2) sharp 3) strong 4) refreshing 5) shocking

b) *deliberate* 1) accidental 2) intentional 3) careful 4) thorough 5) willful

c) (The gallery guard is) *hovering* (nearby) 1) lingering 2) watching intently 3) standing 4) protecting 5) walking

d) *adjacent* 1) close 2) next door 3) near 4) following from 5) leading to

e) *impermanent* 1) temporary 2) short-lived 3) endurable 4) flimsy 5) disposable

8.

Variations on a theme: the sonnet form in English poetry

(a) – e).

A

The form of lyric poetry known as 'the sonnet', or 'little song', was introduced into the English poetic corpus by Sir Thomas Wyatt the Elder and his contemporary Henry Howard, Earl of Surrey, during the first half of the sixteenth century. It originated, however, in Italy three centuries earlier, with the earliest examples known being those

of Giacomo de Lentino, 'The Notary' in the Sicilian court of the Emperor Frederick II, dating from the third decade of the thirteenth century. The Sicilian sonneteers are relatively obscure, but the form was taken up by the two most famous poets of the Italian Renaissance, Dante and Petrarch, and indeed the latter is regarded as the master of the form.

The Petrarchan sonnet form, the first to be introduced into English poetry, is a complex poetic structure. It comprises fourteen lines written in a rhyming metrical pattern of iambic pentameter, that is to say each line is ten syllables long, divided into five 'feet' or pairs of syllables (hence 'pentameter'), with a stress pattern where the first **syllable** of each **foot** is unstressed and the second stressed (an iambic foot). This can be seen if we look at the first line of one of Wordsworth's sonnets, 'After-Thought':

'I thought of thee my partner and my guide'. If we break down this line into its constituent syllabic parts, we can see the five feet and the stress pattern (in this example each stressed syllable is underlined), thus: 'I thought/ of thee/ my part/ner and/ my guide'.

The **rhyme** scheme for the Petrarchan sonnet is equally as rigid. The poem is generally divided into two parts, the octave and the sestet, which is demonstrated through rhyme rather than an actual space between each section. The octave is usually rhymed *abbaabba* with the first, fourth, fifth and eighth lines rhyming with each other, and the second, third, sixth and seventh also rhyming. The sestet is more varied: it can follow the patterns *cdecde*, *cdccdc*, or *cdedce*. Perhaps the best interpretation of this division in the Petrarchan sonnet is by Charles Gayley, who wrote: "The octave bears the burden; a doubt, a problem, a reflection, a query, an historical statement, a cry of indignation or desire, a vision of the ideal. The sestet eases the load, resolves the problem or doubt, answers the query or doubt, solaces the yearning, realizes the vision." Thus, we can see that the rhyme scheme demonstrates a twofold division in the poem, providing a structure for the development of themes and ideas.

D

Early on, however, English poets began to vary and experiment with this structure. The first major development was made by Henry Howard, Earl of Surrey, altogether an indifferent poet, but was taken up and perfected by William Shakespeare, and is named after him. The Shakespearean sonnet also has fourteen lines in iambic

pentameter, but rather than the division into octave and sestet, the poem is divided into four parts: three quatrains and a final rhyming couplet. Each **quatrain** has its own internal rhyme scheme, thus a typical Shakespearean sonnet would rhyme *abab cdcd efef gg*. Such a structure naturally allows greater flexibility for the author and it would be hard, if not impossible, to enumerate the different ways in which it has been employed, by Shakespeare and others. For example, an idea might be introduced in the first quatrain, complicated in the second, further complicated in the third, and resolved in the final couplet – indeed, the **couplet** is almost always used as a resolution to the poem, though often in a surprising way.

E

These, then, are the two standard forms of the sonnet in English poetry, but it should be recognized that poets rarely follow rules precisely and a number of other sonnet types have been developed, playing with the structural elements. Edmund Spenser, for example, more famous for his verse epic 'The Faerie Queene', invented a variation on the Shakespearean form by interlocking the rhyme schemes between the quatrains, thus: *abab bcbc cdcd* , while in the twentieth century Rupert Brooke reversed his sonnet, beginning with the couplet. John Milton, the seventeenth-century poet, was unsatisfied with the fourteen-line format and wrote a number of 'Caudate' sonnets, or sonnets with the regular fourteen lines (on the Petrarchan model) with a 'coda' or 'tail' of a further six lines. A similar notion informs George Meredith's sonnet sequence 'Modern Love', where most sonnets in the cycle have sixteen lines.

F

Perhaps the most radical of innovators, however, has been Gerard Manley Hopkins, who developed what he called the 'Curtal' sonnet. This form varies the length of the poem, reducing it in effect to eleven and a half lines, the rhyme scheme and the number of feet per line. Modulating the Petrarchan form, instead of two quatrains in the octave, he has two tercets rhyming *abc abc*, and in place of the sestet he has four and a half lines, with a rhyme scheme *dcbdc*. As if this is not enough, the tercets are no longer in iambic pentameter, but have six stresses instead of five, as does the final quatrain, with the exception of the last line, which has three. Many critics, however, are sceptical as to whether such a major variation can indeed be classified as a sonnet, but as verse forms and structures become freer, and poets less satisfied with convention, it is likely that even more experimental forms will out.

a) **quatrain** 1) a long poem 2) an original Sicilian sonnet 3) a fixed poetic form 4) modern English verse 5) a stanza of four lines

- b) **syllable** 1) a vowel 2) a consonant 3) a combination of a vowel a consonant 4) a stress pattern 5) a short word
- c) **foot** 1) the terminal part of the leg 2) a stress pattern 3) a metrical unit 4) a unit of weight 5) a poetic line
- d) **rhyme** 1) stress 2) repetition of similar final sounds 3) a song 4) a structural element 5) the number of lines in a poem
- e) **couplet** 1) two identical things 2) a pair of rhyming lines 3) two words that sound similar 4) two words that are spelt in a similar way 5) two poems on a similar topic

9.

Variations on a theme: the sonnet form in English poetry.

(a) – e).

- a) obscure 1) clear 2) little known 3) famous 4) talented 5) original
- b) solace 1) increase 2) comfort 3) relieve 4) stop 5) deepen
- c) indifferent 1) uncaring 2) cold 3) not particularly good 4) excellent 5) not very famous
- d) radical 1) extreme 2) moderate 3) modest 4) small 5) comprehensive
- e) precisely 1) accurately 2) vaguely 3) loosely 4) punctually 5) weakly

10.

Variations on a theme: the sonnet form in English poetry.

(a) – e).

1) *noun* 2) *verb* 3) *adjective* 4) *adverb* 5) *verbal* 6) *pronoun* 7) *numeral* 8) *conjunction* 9) *particle* 10) *article* 11) *interjection*

- a) latter b) iambic c) ideal d) many e) out

11.

TEENAGERS' BEHAVIOUR

(a) – e).

Palmano has not been a **pushover**, confirms her 17-year-old son, Sam. “She’s caring, a)___she encourages me and gives me my own space, b)___ she means what she says,” he says. “I have friends whose parents **view** children and adults as completely different species. They seem to think that, until you’re 21, you don’t have opinions that count.”

Palmano, who also has a daughter aged 19 and a **16-year-old** stepdaughter, has even allowed the children to hold several teenage parties at her home. They passed without a hitch. “I’ve found that, if you’ve brought them up to do the right thing, and then trust them to do it, usually that trust will be **repaid**.”

c)___, it was Palmano’s son Sam who came up with the translation of “Whatever”.
 d)___ it means, “You’re right but I don’t want to agree with you”. The key to sanity for all, Palmano believes, is calm negotiation and compromise. e)___ you want your teenagers to be home by 11pm, explain why, but listen to their **counter-arguments**. If it’s a Saturday, might you consider a compromise of midnight (rather than 1am, which is what they had in mind)?

1) *incidentally* 2) *of course* 3) *although* 4) *if* 5) *but* 6) *so* 7) *unless* 8) *apparently* 9) *and*
 10) *consequently*

12. **TEENAGERS’**
BEHAVIOUR.

(a) – e).

1) *prefixation* 2) *suffixation* 3) *conversion* 4) *compounding*

a) **pushover** b) **view** c) **16-year-old** d) **repaid** e) **counter-arguments**

13.

(a) – e).

In retrospect, 2016 was a) 1) *a trial period* 2) *a banner year* 3) *good timing* 4) *an excellent opportunity* for exploding devices. The trend began when hoverboards — b) 1) *three-wheeled automatic boards* 2) *cordless self-balancing electronic devices* 3) *automatic self-powered semi-vehicles* 4) *two-wheeled self-balancing motorized devices* — randomly began to c) 1) *go down in flames* 2) *burst into flames* 3) *burst into tears* 4) *break down into pieces*, hurting riders and causing millions of dollars in property damages. Samsung’s Galaxy Note 7 mobile phone, which debuted to stellar reviews in August faced similar issues and d) 1) *was put on* 2) *cornered* 3) *was withdrawn from* 4) *destroyed* the market by October. It turns out that all the mishaps were the result of malfunctioning lithium-ion (Li-ion) batteries used to e) 1) *propel the engines* 2) *drive the motors* 3) *power the devices* 4) *move the vehicles*.

14.

(a) – e).

a) *Downing Street* b) *The Strand* c) *Vauxhall* d) *Portobello Road* e) *Carnaby Street*

1) got its name from a garment made by a tailor named Robert Baker who lived in this street during Elizabethan times.

2) was named to honour a major victory in the War of Jenkins' Ear by Admiral Edward Vernon in the Gulf of Mexico.

3) originates from Old English "br m" and the suffix "t n" meaning farm or settlement.

4) was made famous by the Beatles' album recorded there.

5) is the address of a famous fictional detective.

6) One of the most popular thoroughfares in the city and once home to the likes of Charles Dickens, Virginia Woolf, and Ralph Waldo Emerson, the street goes back to Saxon days.

7) Perhaps the most famous address in London, it was built in the 1680s on the site of the Hampden House mansion.

8) This commercial and residential district's name origins go all the way back to King John I. It comes from Falkes de Breauté, who was the head of the king's mercenaries.

9) As with many London locations, it comes from the name of a great estate that once existed there. Later it would become fashion central for the city and one of the birthplaces of the mod culture.

10) lies upon a street that used to be a centre for second-hand clothes sales and later for clothes manufacturing.

15.

5

(a) – e).

1) *This is unparalyzed in the state's history.*

2) *The sensitivity of the instrument is amazing.*

- 3) *“To site an example used by Mill....”*
- 4) *She was put off by the exorbitant interest rates.*
- 5) *Let me reiterate.*
- 6) *Having one wife is called monotony.*
- 7) *My colleague is a vast suppository of information.*
- 8) *He had a cardio failure.*
- 9) *It is beyond my comprehension.*
- 10) *My parents say a monster is just a figment of my imagination.*

16. / (a, b, c, d,),
 . , (1), –
 (2).
 (a) – e).

a	b	c	d	e
weak-kneed	week ender	trade union	cafe	ga rage

17. , . (a) – e).

- a) *Mousehole – hole*
- b) *Edinburgh – Bamburgh*
- c) *Leicester – pester*
- d) *Alnwick – panic*
- e) *Worcester – lobster*

18. (a) – e),
 , , .
 (a) – e).

- | | |
|--------------|---|
| a) albatross | 1) one who rats on others |
| b) buzzard | 2) a great burden |
| c) canary | 3) a stupid person |
| d) dodo | 4) an aggressor |
| e) parrot | 5) a contemptible person |
| | 6) a crazy person |
| | 7) one who repeats another person's words |
| | 8) an eccentric person |
| | 9) a funny person |
| | 10) a clumsy person |

19.

1 ,

(a) – e).

- a) 1) *Walter Scott* 2) *Virginia Woolf* 3) *Henry Fielding* 4) *Daniel Defoe*
- b) 1) *Noël Coward* 2) *Eugene O'Neill* 3) *John Steinbeck* 4) *Arthur Miller*
- c) 1) *G.K. Chesterton* 2) *W. Somerset Maugham* 3) *Rydiard Kipling* 4) *Thornton Wilder*
- d) 1) *Father Brown* 2) *Sherlock Holmes* 3) *Sister Carrie* 4) *Hercule Poirot*
- e) 1) *Mackintosh* 2) *Stilton* 3) *Wellingtons* 4) *Stetson*

20.

(a) – e).

The outcome of all-nighters is unpredictable because the impact of sleep loss varies so widely. a)___Some people are markedly impaired by even a small decrease in sleep time b) while others can go without sleep for a few nights without any demonstrable loss of performance __c)__d)___says David Buchholtz e)___a neurologist and sleep therapist at The Johns Hopkins Hospital in Baltimore.

1) Comma 2) *en* dash 3) *em* dash 4) colon 5) semicolon 6) quotation marks

7) question mark 8) exclamation mark 9) round brackets 10) square brackets

11) no punctuation mark



Аудирование

Вариант № 1

Раздел «Аудирование» состоит из 10 заданий (1 – 10), в каждом задании 5 пунктов (а – е). Прослушайте аудиозапись дважды и выполните задания, выбрав необходимый вариант ответа в каждом пункте. Укажите номера выбранных вариантов в талоне ответов в строчке, соответствующей номеру задания, под буквой соответствующего пункта.

6. Выберите точные ответы на вопросы по содержанию прослушанного текста. Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (а – е).

a) What is the researcher trying to do?

- 1) *To set up a research laboratory in London.*
- 2) *To cultivate land in tropical countries.*
- 3) *To find a cure for skin cancer.*
- 4) *To develop a new sunscreen.*
- 5) *To help farmers grow more crops.*

b) What do the researchers predict when the invention is on the market?

- 1) *A drop in prices for medicines.*
- 2) *A rise in sales of prescribed drugs.*
- 3) *A further advancement of the medical research.*
- 4) *Fewer individuals suffering from UV light.*

c) What does the current research involve?

- 1) *Exploring the ocean flora and fauna.*
- 2) *Looking for a modified compound.*
- 3) *Studying the suncreening properties of corals.*
- 4) *Genetic engineering.*
- 5) *Cultivating a new generation of crops.*

d) What will be the next step in the research?

- 1) *Identifying the modified compound.*
- 2) *Testing the drug on humans.*
- 3) *Testing the drug on animals.*
- 4) *Testing the drug in a lab.*

e) How will the researchers follow up on their research?

- 1) *They will stop as soon as they get the results.*
- 2) *They will continue their research to develop a new drug to be sold in poorer countries.*
- 3) *They will try to develop sun-resistant plants.*
- 4) *They will apply the results to eco-farming.*

7. Завершите фразы в соответствии с содержанием прослушанного текста, выбрав один из предложенных вариантов. Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (a – e).

a) Dr. Wilkinson is trying to find a way to 1) *ensure a faster accumulation of ultraviolet radiation in human skin* 2) *protect crops from sunlight* 3) *ensure a better suntan* 4) *lessen the damage to human skin and eyes caused by the sun.*

b) The basic component of the new drug 1) *is not natural* 2) *is extracted from certain crops* 3) *comes from an animal* 4) *is a product of genetic engineering.*

c) The medication will be 1) *available upon request* 2) *sold in every pharmacy* 3) *available by prescription* 4) *prescribed upon a close check-up.*

d) Farmers find it difficult to grow certain crops due to 1) *the high levels of humidity* 2) *the high exposure to sunlight* 3) *the dryness of land* 4) *the lack of exposure to the sun* 5) *the tropical climate in their countries.*

e) The research may result in 1) *a growing productivity of farming* 2) *sustainable food supplies* 3) *an economic growth in poorer countries* 4) *improved health standards in poorer countries.*

8. Определите, являются ли в соответствии с содержанием текста следующие утверждения *истинными*, *ложными* или в тексте *нет запрашиваемой информации*. В первом случае в талон ответов внесите цифру 1, во втором - цифру 2, в третьем – цифру 3.

a) Dr. Wilkinson has made a discovery.

b) Dr. Wilkinson can hardly be heard because he is speaking from his car.

c) The interviewer has learned about the research from newspapers.

d) There are millions of people suffering from UV rays.

e) The research has been going on for ten years.

9. Определите, являются ли следующие утверждения о прослушанном тексте *истинными* или *ложными*. В первом случае в талон ответов внесите цифру 1, во втором - цифру 2.

a) Dr. Wilkinson gives a very general description of his work.

b) The researcher sounds rather pessimistic about the outcomes of his work.

c) The interviewer sounds knowledgeable and well-informed.

d) The interviewer doesn't sound impressed with what she hears.

e) Dr. Wilkinson's answers are accurate and to the point.

10. Завершите фрагменты высказываний на основе прослушанного текста. Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (a – e).

- a) We will now 1) *speak* 2) *to speak* 3) *be speaking* 4) *speaking* to Dr. Wilkinson, a famous researcher.
- b) For the last several years we 1) *examine* 2) *examined* 3) *have examined* 4) *have been examining* 5) *has examined* an interesting process.
- c) At the moment we 1) *define* 2) *try to determine* 3) *in process of determining* 4) *are in the process of trying to determine* the element.
- d) Once we ___ this we ___ to continue the research.
1) *did/ would be able* 2) *have done/ will be able to* 3) *have done/ can* 4) *will do/ could*
- e) ___ we have discovered the element, we will continue.
1) *Even if* 2) *As soon as* 3) *Sooner* 4) *Before* 5) *Despite*

6. Завершите фразы, заполнив пропуски подходящими словами и словосочетаниями, использованными в аудиозаписи. Внимание: вариантов больше, чем необходимо. Варианты не должны повторяться. Возможно использование производных слов. Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (a – e).

- 1) *side effects* 2) *measure* 3) *over the counter* 4) *due to* 5) *exposure* 6) *gain access* 7) *carry out*
- a) She will only go for made-to___ curtains.
- b) They are trying hard to ___ to the Chinese market.
- c) The policy changes could have beneficial ___ to the economy.
- d) They nearly died of ___ on the mountainside.
- e) Thanks are ___ all those who took part.

7. Выберите корректное толкование значений следующих слов и словосочетаний, использованных в аудиозаписи. Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (a – e).

- a) If somebody or something is *on the brink of something* 1) they have completed doing something or something is completed 2) they are at the top of something 3) something is about to happen or somebody is about to have something 4) something or somebody is at the end of something
- b) If something is *rumoured*, it is 1) stated 2) believed 3) alleged 4) proved
- c) When something is *devised*, it means that 1) something lost is found 2) something new is invented 3) something old is recreated 4) something secret is discovered
- d) *Algae* is 1) an old Greek name 2) a sea creature 3) a simple plant 4) bacteria
- e) *A sample* is 1) a small group 2) a specimen 3) an extract 4) a cut

8. Выберите близкие по значению контекстуальные синонимы слов, употребленных в аудиозаписи. Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (a – e).
- Potentially 1) in the future 2) possibly 3) strongly 4) unlikely
 - Harmful 1) sick 2) violent 3) destructive 4) strong
 - Monitor 1) check 2) observe 3) test 4) examine
 - Available 1) free 2) sold-out 3) cheap 4) to be had
 - Exposure 1) encounter 2) knowledge 3) damage 4) lack of protection
9. Выберите близкие по значению контекстуальные антонимы слов и словосочетаний, употребленных в аудиозаписи. Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (a – e).
- Damaging 1) harmful 2) profitable 3) beneficial 4) healthy
 - Nutrient 1) tasty 2) tasteless 3) poor 4) insufficient
 - Modify 1) change 2) alter 3) maintain 4) keep intact
 - Prognosis 1) forecast 2) diagnosis 3) a current state 4) something past
 - Endless 1) long 2) limited 3) short 4) little
10. Ответьте на вопросы, выбрав один из предложенных вариантов. Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (a – e).
- | | |
|---|--|
| a) One of the speakers uses “Basically” | 1) <i>to fill in a pause.</i> |
| b) One of the speakers uses “Once” at the beginning of a phrase | 2) <i>to indicate that he is going to say something.</i> |
| c) One of the speakers uses “in fact” | 3) <i>to introduce a condition.</i> |
| d) One of the speakers uses “Well” | 4) <i>to emphasise an important point.</i> |
| e) One of the speakers uses “if” | 5) <i>to introduce a detailed explanation.</i> |
| | 6) <i>to emphasise that two different statements are true.</i> |
| | 7) <i>to introduce a contradiction.</i> |
| | 8) <i>to introduce a time clause.</i> |
| | 9) <i>to say that something happened in the past.</i> |
| | 10) <i>to ask an indirect question.</i> |



Аудирование Вариант № 2

Раздел «Аудирование» состоит из 10 заданий (1 – 10), в каждом задании 5 пунктов (а – е). Прослушайте аудиозапись дважды и выполните задания, выбрав необходимый вариант ответа в каждом пункте. Укажите номера выбранных вариантов в талоне ответов в строке, соответствующей номеру задания, под буквой соответствующего пункта.

3. Выберите точные ответы на вопросы по содержанию прослушанного текста. Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (а – е).

a) What is the initial purpose of the new medication?

- 1) *To expose human skin and eyes to UV light.*
- 2) *To protect crops from the sun.*
- 3) *To help patients with skin conditions get a better suntan.*
- 4) *To minimise the effects of ultraviolet rays on human skin and eyes.*

b) What form will the medication take?

- 1) *Cream* 2) *Oil* 3) *Liquid* 4) *Ointment* 5) *Tablet*

c) What are the researchers involved in at the moment?

- 1) *Applying the results of their research to agriculture.*
- 2) *Studying ocean creatures.*
- 3) *Exploring coral reefs for samples.*
- 4) *Engineering a gene with the required properties.*
- 5) *Trying to determine the compound which has the required properties.*

d) When will the new drug be available?

- 1) *Next year.* 2) *The scientist is not sure about it.* 3) *In the next five years.* 4) *It will depend on the marketing policy.* 5) *In the next ten years.*

e) Who will benefit from the research in the long run?

- 1) *The research team.*
- 2) *Only patients with skin conditions.*
- 3) *Emerging economies and people suffering from UV rays.*
- 4) *European farmers.*
- 5) *Sick people and farmers in tropical countries.*

4. Завершите фразы в соответствии с содержанием прослушанного текста, выбрав один из предложенных вариантов. Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (а – е).

a) Dr. Wilkinson works 1) *alone in his own lab* 2) *from his home in London* 3) *in a well-known research centre* 4) *with famous plastic surgeons*.

b) When the sales of the medication begin, there will be
 1) *a considerable drop in hospital admissions for patients with skin problems*
 2) *a drop in sales of similar products*
 3) *a tougher competition among pharmaceutical companies*
 4) *a reduction in the number of patients suffering from UV*.

c) The drug will be recommended to 1) *anyone interested* 2) *those who are likely to burn or have skin conditions* 3) *those with skin conditions* 4) *those who are sensitive to UV*.

d) The crops difficult to grow in certain areas are 1) *corn* 2) *wheat and corn* 3) *potatoes* 4) *potatoes and rye* 5) *wheat and potatoes*.

e) The researchers plan to introduce 1) *a mutant gene from a potato to another plant*
 2) *an additional gene from the coral to a plant* 3) *a suntan component to a plant* 4) *a manmade sunscreen to a plant*.

3. Определите, являются ли в соответствии с содержанием текста следующие утверждения *истинными*, *ложными* или в тексте *нет запрашиваемой информации*. В первом случае в талон ответов внесите цифру 1, во втором - цифру 2, в третьем – цифру 3.

- a) Dr. Wilkinson prefers to work alone.
- b) The discovery of a new cure is highly unlikely.
- c) The research has no potential for development.
- d) The new medication will not be tested on people.
- e) As soon as the medication is in use, the research will stop.

4. Определите, являются ли следующие утверждения о прослушанном тексте *истинными* или *ложными*. В первом случае в талон ответов внесите цифру 1, во втором - цифру 2.

- a) The interviewer sounds quite impressed with what she hears.
- b) The interviewer doesn't know much about Dr. Wilkinson's research.
- c) The researcher sounds quite certain about the success of his work.
- d) The researcher doesn't use any figures while answering the questions.
- e) Most of the researcher's answers are rather vague.

5. Завершите фрагменты высказываний на основе прослушанного текста. Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (a – e).

Mary works a)____ advertising. Her company is based in central London but she lives quite a way away from her office, in a new residential b) _____ in the north of the city. Her job involves c)_____ing new advertising techniques, d)_____them to various target groups and writing slogans. She has also published a book of humorous poems as a e)_____ of working with the language in advertising.

- 1) *Side effect* 2) *In effect* 3) *Put* 4) *With* 5) *In* 6) *House* 7) *Discover* 8) *Apply* 9) *Devise*
10) *Compound*

6. Завершите фразы, заполнив пропуски подходящими словами и словосочетаниями, использованными в аудиозаписи. Внимание: вариантов больше, чем необходимо. Варианты не должны повторяться. Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (a – e).

- 1) *on the shelves* 2) *carry out* 3) *be over* 4) *in use* 5) *basically* 6) *prone* 7) *exposure*
a) With no time to cook, she has been living on _____s lately.
b) She is extremely absent-minded and ___to injuries.
c) I can't wait for the exams to_____.
d) Though it dates back to the 60s, it is still ____.
e) I believe that human beings are ___ good.

7. Выберите корректное **толкование** значений следующих слов и словосочетаний, использованных в аудиозаписи. Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (a – e).

- a) If you *further* something, you 1) continue doing it 2) develop it 3) stop it 4) increase it.
b) If somebody *is prone to* something, he or she 1) is unlikely to do it 2) is eager to do it 3) is welcome to do it 4) is likely to do it.
c) You refer to sth as *over-the-counter* if it is 1) illegal 2) free 3) available to anyone 4) easy to get.
d) When a product *is released*, it is 1) bought 2) sold out 3) made public 4) published.
e) *A compound* is 1) a group of buildings 2) an element 3) a combination of several qualities 4) a property

8. Выберите близкие по значению контекстуальные синонимы слов, употребленных в аудиозаписи. Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (a – e).

- a) Nutrient 1) fatty 2) good 3) nourishing 4) tasty
b) Rich 1) wealthy 2) splendid 3) well-provided 4) high in calories

- c) Devastating 1) sad 2) damaging 3) impressive 4) poor
 d) Conclude 1) end 2) decide if sth is true 3) complete 4) determine
 e) Measure 1) weigh 2) decide 3) assess 4) regulate

9. Выберите близкие по значению контекстуальные антонимы слов и словосочетаний, употребленных в аудиозаписи. Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (a – e).

- a) Potential 1) future 2) real 3) upcoming 4) possible
 b) Harmful 1) healing 2) beneficial 3) optimistic 4) good
 c) Natural 1) physical 2) manmade 3) abnormal 4) immaterial
 d) Examine 1) oversee 2) test 3) overlook 4) study
 e) Exposure 1) cold 2) protection 3) damage 4) benefit

10. Ответьте на вопросы, выбрав один из предложенных вариантов. Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (a – e).

- | | |
|--|---|
| a) One of the speakers uses “So” | 1) <i>to clarify what has been said.</i> |
| b) One of the speakers uses “then” several times | 2) <i>to describe a situation which the speaker thinks is real.</i> |
| c) One of the speakers uses “in effect” | 3) <i>to introduce a detailed explanation.</i> |
| d) One of the speakers uses “in other words” | 4) <i>to describe an imaginary situation.</i> |
| e) One of the speakers uses “basically” | 5) <i>to refer to a particular time in the past.</i> |
| | 6) <i>to express what has been said in a simpler way</i> |
| | 7) <i>to introduce a result.</i> |
| | 8) <i>to introduce a succession of actions.</i> |
| | 9) <i>to summarize sth .</i> |
| | 10) <i>to emphasise an important point</i> |

АУДИРОВАНИЕ № 3 2017 Г.**SUNSCREEN****TAPESCRIPT**

Radio Broadcaster: We will now be speaking to Doctor Wilkinson, who works for a famous research laboratory in London. He believes he is on the brink of a discovery. Doctor Wilkinson, good morning!

Dr. Wilkinson: Good morning everyone! Can you hear me ok? I'm in the car.

Radio Broadcaster: Yes, we can hear you perfectly well. Doctor Wilkinson, it has been rumoured that you are working on something that could potentially save lives.

Dr. Wilkinson: Well, we hope so. My colleagues and I are trying to devise a pill which protects human skin and eyes from the harmful effects of the sun. A sunscreen for humans, but in pill form. Once the pill is on the shelves and in use, we predict a reduction in the number of individuals suffering from the devastating effects of the sun.

Radio Broadcaster: How is this even possible?

Dr. Wilkinson: For the last five years, my team of researchers and I have been examining the way in which coral, which can be found in our oceans, protects itself from ultraviolet rays. Basically we have observed that the algae which can be found living on the coral somehow passes a compound to the coral which the coral then modifies. This modified compound is then used as a natural sunscreen and protects both the coral and the algae from the sun's damaging rays. At the moment, we are in the process of trying to determine what this compound is. Once we have done this, we believe that we will be able to create a natural sunscreen in our own laboratories for humans to take in pill form.

Radio Broadcaster: What is the next stage in the process?

Dr. Wilkinson: As soon as we have discovered the compound, we will begin testing. From our prognosis, we believe this will be within the next 24 months. Tests will not be carried out on humans, as this would be too dangerous. They will be performed on skin samples which will be given to us by cosmetic surgeons. During the testing process, we will measure the quantity of the compound needed, the results and, of course, we will monitor any possible side affects. We are hoping that this pill will be available to customers in the next five years.

Radio Broadcaster: Does this mean the end of days at the beach applying endless sun tan cream?

Dr. Wilkinson: Well you say that, but the answer is ‘no’, as the pill will only be available by prescription and Doctors will only prescribe the drug to those who are prone to burn or those with skin conditions.

Radio Broadcaster: So, it won’t be sold over the counter?

Dr. Wilkinson: No, I don’t see that happening.

Radio Broadcaster: Once the pill has been released in the UK, will your research be over?

Dr. Wilkinson: No, in fact we are looking to further our research. After we have concluded this experiment, we would like to continue researching in the same field. At present, farmers in tropical countries are unable to grow certain crops like potatoes and wheat due to the daily high exposure to UV rays, in other words, sunlight. We would like to see if adding the extra gene from the coral to the plant can change the situation. In effect, we would like to see if by adding a sunscreen to plants they are able to grow in conditions where normally it is impossible. If we are successful, this could mean that developing world economies can gain access to nutrient rich food sources all year long.

Radio Broadcaster: This would certainly change a lot of people’s lives. We wish you and your team the best of luck!



10 11

3

20 (1 – 20), 5 (a – e).

3. , . (a – e).

- a) Baggravation 1) Someone who steals cars
- b) Carnapper 2) An emergency telephone number
- c) ICE 3) A type of fish like a red snapper
- d) Mocktail 4) A feeling of annoyance and frustration when you have to pay for excess baggage
- e) Breadcrumbing 5) Non-alcoholic drink that looks like a cocktail
- 6) A feeling of annoyance and frustration at the airport when your luggage has not arrived
- 7) A false tail used for camouflage
- 8) In the habit of eating very little
- 9) An internet navigation technique
- 10) A brand name of iced tea

2. (a) – e)

(1) – 7)

(a) – e).

:

- a) euphemism 1) a word developed or produced from another word
 - b) borrowing 2) a part of a word used to modify its meaning or part of speech
 - c) derivative 3) a word used instead of another word to avoid embarrassing or unpleasant wording
 - d) blend 4) a word formed from the initial letters of a fixed phrase or title
 - e) acronym 5) a word adopted from a foreign language or created on the basis of a foreign form
- 6) a word resulting from joining initial and terminal elements of two words to create a new one
 - 7) a new word or expression or a new meaning of a word

3. (1) – 5)

() –).

(a) – e).

- a) Her world was redolent of orchids and snobbery. 1) *oxymoron* 2) *zeugma* 3) *hyperbole* 4) *epithet* 5) *litotes*
- b) Two pairs of slippers were sliding round the hall. 1) *simile* 2) *antonomasia* 3) *alliteration* 4) *metonymy* 5) *pun*
- c) Our soldiers are as brave as lions. 1) *hyperbole* 2) *epithet* 3) *simile* 4) *allusion* 5) *metonymy*.
- d) Keep it down to a dull roar. 1) *litotes* 2) *zeugma* 3) *hyperbole* 4) *epithet* 5) *oxymoron*

e) The meal and the company were delicious. 1) *alliteration* 2) *litotes* 3) *oxymoron* 4) *zeugma* 5) *pun*

4. **TEENAGERS' BEHAVIOUR**

(a) – e).

a)____, it was Palmano's son Sam who came up with the translation of "Whatever".

b)___ it means, "You're right but I don't want to agree with you". The key to sanity for all, Palmano believes, is calm negotiation and compromise. If you want your teenagers to be home by 11pm, explain why, but listen to their **counter-arguments**. If it's a Saturday, might you consider a compromise of **midnight** (rather than 1am, which is what they had in mind)?

c)___ she **urges** a bit of perspective on other fronts, too. "There have been times when my daughter's room has not been as tidy as I would have expected, d)___, as she once said, 'I'm a teenager – what do you expect? It's not a **downward** spiral into heroin addiction: it's just clothes on the floor, Mum'.

It's **vital** to choose your battles carefully: don't criticise teenagers for having an untidy room, e)___ suddenly bring up all the other things that they may have done wrong."

1) *similarly* 2) *then* 3) *apparently* 4) *consequently* 5) *incidentally* 6) *in any case* 7) *however* 8) *while* 9) *but* 10) *and*

5. **TEENAGERS' BEHAVIOUR.**

(a) – e).

1) *prefixation* 2) *suffixation* 3) *conversion* 4) *compounding*

a) counter-arguments b) midnight c) urge d) downward e) vital

6.

(a) – e).

To get into the spirit of a) 1) *last night* 2) *last night's* 3) *the last night's* 4) *last-night* NFL Championship game between b) 1) *the Atlanta Falcons* 2) *Atlanta Falcons* 3) *the*

Atlanta Falcon 4) *Atlanta's Falcons* and c) 1) *the New English Patriots* 2) *New England Patriots* 3) *New England* 4) *the New England Patriots*, astronauts aboard the International Space Station (ISS) also decided to play "ball." In a video released by NASA, Tim Kopra is seen gently d) 1) *hitting* 2) *tossing* 3) *throwing* 4) *smashing* a football down the length of the ISS. By the time it got to the end, the ball e) 1) *will cover astounding* 2) *has covered the astounding* 3) *had covered an astounding* 564,664-yards or the distance of 5,646.64 football fields!

7. / (a, b, c, d,),

(2).

(a) – e).

A	b	c	d	e
promised land	evil eye	calva dos	premature	dictate

8. 1 ,

(a – e).

a) 1) *Mackintosh* 2) *Stilton* 3) *Wellingtons* 4) *Stetson*

b) 1) *Noël Coward* 2) *Eugene O'Neill* 3) *John Steinbeck* 4) *Arthur Miller*

c) 1) *Blackwell's* 2) *Waterstone's* 3) *Barnes & Noble* 4) *Booths*

d) 1) *W H Smith* 2) *Kmart* 3) *Walmart* 4) *Safeway*

e) 1) *Tesco* 2) *Sainsbury's* 3) *Safeway Inc.* 4) *Morrison's*

9. (a – e),

(a – e).

- | | |
|------------|---------------------------------|
| a) hawk | 1) opponent of war |
| b) buzzard | 2) dominated by others |
| c) pigeon | 3) one who dominates others |
| d) dove | 4) supporter of war |
| e) chicken | 5) a contemptible person |
| | 6) one who rats on others |
| | 7) a coward |
| | 8) someone who creates problems |
| | 9) an affectionate person |
| | 10) a domineering person |

10. , .

(a – e).

- a) *Weymouth – mouth*
- b) *Worcester – booster*
- c) *Southwark – south park*
- d) *Alnwick – panic*
- e) *Warwick – war week*

11. .

(a – e).

In the energy-sapping heat of Uganda a)___ women bend double to grow flowers to export to Europe. This scene represents globalization at its best. Growing flowers is hard work b)___ but no more than subsistence farming c)___ which is an alternative d)___ and it pays better. Everyone benefits e)___ Europeans get roses in winter and Ugandan rose-growers eat better and put their children through school.

- 4) was made famous by the Beatles' album recorded there.
- 5) is the address of a famous fictional detective.
- 6) One of the most popular thoroughfares in the city and once home to the likes of Charles Dickens, Virginia Woolf, and Ralph Waldo Emerson, the street goes back to Saxon days.
- 7) Perhaps the most famous address in London, it was built in the 1680s on the site of the Hampden House mansion.
- 8) This commercial and residential district's name origins go all the way back to King John I. It comes from Falkes de Breauté, who was the head of the king's mercenaries.
- 9) The name for the area originated from a 13th-century document that identified a garden belonging to a group of monks from St. Peter's in Westminster.
- 10) used to be a centre for second-hand clothes sales and later for clothes manufacturing.

14.

(a – e)

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(a – e).

The instruments of the western orchestra are conventionally divided into four sections: woodwind, brass, percussion and strings. However, a much more *comprehensive* system for classifying musical instruments – ancient and modern, eastern and western, orchestral and folk – is also available. This alternative system, based on the work of Erich von Hornbostel and Curt Sachs, provides for the classification of musical instruments of all shapes and sizes according to how their sounds are produced. It begins by dividing instruments into four broad groups – aerophones, chordophones, idiophones and membranophones.

The first group, aerophones, contains any instrument that makes a sound when the air within or around it is made to vibrate. Further classification within the group is made according to how the air is set into vibration. Simplest are the so-called free aerophones (bull-roarers and buzzers), which consist of a flat disc *twirled* through the air on a string.

More typically, aerophones have a hollow tube or vessel body into which air is introduced by blowing. Sub-groups include instruments with a blow hole (most flutes) or a whistle **mouthpiece** (whistles and whistle flutes), in which the air vibrates after

being blown against a sharp edge. In instruments with a cup mouthpiece, such as trumpets and horns, it is the action of the player's lips that causes the air to vibrate. Vibrations within a tube may also be produced by a **reed** taken into the musician's mouth. Such reeds may be single (clarinets) or double (oboes). Instruments classified as free reed aerophones, such as mouth organs and concertinas, have vibrating reeds within the body of the instrument. Organs and bagpipes are hybrid forms, each with pipes of different kinds.

The name chordophones is used for instruments with strings that produce a sound when caused to vibrate. Further classification is based on body shape and on how vibrations are induced. There are five basic types: **bows**, lyres, harps, lutes and zithers. The simplest musical bows have a single string attached to each end of a flexible stick; others have resonators to *amplify* the sound. Lyres, common in ancient times, have a four-sided frame consisting of a soundbox, two arms and a crossbar. The plucked strings run from the front of the soundbox to the crossbar. Harps are basically triangular in shape, with strings attached to a soundbox and the instrument's 'neck'.

Classified as lutes are all instruments with strings that run from the base of a resonating 'belly' up and along the full length of an attached neck. This sub-group is further divided into plucked lutes (round- or flat-backed), and bowed lutes (including folk fiddles and violins) The fifth type, zithers, have strings running the entire length of the body and are subdivided into simple zithers (stick, raft, tube or trough-shaped), long zithers (from the Far East) plucked **zithers** (such as the psaltery and harpsichord), and struck zithers (including the dulcimer and piano).

The third main group, idiophones, contains instruments made of naturally sonorous material, which are made to sound in various ways. They *range* in complexity from two sticks simply struck one against another, to tuned instruments like the orchestral glockenspiel. Idiophones are further classified according to the method of sound production into eight sub-groups: stamped, stamping, scraped, friction, shaken (bells and rattles), plucked (Jew's harps), concussion (when two *sonorous* parts are struck together, for example cymbals) and **percussion** (when a non-sonorous beater is used for striking). Percussion idiophones are further subdivided by shape into bars (metallophones, lithophones, xylophones), vessels (slit drums and steel drums), gongs and two types of bell (struck and clapper).

Hornbostel and Sachs termed their final broad group membranophones. In these instruments sound is produced by the vibration of a membrane or skin. Most drums fall into this category, being further classified by shape as frame, vessel and tubular

drums, and by sounding method as friction drums. Tubular drums are further subdivided into long, footed, goblet, waisted, barrel, conical and cylindrical types. Much less important than drums are membranophones with an internal membrane vibrated by blowing, such as the kazoo.

The classification system of Hornbostel and Sachs, published in 1909, came before the burgeoning of electronic music in the second half of the twentieth century. The addition of a fifth group, to take in instruments that produce sound electronically (guitars, organs, synthesizers) would bring their system neatly up to date.

- a) Western orchestra instruments....
- b) In Hornbostel and Sachs' system, musical instruments....
- c) The classification of aerophones....
- d) Apart from the way sound is made, chordophones.....
- e) In membranophones, unlike in idiophones,...
 - 1) *are classified according to body shape.*
 - 2) *are sometimes classified into four groups.*
 - 3) *are usually classified into three groups.*
 - 4) *are normally classified into four groups.*
 - 5) *are classified according to sound production.*
 - 6) *are classified according to volume of sound.*
 - 7) *are classified according to sound quality.*
 - 8) *is made according to how hot the air is.*
 - 9) *is made according to how the air is made to vibrate.*
 - 10) *sound is produced by periodic motion of particles.*

15.

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(1), (2)

(3).

(a – e).

a) *Electronic music fits neatly into the fourth group in the Hornbostel/Sachs classification system.*

b) *The kazoo belongs to the idiophone group.*

) *Electronic music is less important than other forms of music.*

d) *A fifth group needs to be added to the Hornbostel/Sachs classification system.*

e) *The phrase “Musical instruments reclassified” best sums up the content of the passage.*

16.

(a – e).

a) **mouthpiece** 1) a small piece of food 2) one that expresses another person’s views
3) a part to which the mouth is applied 4) a brass instrument 5) a loud sound

b) **reed** 1) tall slender grass 2) a thin flexible piece of plastic fastened to an instrument
3) a string 4) a slit in a wooden instrument 5) a type of instrument

c) **bow** 1) bending of the head 2) a weapon 3) a metal ring or loop forming a handle
4) a wooden rod with horsehair 5) a string instrument

d) **zither** 1) a brass instrument 2) a large stringed instrument 3) has strings running
the entire length of the body 4) is played with fingers 5) is played with pick

e) **percussion** 1) a string instrument 2) instruments forming a section of a band 3) a
brass instrument 4) the striking of sound on the ear 5) playing music

17.

(a – e).

a) *comprehensive* 1) understandable 2) clear 3) thorough 4) broad 5) original

b) *twirl* 1) rotate 2) support 3) throw 4) hang 5) curl

c) *amplify* 1) clarify 2) make louder 3) make less loud 4) make more beautiful 5) make
less sharp

d) *range* 1) change 2) differ 3) a series of things in a line 4) include 5) vary

e) *sonorous* 1) loud 2) harmonious 3) impressive 4) high-pitched 5) producing sound

18.

(–).

The term ‘quality’ is one of the most abused in the business lexicon. What exactly does it mean? Our grandparents would have been in no doubt. Quality meant excellence: a thing was the best of its kind, and that was that. A Stradivarius violin had quality; a tinker’s **fiddle** did not. In the business world, however, the word has acquired an unrecognizably different meaning. As defined by the American statistician W Edwards Deming some 50 years ago, quality means consistency, a lack of defects.

But a defect means only a result lying outside a specified range. The product can still be rubbish, but it must be consistent rubbish. As someone puts it in the Spice Girls’ film Spice World, “that was perfect, girls, without actually being any good”.

Whatever happened to the first definition? Around 1970, legend has it, a group of investment analysts visited a world-famous UK engineering company. They posed the usual questions of their trade: about margins, stock turns, balance sheet ratios and so forth.

The company’s executives seemed honestly puzzled. They did not see the relevance of all this, they said. Their products were the finest in the world. Why all this nitpicking about numbers? Rolls-Royce, the company in question, duly went bust in 1973. The trouble about old style quality, it seemed, was that it pandered to the worst kind of supply-driven management. The engineers would make the product to the highest possible standard and price it accordingly. If the public were Philistine enough to turn it down, so much the worse for the public.

And so old-style quality got a bad name in business circles. It was all very well for artists to produce uncompromising masterpieces. The job of companies was to please the market. At this point, let us consider the UK-based retailer Marks and Spencer (M&S), who claim the following: “We offer our customers unbeatable quality.” What does ‘quality’ mean here? After all, they would not claim to sell the world’s best suits or beef stroganoff: for that, you would go to Saville Row or a three-star restaurant. But neither would M&S accept that their quality lies in mere consistency. One would expect a pair of M&S shoes or knickers to be the stated size, and to be efficiently cut and stitched. But one would also expect them to look and feel nice: to exhibit, in other words, a degree of quality in the older sense.

Thus, quality acquires overtones of a third meaning: that of value for money. This is not an absolute concept. If I am selling a badly-pressed CD of unpopular songs from the 1960s, I do not **confer** quality on it merely by ensuring it is cheaper than any comparable CD. To qualify for this meaning, the article must be of a certain standard;

and it should convey a sense not of **outright** cheapness but of being sold at a fair price.

Even so, this is **slippery ground**. The US fast foods group, McDonald's, for instance, talks of its 'high quality food'. But at 99 cents or 99 pence, its hamburgers are as close to absolute cheapness as any inhabitant of the developed world could reasonably desire. They are also highly consistent. Eat a McDonald's anywhere around the world, and the result will be roughly similar – a logistical feat which is not to be sneered at.

But as anyone who has eaten a really good American hamburger can **attest**, a McDonald's is also a long way from quality in the original sense. McDonald's, like M&S, has had its ups and downs in the past year or two. Perhaps what is needed here is a slightly different view of quality: one that aims at consistency but at the same time tries to achieve an old-fashioned type of excellence.

It sounds a tall order. But in today's markets, the customers are in charge. And why should they accept less.

- a) **Fiddle** 1) joke 2) sth dishonest 3) violin 4) fashion
- b) **Confer** (quality) 1) talk 2) attach 3) give 4) develop
- c) **Outright** (cheapness) 1) direct 2) total 3) considerable 4) desirable
- d) **Slippery ground** 1) ice 2) dangerous situation 3) sensitive issue 4) difficult to define
- e) **Attest** 1) test 2) testify 3) agree 4) claim

19.

(–

).

- a) excellence 1) quality 2) failure 3) poverty 4) imperfection 5) mistake
- b) unbeatable 1) certain 2) doubtful 3) poor 4) defeated 5) quite good
- c) fair 1) just 2) unreasonable 3) acceptable 4) low 5) dishonest
- d) slightly 1) highly 2) very 3) much 4) considerably 5) completely
- e) a tall order 1) a hat trick 2) a walk-over 3) a pushover 4) peanuts 5) a short order

20.

(a – e).

*1) noun 2) verb 3) adjective 4) adverb 5) verbal 6) pronoun 7) numeral 8) conjunction
9) particle 10) article 11) interjection*

a) lexicon b) defined c) someone d) accordingly e) executive



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» 2016-2017

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(11)

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2017 .

Topics

- 1) You are going to become a volunteer for the 2017 World Festival of Youth and Students. How would you convince your parents that you are up to the task?
- 2) You are going to become a volunteer for the 2017 World Festival of Youth and Students. How would you persuade your friends to apply?
- 3) What are you personally prepared to do to make your neighborhood a better place to live?
- 4) Imagine that you want to warn your peers against the downside of social media usage. What arguments would you give?