Определите, будет ли различаться произнесение ударных слогов в парах слов в соответствии с британской произносительной нормой. Если да, в талоне ответов под соответствующей буквой (a) – e) укажите цифру 1, если нет – цифру 2.

a) giant – pint
b) peer – pear
c) fit – sieve
d) height – kite
e) fear – pear

++

Определите, будет ли различаться произнесение ударных слогов в парах слов в соответствии с британской произносительной нормой. Если да, в талоне ответов под соответствующей буквой (a) – e) укажите цифру 1, если нет – цифру 2.

a) year – bear
b) peer – mere
c) aid – plait
d) height – weight
e) lair – liar

++

Определите, будет ли различаться произнесение ударных слогов в парах слов в соответствии с британской произносительной нормой. Если да, в талоне ответов под соответствующей буквой (a) – e) укажите цифру 1, если нет – цифру 2.

a) pudding – budding
b) sheer – sheep
c) breath – breathe
d) drought – drowse
e) Reading – bead

++

Определите ударный слог *в выделенных курсивом* словах в соответствии с британской произносительной нормой. Если ударение падает на *1-ый* слог, в талоне ответов под соответствующей буквой (a) – е) укажите цифру *1*, если на *2-ой* – цифру *2*.
  a) He'll phone on some *pretext* or other.
  b) We are planning to *contract* with third party for this service.
  c) The tourist agency refused to *refund* my money.
  d) The temperature *decreases* considerably at this time of the year.
  e) He is one of the new *converts* who has joined the religious group recently.
++
Определите ударный слог *в выделенных курсивом* словах в соответствии с британской произносительной нормой. Если ударение падает на *1-ый* слог, в талоне ответов под соответствующей буквой (a) – е) укажите цифру *1*, если на *2-ой* – цифру *2*.
          a) Do you know how to *convert* kilos into pounds?
          b) Is the *contract* through yet?
          c) He *projects* himself as a potential leader.
          c) Sugar became the chief *produce* of the Caribbean.
          d) She's hoping to get a *refund* from the store.
+++
Определите ударный слог *в выделенных курсивом* словах в соответствии с британской произносительной нормой. Если ударение падает на *1-ый* слог, в талоне ответов под соответствующей буквой (a) – е) укажите цифру *1*, если на *2-ой* – цифру *2*.
      a) They *produce* goods for the local market.
      b) Compare and *contrast* the two portraits.
      c) How do you pronounce the noun *commerce*?
      d)   It's a *compound* sentence, not a simple one.
      e) She is invited to *preview* the exhibition tomorrow.
++

Определите, что обозначают следующие неологизмы. Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (a) – e).

a) Baggravation		1)	Someone who steals vehicles
b) Carnapper		2)	Someone who steals iphones
c) ICE		3)	A type of fish like a red snapper
d) Mocktail		4)	A very large collection of English texts
e) Applepick		5)	Non-alcoholic drink
		6)	A feeling of annoyance and frustration at the airport when your luggage has not arrived
		7)	A false tail used for camouflage
		8)	A garden tool used for gathering apples
		9)	A feeling of annoyance and frustration when you have to pay for excess baggage

++

Определите, что обозначают следующие неологизмы. Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (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 book written by a blogger
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)	The years between 2000 and 2009
		9)	A tune that keeps repeating itself over and over again in our heads

++

Определите, что обозначают следующие неологизмы. Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (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)	A person who steals iphones
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 show off in an indirect way

++

Прочитайте приведенные ниже предложения (a) – e) и выберите слово   (1) – 7) , которое можно употребить во всех трёх предложениях. Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (a) – e).
1) reign 2) manage 3) margin 4) rule 5) control 6) master 7) lead

a) _____ two straight lines in your notebook.

 He does everything by the _____.

 Do you know how to use a slide - _____?

b) The _____ car is now three minutes ahead of the rest of the field.

 The police will follow up this possible _____.

 You go first, I'll take my _____ from you.

c) She beat the other runners by a _____ of ten seconds.

 The narrow gateway left me little _____ for error as I reversed the car.

 He won by a large _____.

d) She struggled hard to _____ her temper.

 In this young, obscure challenger the champion found his _____.

 Keep one as a _____ copy for your own reference and circulate the others.

e)   The war broke out during the _____ of Charles II.

 In the field of classical music he is still trying to _____ supreme.

 A period of remorseless repression or bloodshed during the French Revolution is known as _____ of Terror.
++
Прочитайте приведенные ниже предложения (a) – e) и выберите слово   (1) – 7) , которое можно употребить во всех трёх предложениях. Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (a) – e).
1) business 2) deal 3) activity 4) deed 5) doing 6) action 7) act
a) I promise you this was none of my _____.
 Getting it finished by tomorrow will take some _____.
 Is the mess your _____?
b) We were hoping for a better pay _____.
 They knew they'd been given a rough _____.
 The _____ fell through.
c) Why didn't you ____ on her suggestion?
 He was caught in the ____ of stealing a car.
 He needs to get his ____ together if he's going to pass.

d) The article discusses the _____ of sunlight on the skin.

The time has come for _____ if these beautiful animals are to survive.

New York is where the _____ is.

e) Signing a ____ of covenant makes £1 worth £1.33.

Smith changed his name by ____ poll to Jervis-Smith.

Father decided to _____ the house over to his eldest son before he died, to avoid paying tax.

+++

Прочитайте приведенные ниже предложения (а) – е) и выберите слово (1) – 7) , которое можно употребить во всех трёх предложениях. Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (а) – е).

1) instant 2) second 3) minute 4) hour 5) moment 6) time 7) period

a) When it's icy, move on in _____.

At British universities an upper _____ is a good degree.

'Thank God, that's finished!' "I'll _____ that!'

b) You can have it for a trial _____.

The answer is no, _____!

"What do you have next _____?' 'French.'

c) At that _____, the door opened.

The show was a(n) _____ success.

I don't like _____ coffee!

d) Don't desert me in my _____ of need.

I can't turn him away in this _____ of night.

We're paid by the _____.

e) I don't think for a _____ that she'll accept.

Her styles are always up to the _____.

The train arrives at 9.05 to the _____.

+++

Определите способы образования слов, выделенных в тексте **жирным шрифтом.** Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (а) – е).

1) префиксация 2) суффиксация 3) словосложение 4) конверсия

Learning a foreign language can intrigue one person while it can frustrate another. Why is this so? One reason is the method involved in learning the foreign language. Students in class can benefit greatly if they have an **excellent** teacher. The teacher can, through **innovative** teaching, make lectures interesting and this, in turn, can motivate the students further to excel in the language. **Classmates** can be another source in learning a foreign language. If everyone in class is enthusiastic and **cooperative**, students will find learning the foreign language a great **thrill**.

+++

Определите способы образования слов, выделенных в тексте **жирным шрифтом.** Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (а) – е).

1) префиксация 2) суффиксация 3) словосложение 4) конверсия

There are two kinds of **freewriting**. One type allows you to **empty** your mind **temporarily** of everyday concerns so that you can concentrate on the task at hand. The other type helps you begin to explore your ideas on a subject. If you need to work on a writing assignment but cannot concentrate, the first type of freewriting may help you to **clear** your mind. Take a sheet of paper and begin to write about the thoughts on your mind at that moment. Write continuously for five minutes. This is usually enough time to rid your mind of **distractions**.

+++

Определите способы образования слов, выделенных в тексте **жирным шрифтом.** Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (а) – е).

1) префиксация 2) суффиксация 3) словосложение 4) конверсия

I regard gifted children as those who possess some quality or **innate** ability which

has been recognized and **identified** by any number of testing and observation devices and who manifest interest and success in either physical, intellectual, or artistic **pursuits**. These might be children who are gifted athletes but who have real trouble mastering **academic** subject matter. Or students who are poor athletes but are highly intellectual "quiz kids" who knock the top off all measuring devices. "Gifted" may describe pupils of average **intelligence** who have exceptional ability in art or music.

Опираясь на контекст, расшифруйте выделенные **жирным шрифтом** идиомы и выберите их наиболее точное объяснение (1 – 5). Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (a) – e).

a) She turns quite amiable when she **setg/fof/erh/ghhi/rhseo**. *1) tells the truth 2) stops being irritable 3) stops being arrogant 4) is less opinionated 5) is less pushy*
b) Roni told a few jokes, which helped to **akerb/eht/cie.** *1) start the conversation 2) avoid the awkward silence 3) avoid criticism 4) establish a cordial atmosphere 5) receive a warm welcome.*
c) The old ladies **decewh/het/fta** until the early hours of the morning. *1) had an animated discussion 2) had a serious talk 3) told jokes 4) gossiped 5) had a long friendly talk.*
d) Jess was the first to **edmm/ecefsn/twhi** Tomas and invited him to the theatre. *1) talk to 2) make up with 3) deal with 4) sympathize with 5) put up with*
e) When I saw the results of the test, I was **reov/het/onmo**. *1) taken aback 2) extremely delighted 3) awfully sorry 4)a bit worried 5) panic-stricken*
+++

Опираясь на контекст, расшифруйте выделенные **жирным шрифтом** идиомы и выберите их наиболее точное объяснение (1 – 5). Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (a) – e).

a) I had no idea how to solve the problem, but then the answer **meca/a ni ot em/ hefsl**. *1) became evident 2) became obvious 3) suddenly occurred to me 4) suddenly appeared 5) suddenly became clear.*
b) His business **ash/esoomldsb** over the last few months. *1) failed 2) improved 3) stagnated 4) ailed 5) collapsed.*
c) A sharp pain in the knee was a **rawst/ ni teh /nwdi** for Adam – he would have to give up jogging for some time. *1) a shock 2) a sign 3) an indicator 4) an unpleasant surprise 5) a problem.*
d) Promise not to tell Joe! I don't want him to **etg/nwdi**. *1) understand 2) realize 3) find out 4) get upset 5) get offended.*
e) His new novel was a **utc/vobea/het/erts**. *1) a failure 2) a sensation 3) a shock 4) a success 5) a disaster*
+++

Опираясь на контекст, расшифруйте выделенные **жирным шрифтом** идиомы и выберите их наиболее точное объяснение (1 – 5). Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (a) – e).

a) To be accepted to Princeton, he had to **thi/het/ooskb**. *1) hire a tutor 2) pay for his education 3) study hard 4) have a gap year 5) take a loan.*
b) He **ash/ucrkts /lgdo /tihw** his last novel. *1) failed 2) was criticized 3) was praised 4) succeeded 5) published.*
c) We must **rketis/a wlob/orf** democracy *1) defend 2) finance 3) support 4) vote*

for 5) advocate.
d) She **dakecr/rhe/anbri**, trying to remember exactly where she had seen that man. *1) concentrated 2) tried to think hard 3) made an effort 4) felt distracted 5) was annoyed.*
e) His co-partner turned out a **iraf/etewhra** friend as soon as the company had started ailing. *1) criminal 2) fraudulent 3) bogus 4) false 5) incorrect.*
++

Определите, какими фразовыми глаголами из приведённых ниже (1) – 8) Вы бы заменили выделенные курсивом глаголы и словосочетания. Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (a) – e).

1) fall out 2) come about 3) fall through 4) fall off 5) fall behind 6) fill in 7) stay away 8) fall back

a) Attendance at lectures has *decreased* considerably with on-line learning.

b) They took his flat away because he had *failed to keep up* with his mortgage payments.

c) The enemy *retreated* as our troops advanced.

d) She was always very friendly with her tennis partner so nobody expected them *to quarrel*.

e) He applied for several jobs as a tennis coach but they all *came to nothing*.

+++

Определите, какими фразовыми глаголами из приведённых ниже (1) – 8) Вы бы заменили выделенные курсивом глаголы и словосочетания. Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (a) – e).

1) put down to 2) stand up for 3) come in for 4) get down to 5) make up for 6) put in for 7) keep up with 8) come up with

a) How soon can you *find* the money?

b) It is time *to start* thinking about the essay.

c) They will have to work very hard *to compensate for* the lost time.

d) It is not difficult nowadays *to follow* new developments.

e) I know the boss is going to criticize everything I have done, but I have learnt to *defend* me.

+++

Определите, какими фразовыми глаголами из приведённых ниже (1) – 8) Вы бы заменили выделенные курсивом глаголы и словосочетания. Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (a) – e).

1) cut back on 2) come between 3) go out with 4) send away for 5) stand in for 6) miss out on 7) watch out for 8) walk out on

a) After years of being badly treated, she finally decided *to escape from* her husband and was never seen again.

b) This advertisement looks interesting. I think I will *ask for* further details.

c) Why is Justin spending so much time getting ready? – He's planning *to see* his new girlfriend tonight.

d) The cashiers are asked *to be very careful with* forged banknotes.

e) I hate anything *to separate* us.

+++

Прочитайте приведенный ниже отрывок и определите, корректно ли употреблены выделенные **жирным шрифтом** лексические единицы (a) – e) в данном контексте. Если слово употреблено корректно, внесите в талон ответов цифру 1, если некорректно – цифру 2.

Writing for publication can be both **(a) advantageous** and enjoyable. It is open to everyone, because you don't need any **(b) degrees**. In Britain there is a huge **(c) call** for new materials, with thousands of newspapers and magazines published every week. In addition, there are TV and radio programmes, the theatre and films. **(d) Given** this situation, there are many openings for new writers. But the director of one of the UK's main writing colleges, the Writing Academy, **(e) suggests**: 'to enter this market successfully you must have good training'.

++

Прочитайте приведенный ниже отрывок и определите, корректно ли употреблены выделенные **жирным шрифтом** лексические единицы (a) – e) в данном контексте. Если слово употреблено корректно, внесите в талон ответов цифру 1, если некорректно – цифру 2.

Wherever possible, complaints should be handled at a local level and without recourse to **(a) unduly** formal **(b) events**. It is therefore essential that all staff who have contact with students are aware of the relevant procedures and are empowered to settle issues as they **(c) raise**. Staff dealing with complaints are encouraged, whenever practical, to meet with the complainant. Face-to-face discussions are often very helpful to establish the **(d) definite** cause of dissatisfaction, to explore the remedy sought by the complainant and **(e) to foster** a mutual understanding of the issues.

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Прочитайте приведенный ниже отрывок и определите, корректно ли употреблены выделенные **жирным шрифтом** лексические единицы (a) – e) в данном контексте. Если слово употреблено корректно, внесите в талон ответов цифру 1, если некорректно – цифру 2.

Sleep scientists have found that traditional **(a) remedies** for insomnia, such as counting sheep, are **(b) effective**. Instead, they have found that imagining a pleasant scene is likely **(c) to bring** you to sleep quickly. The research team divided 50 insomnia sufferers into three groups. One group imagined watching a waterfall, while another group tried sheep counting. A third group was given no **(d) specialized** instructions about going to sleep. It was found that the group thinking of waterfalls fell asleep 20 minutes quicker. **(e) Mechanical** tasks like counting sheep are too boring to make people sleepy.

++

Какие эмоции/состояния передают данные идиомы? Найдите соответствия идиоматическим выражениям в левой колонке (a) – e), выбрав подходящий вариант в правой колонке. Укажите номера выбранных вариантов в талоне ответов.

a) I was chuffed.	1) relief
b) I've got cold feet.	2) physical discomfort
c) It threw me.	3) grief
d) I don't see eye to eye with you.	4) bewilderment
e) She hit the roof.	5) anger
	6) disagreement
	7) fear
	8) pleasure
	9) excitement

+++

Какие эмоции/состояния передают данные идиомы? Найдите соответствия идиоматическим выражениям в левой колонке (a) – e), выбрав подходящий вариант в правой колонке. Укажите номера выбранных вариантов в талоне ответов.

a) I was flabbergasted.	1) relief
b) I'm having kittens.	2) physical discomfort
c) I've blown it.	3) unfriendliness
d) We are at loggerheads.	4) bemusement
e) I'm coldshouldering her.	5) anxiety
	6) disagreement
	7) shock
	8) failure
	9) happiness

+++

Какие эмоции/состояния передают данные идиомы? Найдите соответствия идиоматическим выражениям в левой колонке (a) – e), выбрав подходящий вариант в правой колонке. Укажите номера выбранных вариантов в талоне ответов.

a) We were at odds over it.	1) confusion
b) We've got our wires crossed.	2) exhaustion
c) I've got cold feet.	3) unfriendliness
d) The mere thought of that made her see red.	4) bewilderment
e) I'm knackered.	5) fear
	6) disagreement
	7) shock
	8) failure
	9) anger

++

Из каждой группы слов (а) – е) выберите одно, не относящееся к ней по лексико-грамматическому или фонетическому признаку. Укажите номера выбранных вариантов в талоне ответов.

a) *1) to tiptoe 2) to stroll 3) to crawl 4) to sway 5) to walk*
b) *1) to chirp 2) to coo 3) to murmur 4) to bellow 5)to whisper*

c) *1) to wince 2) to whine 3) to yelp 4) to cry 5) to whimper*

d) *1) to parry 2) to enquire 3) to comment 4) to reply 5) to remark*
e) *1) to vegetate 2) to idle 3) to laze 4) to plod 5) to relax*

+++

Из каждой группы слов (а) – е) выберите одно, не относящееся к ней по лексико-грамматическому или фонетическому признаку. Укажите номера выбранных вариантов в талоне ответов.

a) *1) caterpillar 2) wasp 3) cockroach 4) beetle 5) ant*
b) *1) heel 2) sole 3) toe 4) arch 5) shin*
c) *1) to insult 2) to progress 3) to comment 4) to refund 5) to desert*
d) *1) a room-mate 2) a ticket-holder 3) a fellow-worker 4) a merry-go-round 5) a commander-in-chief*
e) *1) congress 2) team 3) campaign 4) crew 5) government*

+++

Из каждой группы слов (а) – е) выберите одно, не относящееся к ней по лексико-грамматическому или фонетическому признаку. Укажите номера выбранных вариантов в талоне ответов.

a) *1) record 2) insult 3) refund 4) effect 5) effort*
b) *1) to state 2) to declare 3) to indicate 4) to allege 5) to announce*
c) *1) ferry 2) dinghy 3) cruiser 4) speedboat 5) steamer*
d) *1) javelin 2) fencing 3) pole vault 4) hurdling 5) rafting*
e) *1) to tumble 2) to slump 3) to plummet 4) to soar 5) to drop*

+++

Завершите фразы (a) – e), выбрав подходящие по смыслу наречия. Укажите номера выбранных вариантов в талоне ответов.

a) It is *1) perfectly 2) totally 3) positively 4) virtually 5) highly* impossible to do without a mobile phone these days.

b) The announcement was *1) highly 2) absolutely 3) deliberately 4) greatly 5) fully* misleading.

c) The candidate was *1) totally 2) wildly 3) eagerly 4) sincerely 5) greatly* optimistic about the outcome of the election.

d) Having worked *1) accurately 2) hardly 3) passionately 4) conscientiously 5) deeply* for the same firm, he was awarded a gold Parker.

e) The porter was apologizing *1) greatly 2) accurately 3) deeply 4) conscientiously 5) profusely* for having dropped the luggage.

++

Завершите фразы (a) – e), выбрав подходящие по смыслу наречия. Укажите номера выбранных вариантов в талоне ответов.

a) It is *1) absolutely 2) rather 3) utterly 4) completely 5) very* wrong to argue this.

b) Her comments were *1) totally 2) absolutely 3) deeply 4) completely 5) widely* offensive.

c) It was *1) completely 2) downright 3) desperately 4) quite 5) totally* rude of him to say such things.

d) They have *1) absolutely 2) utterly 3) completely 4) wildly 5) extremely* exaggerated their achievements.

e) Tim's plan is *1) utterly 2) greatly 3) totally 4) extremely 5) strongly* different from the one Anne suggested last week.

++

Завершите фразы (a) – e), выбрав подходящие по смыслу наречия. Укажите номера выбранных вариантов в талоне ответов.

a) The news about her guardian's death made Amy *1) highly 2) deeply 3) merely 4) easily 5) longingly* destressed.

b) I *1) accurately 2) surely 3) distinctly 4) absolutely 5) eagerly* remember seeing James at the party.

c) In anger she slammed the door in his face. Later she *1) totally 2) deeply 3) eagerly 4) conscientiously 5) perfectly* regretted it.

d) Six people were *1) deeply 2) fatally 3) deliberately 4) totally 5) desperately* injured.

e) The boy was *1) fatally 2) highly 3) absolutely 4) sorely 5) fully* tempted to take a few dollars out of his father's purse.

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Прочитайте приведенные ниже газетные заголовки (a) – e) и определите, на каком стилистическом приёме (1) – 5) они основаны. Укажите выбранный вариант в талоне ответов под соответствующей буквой (a) – e).

1) Allusion 2) Pun 3) Alliteration 4) Contrast 5) Paraphrase 6) Transformed set expression/set phrase

a) Fat Government, Slim Hopes
b) The Promised Land Just North Of Paris
c) Oil's Well That Ends Well
d) In Greed We Trust
e) The Importance Of Being Learned

++

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1) Allusion 2) Pun 3) Alliteration 4) Contrast 5) Rhyme 6) Transformed set expression/set phrase

a) Beauty And The Priest
b) Rivals Wash Hands Of Andersen
c) Survival Of The Biggest
d) More At Home Abroad
e) Who Owns The Bones?

++

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1) Allusion 2) Pun 3) Alliteration 4) Oxymoron 5) Rhyme 6) Transformed set expression/set phrase

a) Rumble In The Urban Jungle
b) The Quietest Rebel
c) Better Early Than Never
d) China Sows Seed Of Urban Reform
e) Holidaying In The Rain

++

Определите, какое из выделенных курсивом слов (1) – 5) подходит к данному контексту. Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (a) – e).

a) Keep out of the new boss's way; apparently he's got a very *1) fast 2) rapid 3) quick 4) speedy 5) brisk* temper.

b) You'll find that Mrs Drake doesn't suffer fools *1) willingly 2) happily 3) at all 4) gladly 5) easily*, so watch what you say.

c) She's a very dominant woman; she certainly has her husband under her *1) finger 2) thumb 3) toe 4) heel 5) foot*.

d) This idea isn't working. I think we're on the wrong *1) road 2) track 3) side 4) road 5) way*.

e) She can wrap her brother round her little *1) toe 2) hand 3) finger 4) palm 5) wrist*.

+++

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a) If someone looks a million dollars, they *1) are rich 2) look larger than life-size 3) are wearing expensive clothes 4) look great 5) look healthy*.

b) Don't wear this dress anymore, it *1) adds years on 2) puts years on 3) takes pounds off 4) puts kilos on 5) takes kilos off you*.

c) He was really glad to *1) look up to 2) see off 3) see the back of 4) look down on 5) see the last of* those criminals.

d) I can live till brunch alright; the apple has *1) tagged along 2) taken the edge off 3) edged out 4) taken away 5) taken off* my appetite.

e) You can *1) take it easy 2) rest easy 3) be at ease 4) ease off 5) ease out* – I will not tell anyone.

+++

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a) Villages along the borders are regularly *1) conquered 2) raided 3) invaded 4) entered 5) assaulted.*

b) She is very romantic and likes reading stories about chivalrous *1) nights 2) knights 3) gentlemen 4) dandies 5) musketeers* and their brave deeds.

c) Wandering through the woods, I came across a bear's *1) layer 2) lair 3) layer 4) lure 5) lawyer.*

d) John MacEnroe, the *1) raining 2) reigning 3) resigning 4) rising 5) ruling* champion was beaten in the second round.

e) The subtropical *1) vegetables 2) vegetation 3) vegetarians 4) veggies 5) vegans* grew in the gardens.

+++

Прочитайте текст и заполните пропуски (a) – e) предложениями (1 – 6). ВНИМАНИЕ: есть два лишних предложения. Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (a) – e).

STUDYING SQUID

Before the British occupation of the Falkland Islands in 1833 most of the sailors who went there were mainly interested in collecting oil and skins from the whales, seals and penguins which flourished in the South Atlantic. **(a)** ___These waters are rich in squid, and the sale of fishing licences for this harvest has funded research to allow the stocks to be managed efficiently. **(b)** ___The latter was found to breed at two periods in the year; one season is May to July and the other is October and November. **(c)** ___ As a result, the scientists suggested that the fishing season for Loligo should be postponed for a few months to allow the stock to recover. **(d)** ___ The other squid, Illex, was found to have a different pattern, swimming south from Brazil to the Falklands in summer, and then back north again. **(e)** ___.

1) When this was done the fishermen found that they had a better catch than before.
2) This second period, which is summer in the South Atlantic, coincides with the local penguin breeding season and makes the baby squid more vulnerable.
3) To deal with a species that migrates through the waters of several countries it has been necessary to set up an agreement between the governments concerned to restrict the fishing season in order to allow squid numbers to build up.

4) On the other hand, the scientists are doubtful whether the fishermen should have a better catch.
5) The British introduced sheep farming, but since this became less profitable after the 1960s the islanders have been forced to pay more attention to the contents of the island waters.
6) There are many kinds of squid; some are seen in East Asia, while others are popular in Oceania.
7) There are two kinds of squid around the Falklands; Illex is eaten in East Asia, while Loligo is popular in Spain.

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MALARIA FIGHTS BACK

Drug-resistant strains of malaria, already one of the world's major killers, are steadily spreading across the globe. **(a)** ___. Formerly under control in many areas,

the disease now threatens two billion people living in more than 100 countries. **(b)** ___. In Africa alone the disease kills one million children each year. Several factors are responsible for this disturbing development. **(c)** ___. At the same time, the overuse of drugs, especially antibiotics, has led to the establishment of resistant strains of diseases. **(d)** ___. 'There are so many strains of malaria parasite,' said one scientist, 'and each is able to alter its chemical surface and trick its way past the body's defences. We'd need a remarkable vaccine to cope with that. **(e)**___.'

1) Spreading poverty has prevented people from getting access to free medical care.
2) However, a malaria vaccine is now undergoing human trials and may be available for use if proved successful.
3) Estimates suggest that there are now more than 350 million cases of malaria a year – a total four times the level of the early 1970s.
4) As well as this, hopes that genetic engineers might soon develop the world's first malaria vaccine, a long-sought goal, have been questioned recently by several scientists.
5) The results show a significant number of malaria cases – more than ever before.
6) The deadly strains have established themselves in South East Asia and South America, and have recently begun to spread across India and Africa.
7) Spreading world poverty has deprived nations of funds for sanitation, so that many health projects have been stopped, while increased movements of migrant workers and tourists have carried infections more rapidly from one country to another.

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INVESTMENT

Most people want to invest for the future, to cover unexpected financial difficulties and provide them with security. **(a)** ___. Despite these differences, certain principles apply in most cases. The first issue to consider is risk. In general, the greater the degree of risk in investment, the higher the return. **(b)** ___ . Therefore all investors must decide how much risk is appropriate in their particular situation. **(c)** ___. Wise investors usually seek to spread their investments across a variety of geographical and business sectors. **(d)** ___. A further consideration is investor involvement. Some investors opt for a high degree of involvement and want to buy and sell regularly, constantly watching the markets. Others want to invest and then forget about it. **(e)**___.

1) Diversity should also be taken into account while planning an investment.
2) As accurate predictions of the future are almost impossible, it is best to have as many options as possible.
3) Diversification must also be considered in an investment strategy.
4) Different people, however, tend to have different requirements, so that a 25year-old just leaving university would be investing for the long-term, whereas a 60-year-old who had just retired would probably invest for income.
5) Personal involvement can be time-consuming and worrying, and many prefer to leave the management of their portfolios to professional fund managers.

6) Shares, for example, which can quickly rise or fall in value, typically have a higher yield than bonds, which offer good security but pay only about 5%.
7) Shares, for instance, tend to fluctuate and it is difficult to predict the interests.
++

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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.

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.

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. 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.

E

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.

1) *There is more to it than meets the eye*

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*

++

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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.

B

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'.

C

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 ee,** 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.

1)   The sonnet form: variations and additions
2)   The Faerie Queene and Modern Love
3)   The origins of the sonnet
4)   The Shakespearean sonnet form
5)   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
++

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E

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 develop.

   1) A real sonnet?
   2) Rhyme scheme provides structure developing themes and ideas
   3) The sonnet form: variations and additions
   4)   The Faerie Queene and Modern Love
   5) The origins of the sonnet

6) *The Shakespearean sonnet*
7) *Howard v. Shakespeare*
8) *Dissatisfaction with format*
9) *The structure of the Petrarchan sonnet form*

++

Прочитайте текст и определите, являются ли следующие высказывания в соответствии с содержанием текста ложными (1), верными (2) или в тексте нет запрашиваемой информации (3). Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (а) – е).

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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.

++

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талоне ответов под соответствующей буквой (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.

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.

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.

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.

E

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) *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.*

++

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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.

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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) *Electronic music fits neatly into the fourth group in the Hornbostel/Sachs*

classification system.

b) The kazoo belongs to the idiophone group.

c) 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.

++

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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.

B

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'.

C

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 ee,** 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 develop.

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*
++
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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)   sound is produced by periodic motion of particles.
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.
+++

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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.

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.

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.

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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.

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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.

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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.
++

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    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) **ambiguous** 1) clear 2) puzzling 3) unsuitable 4) sophisticated 5) amusing

+++

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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.

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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 5) type

b) **confer** 1) talk 2) bring 3) give 4) develop 5) entrust

c) **outright** 1) direct 2) total 3) considerable 4) desirable 5) absolute

d) **slippery ground** 1) ice 2) dangerous situation 3) sensitive issue 4) difficult to define 5) defying explanation

e) **attest** 1) test 2) testify 3) prove 4) claim 5) declare

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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).

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

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a) <u>excellence</u> 1) quality 2) failure 3) poverty 4) imperfection 5) mistake

b) <u>unbeatable</u> 1) certain 2) doubtful 3) poor 4) defeated 5) quite good

c) <u>fair</u> 1) just 2) unreasonable 3) acceptable 4) low 5) dishonest

d) <u>slightly</u> 1) highly 2) very 3) much 4) considerably 5) completely

e) <u>a tall order</u> 1) a hat trick 2) a walk-over 3) a pushover 4) peanuts 5) a short order

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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.

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.

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 <u>murky</u> water, absorbing the gallery light with an <u>opacity</u> similar to that of mucus or tree gum. They look as though they might be soft and <u>malleable</u> 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 <u>randomly</u> 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. 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.

E

Hesse's work is much more <u>ambiguous</u> and funny than some rather literal readings would have us believe. Perhaps it is <u>precisely</u> 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) <u>murky</u>   1) clear 2) dirty 3) dark 4) bright 5) drinking
b) <u>opacity</u>   1) brightness 2) cleanliness 3) neatness 4) transparency 5) accuracy
c) <u>malleable</u> 1) elastic 2) unadaptable 3) harsh 4) difficult 5) hard
d) <u>randomly</u> 1) logically 2) unsystematically 3) neatly 4) anyhow 5) purposefully
e) <u>ambiguous</u> 1) simple 2) straightforward 3) clear 4) serious 5) correct

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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.

B

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'.

C

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 ee,** 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 <u>radical</u> 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 develop.

a) <u>obscure</u> 1) clear 2) little known 3) famous 4) talented 5) original

b) <u>solace</u> 1) increase 2) comfort 3) relieve 4) stop 5) deepen

c) <u>indifferent</u> 1) uncaring 2) cold 3) not particularly good 4) excellent 5) not very famous

d) <u>radical </u>1) extreme 2) moderate 3) modest 4) small 5) comprehensive

e) <u>precisely</u> 1) accurately 2) vaguely 3) loosely 4) punctually 5) weakly

+++

Соотнесите географические названия с их описаниями. Укажите номера выбранных вариантов в талоне ответов под соответствующей буквой (a) – e).

a) Brompton Road b) Vauxhall c) Petticoat Lane Market d) Piccadilly e) New Covent Garden

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 "brōm" and the suffix "tūn" meaning farm or settlement.

4) used to be a centre for second-hand clothes sales and later for clothes manufacturing.

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) is the largest wholesale fruit, vegetable and flower market in the UK.

8) It has possibly given its name to the Russian word for a large railway station.

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.

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

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3) originates from Old English "brōm" and the suffix "tūn" meaning farm or settlement.

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

5) is the address of a famous fictional detective.

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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.

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

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Творческое задание

Завершите диалог, дополнив реплики В подходящими по смыслу и стилю высказываниями общим объемом 220 – 250 слов.

A: Could you tell me something about how you became involved in such odd profession?

B: _____

A: Where was that?

B: _____

A: Did you join the circus?

B: _____

A: Do you still enjoy it?

B: _____

A: And when did you begin to major in it?

B: _____

A: I didn't realize you'd been that far afield.

++

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A: That's a terrible thing!

B: _____

A: I thought they got on so well.

B: _____

A: But you mean to say she suspected nothing?

B: _____

A: What explanation did he offer?

B: _____

A: But that's extraordinary. What is she going to do?

B: _____

A: And what about his business?

B: _____

A: Did he tell his partner he was leaving?

B: _____

A: Did you mean it when you said she wouldn't have a bob?

B: _____

A: But how is she going to live?

B: _____

++

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Завершите диалог, дополнив реплики В подходящими по смыслу и стилю высказываниями общим объемом 220 – 250 слов.

A: I'm a bit worried about my father and my cousin.

B: _____

A: It's hard to say. I confess it's getting me down. Of course, Elizabeth is ill. But I feel my father rather exaggerates it. He tends to keep her a bit cooped up, and he is so touchy about her having visitors. I think she ought to see more people.

B: _____

A: Yes, he does.

B: _____

A: Not bad. I'm amazed how cheerfully she puts up with it on the whole. Only she's got rather sort of tired and apathetic lately.

B: _____

A: I thought of introducing her to Martin.

B: _____

A: I doubt if my father will think so.

B: _____

A: I am.

B: _____

A: Twenty-four.

B: _____

A: Guess so.