



# ТЕМАТИЧЕСКИЙ ТРЕНАЖЕР ПО АНГЛИЙСКОМУ ЯЗЫКУ

# ЧТЕНИЕ



ГОТОВИМЯ К ЕГЭ

**Ю.С. Веселова**

**ТЕМАТИЧЕСКИЙ ТРЕНАЖЕР  
ПО АНГЛИЙСКОМУ ЯЗЫКУ**

**ЧТЕНИЕ**

**ГОТОВИМСЯ К ЕГЭ**

**Москва  
«Интеллект-Центр»  
2012**

УДК 373.167.1:811.111+811.111 (075.3)

ББК 81.2 Англ - 922

В 38

**Веселова, Ю.С.**

В38 Тематический тренажер по английскому языку. Чтение. (Готовимся к ЕГЭ)/  
Ю.С. Веселова. – Москва: Интеллект-Центр, 2012. – 64 с.

ISBN 978-5-89790-845-5

«Тематический тренажер ЧТЕНИЕ по английскому языку» поможет подготовиться к выполнению заданий по лексике раздела «Чтение» ЕГЭ по английскому языку. В пособие включены задания экзаменационного типа, соответствующие заданиям В2, В3 и А15–А21 ЕГЭ по английскому языку. В пособие также включены рекомендации и алгоритмы, с помощью которых выполнять задания на чтение можно легко и без ошибок. «Тематический тренажер ЧТЕНИЕ по английскому языку» можно использовать как при классной работе в школе, так и для самостоятельной подготовки к ЕГЭ по английскому языку и для индивидуальных занятий с репетитором. Материалы данного пособия пригодятся вам для подготовки к международным экзаменам FCE, IELTS, TOEFL и других

УДК 373.167.1:811.111+811.111 (075.3)

ББК 81.2 Англ - 922

Генеральный директор издательства «Интеллект-Центр»:  
Миндюк М.Б.

Редактор: Локтионов Д.П.  
Художественный редактор: Воробьева Е.Ю.

Подписано в печать 24.11.2011 г. Формат 60x84/8.

Усл. печ. л. 8,0. Тираж 5000 экз.

Заказ № 2474

ISBN 978-5-89790-845-5

© «Интеллект-Центр», 2012

© Ю.С. Веселова, 2011

## ВВЕДЕНИЕ

«Тематический тренажер ЧТЕНИЕ по английскому языку» предназначен для подготовки учащихся 11 классов общеобразовательных школ разного типа к выполнению заданий В2, В2 и А15-А21 раздела «Чтение» Единого Государственного Экзамена, для самостоятельной подготовки к Единому Государственному Экзамену по английскому языку и для индивидуальных занятий с репетитором. Также «Тематический тренажер ЧТЕНИЕ по английскому языку» может быть использован для подготовки к международным экзаменам FCE, IELTS, TOEFL и других.

«Тематический тренажер ЧТЕНИЕ по английскому языку» состоит из теоретических и практических материалов, с помощью которых можно наиболее полно подготовиться к выполнению заданий на чтение.

В «Тематический тренажер ЧТЕНИЕ по английскому языку» включены следующие темы:

– Описание раздела «Чтение» в ЕГЭ по английскому языку.

– Задание В2 направлено на установление соответствия и относится к базовому (простому) уровню сложности. При выполнении данного задания нужно уметь понять основную тему текста. В задании В2 используются краткие тексты (или абзацы текста) информационного и научно-популярного характера. В задании В2 нужно установить соответствие между заголовками и текстами, один из заголовков в задании лишний. В пособие включены 12 заданий В2 и алгоритмы выполнения для данного типа заданий.

– Задание В3 направлено на понимание логической структуры текста и относится к повышенному уровню сложности. В задании В3 проверяется умение понять структурно-смысловые части текста. В задании В3 нужно заполнить пропуски в тексте частями предложений, одна из которых лишняя. В данном задании используются публицистические (например, рецензия) и научно-популярные тексты. В пособие включены 12 заданий В3 и алгоритмы выполнения для данного типа заданий.

– Задания А15–А21 направлены на проверку полного понимания текста и относятся к высокому уровню сложности. В заданиях А15–А21 проверяется умение полностью понять текст, в том числе проверяется способность делать выводы из прочитанного текста. В заданиях А15–А21 нужно выбрать один из четырех вариантов ответа, в соответствии с прочитанным текстом. В данном задании используются художественные или публицистические (например, эссе) тексты. В пособие включены 12 заданий А15–А21 и алгоритмы выполнения для данного типа заданий.

– В конце «Тематического тренажера ЧТЕНИЕ по английскому языку» включены ответы к упражнениям.

Для подготовки к остальным разделам экзамена рекомендуем использовать следующие книги серии «Тематический тренажер»: ГРАММАТИКА, СЛОВООБРАЗОВАНИЕ, ЛЕКСИКА, ПИСЬМО. Более подробную информацию по подготовке к ЕГЭ по английскому языку можно найти на сайте [www.help-ege.ru](http://www.help-ege.ru).

**Успехов!**

**Автор и составитель Ю.С. Веселова**

## РАЗДЕЛ «ЧТЕНИЕ»

Раздел «Чтение» включает в себя 20 заданий. Рекомендуемое время выполнения раздела «Чтение» – 30 минут. Задания включают в себя три типа заданий: задания **В2**, **В3** и задания **А15–А21**. Задания различаются по формату (задание на установление соответствия и задание с множественным выбором ответа), по уровням сложности (базовый, повышенный и высокий уровни сложности), по проверяемым умениям (умение понять основную тему текста, умение понять структурно-смысловые связи текста, умение понимать логические связи в предложении и между частями текста; делать выводы из прочитанного). В данном разделе могут быть использованы публицистические, художественные, научно-популярные и прагматические тексты. Другими словами, это могут быть тексты журнальных статей, брошюр, путеводителей, газетные и журнальные статьи. Только в заданиях А15–А21, которые относятся к высокому уровню сложности, могут быть использованы отрывки из художественных текстов.

<i>Задание</i>	<i>Количество вопросов</i>	<i>Проверяемые умения</i>	<i>Тип текста</i>	<i>Тип задания</i>
<b>В2</b> <b>Базовый уровень</b>	7	Умение понять основную тему текста	Журнальные статьи, брошюры, путеводители	Задание на установление соответствия
<b>В3</b> <b>Повышенный уровень</b>	6	Умение понять структурно-смысловые связи текста	Газетные или журнальные статьи	Задание на установление соответствия
<b>А15-А21</b> <b>Высокий уровень</b>	7	Умение понимать логические связи в предложении и между частями текста; делать выводы из прочитанного	Журнальные статьи, отрывки из художественной прозы современных авторов	Задание с множественным выбором ответа

## **ЗАДАНИЕ НА УСТАНОВЛЕНИЕ СООТВЕТСТВИЯ В2** **(понимание основного содержания текста)**

Задание В2 направлено на установление соответствия и относится к базовому (простому) уровню сложности. Для успешного выполнения задания В2 нужно уметь понять основную тему текста. В задании В2 используются краткие тексты (или абзацы текста) информационного и научно-популярного характера. В задании В2 нужно установить соответствие между заголовками и текстами, один из заголовков в задании лишний.

При выполнении данного задания можно использовать следующие стратегии:

1. Внимательно прочитайте заголовки и выделите (подчеркните) в них ключевые слова.
2. Быстро прочитайте тексты или абзацы текста, чтобы понять, о чем они.
3. Выделите в текстах ключевые слова или фразы, выражающие тему/ основную мысль и соотнести их с ключевыми словами в заголовке.
4. Подберите заголовок, соответствующий, с Вашей точки зрения, тому или иному тексту.
5. Не обращайтесь внимания на незнакомые слова, если они не мешают понимать основную мысль. При выполнении этого задания вам не нужно полностью понимать значения всех слов. Можно применить метод «языковой догадки» в отношении незнакомых слов или просто не обращать на них внимания.
6. Помните, что лишний заголовок не соотносится ни с одним из текстов.
7. Не оставляйте ни одного вопроса без ответа. Если вы не знаете ответ – постарайтесь угадать его.

## Task 1.

**B2**

*Установите соответствие между заголовками 1–8 и текстами А–Г. Занесите свои ответы в таблицу. Используйте каждую цифру только один раз. В задании один заголовок лишний.*

- |                                       |                                 |
|---------------------------------------|---------------------------------|
| <b>1. Cultural activities</b>         | <b>5. Financial assistance</b>  |
| <b>2. Exchange programs</b>           | <b>6. Special consideration</b> |
| <b>3. Formal means of assessments</b> | <b>7. Identification</b>        |
| <b>4. Getting around the campus</b>   | <b>8. Essay writing</b>         |

- A. For many courses in the University, the majority of your marks will be based on your written work. It is essential that you develop your skills as a writer for the different disciplines in which you study. Most departments offer advice and guidelines on how to present your written assignments. But you should be aware that the requirements may vary from one department to another.
- B. There are two formal examination periods each year: first semester period beginning in June and the second period beginning in November. Additionally, individual departments may examine at other times and by various methods such as 'take-home' exams, assignments, orally, practical work and so on.
- C. If you feel your performance in an examination has been adversely affected by illness or misadventure, you should talk to the course Coordinator in your department and complete the appropriate form. Each case is considered on its own merits.
- D. The University has arrangements with colleges throughout the United States, Canada, Europe and Asia. The schemes are open to undergraduate and postgraduate students and allow you to complete a semester or a year of your study overseas. The results you gain are credited towards your degree at the University. This offers an exciting and challenging way of broadening your horizons as well as enriching your academic experience in a different environment and culture.
- E. Youth Allowance may be available to full-time students. Reimbursement of travel costs may also be available in some cases. Postgraduate research funds are offered for full-time study towards Masters by Research or PhD degrees. These are competitive and the closing date for applications is 31 October in the year prior to the one for which the funds are sought.
- F. Your student card, obtained on completion of enrollment, is proof that you are enrolled. Please take special care of it and carry it with you when you are at the University. You may be asked to show it to staff at any time. This card is also your discount card and access card for the Students' Union as well as allowing you access to the library.
- G. The University provides opportunities for a wide range of activities, from the production of films and plays, to concerts and magazines, and even art and photo exhibitions. If you have a creative idea in mind, pick up a form from ACCESS on Level 3 of the College Wandsworth Building and fill it through. All the ideas will be considered.

A	B	C	D	E	F	G

## Task 2.

**B2**

*Установите соответствие между заголовками 1–8 и текстами А–Г. Занесите свои ответы в таблицу. Используйте каждую цифру только один раз. В задании один заголовок лишний.*

- |  |   |
|--|---|
| <b>1. Dancing helps to overcome difficulties</b> | <b>5. Hip-Hop movement</b>                    |
| <b>2. Boy's talents</b>                          | <b>6. Senseless Life</b>                      |
| <b>3. Youth's life in Bronx</b>                  | <b>7. Youth's hobbies in Belafonte's film</b> |
| <b>4. Popularity of breakdance</b>               | <b>8. Personal view of the film</b>           |

- A. These three young men belong to 'Hip-Hop'. This movement developed during the seventies in the USA, especially in the New York Bronx. It includes rap-songs, graffiti paintings as well as breakdance. For young boys and girls this movement is becoming more and more a kind of expression. They see it as a way to achieve something. Here they can express their longing for admiration, their desires and their disappointments.
- B. For too many young people in the USA – especially those living in slums such as the New York Bronx – life seems to be without sense. "Only living people are able to cry. People murder people. A world without sense." This is their reaction sung in a rap-song.
- C. The film isn't a copy of usual breakdance films. Belafonte shows more. He shows the life of youth in the Bronx and their thrilling joy of life. And he demonstrates breakdance in nearly acrobatic pictures. Little Lee, whose feet seem to be of gum when the rhythm of breakdancing not only as a means of earning some cents. For him it is more than just dancing. In it he expresses his disappointments and his longing for something better.
- D. Those young people – Black and White – create a world of their own – a wild, crazy, colourful world, and the rhythm of their music is their pulsation. For a short time they forget the cruelty of daily life in a world without illusions and without pity. The film tries to seize light and darkness of that life.
- E. So it is understandable why little Black Lee is breakdancing in the streets of New York, why Ramon – an unemployed white boy who is painting the white trains of the New York subway – considers himself to be an artist. And Kenny, who is unemployed, too, as a disc jockey produces his own music, mixing it with the help of things like dropping watertaps or brushes, thus producing a truly fascinated music. The reaction of his audience speaks for itself.
- F. My first impression was that the problem dealt with is not presented as clichés, everybody gets a lot background information. In an interview Harry Belafonte said: "I've followed break-development attentively. It is an outcry of a youth we all have forgotten. A shriek of a youth without future in reality, with true 'no future'..."
- G. Breakdance, graffiti-painting, rap-songs, Hip-Hops... - fascinating words, but what about their background? What make Black youth in the USA engage in such admittedly impressive hobbies? "Beat Street", a film produced by Harry Belafonte, provides some information. There a lot of pros and cons about this film, a lot of different opinions about it.

A	B	C	D	E	F	G



### Task 3.

B2

Установите соответствие между заголовками 1–8 и текстами А–Г. Занесите свои ответы в таблицу. Используйте каждую цифру только один раз. В задании один заголовок лишний.

1. Successful career
2. Challenging job
3. Preparing for a job interview
4. Personality
5. Sharing impressions with a friend
6. Job offer
7. Enjoyable job
8. Applying for a job

- A. A bright sixteen-or-seventeen-year-old is needed to work on Saturdays from nine till six on our market stall selling clothes. Our stock consists of a wide range of trousers, jeans and shirts of modern design. No previous experience is necessary as we provide full training on the job. The main qualities required are an ability to deal with the customers in a positive and friendly manner.
- B. You are a natural optimist. You are happy most of the time and always expect the best. However, you are often careless and you don't always work hard enough, because you think everything will be fine. Remember, nobody is lucky all the time.
- C. I was twenty-three when I went to *Cosmopolitan* as a secretary. I had to do all the usual secretarial jobs like answering the phone and typing letters. And at eleven o'clock I made the coffee, and I had to clean the fridge once a month. After a year I began to train as a sub-editor and then got my National Certificate – a qualification for British journalists. After a time I became features editor on *Cosmopolitan*. My secretarial training has been incredibly useful.
- D. Find out as much as you can about your prospective employers and the business they are in. Think about the questions you are most likely to be asked, and at least three questions you would like to ask them. Don't only talk about what you hope to get from the firm. Say what you can do for them and all the things in your previous experience and training that you think will be useful in the new job.
- E. I feel I would be suitable for this position because I have good organizational skills, and I greatly enjoy going out and meeting new people. I have experience of this kind of work. Last summer I was employed by *Imperial Hotels* as a tour organizer, and arranged excursions to places of interest. I also worked for *London Life* last Christmas, which involved taking groups of tourists around the capital. Please do not hesitate to contact me if you require any further information. I look forward to hearing from you.
- F. At the moment I'm staying at a hotel in Athens and I'm doing quite a lot of sightseeing. You would not believe it but the job doesn't seem to be too demanding. Most of the time I deal with bookings and answer inquiries. But I suppose it'll be different when the tourist season starts next month. Even now restaurants are beginning to get busier. Next, I'm moving to the island of Crete, which is where most of the people in the company live. See you soon.
- G. There are Search and Rescue Services all around the coast of Britain. They must be ready to go out at any time of the day or night and in any weather. Sometimes they must rescue people in the mountains in a storm at night. It isn't easy to navigate a helicopter in the dark just a few metres from a mountain. The crews work on 24 hour shifts, so if a ship sinks or if someone falls down a cliff, Search and Rescue will be there to help.

A	B	C	D	E	F	G

## Task 4.

**B2**

*Установите соответствие между заголовками 1 - 8 и текстами А - Г. Занесите свои ответы в таблицу. Используйте каждую цифру только один раз. В задании один заголовок лишний.*

- 1. Simulating a natural environment**
- 2. Demands on space and energy are reduced**
- 3. The plans for future homes**
- 4. Underground living accommodation**
- 5. Some buildings do not require natural light**
- 6. Developing underground services**
- 7. Homes sold before completion**
- 8. An underground home is discovered**

- A. The first anybody knew about Dutchman Franck Siegmund and his family was when workmen tramping through a field found a narrow steel chimney protruding from the grass. Closer inspection revealed a chink of sky-light window among the thistles, and when amazed investigators moved down the side of the hill they came across a pine door complete with leaded diamond glass and a brass knocker set into an underground building. The Siegmund had managed to live undetected for six years outside the border-town of Breda, in Holland. There are the latest in a clutch of individualistic homemakers who have burrowed underground in search of tranquillity.
- B. Most have been forced to dismantle their individualistic homes and return to more conventional lifestyles. But a Dutch-style houses are about to become respectable and chic. The foundations had yet to be dug, but customers queued up to buy the unusual part-submerged houses, whose back wall consists of a grassy mound and whose front is a long grass gallery.
- C. The Dutch are not the only would-be moles. Growing numbers of Europeans are burrowing below ground to create houses, offices, discos and shopping malls. It is already proving a way of life in extreme climates; in winter months in Montreal, Canada, for instance, citizens can escape the cold in an underground complex complete with shops and even health clinics. In Tokyo builders are planning a massive underground city to be begun in the next decade, and underground shopping malls are already common in Japan, where 90 percent of the population is squeezed into 20 percent of the landscape.
- D. Building big commercial buildings underground can be a way to avoid threatening a beautiful and 'environmentally sensitive' landscape. Indeed many of the buildings which consume most land – such as cinemas, supermarkets, theatres, warehouses or libraries – have no need to be on the surface since they do not need windows.
- E. There are big advantages too, when it comes to private homes. A development of 194 houses which would take up 14 hectares of land above ground would occupy 2,7 hectares below it, while the number of roads would be halved. Under several metres of earth, noise is minimal and insulation is excellent.

- F. In the US, where energy-efficient homes became popular after oil crisis of 1973, 10,000 underground houses have been built. A terrace of five homes, Britain's first subterranean development, is under way in Nottinghamshire. Italy's outstanding example of subterranean architecture is the Olivetti residential centre in Ivrea. Commissioned by Roberto Olivetti in 1969, it comprises 82 one-bedroomed apartments and 12 maisonettes and forms a house-hotel for Olivetti employees. It is built into a hill and little can be seen from outside except a glass façade. Patricia Vallecchi, a resident since 1992, says it is little different from living in a conventional apartment.
- G. Not everyone adapts so well, and in Japan scientists at the Shimuzu Corporation have developed 'space creation' systems which mix light, sounds, breezes and scents to stimulate people who spend long periods below ground. Underground offices in Japan are being equipped with 'virtual' windows and mirrors, while underground departments in the University of Minnesota have periscopes to reflect views and light.

A	B	C	D	E	F	G

## Task 5.

B2

*Установите соответствие между заголовками 1–8 и текстами А–Г. Занесите свои ответы в таблицу. Используйте каждую цифру только один раз. В задании один заголовок лишний.*

**1. Odd Hobby**

**2. Animal Protection**

**3. Marriage: Modern View**

**4. A National Hobby**

**5. Divorces in Britain**

**6. Reserved nation?**

**7. Nation of Animal Lovers**

**8. Spoil Your Pet**

- A. The family in Britain is changing. People get married at a later age and many career-oriented women don't want to have children immediately. They prefer to do well at their jobs first and put off having a baby until their late thirties. However, marriage and the family are still popular. Most people in Britain still get married and stay together until the end of their lives. The majority of divorced people marry again, and they sometimes take responsibility for a second family. Relationships within the family are also changing. Parents treat their children more as equals than they used to.
- B. Many visitors who come to Britain often say that it is very difficult to make friends with British people because they are cold and reserved. This is not true. What is true is that different cultures have different ways of showing affection. In many countries (e.g. Spain or Russia) friends often hug and kiss each other when they get together. In Britain this is not so common. British people are not likely to tell their whole life story to a complete stranger or even share their problems and worries with a friend. The reason is that they don't want to trouble other people with their problems.
- C. From going for picnics in the rain to playing cricket, the British do many things that confuse people from other countries. However, there are some sports and hobbies that confuse even British people themselves. Perhaps the strangest of them is train spotting. Basically train spotting is collecting trains. But a locomotive won't fit in your house or garage, will it? So train spotters simply write down the serial number of every train they see. They stand for hours at major UK stations sipping tea from their thermos flasks and waiting for the next train.
- D. Like everybody else, British people like doing things outside work. Gardening is a well-known favourite. As the weather in Britain is relatively mild, British people manage to do gardening almost all the year round. Sometimes this can be just doing a bit of weeding, and sometimes serious vegetable and fruit growing. Mowing grass is also very important. Every Sunday morning (except for winter) people come out to mow their lawns. The British see an unmown lawn not only as a sign of laziness, but also as disrespect to others (and you can get fined for it as well).
- E. It is no secret that British people love their pets to bits and would do anything to make their life happy. But just how far does this love go? The answer is QUITE far. Today, half of the 24.2 million homes in Great Britain have a pet. Cats are especially popular because many people who live alone and go to work like independent pets. There are eight million cats in Britain. Other popular pets are dogs, birds, rabbits, fish, guinea-pigs and hamsters. But you can also come across such exotic pets as crocodiles, spiders, snakes and lizards.

- F. The British have always loved animals. Great Britain was the first country to create a society to protect animals in 1824. The society still exists today, and it is called the RSPCA – the Royal Society for the Prevention of Cruelty to Animals. The RSPCA finds new owners for 96,000 homeless animals every year. Besides, it organizes different public events and is involved in lots of activities in the sphere of protecting animals' rights. The RSPCA also provides charity support to animal shelters.
- G. Today's posh pets need more than good food. They want to be pampered, just like humans. In Britain you can see an astrologer who will do a special horoscope for your pet. You can take your pet to see a psychologist. You can buy pet accessories and designer clothes. There are also special accessories designed to keep your pet fit, such as treadmills for dogs to exercise indoors or orthopaedic beds for dogs that suffer from a bad back. There is even a pet hotel in Newcastle that offers cats and dogs a gym, a jacuzzi and watching videos of their owners!

A	B	C	D	E	F	G

## Task 6.

**B2**

*Установите соответствие между заголовками 1–8 и текстами А–Г. Занесите свои ответы в таблицу. Используйте каждую цифру только один раз. В задании один заголовок лишний.*

- 1. Magic and Heroes**
- 2. Doing Business**
- 3. Early Developments**
- 4. Sounds and Symbols**

- 5. Images on Stone**
- 6. Stories and Seasons**
- 7. Personal Record**
- 8. From Visual to Sound**

- A. The earliest stage of writing is called pre-writing or proto-literacy, and depends on direct representation of objects, rather than representing them with letters or other symbols. Evidence for this stage, in the form of rock and cave paintings, dates back to about 15,000 years ago, although the exact dates are debatable. This kind of proto-literate cave painting has been found in Europe, with the best known examples in South-Western France, but also in Africa and on parts of the American continent. These petroglyphs (pictures on rock) show typical scenes of the period, and include representations of people, animals and activities.
- B. Why did ancient people put such effort into making them? Various theories have been put forward, but the most compelling include the idea that the pictures were records of heroic deeds or important events, that they were part of magical ceremonies, or that they were a form of primitive calendar, recording the changes in the seasons as they happened. These, then, are all explanations as to why man started to write.
- C. A related theory suggests that the need for writing arose thereafter from the transactions and bartering that went on. In parts of what is now Iraq and Iran, small pieces of fired earth – pottery – have been found which appear to have been used as tokens to represent bartered objects, much as we use tokens in a casino, or money, today. Eventually, when the tokens themselves became too numerous to handle easily, representations of the tokens were inscribed on clay tablets.
- D. An early form of writing is the use of pictograms, which are pictures used to communicate. Pictograms have been found from almost every part of the world and every era of development, and are still in use in primitive communities nowadays. They represent objects, ideas or concepts more or less directly. They tend to be simple in the sense that they are not a complex or full picture, although they are impressively difficult to interpret to an outsider unfamiliar with their iconography, which tends to be localized and to differ widely from society to society. They were never intended to be a detailed testimony which could be interpreted by outsiders, but to serve instead as aide-memoires to the author, rather as we might keep a diary in a personal shorthand.
- E. The first pictograms that we know of are Sumerian in origin, and date to about 8000 BC. They show how images used to represent concrete objects could be expanded to include abstractions by adding symbols together, or using associated symbols. One Sumerian pictogram, for example, indicates 'death' by combining the symbols for 'man' and 'winter', another shows 'power' with the symbol for a man with the hands enlarged.

- F. By about 5,000 years ago, Sumerian pictograms had spread to other areas, and the Sumerians had made a major advance towards modern writing with the development of the rebus principle, which meant that symbols could be used to indicate sounds. This was done by using a particular symbol not only for the thing it originally represented, but also for anything which was pronounced in a similar way. So the pictogram for na (meaning 'animal') could also be used to mean 'old' (which was also pronounced na). The specific meaning of the pictogram (whether na meant 'old' or 'animal') could only be decided through its context.
- G. It is a short step from this to the development of syllabic writing using pictograms, and this next development took about another half a century. Now the Sumerians would add pictograms to each other, so that each, representing an individual sound – or syllable – formed part of a larger word. Thus pictograms representing the syllables he, na and mi ('mother', 'old', 'my') could be put together to form henami or 'grandmother'.

A	B	C	D	E	F	G

## Task 7.

**B2**

Установите соответствие между заголовками 1–8 и текстами A–G. Занесите свои ответы в таблицу. Используйте каждую цифру только один раз. В задании один заголовок лишний.

1. Learning takes time
2. Use of a tense
3. Opinion essay
4. Punctuation

5. Ear training
6. Public speaking
7. Listening for note-making
8. Applying for a job

- A. They help the reader to make good of what is being read. The comma is second in importance to the full stop. The full stop marks a break between sentences, and the comma marks a slightly smaller or shorter break in the sentence. It tells the reader to pause slightly within the sentence. There are also particular cases where commas are always used, for example, marking off the items in a list.
- B. Choose a topic of interest to the class as a whole. In preparing your speech remember that it is a speech and not an essay. When you give a speech, it should not sound as though it is being read. Some people make notes and then address the audience using their notes. Others, though, write out the whole speech but then read it “dramatically”. In general, the sentences in a speech are shorter than they are in an essay.
- C. The use of the present perfect and the past simple can be one of the most difficult things to learn in English, particularly for Russian speakers. It won't be possible for you to learn it very quickly. Don't worry. Practice the tenses as much as possible whenever you can and little by little you will learn how to use them properly.
- D. The present perfect links the past and the present. It is often used with “just” to describe an action in the recent past. It is also used for recent actions in the past with a present result, when the evidence is in the present. It also denotes actions which began in the past and still take place or are happening now. Finally, we use the present perfect tense to relate experience from the past until now.
- E. Use the first paragraph to state your reason for writing. If you are replying to an advertisement you should mention where you saw it. In the second paragraph draw attention to what makes you a particularly suitable person for the post. Use present tenses to highlight your present situation and skills. Use the present perfect to describe relevant recent experience. Use the past tense to describe relevant achievements in the past. Don't use informal expressions.
- F. The best way of improving is to get as much practice in listening as possible. Some of this may be “real” English on television and radio. Use your knowledge of the world to help you predict or guess what people are talking about. Never stop listening too early, because quite a lot of what is said may be repeated. Don't worry if you cannot understand every word. We rarely follow everything we hear, even in our own language.
- G. It is important to have a good strong opening if your writing is aimed at persuading people to change their views. You can start by presenting the opposite point of view to your own, using expressions like “Some people argue ...” etc. This is usually followed by linking words which serve to introduce the other side of the argument. You can personalise the argument by using real examples. Group what you want to say into main topic areas.

A	B	C	D	E	F	G



## Task 8.

B2

*Установите соответствие между заголовками 1–8 и текстами А–Г. Занесите свои ответы в таблицу. Используйте каждую цифру только один раз. В задании один заголовок лишний.*

- |   |                                      |
|---|--------------------------------------|
| 1. An unexpected preference for modern items        | 5. The two roles of museums          |
| 2. Two distinct reasons for selection               | 6. Who owns the museum exhibits      |
| 3. A lengthy, but necessary task                    | 7. Collections for research purposes |
| 4. The need to show as much as possible to visitors | 8. The 'global' size of the problem  |
- A. When, in 1938, the Smithsonian National Museum of Natural History, in Washington DC, decided it had run out of space, it began transferring part of its collection from the cramped attic and basement rooms where the specimens had been languishing to an out-of-town warehouse. Restoring those specimens to pristine conditions was a monumental task. One member staff, for example, spent six months doing nothing but gluing the legs back on the crane flies. But 30 million items and seven years later, the job was done.
- B. At least for the moment. For the Smithsonian owns 130 million plants, animals, rocks and fossils and that number is growing at 2-3% a year. On an international scale, however, such numbers are not exceptional. The Natural History Museum in London has 80 million specimens. And the Science Museum has 300,000 objects recording the history of science and technology. Deciding what to do with these huge accumulations of things is becoming a problem. They cannot be thrown away, but only a tiny fraction can be put on display.
- C. The huge, invisible collections behind the scenes at science and natural history museums are the result of the dual functions of these institutions. On the one hand, they are places for the public to go and look at things. On the other, they are places of research - and researchers are not interested merely in the big, showy things that curators like to reveal to the public.
- D. The public is often surprised at the Science Museum's interest in recent objects. Neil Brown, the senior curator for classical physics, says he frequently turns down antique brass and mahogany electrical instruments on the grounds that they already have enough of them, but he is happy to receive objects such as the Atomic domestic coffee maker, and a 114-piece Do-It-Yourself toolkit with canvas case, and a green beer bottle.
- E. Natural history Museums collect for a different reason. Their accumulations are part of attempts to identify and understand the natural world. Some of the plants and animals they hold are "type specimens". In other words, they are the standard reference unit, like a reference weight or length, for the species in question. Other specimens are valuable because of their age. One of the most famous demonstrations of natural selection in action was made using museum specimens. A study of moths collected over a long period of time showed that their wings became darker (which made them less visible to birds) as the industrial revolution made Britain more polluted.

- F. Year after year, the value of such collections quietly and valuably increases, as scientists find uses that would have been unimaginable to those who started them a century or two ago. Genetic analysis, pharmaceutical development and so on would have been unimaginable to the museum's founders.
- G. But as the collections grow older, they grow bigger. Insects may be small, but there are millions of them and entomologists would like to catalogue every one. And when the reference material is a pair of giraffes or a blue whale, space becomes a problem. That is why museums such as the Smithsonian are increasingly forced to turn to out of town storage facilities. But museums that show the public only a small fraction of their material risk losing the goodwill of governments and the public, which they need to keep running. Hence, the determination of so many museums is to make their back room collections more widely available.

A	B	C	D	E	F	G

## Task 9.

**B2**

*Установите соответствие между заголовками 1–8 и текстами А–Г. Занесите свои ответы в таблицу. Используйте каждую цифру только один раз. В задании один заголовок лишний.*

- |                                    |   |
|------------------------------------|---|
| <b>1. About Jago International</b> | <b>5. The Professional Development Unit</b>         |
| <b>2. Training Outside Jago</b>    | <b>6. Find out More</b>                             |
| <b>3. Personal Development</b>     | <b>7. Routes to Professional Development</b>        |
| <b>4. Achieving the Best</b>       | <b>8. Why Jago Encourages Personnel Development</b> |

- A. Jago International is a by-word for quality in vocational education. From training in the use of the humble word processor to the highest level of negotiation skills, Jago International will arrange for employers to gain the most from their employees' abilities, and for employees to make the best of themselves. Jago International has an unblemished record of achievement after more than 50 years' work with the world's largest companies.
- B. Jago International is committed to the personal and professional development of its own staff. This is in keeping with its philosophy of 'Achieving the best, for the best of all possible worlds'. Only if our own staff are fully-trained and fulfilled can our customers receive the most up-to-date and most effective training for their own development.
- C. Staff are encouraged to pursue both personal and professional qualifications to ensure they fulfil their potential to the greatest degree. There are a number of ways staff can achieve this with the support of Jago International. Staff may take any of the wide assortment of training courses administered through our own Professional Development Unit. Staff may be directed to take outside qualifications from other training providers where we do not provide these qualifications ourselves. Staff may also wish to take time to pursue individual training goals and, where appropriate, Jago International will support this.
- D. Jago International's Professional Development Unit is housed in our Freemantle headquarters but delivers courses on-site in each of our regional centres. A monthly schedule of courses available is sent to every section and department head and is posted on main notice boards and the Jago website. These courses extend from word processing and spreadsheet use, to staff and project management, to our own MBA courses run in association with the University of Freemantle. These courses are free to all Jago staff. Applications should be made through your line supervisor or head of department.
- E. It may be appropriate to take courses or qualifications which are not covered in the range offered by our PDU. Staff are encouraged to take courses and qualifications with other training organisations with the agreement of their line supervisor or head of department. Support and funding is available to staff through the PDU where this is thought appropriate and helpful to the company as a whole. Application forms for funding can be obtained from Dr Bob Morley, the Director of our PDU, but must be submitted by the appropriate head of department. Within the last year we have supported staff taking courses in Advanced Marketing at the University of Freemantle. It is company policy for staff to make some financial commitment to the courses they take in these circumstances.

- F. Staff may also wish to take other courses or training for their own personal development and there are opportunities for support here too. The PDU has a budget for extraordinary training to provide some help to staff undertaking training in this category. This is also administered by Dr Morley in the PDU and an application form should be sought from him. Currently being funded are courses at the Queensland Higher College in aromatherapy and spiritual cleansing.
- G. For a full description of all courses and funding opportunities available to staff through Jago International, contact Dr Bob Morley on extension 5391 or at the Professional Development Unit at the Headquarters Building.

A	B	C	D	E	F	G

## Task 10.

**B2**

*Установите соответствие между заголовками 1–8 и текстами А–Г. Занесите свои ответы в таблицу. Используйте каждую цифру только один раз. В задании один заголовок лишний.*

- |   |                                  |
|---|----------------------------------|
| 1. Stages of sleep                        | 5. What causes insomnia          |
| 2. The purpose of sleep                   | 6. Reasons for sleep disorders   |
| 3. How to overcome sleep-related problems | 7. Sleep helps to remain healthy |
| 4. Average amount of sleep                | 8. How some hormone works        |

- A. It is estimated that the average man or woman needs between seven-and-a-half and eight hours' sleep a night. Some can manage on a lot less. Baroness Thatcher, for example, was reported to be able to get by on four hours' sleep a night when she was Prime Minister of Britain. Dr Jill Wilkinson, senior lecturer in psychology at Surrey University states that healthy individuals sleeping less than five hours or even as little as two hours in every 24 hours are rare, but represent a sizeable minority.
- B. The latest beliefs are that the main purposes of sleep are to enable the body to rest and replenish, allowing time for repairs to take place and for tissue to be regenerated. One supporting piece of evidence for this rest-and-repair theory is that production of the growth hormone somatotropin, which helps tissue to regenerate, peaks while we are asleep. Lack of sleep, however, can compromise the immune system, muddle thinking, cause depression, promote anxiety and encourage irritability.
- C. Researchers in San Diego deprived a group of men of sleep between 3am and 7am on just one night, and found that levels of their bodies' natural defences against viral infections had fallen significantly when measured the following morning. 'Sleep is essential for our physical and emotional well-being and there are few aspects of daily living that are not disrupted by the lack of it', says Professor William Regelson of Virginia University, a specialist in insomnia. 'Because it can seriously undermine the functioning of the immune system, sufferers are vulnerable to infection.'
- D. For many people, lack of sleep is rarely a matter of choice. Some have problems getting to sleep, others with staying asleep until the morning. Despite popular belief that sleep is one long event, research shows that, in an average night, there are five stages of sleep and four cycles, during which the sequence of stages is repeated. In the first light phase, the heart rate and blood pressure go down and the muscles relax. In the next two stages, sleep gets progressively deeper. In stage four, usually reached after an hour, the slumber is so deep that, if awoken, the sleeper would be confused and disorientated. It is in this phase that sleep-walking can occur. In the fifth stage, the rapid eye movement (REM) stage, the heartbeat quickly gets back to normal levels, brain activity accelerates to daytime heights and above and the eyes move constantly beneath closed lids. During this stage, the body is almost paralysed. This phase is also the time when we dream.

- E. Sleeping patterns change with age, which is why many people over 60 develop insomnia. In America, that age group consumes almost half of the sleep medication on the market. One theory for the age-related change is that it is due to hormonal changes. The temperature rise occurs at daybreak in the young, but at three or four in the morning in the elderly. Age aside, it is estimated that roughly one in three people suffer some kind of sleep disturbance. Causes can be anything from pregnancy and stress to alcohol and heart disease. Smoking is a known handicap to sleep, with one survey showing that ex-smokers got to sleep in 18 minutes rather than their earlier average of 52 minutes.
- F. Apart from self-help therapy such as regular exercise, there are psychological treatments, including relaxation training and therapy aimed at getting rid of pre-sleep worries and anxieties. There is also sleep reduction therapy, where the aim is to improve sleep quality by strictly regulating the time people go to bed and when they get up. Medication is regarded by many as a last resort and often takes the form of sleeping pills, normally benzodiazepines, which are minor tranquillisers.
- G. Professor Regelson advocates the use of melatonin for treating sleep disorders. Melatonin is a naturally secreted hormone, located in the pineal gland deep inside the brain. The main function of the hormone is to control the body's biological clock, so we know when to sleep and when to wake. The gland detects light reaching it through the eye; when there is no light, it secretes the melatonin into the bloodstream, lowering the body temperature and helping to induce sleep. Melatonin pills contain a synthetic version of the hormone and are commonly used for jet lag as well as for sleep disturbance.

A	B	C	D	E	F	G

## Task 11.

B2

Установите соответствие между заголовками 1–8 и текстами А–Г. Занесите свои ответы в таблицу. Используйте каждую цифру только один раз. В задании один заголовок лишний.

- |                                |                                    |
|--------------------------------|------------------------------------|
| 1. Fashion magazines           | 5. Fashion houses                  |
| 2. Fashionable clothes for all | 6. Personal style                  |
| 3. Preparation of a collection | 7. Successful career               |
| 4. Conflicting interests       | 8. Fashion as the spirit of an age |

- A. One of the most famous fashion designers of the 20th century was Gianni Versace. At the age of eighteen, he began working for his mother and quickly learned the skills of dressmaking and design. By 1982 he was incredibly famous and had won the first of many awards. His clothes were popular with famous musicians, such as Elton John and George Michael. He was asked to design costumes for ballets, shows and concerts. Versace died in 1997, at the age of fifty.
- B. The great dressmaking firms are usually directed by outstanding dress designers, such as Schiaparelli, Balenciaga, Molyneux and Chanel. They are in Paris, London, Rome, Florence and New York, but by far the most important are French ones. This is because France has nearly always set the fashion in clothes. Twice a year, in January and July, they present their “collections”, that is, their displays of model clothes, which suggest the ideas on which fashion will be based in the following spring and autumn.
- C. Some months before the show the fabric manufacturers bring their materials to the fashion house, and the designer makes his selection. At the same time, he makes hundreds of sketches from which new fashion “lines” will eventually develop. If the original idea proves a success, a “model” is made in materials of suitable texture and colour. Accessories – hat, gloves, jewellery, etc. – are added. After months of hard work the “models” are finally ready for presentation.
- D. Since the beginning of the 20th century ready-made copies of very expensive and fashionable models have been sold in shops. Clothing manufacturers developed a method by which simplified versions of a “model” could be reproduced in large quantities and sold to a much wider market. They employ their own designers to adapt “models” so that they can be copied and mass-produced in different sizes.
- E. If you wish to be not only fashionable but also well dressed, you should bring individuality to your clothes. Now that fashion has become universal and clothes are mass produced, it is very difficult to avoid monotony. However, by skilful adaptation and careful selection, you can give a certain individuality to a general fashion “line”, so that a dress manufactured by the thousands can appear to be just the dress for you.
- F. The future of fashion as art may be endangered by the possibility that new styles will be dictated by businessmen rather than by dress designers. The latter are creative artists, who are searching for new and original ideas in fashion which will reflect the mood of the contemporary world. The aim of the businessman is to please the mass market, which tends to be conservative in its tastes, so they cannot afford to make a mistake, which often results in dull, lifeless fashion.
- F. Fashion does not just depend on one person’s idea of a new line or a different look, but on something much wider. It expresses a feeling for what is going on in the world around. It is a mirror in which are reflected the events, ideas and interests of an entire era. Dress designers, the artists of the fashion world, try to interpret these influences and express them in the fashions they produce.

A	B	C	D	E	F	G

## Task 12.

**B2**

*Установите соответствие между заголовками 1–8 и текстами А–Г. Занесите свои ответы в таблицу. Используйте каждую цифру только один раз. В задании один заголовок лишний.*

- 1. New method of research**
- 2. Non-verbal content**
- 3. The first study of spoken language**
- 4. Traditional lexicographical methods**

- 5. New phrases enter dictionary**
- 6. A cooperative research project**
- 7. Accurate word frequency counts**
- 8. Alternative expressions provided**

- A. The compiling of dictionaries has been historically the provenance of studious professorial types – usually bespectacled – who love to pore over weighty tomes and make pronouncements on the finer nuances of meaning. They were probably good at crosswords and definitely knew a lot of words, but the image was always rather dry and dusty. The latest technology is revolutionising the content of dictionaries and the way they are put together.
- B. For the first time, dictionary publishers are incorporating real, spoken English into their data. It gives lexicographers (people who write dictionaries) access to a more vibrant, up-to-date language which has never really been studied before. In one project, 150 volunteers each agreed to tie a Walkman recorder to their waist and leave it running for anything up to two weeks. Every conversation they had was recorded. When the data was collected, the length of tapes was 35 times the depth of the Atlantic Ocean. Teams of audio typists transcribed the tapes to produce a computerized database of ten million words.
- C. This has been the basis – along with an existing written corpus – for the Language Activator dictionary, described by lexicographer Professor Randolph Quirk as “the book of world has been waiting for.” It shows advanced foreign learners of English how the language is really used. In the dictionary, key words such as ‘eat’ are followed by related phrases such as ‘wolf down’ or ‘be a picky eater’, allowing the student to choose the appropriate phrase.
- D. “This kind of research would be impossible without computers,” said Delia Summers, a director of dictionaries. “It has transformed the way lexicographers work. If you look at the word ‘like’, you may intuitively think that the first and most frequent meaning is the verb, as in ‘I like swimming’. It is not. It is the preposition, as in ‘she walked like a duck.’ Just because a word or phrase is used doesn’t mean it ends up in a dictionary. The sifting out process is as vital as ever. But the database does allow lexicographers to search for a word and find out how frequently it is used – something that could only be guessed at intuitively before.
- E. Researchers have found that written English works in a very different way to spoken English. The phrase ‘say what you like’ literally means ‘feel free to say anything you want’, but in reality it is used, evidence shows, by someone to prevent the other person voicing disagreement. The phrase ‘it’ is a question of crops up on database over and over again. It has nothing to do with enquiry, but it’s one of the most frequent English phrases which has never been in a language learner’s dictionary before: it is now.



- F. The spoken Corpus computer shows how inventive and humorous people are when they are using language by twisting familiar phrases for effect. It also reveals the power of the pauses and noises we use to play for time, convey emotion, doubt and irony.
- G. For the moment, those benefiting most from the Spoken Corpus are foreign learners. "Computers allow lexicographers to search quickly through more examples of real English," said Professor Geoffrey Leech of Lancaster University. "They allow dictionaries to be more accurate and give a feel for how language is being used." The spoken Corpus is part of the larger British National Corpus, an initiative carried out by several groups involved in the production of language learning materials: publishers, universities and the British Library.

A	B	C	D	E	F	G

## ЗАДАНИЕ НА ПОНИМАНИЕ СТРУКТУРНО-СМЫСЛОВЫХ СВЯЗЕЙ В ТЕКСТЕ В3

(на установление соответствия)

Задание В3 направлено на понимание логической структуры текста и относится к повышенному уровню сложности. В задании В3 проверяется умение понять структурно-смысловые части текста. В задании В3 нужно заполнить пропуски в тексте частями предложений, одна из которых лишняя. В данном задании используются публицистические (например, рецензия) и научно-популярные тексты.

При выполнении данного задания можно использовать следующие стратегии:

1. Быстро прочитайте текст, чтобы понять, о чем он.
2. Внимательно прочитайте части предложения, которыми Вам следует заполнить пропуски.
3. Старайтесь заполнять пропуски частями предложений последовательно. Для этого внимательно прочитайте предложения до и после пропуска.
4. Выделите слова/словосочетания, в частях предложений, и проанализируйте слова/словосочетания, с которыми они могут соотноситься в тексте.
5. Решите, какими частями предложений Вы заполните пропуск. Если у Вас появится желание вставить какую-то часть предложения еще раз, тогда вернитесь к тексту.
6. Чтобы видеть, какие части предложения Вы еще не использовали, по ходу выполнения задания вычеркивайте использованные части предложений.
7. Обращайте внимание на слова, стоящие до или после пропуска, а также знаки препинания.
8. Обратите особое внимание на согласование подлежащего со сказуемым, устойчивые выражения и грамматические структуры.
9. Восстановить нужную часть предложения помогают союзы и слова-связки:
  - 1) moreover, also, too, as well – используются для того, чтобы добавить факты, мысли к тем, которые были уже упомянуты.
  - 2) however, but, though, on the other hand - используются для того, чтобы сообщить информацию, противоположную той, которая уже упоминалась.
  - 3) compared with, in comparison with - используются для того, чтобы сравнить факты, мысли с уже упомянутыми.
  - 4) because, because of. as a result, therefore - используются для того, чтобы сравнить факты, мысли с уже упомянутыми.
  - 5) so, then, in conclusion, in short, after all, as a result - используются для того, чтобы подвести итог сказанному.
  - 6) so that, in order to - используются для того, чтобы показать цель действия.
  - 7) for example, for instance - используются для того, чтобы дать пример.
  - 8) firstly, secondly, finally, first, next, then, after that, at first - используются для того, чтобы установить последовательность фактов, событий.
  - 9) this means that - используются для того, чтобы сделать вывод, заключение.
  - 10) if, in that case - используются для того, чтобы объяснить условие действия.
  - 11) generally - используется для того, чтобы дать обобщение.
  - 12) by the way – используется для того, чтобы ввести новую информацию или прокомментировать то, о чем уже было сказано.
  - 13) that is to say, to put it in another way - используются для того, чтобы выразить другими словами то, что уже было сказано.
10. Если Вы затрудняетесь в выборе части предложения, поставьте цифру наугад, но не оставляйте в бланке ответов соответствующую клетку незаполненной.
11. По окончании выполнения задания прочитайте текст с заполненными частями предложения и убедитесь, что повествование логично.

## Task 1.

**B3**

Прочитайте текст и заполните пропуски A–F частями предложений, обозначенных цифрами 1–7. Одна из частей в списке 1–7 лишняя. Занесите цифры, обозначающие соответствующие части предложений, в таблицу.

Ordinary people all over the world are willing to risk their lives for the ultimate experience – an ‘adrenaline buzz’. What basic human need is driving them to do it?

Risk sports are one of the fastest-growing leisure activities. Daredevils try anything from organized bungee jumps to illegally jumping off buildings. These people never feel so alive as A \_\_\_\_\_ . In their quest for the ultimate sensation, thrill-seekers are thinking up more and more elaborate sports.

So why do some people’s lives seem to be dominated by the ‘thrill factor’, B \_\_\_\_\_ ? Some say that people who do risk sports are reacting against society C \_\_\_\_\_ . David Lewis, a psychologist, believes that people today crave adventure. In an attempt to guarantee safety, our culture has eliminated risk. “The world has become a bland and safe place”, says Lewis. “People used to be able to seek adventure by hunting wild animals, D \_\_\_\_\_ . Now they turn to risk sports as an escape”.

Risk sports have a positive side as well. They help people to overcome fears E \_\_\_\_\_ . This makes risk sports particularly valuable for executives in office jobs who need to stay alert so that F \_\_\_\_\_ . They learn that being frightened doesn’t mean they can’t be in control.

1. that affect them in their real lives.
2. which they feel has become dull and constricting.
3. when they are risking their lives.
4. or taking part expeditions.
5. which means that you are about to risk your life.
6. while others are perfectly happy to sit at home by fire.
7. they can cope when things go wrong.

A	B	C	D	E	F

## Task 2.

**B3**

*Прочитайте текст и заполните пропуски А–F частями предложений, обозначенных цифрами 1–7. Одна из частей в списке 1–7 лишняя. Занесите цифры, обозначающие соответствующие части предложений, в таблицу.*

On the 14<sup>th</sup> of February 1966 Australians said goodbye to the currency denomination **A** \_\_\_\_\_ . Naturally enough when the British established what was then a penal colony, they used the currency denominations of their homeland, **B** \_\_\_\_\_. From as early as 1901, when Australia gained independence from Britain, there had been discussion about the introduction of decimal currency, **C** \_\_\_\_\_ .

Nevertheless it was more than half a century before it was introduced. The new notes and coins, **D** \_\_\_\_\_ , were roughly parallel to the old denominations. A dollar was the same colour and size as ten shillings, the note **E** \_\_\_\_\_. The two-dollar note was greenish in colour like the pound note, whose place it had taken. The only completely new coins introduced at this stage were the one- and two- cent coins, though many of the old coins, such as penny, the halfpenny and the threepence, ceased to be valid currency. Others, like the sixpence, the shilling and the two shilling coin, **F** \_\_\_\_\_ , initially mingled with the new currency but were gradually withdrawn from circulation.

Australian school children, who had struggled with complicated sums done in the old currency, breathed a sigh of relief on that day because arithmetic suddenly became much easier. The government had put a lot of effort into educating older people as well as children about currency. Perhaps what people remember best is a little song, played constantly on radio and TV, in which they were told 'be prepared folks when the coins begin to mix on the 14<sup>th</sup> of February 1966'.

1. which had an equivalent value in the old system
2. which were pounds, shillings and pence
3. which they had known since the European settlement of Australia in 1788
4. which were the same size respectively as the new five, ten and twenty cent coins
5. which has considerable advantages over non-decimal systems
6. whose currency denominations had not been accepted yet
7. whose names had been the subject of quite heated debate

A	B	C	D	E	F

### Task 3.

**B3**

*Прочитайте текст и заполните пропуски A–F частями предложений, обозначенных цифрами 1–7. Одна из частей в списке 1–7 лишняя. Занесите цифры, обозначающие соответствующие части предложений, в таблицу.*

The modern zoo is an educational institution carefully planned and arranged to bring to the visitor the story of the animal world. The methods of exhibiting animals have undergone certain drastic changes in the last century. Originally, animals were kept either in cages or in open pits **A** \_\_\_\_\_ . The cage type of exhibit remains the backbone of the average zoo display, but the pit type, with many variations, is also very popular.

At the beginning of the 20th century, a new trend in zoo exhibits was introduced in Germany and was soon adopted in many other parts of the world, particularly in America, **B** \_\_\_\_\_. This was the so-called barless cage exhibit. In barless cages the animals are presented to the public with the necessary barriers hidden or camouflaged, like, for example, on an “island” surrounded by either a dry or water-filled ditch. Many zoos are slow in adopting the new trend in animal exhibits, **C** \_\_\_\_\_.

The newer zoos, however, are incorporating the modern exhibit design into their plans. The most up-to-date exhibits not only feature barless cages **D** \_\_\_\_\_. They try to reproduce the animals’ native habitats, including vegetation and rock formations.

Often quite extensive records are kept in modern zoos **E** \_\_\_\_\_. The studies cover the longevity, diet requirements, medical histories and so on of various animals. Zoo records are primarily of interest to other zoos **F** \_\_\_\_\_. However, some of the studies originating at zoos have proven of value to the medical profession as well.

1. but also pay close attention to the setting of the displays.
2. because many zoos conduct serious studies in zoology.
3. where the original idea was greatly developed.
4. where zoo directors are thinking of setting up new animal exhibits.
5. because it involves rebuilding the animal quarters.
6. but animals may be grouped according to habitat.
7. where the public could look down on them.

A	B	C	D	E	F

## Task 4.

B3

*Прочитайте текст и заполните пропуски A–F частями предложений, обозначенных цифрами 1–7. Одна из частей в списке 1–7 лишняя. Занесите цифры, обозначающие соответствующие части предложений, в таблицу.*

Parents are soon to be offered the ultimate weapon to win the war over how much TV their children watch. Instead of constantly fighting to ration viewing habits, they will have the job done for them by a coded electronic device.

It will switch off the set once an allotted period runs out, leaving the child to turn to other activities **A** \_\_\_\_\_.

The gadget, 'TV allowance', was invented by Miami photographer Randal Levenson, a former engineer, **B** \_\_\_\_\_.

"There was a lot of anger in the house about the TV and Nintendo usage", said Mr Levenson, 47. His response was to build the calculator-sized box **C** \_\_\_\_\_.

The Levensons now use a code to set the four hours that the three children can watch each week. Each has his own code, and when his time is up, the screen goes blank. He can find out how much time is left by touching the button. The gadget, **D** \_\_\_\_\_, also controls video games and the video. It can block out specific periods such as homework time and cannot be disconnected by frustrated youngsters.

"They've got their lives back", said Mr Levenson's wife, Rusty. "Not that they were total couch potatoes, but they certainly spent too much time in front of the TV. The problem before was that we were giving up. We could only say 'No' so many times. But the unemotional gadget can go on saying 'No' for as long as necessary".

But being children and therefore devious, they have found ways of getting round the system, **E** \_\_\_\_\_.

The set is switched off for advertisements and they barter with each other for TV time. They also decide **F** \_\_\_\_\_. Any time left over at the end of the week can be carried over into the next.

1. which will sell in Britain for £49 this summer
2. such as reading or even playing in the fresh air
3. if not beating it
4. who despaired of ever reducing his three children's screen time
5. which programmes more than one child wants to watch
6. which can be used for reducing the time in front of the TV
7. which plugs into the TV

A	B	C	D	E	F

## Task 5.

**B3**

*Прочитайте текст и заполните пропуски А–F частями предложений, обозначенных цифрами 1–7. Одна из частей в списке 1–7 лишняя. Занесите цифры, обозначающие соответствующие части предложений, в таблицу.*

Among the most important factors in man's environment are those to which we give the all-embracing name of weather: rain, snow, hail, hurricanes, thunder and lightning and clear skies. From the earliest days, man has had to reckon with factors such as these. Even today we are often quite helpless in the face of nature **A** \_\_\_\_\_ . A heavy snowstorm can paralyze a big city and bring about great suffering in rural communities.

The science that deals with the study of the weather, therefore, is vitally important to mankind. It is called meteorology, from the Greek word "meteoros", meaning "high in the air". The name is most appropriate, for weather phenomena take place within the comparatively small part of the atmosphere **B** \_\_\_\_\_. This region is known as the troposphere. The air in the troposphere is in constant movement which accounts for all the changing conditions **C** \_\_\_\_\_ .

Weather observations are collected at a series of weather stations, which communicate at regular intervals with one another. These stations form networks and they are to be found in nearly all countries of the world. Ships and airplanes also report the weather; so do a good many part-time observers **D** \_\_\_\_\_. Observations made at many different points are entered on a weather map. The forecaster analyzes weather conditions and predicts changes in the weather.

Forecasting the weather is not yet an exact science; it is still an art depending upon personal experience. However, forecasts for a day or two ahead have become increasingly accurate, **E** \_\_\_\_\_. Weather experts have become proficient, too, in supplying advance information about dangerous weather conditions **F** \_\_\_\_\_ .

1. that are called weather.
2. that extends to a height of six to ten miles above the earth.
3. despite occasional mistakes on the part of weathermen.
4. despite all our scientific progress.
5. so that their effects may not be so damaging.
6. so that their predictions are based on various past observations.
7. who devote a certain number of hours every week to taking and recording weather observations.

A	B	C	D	E	F

## Task 6.

**B3**

*Прочитайте текст и заполните пропуски A–F частями предложений, обозначенных цифрами 1–7. Одна из частей в списке 1–7 лишняя. Занесите цифры, обозначающие соответствующие части предложений, в таблицу.*

There is a tendency to think of each of the arts A \_\_\_\_\_ . Many artists, however, would testify to the fact that there has always been a warm relationship between the various spheres of human activity. For example, in the late nineteenth century the connection between music and painting were particularly close. Artists were commissioned to design costumes and sets for operas and ballet, but sometimes it was the musicians B \_\_\_\_\_. Of the musical compositions C \_\_\_\_\_, perhaps the most famous is Mussorgsky's Pictures at an Exhibition. Mussorgsky composed the piece in 1874 after the death, at the age of 39, of the artist Victor Hartmann. D \_\_\_\_\_, Mussorgsky was shattered by Hartmann's untimely death. The following year a critic, Vladimir Stasov, decided to hold an exhibition of Hartmann's work. He suggested that Mussorgsky try to soothe his grief by writing something to commemorate Hartmann's life and work. The exhibition served as Mussorgsky's inspiration. The ten pieces that make up Pictures at an Exhibition are intended as symbols E \_\_\_\_\_. Between each is a promenade, as the composer walks from one painting to another. The music is sometimes witty and playful, sometimes almost alarming and frightening, but always spellbinding. Through a range of startling contrasts, Mussorgsky managed to convey the spirit of the artist and his work. F \_\_\_\_\_, the composer Ravel, who had already managed to carry off successful adaptation of many works for solo instruments, wrote an orchestral version of Pictures at an Exhibition in 1922.

1. rather than representations of the paintings in the exhibition
2. although it was originally intended as a series of pieces for solo piano
3. as a separate area of activity
4. as they were very close to each other in arts
5. though their friendship had not been a particularly long-standing one
6. that were conceived as responses to the visual arts
7. who were inspired by the work of contemporary painters

A	B	C	D	E	F



## Task 7.

**B3**

*Прочитайте текст и заполните пропуски А–F частями предложений, обозначенных цифрами 1–7. Одна из частей в списке 1–7 лишняя. Занесите цифры, обозначающие соответствующие части предложений, в таблицу.*

Are there such things as telepathy and hypnosis? Or are they just the products of some people's imagination? Telepathy means that you are able to pick up messages from someone else **A** \_\_\_\_\_. Somehow you communicate without any apparent messages changing hands. This can happen between people who cannot see each other at the time, or indeed happen to be thousands of miles away from each other. One of them is able, as they say, to read the other's mind.

Another type of paranormal experience is connected with the strange powers **B** \_\_\_\_\_. The best example of this is hypnosis, in which one person – the hypnotist – appears to take control of the mind of his subject. Under hypnosis people act according to the wishes of the hypnotist. Hypnosis is now used quite widely in doctor's surgeries and hospitals, instead of anaesthetics. Patients who respond to hypnosis do not need an anaesthetic before an operation, they only need the hypnotist **C** \_\_\_\_\_.

The third type of paranormal experience is connected with similar powers **D** \_\_\_\_\_. Perhaps the most famous of these is levitation, in which a person is able to float in the air. There have been many documented cases of such powers. Another form of such power is firemastery, in which a person is able to walk through a raging fire and remain unharmed.

It is also possible for such powers to exist over things. In other words, some people can use the force of their minds **E** \_\_\_\_\_. The celebrated Uri Geller has been reported as making a pair of cufflinks fly all on their own across the Atlantic **F** \_\_\_\_\_. The same gentleman has demonstrated many times on television programmes all over the world his ability to make watches stop just by looking at them.

1. that some people can exercise over themselves.
2. when he discovered he had accidentally left them at home in New York.
3. that some people have over others.
4. even though neither of you knows how this is done.
5. when he is put in a trance and feels no pain.
6. to tell them they will feel no pain.
7. to move, make and break things.

A	B	C	D	E	F

## Task 8.

B3

Прочитайте текст и заполните пропуски A–F частями предложений, обозначенных цифрами 1–7. Одна из частей в списке 1–7 лишняя. Запишите цифры, обозначающие соответствующие части предложений, в таблицу.

For some, the advent of television marked the beginning of the end of civilized society. More and more, people have watched TV at the cost of playing cards or board games, or other communal pastimes. Many fear that the Internet too will further limit social interaction.

That may be true but, as researches at Stanford University in the USA are the first to say, further study is needed. In a recent survey they found that A \_\_\_\_\_ . What's more, people who go online are likely to watch less television than others.

The study makes two things clear. Contrary to all the fuss in the media, the Internet's popularity is still in its infancy. More than half of US households are not connected yet, but B \_\_\_\_\_ .

Workers may be using the Web on the job for such personal ends as checking sports scores but, according to the study, C \_\_\_\_\_ . Just 4 per cent of the surveyed Internet users said they had cut back on their working hours since getting connected to the Internet.

But will the Internet make us more isolated socially? While a fourth of the Internet users say they spend less time talking on the telephone with friends and relatives, D \_\_\_\_\_ . Since e-mail is free and can be sent and received at any hour of the day, it has many built-in advantages. For some, it has actually revived the highly social art of letter writing. As for spending less time on the telephone, E \_\_\_\_\_ .

Few would argue that the Internet has had a profound effect on the lives of many in its first decade on common use. But assessing its long-term impact is difficult. That's why for all the questions they raise, F \_\_\_\_\_ . If we don't pay close attention to how we use the Internet, it will change our lives not just for better, but for worse.

1. they also use the Internet to work from home.
2. the continuing boom in mobile phone use makes an overall decrease less and less likely.
3. they also use it to buy and sell shares on the stock market
4. studies such as Stanford's are so useful.
5. the Internet's potential impact on how we live and interact is enormous
6. e-mail allows them to stay in touch, regardless of distance
7. the Internet and the use of e-mail have actually increased some forms of human interaction.

A	B	C	D	E	F

## Task 9.

B3

Прочитайте текст и заполните пропуски A–F частями предложений, обозначенных цифрами 1–7. Одна из частей в списке 1–7 лишняя. Занесите цифры, обозначающие соответствующие части предложений, в таблицу.

A group of adults are lying in a circle on the floor listening to a recording of 'The Laughing Policeman'. At first everyone feels ridiculous and there's only the odd nervous giggle, **A** \_\_\_\_\_. It quickly spreads around the room **B** \_\_\_\_\_. This is laughter therapy in action.

Doctors are starting to believe that laughter not only improves your state of mind, **C** \_\_\_\_\_. The people lying in a circle are attending a workshop to learn the forgotten art of laughter. Some have ever been referred by their family doctors.

But we could be losing our ability to laugh. A French newspaper found that in 1930 the French laughed on average for nineteen minutes per day. By 1980 this had fallen to six minutes. Eighty per cent of the people questioned said that they would like to laugh more. Other research suggests that children laugh on average about 400 times a day, **D** \_\_\_\_\_. Somewhere in the process of growing up we lose an astonishing 385 laughs a day.

William Fry – a psychiatrist from California – studied the effects of laughter on the body. He got patients to watch Laurel and Hardy films, and monitored their blood pressure, heart rate and muscle tone. He found that **E** \_\_\_\_\_. It speeds up the heart rate, increases blood pressure and quickens breathing. It also makes our facial and stomach muscles work. Fry thinks laughter is a type of jogging on the sport.

Researchers from Texas tested this. They divided forty students into four groups. The first group listened to a funny cassette for twenty minutes, the second listened to a cassette intended to relax them, the third heard an informative tape, while the fourth group listened to no tape at all. Researches found that if they produced pain in the students, **F** \_\_\_\_\_ could tolerate the discomfort for much longer.

1. laughter has a similar effect to physical exercise.
2. but suddenly the laughter becomes real.
3. but by the time they reach adulthood this has been reduced to about fifteen times.
4. until everyone is infected by it.
5. those who had listened to the humorous tape
6. but this will also help improve your personal relationships.
7. but actually affects your entire physical well-being.

A	B	C	D	E	F

## Task 10.

B3

Прочитайте текст и заполните пропуски A–F частями предложений, обозначенных цифрами 1–7. Одна из частей в списке 1–7 лишняя. Занесите цифры, обозначающие соответствующие части предложений, в таблицу.

British eccentrics are famous the world over. We breed eccentrics and we're fascinated by them. Eccentrics are found in all walks of life, A \_\_\_\_\_, teachers or train drivers. Some wear odd clothes, some collect to the point of obsession, while others inhabit strange environments or hold unorthodox beliefs. B \_\_\_\_\_, we usually just avoid them but let them carry on in their own sweet way.

David Weeks, an American psychologist has conducted the first in-depth psychological study of eccentrics and has concluded that Britain's are still the best in the world. Weeks did detailed personality tests and taped interviews with 130 eccentrics. "A true eccentric is never acting," writes Dr David Weeks. "They are strong individuals with strange inclinations of their own C \_\_\_\_\_. They refuse to compromise." He believes one in 10,000 people in the UK is a genuine eccentric, and that for every female candidate there are nine male eccentrics.

One of the most interesting findings was the good health that eccentrics enjoy. "Almost all of them visit the doctor only once every eight or nine years; the rest of us go twice a year." Eccentrics tend to live longer than the rest of us. The theory is that if you have a particular obsession, D \_\_\_\_\_, life becomes full of meaning and significance and the resulting happiness strengthens the body's immune system. "Eccentrics are living proof that one does not necessarily have to go through life with a fixed set of rules," says Dr Weeks. "They are their own best leaders and proof followers, and do not feel a need to possess the ordinary things of everyday life. They are prepared to stand out from the crowd."

Some of Weeks's collection – such as the man who climbs down tower blocks dressed as a pink elephant – would stick out anywhere, E \_\_\_\_\_. Weeks believes that inside lie resources of creativity and imagination that are not sufficiently used. "They are neglected, or not taken seriously, F \_\_\_\_\_. Often they are convicted that they are ahead of their time and that others have stolen or exploited their good ideas."

1. which they are not afraid to express
2. whether they are lords or lavatory cleaners
3. but most are unremarkable on the surface
4. because they are happy people on the whole
5. provided they are in no way a threat to society
6. whether it is eating cardboard or living in a cave
7. because of the way they express themselves

A	B	C	D	E	F

## Task 11.

B3

Прочитайте текст и заполните пропуски A–F частями предложений, обозначенных цифрами 1–7. Одна из частей в списке 1–7 лишняя. Занесите цифры, обозначающие соответствующие части предложений, в таблицу.

Looking for a new sport that keeps you fit and gets the adrenaline flowing? How about climbing? You can climb indoors or out, from small walls or boulders to peaks anywhere in the world – A \_\_\_\_\_!

“It’s a sport that involves your mind, body and emotions,” John Gibbons of London’s Westway sports centre says. “It’s one of the few sports where you compete against yourself. You may be part of a club and climbing with others B \_\_\_\_\_. And, unlike other sports, friends of all abilities can climb together and enjoy it.

Indoor walls can be from 7 to 16 metres, C \_\_\_\_\_. Each wall has bolt-on holds (to place your feet and hands) of different shapes and sizes. These can be moved around and varied to make the climb more or less challenging – D \_\_\_\_\_. “Big holds, spaced comfortably apart so that you can easily move your feet and hands from one to the other without too much trouble, are the easiest,” John explains. “With them, you can gently climb to the top without any difficulty. That kind of climb is called a Slab.”

Trickier climbs have smaller holds that are harder to grip, and they are spaced more awkwardly apart. If you do one of those, E \_\_\_\_\_. The angle of the wall can also make the climb more difficult.

Falling is not a problem at climbing centres, though. When you climb, you are attached by a harness to a rope looped to a firm anchor at the top of the wall and held by your instructor or one of your team mates at the bottom. A device called a belay holds it taut, F \_\_\_\_\_, the rope is kept firm in case you slip. If that happens, you don’t plunge to the ground. Instead, you dangle safely in your harness away from the climbing wall.

Maybe you’d like a go at climbing but don’t know where to start. Well, you can find out on our website. We’ve found an online Extreme Climbing game to test your skills and get you started.

1. although some centres have walls of 20 metres or more
2. you have to think more about how you move
3. to help you get climbing yourself
4. once you get the hang of it
5. so while you are climbing
6. and routes can be changed every few months
7. but you are seeing how good you can be

A	B	C	D	E	F

## Task 12.

**B3**

*Прочитайте текст и заполните пропуски A–F частями предложений, обозначенных цифрами 1–7. Одна из частей в списке 1–7 лишняя. Занесите цифры, обозначающие соответствующие части предложений, в таблицу.*

For some, the advent of television marked the beginning of the end of civilized society. More and more, people have watched TV at the cost of playing cards or board games, or other communal pastimes. Many fear that the Internet too will further limit social interaction.

That may be true but, as researches at Stanford University in the USA are the first to say, further study is needed. In a recent survey they found that **A** \_\_\_\_\_ . What's more, people who go online are likely to watch less television than others.

The study makes two things clear. Contrary to all the fuss in the media, the Internet's popularity is still in its infancy. More than half of US households are not connected yet, but **B** \_\_\_\_\_ .

Workers may be using the Web on the job for such personal ends as checking sports scores but, according to the study, **C** \_\_\_\_\_ . Just 4 per cent of the surveyed Internet users said they had cut back on their working hours since getting connected to the Internet.

But will the Internet make us more isolated socially? While a fourth of the Internet users say they spend less time talking on the telephone with friends and relatives, **D** \_\_\_\_\_ . Since e-mail is free and can be sent and received at any hour of the day, it has many built-in advantages. For some, it has actually revived the highly social art of letter writing. As for spending less time on the telephone, **E** \_\_\_\_\_ .

Few would argue that the Internet has had a profound effect on the lives of many in its first decade on common use. But assessing its long-term impact is difficult. That's why for all the questions they raise, **F** \_\_\_\_\_ . If we don't pay close attention to how we use the Internet, it will change our lives not just for better, but for worse.

1. they also use the Internet to work from home.
2. the continuing boom in mobile phone use makes an overall decrease less and less likely.
3. they also use it to buy and sell shares on the stock market
4. studies such as Stanford's are so useful.
5. the Internet's potential impact on how we live and interact is enormous
6. e-mail allows them to stay in touch, regardless of distance
7. the Internet and the use of e-mail have actually increased some forms of human interaction.

A	B	C	D	E	F

## **ЗАДАНИЯ НА ПОЛНОЕ И ТОЧНОЕ ПОНИМАНИЕ ИНФОРМАЦИИ В ТЕКСТЕ A15–A21 (на множественный выбор)**

Задания A15–A21 направлены на проверку полного понимания текста и относятся к высокому уровню сложности. В заданиях A15–A21 проверяется умение полностью понять текст, в том числе проверяется способность делать выводы из прочитанного текста. В заданиях A15–A21 нужно выбрать один из четырех вариантов ответа, в соответствии с прочитанным текстом. В данном задании используются художественные или публицистические (например, эссе) тексты.

При выполнении данного задания можно использовать следующие стратегии:

1. Быстро просмотрите текст, чтобы понять, о чем он.
2. Затем прочитайте текст внимательнее, чтобы полностью понять содержание текста.
3. Прочитайте вопросы к тексту, продумайте ответы, не читая предложенные варианты.
4. Найдите отрывок в тексте или фрагмент текста, который относится к каждому из вопросов и который подтвердит ваш ответ.
5. Вернитесь к вопросам и выберите из один из четырех предложенных вариантов ответов, который вы считаете правильным.
6. Прочитайте оставшиеся три варианта и проанализируйте, почему они не могут быть правильными. Обратите внимание на то, что неверные ответы часто содержат слегка измененную информацию из текста. Часто верным будет ответ, который содержит синонимичную информацию.
7. Обратите внимание на то, что во всех предложенных вариантах ответа могут использоваться слова и словосочетания, встречающиеся в тексте, поэтому тщательно прочитайте сам вопрос и проанализируйте соответствующий отрывок текста.
8. Помните, что выбранный вами ответ должен основываться только на тексте. Ваш вариант ответа может быть правильным и логичным, но не отвечать на конкретный вопрос.
9. Особое внимание обратите на то, что в тексте сформулировано четко и на то, что только подразумевается. В данных заданиях намерения и отношение автора могут иметь большое значение, но они не всегда выражены прямо и открыто. Поэтому, нужно проанализировать не только использованную в тексте прямую информацию, но и понять скрытый смысл, который может содержаться в тексте.
10. Никогда не оставляйте ни одного вопроса без ответа. Если вы затрудняетесь в выборе ответа, отклоните те варианты, которые с вашей точки зрения не соответствуют содержанию текста; а из оставшихся вариантов выберите один наугад.
11. По окончании выполнения задания просмотрите все вопросы и ответы еще раз.

## Task 1.

*Прочитайте текст и выполните задания A15–A21. В каждом задании обведите цифру 1, 2, 3 или 4, соответствующую выбранному вами варианту ответа.*

Brunetti was at the post office at seven-thirty the next morning, located the person in charge of the postmen, showed his warrant card, and explained that he wanted to speak to the postman who delivered mail to the area in Cannaregio near the *Palazzo del Cammello*. She told him to go to the first floor and ask in the second room on the left, where the Cannaregio postmen sorted their mail. The room was high-ceilinged, the entire space filled with long counters with sorting racks behind them. Ten or twelve people stood around, putting letters into slots or pulling them out and packing them into leather satchels. He asked the first person he encountered, a long-haired woman with a strangely reddened complexion, where he could find the person who delivered the mail to the *Canale della Misericordia* area. She looked at him with open curiosity, then pointed to a man halfway along the table and called out, "Mario, someone wants to talk to you."

The man called Mario looked at them, then down at the letters in his hands. One by one, merely glancing at the names and addresses, he slipped them quickly into the slots in front of him, then walked over to Brunetti. He was in his late thirties, Brunetti guessed, with light brown hair that fell in a thick wedge across his forehead. Brunetti introduced himself and started to take his warrant card out again, but the postman stopped him with a gesture and suggested they talk over coffee.

They walked down to the bar, where Mario ordered two coffees and asked Brunetti what he could do for him.

"Did you deliver mail to Maria Battestini at Cannaregio ...?"

"Yes. I delivered her mail for three years. I must have taken her, in that time, thirty or forty items of registered mail, had to climb all those steps to get her to sign for them."

Brunetti anticipated his anger at never having been tipped and waited for him to give voice to it, but the man simply said, "I don't expect to be tipped, especially by old people, but she never even said thank you."

"Isn't that a lot of registered mail?" Brunetti asked. "How often did they come?"

"Once a month," the postman answered. "As regular as a Swiss watch. And it wasn't letters, but those padded envelopes, you know, the sort you send photos or CDs in."

Or money, thought Brunetti, and asked, "Do you remember where they came from?"

"There were a couple of addresses, I think," Mario answered. "They sounded like charity things, you know, Care and Share, and Child Aid. That sort of thing."

"Can you remember any of them exactly?" "I deliver mail to almost four hundred people," he said by way of answer.

"Do you remember when they started?"

"Oh, she was getting them already when I started on that route."

"Who had the route before you?" Brunetti asked.

"Nicolo Matucci, but he retired and went back to Sicily."

Brunetti left the subject of the registered packages and asked, "Did you bring her bank statements?" - "Yes, every month," he said, and recited the names of the banks. "Those and the bills were the only things she ever got, except for some other registered letters."

"Do you remember where those were from?"

"Most of them came from people in the neighbourhood, complaining about the television."

Before Brunetti could ask him about how he knew this, Mario said, "They all told me about them, wanted to be sure that the letters were delivered. Everyone heard it, that noise, but there was nothing they could do. She's old. That is, she was old, and the police wouldn't do anything. They're useless." He looked up suddenly at Brunetti and said, "Excuse me."



Brunetti smiled and waved it away with an easy smile. "No, you're right," Brunetti went on, "there's nothing we can do, not really. The person who complains can bring a case, but that means that people from some department - I don't know what its name is, but it takes care of complaints about noise - have to go in to measure the decibels of the noise to see if it's really something called 'aural aggression', but they don't work at night, or if they get called at night, they don't come until the next morning, by which time whatever it was has been turned down." Like all policemen in the city, he was familiar with the situation, and like them, he knew it had no solution.

**A15** Which of the following happens in the first paragraph?

- 1) Everyone stops working when Brunetti enters the room.
- 2) Someone wonders why Brunetti is looking for Mario.
- 3) Brunetti is confused by something he is told.
- 4) Brunetti becomes impatient with someone.

**A16** When Mario mentioned getting Maria Battestini to sign for registered mail,

- 1) he said that most old people weren't polite to postmen.
- 2) Brunetti asked him if her reaction had annoyed him.
- 3) he said that his efforts deserved a tip.
- 4) Brunetti formed an incorrect opinion about how he had felt.

**A17** Mario mentions a Swiss watch to give an idea of

- 1) how similar the registered envelopes were.
- 2) the neat appearance of the registered envelopes.
- 3) the constant pattern of the arrival of the registered envelopes.
- 4) how unusual the registered envelopes were.

**A18** When asked exactly where the registered envelopes came from, Mario

- 1) indicated that he could not be expected to remember that information.
- 2) suggested that the addresses had seemed strange to him at first.
- 3) said that someone else might have that information.
- 4) replied that there were too many addresses for him to remember.

**A19** When they discussed other mail that Maria Battestini received, Mario

- 1) explained why he knew what some of it contained.
- 2) wasn't sure where some of the bank statements came from.
- 3) expressed surprise at the amount of it.
- 4) said that he had asked other people about it.

**A20** When Mario mentioned the problem of noise, he made it clear that

- 1) he sympathized with the police in that situation.
- 2) he didn't want to criticize Brunetti personally.
- 3) nothing would have had any effect on the old woman.
- 4) he had discussed the matter with the police himself.

**A21** When he talks about complaints about noise, Brunetti

- 1) suggests that he finds the system for dealing with them ridiculous.
- 2) explains that he is not sure what the system for dealing with them is.
- 3) says that he wishes that the police could deal with them.
- 4) says that the people who deal with them are always very busy.

## Task 2.

*Прочитайте текст и выполните задания A15–A21. В каждом задании обведите цифру 1, 2, 3 или 4, соответствующую выбранному вами варианту ответа.*

Harry Houdini, who died in 1927, was the entertainment phenomenon of the ragtime era. He could escape from chains and padlocks, from ropes and canvas sacks. They put him in a strait-jacket and hung him upside down from a skyscraper and he somehow untied himself. They tied him up in a locked packing case and sank him in Liverpool docks. Minutes later he surfaced smiling. They locked him in a zinc-lined Russian prison van and he emerged leaving the doors locked and the locks undamaged. They padlocked him in a milk churn full of water and he burst free. They put him in a coffin, screwed down the lid, and buried him and... well, no, he didn't pop up like a mole, but when they dug him up more than half an hour later, he was still breathing.

Houdini would usually allow his equipment to be examined by the audience. The chains, locks and packing cases all seemed perfectly genuine, so it was tempting to conclude that he possessed superhuman powers. Sir Arthur Conan Doyle's Sherlock Holmes was the very paragon of analytical thinking but Conan Doyle believed that Houdini achieved his tricks through spiritualism. Indeed, he wrote to the escapologist imploring him to use his psychic powers more profitably for the common good instead of just prostituting his talent every night at the Alhambra. However, Houdini repeatedly denounced spiritualism and disclaimed any psychic element to his act.

The alternative explanation for his feats of escapism was that Houdini could do unnatural things with his body. It is widely held that he could dislocate his shoulders to escape from strait-jackets, and that he could somehow contract his wrists in order to escape from handcuffs. His ability to spend long periods in confined spaces is cited as evidence that he could put his body into suspended animation, as Indian fakirs are supposed to do.

This is all nonsense. If you ever find yourself in a strait-jacket, it's difficult to imagine anything less helpful than a dislocated shoulder. Contracting your wrists is not only unhelpful but, frankly, impossible because the bones of your wrist are very tightly packed together and the whole structure is virtually incompressible. As for suspended animation, the trick of surviving burial and drowning relies on the fact that you can live for short periods on the air in a confined space. The air shifted by an average person in a day would occupy a cube just eight feet square. The build-up of carbon monoxide tends to pollute this supply, but, if you can relax, the air in a coffin should keep you going for half an hour or so.

In other words, there was nothing physically remarkable about Houdini except for his bravery, dexterity and fitness. His nerve was so cool that he could remain in a coffin six feet underground until they came to dig him up. His fingers were so strong that he could undo a buckle or manipulate keys through the canvas of a strait-jacket or a mail bag. He made a comprehensive study of locks and was able to conceal lock-picks about his person in a way which fooled even the doctors who examined him. When they locked him in the prison van he still had a hacksaw blade with which to saw through the joints in the metal lining and get access to the planks of the floor. As an entertainer he combined all this strength and ingenuity with a lot of trickery. His stage escapes took place behind a curtain with an orchestra playing to disguise the banging and sawing. The milk churn in which he was locked had a double lining so that, while the lid was locked onto the rim, the rim was not actually attached to the churn. Houdini merely had to stand up to get out. The mail sack he cut open at the seam and sewed up with similar thread. The bank safe from which he emerged had been secretly worked on by his mechanics for 24 hours before the performance.

All Houdini's feats are eminently explicable, although to explain them, even now, is a kind of heresy. Houdini belongs to that band of mythical supermen who, we like to believe, were capable of miracles and would still be alive today were it not for some piece of low trickery. It's said of Houdini that a punch in his belly when he wasn't prepared for it caused his burst appendix. Anatomically, it's virtually impossible that a punch could puncture your gut, but the story endures. Somehow the myth of the superman has an even greater appeal than the edifice of twenty-first century logic.

**A15** In the first paragraph, what does the writer say Houdini managed to do?

- 1) Jump upside down from a skyscraper.
- 2) Escape from a submerged box.
- 3) Break the locks of a Russian prison van.
- 4) Fight his way out of an empty milk churn.

**A16** The writer mentions Houdini's burial alive to illustrate the fact that

- 1) his tricks sometimes went disastrously wrong.
- 2) he was not always able to do what he claimed he could.
- 3) he was capable of extraordinary feats of survival.
- 4) he had overcome his fear of confined spaces.

**A17** The writer suggests that Conan Doyle

- 1) was less analytical about Houdini than one might have expected.
- 2) asked Houdini if he could include him in a Sherlock Holmes story.
- 3) felt that Houdini could make more money in other ways.
- 4) thought there were scientific explanations for Houdini's feats.

**A18** The writer comes to the conclusion that Houdini

- 1) had an unusual bone structure.
- 2) could make parts of his body smaller.
- 3) was able to put himself in a trance.
- 4) was not physically abnormal.

**A19** It appears that Houdini was able to escape from strait-jackets by

- 1) using hidden lock-picks.
- 2) undoing buckles from inside the material.
- 3) cutting the canvas with a hacksaw.
- 4) turning keys he had concealed.

**A20** The writer states that when Houdini escaped from the milk churn

- 1) the role of the orchestra was important.
- 2) he made use of the hacksaw to free himself.
- 3) the container had been modified beforehand.
- 4) he was in full sight of the audience.

**A21** How does the writer say people regard Houdini nowadays?

- 1) They want to hear the scientific explanations for his feats.
- 2) They prefer to believe that he had extraordinary powers.
- 3) They refuse to believe the story of how he died.
- 4) They doubt the fact that he ever really existed.

### Task 3.

*Прочитайте текст и выполните задания A15–A21. В каждом задании обведите цифру 1, 2, 3 или 4, соответствующую выбранному вами варианту ответа.*

Was it poor visibility or superstition that made Manchester United's players abandon their grey strip for away games in the middle of a Premiership match in 1996? The players couldn't pick each other out, manager Alex Ferguson told reporters at the time. It was nothing to do with superstition. They said it was difficult to see their team mates at a distance. But his protest failed to mention that one of the five occasions the grey strip had been worn, the team had failed to win.

Dr Richard Wiseman, a psychologist at Hertfordshire University, says United's players may have succumbed to the power of superstition without even realising it. "I might argue that the players may have unconsciously noticed that when they do certain things, one of which might well involve the wearing of red shirts, they are successful." He draws a parallel with research into stock market speculators. Like gamblers they swore that certain days were lucky for them. Eventually it was shown that the successful market speculators were unconsciously picking up on numerous indicators and were shadowing market trends but were unable to explain how they did it. Superstition plays a part whenever people are not certain what it is they do to achieve a good performance and people who have to perform to order are particularly vulnerable. It is as if the imagination steps into the gap in the dialogue between the conscious and the unconscious mind.

Many superstitions have deep roots in the past according to Moira Tatem, who helped edit the 1,500 entries in the Oxford Dictionary of Superstitions. People today observe superstitions without knowing why and they'd probably be surprised to discover origins. The idea that mail vans are lucky is a good example. Sir Winston Churchill, the British Prime Minister during World War II, was said to have touched a mail van for luck whenever he saw one in the street. The reason for this superstition resides in the ancient belief that Kings and Queens had the ability to cure by touch. Monarchs, naturally enough, grew fed up with being constantly touched and at some point started trailing ribbons with gold medals or coins out of the door of their coaches when travelling and people touched them instead. Mail vans carry the Crown symbol on the side and touching the van is a direct throwback to that earlier belief.

While some ancient superstitious beliefs and practices have been maintained, others have died out. This is because those practices with a connection to farming and a life spent in close proximity to nature no longer make much sense now that so many of us live in cities. Nevertheless, we continue to develop our own sometimes very private and personal superstitions. Many people carry or wear lucky objects although they may not in fact think of them as such. It only becomes obvious that the object forms a part of a superstitious belief when the person is unable to wear or carry it and feels uncomfortable as a result.

Experts agree that these individual superstitious practices can be an effective means of managing stress and reducing anxiety. The self-fulfilling nature of superstitions is what can help. The belief that something brings you good luck can make you feel calmer, and as a result, able to perform more effectively. International cello soloist Ralph Kirshbaum says musicians are a good example of the effectiveness of these very particular rituals. "I know string players who won't wash their hands on the day of a recital and others who avoid eating for eight hours prior to a performance. They can then play with confidence."

But this self-fulfilling aspect of superstitions can also work against you. This is why Kirshbaum prefers to confront the superstitious practices of other musicians. "If you're in a situation where you can't avoid eating or forget and wash your hands, you then feel that you'll play badly. And you often do, simply because you feel so anxious. I wash my hands and have broken the taboo about eating. My only vice is to insist that people leave and give me two minutes complete silence in the dressing room before I go on."

Superstitions can become even more harmful when they develop into phobias or obsessions, often characterized by elaborate collections of rituals. "It's not a problem if I carry a lucky object of some kind," says psychologist Robert Kohlenberg of the University of Washington. "But if I don't have it with me and I get terribly upset and turn the house upside down looking for it, that's a bad thing."

**A15** According to their manager, Alex Ferguson, Manchester United decided to change out of their grey shirts because:

- 1) they had lost every time they had worn them.
- 2) the colour was not bright enough.
- 3) it was difficult for the other team to see them.
- 4) a psychologist told them they might play better without them.

**A16** Dr Wiseman says MU players and stock market speculators are similar in that:

- 1) both groups can identify the factors that contribute to improving performance.
- 2) both groups attribute their success to wearing particular items of clothing.
- 3) neither group can understand why they do well on some occasions and not on others.
- 4) both groups believe that certain days of the week are lucky for them.

**A17** According to Moira Tatem, what would most British people say if you asked them why touching a mail van is considered lucky?

- 1) 'A famous politician used to do it too.'
- 2) 'The vans are lucky but I don't know why.'
- 3) 'Being touched by a monarch can cure disease.'
- 4) 'The royal coat of arms is on the side of the van.'

**A18** Which older superstitions have been preserved?

- 1) Those that still seem meaningful.
- 2) Those connected with life in the city.
- 3) Those connected with life in the countryside.
- 4) Those that are created and held by individuals.

**A19** How does going without food affect some string players?

- 1) It makes them feel too tired and hungry to play well.
- 2) It helps them play with more assurance.
- 3) It makes no difference to the way they perform.
- 4) It ensures that they perform.

**A20** Why doesn't Ralph Kirshbaum keep the superstitious practices of other musicians?

- 1) He can't be bothered with them.
- 2) He has his own complicated rituals.
- 3) He doesn't think they always help.
- 4) He is not superstitious.

**A21** What attitude does the author of the article have to superstitions?

- 1) He thinks they are harmful.
- 2) He thinks they are inevitable.
- 3) He thinks they can be nonsensical.
- 4) He thinks they can be beneficial.

## Task 4.

*Прочитайте текст и выполните задания А15–А21. В каждом задании обведите цифру 1, 2, 3 или 4, соответствующую выбранному вами варианту ответа.*

Of all the Elwell family Aunt Mehetabel was certainly the most unimportant member. Not that she was useless in her brother's family; she was expected, as a matter of course, to take upon herself the most tedious and uninteresting part of the household labours. The Elwells were not consciously unkind to their aunt, but she was so insignificant a figure in their lives that she was almost invisible to them. Aunt Mehetabel did not resent this treatment; she took it quite unconsciously as they gave it. It was to be expected when one was an old maid dependent in a busy family. She had been the same at twenty as at sixty, a mouselike little creature, too shy for anyone to notice or to wish for a life of her own.

Even as a girl she had been clever with her needle in the way of patching quilts which consisted of several layers of cloth sewn together to make an attractive pattern or a picture. More than that she could never learn to do. The garments which she made for herself were lamentable affairs, and she was humbly grateful for any help in the bewildering business of putting them together. But in patchwork she enjoyed some importance. During years of devotion to this one art she had accumulated a considerable store of quilting patterns. Sometimes the neighbours would send over and ask her for a loan of her sheaf-of-wheat design, or the double-star pattern.

She never knew how her great idea came to her. Sometimes she even wondered reverently, in the phraseology of the weekly prayer-meeting, if it hadn't been "sent" to her. She never admitted to herself that she could have thought of it without other help. It was too great, too ambitious a project for her humble mind to have conceived. Even when she finished drawing the design with her fingers, she gazed at it incredulously, not daring to believe that it could indeed be her handiwork.

Now her nimble old fingers reached out longingly to turn her dream into reality. She began to think adventurously of trying it out – it would perhaps be not too selfish to make one square – just one unit of her design to see how it would look. She dared do nothing in the household where she was a dependent without asking permission. With a heart full of hope and fear thumping furiously against her old ribs she approached her sister-in-law, who listened to her absently and said, "Why, yes, start another quilt if you want to". Mehetabel tried honestly to make her see that this would be no common quilt, but her limited vocabulary and her emotion stood between her and expression.

Mehetabel rushed back up the steep attic stairs to her room, and in joyful agitation began preparations for the work of her life. She had but little time during the daylight hours filled with the incessant household drudgery. After dark she did not dare to sit up late at night lest she burn too much candle. She was too conscientious to shirk even the smallest part of her share of the housework, but she rushed through it now so fast that she was panting as she climbed the stairs to her little room. It was weeks before the little square began to show the pattern.

Finally she could wait no longer, and one evening ventured to bring her work down beside the fire where the family sat, hoping that good fortune would give her a place near the tallow candles on the mantelpiece. She had reached the last corner of that first square and her needle flew in and out with nervous speed. To her relief no one noticed her. As she stood up with the others, the square fell from her trembling old hands and fluttered to the table. Up to that moment Mehetabel had laboured in the purest spirit of selfless adoration of an ideal. The emotional shock given to her by her sister's-in-law cry of admiration as she held the work toward the candle to examine it, was as much astonishment as joy to Mehetabel.

As she lay that night in her narrow hard bed, too proud, too excited to sleep, Mehetabel's heart swelled and tears of joy ran down from her old eyes.

**A15** Living with her brother's family Aunt Mehetabel

- 1) could hardly do any household chores due to her old age.
- 2) suffered from not having a family of her own.
- 3) had got accustomed to her humble existence.
- 4) expected to be left alone to live a life of her own.

**A16** Since her youth Aunt Mehetabel had been good at needlework and

- 1) was known for making nice dresses for herself.
- 2) was eager to help other people with sewing.
- 3) humbly accepted people's admiration of her skills.
- 4) made nice bedcovers from pieces of fabric.

**A17** Aunt Mehetabel's new quilt followed the complicated pattern which

- 1) one of the neighbours had given her.
- 2) she herself had happened to invent.
- 3) she had copied at the weekly prayer-meeting.
- 4) had been sent over to her.

**A18** Aunt Mehetabel took her time about starting her new quilt because she

- 1) wanted to make sure that the family wouldn't object to it.
- 2) wanted to think over every detail of the pattern carefully.
- 3) was afraid that other members of the family would find her selfish.
- 4) was too old to start a new quilt with such a difficult pattern.

**A19** As Aunt Mehetabel wanted to find some time to work on her quilt she

- 1) started to get up earlier to use the early hours of the morning.
- 2) tried to do her regular chores as quickly as possible.
- 3) skipped some of her minor household chores.
- 4) worked in her room at night by candlelight.

**A20** One evening Aunt Mehetabel came down to the room where the family sat in order to

- 1) boast about the splendid intricate pattern of the quilt.
- 2) show them the first square of the quilt she had made.
- 3) demonstrate how skillfully she could use her needle.
- 4) have enough light to proceed with her work.

**A21** When Aunt Mehetabel started her new quilt, she was driven by

- 1) a sudden flash of inspiration of an artist.
- 2) an urge to get rid of her monotonous existence.
- 3) her wish to win everybody's admiration.
- 4) her desire to become a rightful member of the family.

## Task 5.

*Прочитайте текст и выполните задания A15–A21. В каждом задании обведите цифру 1, 2, 3 или 4, соответствующую выбранному вами варианту ответа.*

“Take the Circle, District or Piccadilly Line to South Kensington, then walk up Exhibition Road. It will take you between 10 and 15 minutes. The Royal Geographical Society is on the junction between Exhibition Road and Kensington Gore.” The instructions are so idiot-proof that at 9 am precisely all seven of us are in our places, like expectant schoolchildren.

A man in a check suit, with a neatly trimmed beard, enters and introduces himself. Tristan Gooley. Welcome.' He flashes a shy smile. 'Just to put this all into context, I think I can safely say that you are the only people in the world studying this particular topic today.' It is quite an intro. There are a few oohs and ahs from the audience. Tristan Gooley, navigator extraordinary, has his audience in the palm of his hand. We are here because we are curious about how you get from A to B. And if you are curious about how to get from A to B, who better to ask than Tristan Gooley? He is the only man alive who has both flown and sailed solo across the Atlantic. You can't argue with that sort of CV.

Natural navigation', his new baby, is exactly what that phrase suggests: route-finding that depends on interpreting natural signs - the sun, the stars, the direction of the wind, the alignment of the trees - rather than using maps, compasses or the ubiquitous satnav. 'Of course, 99.9 per cent of the time, you will have other ways of finding wherever it is you want to get to. But if you don't ..." Gooley pauses theatrically, 'there is a lot to be said for understanding the science of navigation and direction-finding. If people become too dependent on technology, they can lose connection with nature, which is a pity.'

The natural navigator's best friend, inevitably, is the sun. We all know that it rises in the east, sets in the west and, at its zenith, is due south. But if it is, say, three in the afternoon and you are lost in the desert, how do you get your bearings? The answer, says Gooley, is to find a stick. By noting the different places where its shadow falls over a short period of time, you will quickly locate the east-west axis. 'The sun influences things even if you can't see it,' he explains. You might not be in the desert, but walking along a forest track in Britain. One side of the track is darker in colour than the other. 'Ah-ha!' thinks the natural navigator. 'It is darker because it is damper, which means it is getting less sun, because it is shaded by the trees, which means that south is that way.' You can now stride confidently southwards - or in whichever direction you wish to head - without fiddling with a map.

As the day wears on, the detective work forces us to look at the world in new and unexpected ways. Just when we think we are getting the hang of it, Gooley sets us a particularly difficult task. A photograph of a house comes up on the screen. An orange sun is peeping over the horizon behind the house. There is a tree in the foreground. “Just study the picture for a few minutes,” Gooley says, “and tell me in which direction the photographer is pointing the camera.” Tricky. Very tricky. Is the sun rising or setting? Is the tree growing straight up or leaning to the right? Is that a star twinkling over the chimney? Are we in the northern or southern hemisphere? 'South-east,' I say firmly, having analysed the data in minute detail. “Not quite.” – “Am I close?” - “Not really. The answer is north-west.” Ah well. Only 180 degrees out.

Still, if I am bottom of the class, I have caught the natural navigation bug. What a fascinating science, both mysterious and universal. It is hardly what you would call a practical skill: there are too many man-made aids to navigation at our disposal. But it connects us, thrillingly, to the world around us - and to those long-dead ancestors who circled the globe with nothing but stars to guide them. It reminds us what it means to be human.



- A15** What is the writer's main point in the first paragraph?
- 1) that the Royal Geographical Society was easy for all of them to find.
  - 2) that the route to the Royal Geographical Society might sound complicated.
  - 3) that all of them wanted to arrive at the Royal Geographical Society on time.
  - 4) that they did not need instructions to find the Royal Geographical Society.
- A16** What does the writer say about Tristan Gooley in the second paragraph?
- 1) He was different from what he had expected.
  - 2) He began in an impressive way.
  - 3) He had always wanted to meet him.
  - 4) He seldom gave talks to the public.
- A17** What does Tristan Gooley say about 'natural navigation'?
- 1) It can be more accurate than using technology.
  - 2) It is quite a complicated skill to master.
  - 3) It should only be used in emergency situations.
  - 4) It is not required most of the time.
- A18** According to Gooley, the use of a stick which he explains
- 1) only works in the desert.
  - 2) involves more than one piece of information.
  - 3) works best at particular times of the day.
  - 4) may surprise some people.
- A19** The example of walking along a forest track illustrates
- 1) the fact that the sun may not be important to finding your way.
  - 2) the difference between the desert and other locations.
  - 3) the advantage of learning natural navigation.
  - 4) the relationship between natural navigation and other skills.
- A20** What does the writer say about the task involving a photograph?
- 1) It was not as simple as it first appeared.
  - 2) He needed more information in order to do it successfully.
  - 3) He became more confused the longer he spent on it.
  - 4) He was not surprised to hear that his answer was wrong.
- A21** The writer's attitude towards natural navigation is that
- 1) it would take a long time to be good at it.
  - 2) it is a valuable skill in the modern world.
  - 3) it is only likely to appeal to a certain kind of person.
  - 4) it is exciting but not very useful.

## Task 6.

*Прочитайте текст и выполните задания A15–A21. В каждом задании обведите цифру 1, 2, 3 или 4, соответствующую выбранному вами варианту ответа.*

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death. It was her friend Josephine who told her, in broken sentences veiled hints that revealed in half concealing. Her husband's friend Mr Richards was there, too, near her.

It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegramme, and had hastened to forestall any less careful, less tender friend in bearing the sad message. She did not hear the story as many women would have heard the same, with a paralysed inability to accept its significance. She wept at once, with sudden, wild abandonment. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul. She could see in the open square before her house the tops of trees that were full of new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which someone was singing reached her faintly, and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window. There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the colour that filled the air. A little whispered word escaped her slightly parted lips. She said it over and over under her breath: "Free, free, free!" There would be no one to live for during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. And yet she had loved him – sometimes. What did it matter! "Free! Body and soul free!" she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. "Louise, open the door! I beg, open the door--you will make yourself ill. What are you doing, Louise? For heaven's sake open the door." "Go away. I am not making myself ill." No; she was drinking in the elixir of life through that open window. Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to Josephine's persistent requests. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her friend's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

Someone was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of the accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife. When the doctors came they said she had died of heart disease - of the joy that kills.

**A15** Mrs Mallard learned the sad news of her husband's death from

- 1) Mr Richards who clarified Josephine's vague hints.
- 2) Josephine incoherent beating around the bush.
- 3) the newspaper news of the railroad disaster.
- 4) the telegramme which Richard had hastened to bring.

**A16** When Mrs Mallard learned the sad news she

- 1) accepted it as other women would have done in her position.
- 2) was paralysed and refused to believe it.
- 3) failed to cope with her acute sense of grief.
- 4) sought consolation in her friends' company.

**A17** The peaceful atmosphere of a nice spring day helped Mrs Mallard

- 1) feel real gratitude to her friends for their support.
- 2) listen to what was going on inside her.
- 3) think rationally about the steps she should take next.
- 4) summon up the strength to face the tragic loss.

**A18** When Mrs Mallard repeated the word "free" she implied that

- 1) according to her late husband's will she had inherited all the money and was free to spend it any way she liked.
- 2) she had stopped loving her husband a long time before and now she was free to make a fresh start in her private life.
- 3) from now on there would be no one to dominate her life and give her orders and she was free to live the way she liked.
- 4) her husband had turned her life into a nightmare hurting her physically and now she would be free from pain and humiliation.

**A19** Mrs Mallard wouldn't open the door to Josephine because Mrs Mallard

- 1) took her time enjoying her new position.
- 2) was praying and wanted to be left alone.
- 3) was carefully planning her future life.
- 4) wanted to recollect the events of her past life.

**A20** When Mrs Mallard finally left her room she

- 1) was unable to walk and Josephine supported her.
- 2) was prepared to accept condolences on her tragic loss.
- 3) could hardly conceal the feeling that overwhelmed her.
- 4) looked majestic in her black mourning dress.

**A21** Mrs Mallard passed away because

- 1) she had been overcome with joy at seeing her husband alive.
- 2) all her hopes and expectations had been brutally shattered.
- 3) her heart had stopped at Josephine's piercing cry.
- 4) she had experienced too many emotions that day.

## Task 7.

*Прочитайте текст и выполните задания А15–А21. В каждом задании обведите цифру 1, 2, 3 или 4, соответствующую выбранному вами варианту ответа.*

J. S. G. Boggs is a young artist with a certain flair and panache. What he likes to do, for example, is to invite you out to eat at an expensive restaurant, run up a bill of, say, eighty-seven dollars, and then, while sipping coffee after dessert, reach into his satchel and pull out a drawing he's already been working on for several hours before the meal. The drawing, on a small sheet of high-quality paper, might consist, in this instance, of a virtually perfect rendition of the face-side of a one-hundred-dollar bill.

He then pulls out a couple of precision pens from his satchel - one green ink, the other black - and proceeds to apply the finishing touches to his drawing. This activity invariably causes a stir. Guests at neighbouring tables crane their necks. Passing waiters stop to gawk. The head waiter eventually drifts over, stares for a while, and then praises the young man on the excellence of his art. "That's good," says Boggs, "I'm glad you like this drawing, because I intend to use it as payment for our meal."

At this point, a vertiginous chill descends upon the room — or, more precisely, upon the head waiter. He blanches. You can see his mind reeling as he begins to plot strategy. Should he call the police? How is he going to avoid a scene? But Boggs almost immediately reestablishes a measure of equilibrium by reaching into his satchel, pulling out a real hundred-dollar bill - indeed, the model of the very drawing he's just completed - and saying, "Of course, if you want, you can take this ordinary hundred-dollar bill instead." Colour is already returning to the head waiter's face. "But as you can see", Boggs continues, "I'm an artist, and I drew this. It took me many hours to it, and it's certainly worth something ... So you have to make up your mind whether you think this piece of art is worth more or less than this standard one-hundred-dollar bill. It's entirely up to you."

As a conceptual artist, Boggs feels a work isn't complete until he has spent one of his bills; not only spent it, in fact, but often also received change - in real currency - and a receipt. A 'successful transaction', as he explains, is one that makes people think about such concepts as value and beauty and leads them to their own conclusions, independent of any establishment - whether governmental or cultural.

But mightn't his money still be counterfeit? Boggs always makes impish changes on his bills — signing his own name instead of the Secretary of the Treasury's, for instance, or substituting the faces of celebrated American women (a current project) for the men gracing US currency. Governments, however, don't take kindly to this. Boggs has been prosecuted, unsuccessfully, for counterfeiting in both England and Australia; the Australian government was even required to pay him more than \$20,000 in damages.

In the United States things have gone less well. In 1990, just before a major exhibition of his work opened, Boggs became embroiled with the U.S. Secret Service. Its agents moved to prevent publication of the show's catalogue as it was then conceived, with actual-size, full-colour reproductions of Boggs's drawings. In the end, the catalogue "J. S. G. Boggs Smart Money (Hard Currency)", was printed using enlarged images.

This was just the beginning for Boggs: when 'Smart Money' moved on to another gallery, Secret Service agents threatened to confiscate everything but had no search warrant. In December 1992, Boggs was preparing to embark on 'Project Pittsburgh' and spend a million dollars' 'worth' of a new series of drawings. The Secret Service raided his studio and office at Carnegie Mellon University, where he was a visiting lecturer in Art and Ethics. They confiscated 1,300 items. They did not, however, arrest Boggs, whose suit to regain his material is currently on appeal.

According to Kent Yalowitz, the lawyer who has taken Boggs' case on, "The government has never tried to explain to the courts why they think he's breaking the law or why they have a right to seize his work." Yalowitz points out that, unlike counterfeiters, Boggs has never tried to defraud anyone with his notes, nor has anyone ever complained of fraud in any of Boggs' transactions. Yalowitz said he's offered the government a compromise solution: "So long as no one complains of being defrauded by Boggs or anyone else using one of his drawings, the government should not interfere with his work."

“What's driving them so crazy?” Boggs asks for his part. “It must be the way these bills of mine subvert the whole system, calling into question the very credibility of the country's entire currency.” Boggs commissioned Thomas Hipschen, the master engraver whose portraits adorn the new denominations of American currency, to make a steel-engraved portrait. This portrait - of Boggs - now also adorns a series of \$100,000 bills, which the artist foresees using to pay his legal expenses.

**A15** How do other guests and restaurant staff react initially to J. S. G. Boggs's behaviour?

- 1) They are worried by it.
- 2) They are curious about it.
- 3) They are impressed by the quality of his work.
- 4) They try not to take any notice.

**A16** The head waiter is relieved when he realises that

- 1) Boggs's drawing is worth more than the cost of the meal.
- 2) Boggs is not willing to pay the bill with legal currency.
- 3) Boggs is not going to cause an embarrassing incident.
- 4) Boggs takes the concepts of value and art seriously.

**A17** What is Boggs's main objective?

- 1) To trick people into accepting his drawings as payment.
- 2) To get people to question established values.
- 3) To obtain real currency as change.
- 4) To provoke a reaction from the government.

**A18** How have governments outside the United States reacted to Boggs's art?

- 1) They have tried unsuccessfully to convict him of counterfeiting.
- 2) They have asked him not to change the images on the original notes.
- 3) They have fined him as much as \$20,000 for exhibiting his drawings.
- 4) They have shown quite a lot of sympathy for his work and ideas.

**A19** What difficulties has Boggs had with the authorities in the United States?

- 1) They have forced him to make changes to a catalogue for one of his exhibitions.
- 2) They have confiscated all the work from his exhibition 'Smart Money'.
- 3) They have charged him with fraud for trying to pay with his drawings.
- 4) They have charged him with counterfeiting for reproducing images on US currency.

**A20** How does Boggs hope to pay his lawyers?

- 1) With a real \$100,000 bill.
- 2) With a portrait by another famous artist.
- 3) With his latest piece of work.
- 4) With the change from a transaction with one of his drawings.

**A21** What does the writer think about Boggs?

- 1) He is breaking the law and should be punished.
- 2) He is a little eccentric but interesting.
- 3) He is mentally unbalanced but amusing at the same time.
- 4) He is being unfairly victimised by the authorities.

## Task 8.

*Прочитайте текст и выполните задания A15–A21. В каждом задании обведите цифру 1, 2, 3 или 4, соответствующую выбранному вами варианту ответа.*

Last October, a land cruiser truck carrying the limp body of a month-old African elephant pulled up to the gate of Daphne Sheldrick's property just outside Kenya's Nairobi National Park. It had been found wandering alone outside another park dazed and dehydrated, its floppy ears badly sunburned. "The babies are always ill and sometimes severely traumatized," says Sheldrick. "Constant attention, affection, and communication are crucial to their will to live. They must never be left alone."

Remarkably, those that make it to Sheldrick homestead never are. Until they are two, they get all the attention that a human infant would receive, including having a keeper sleep at their side every night. Sheldrick, 61, a widow of David Sheldrick, a renowned naturalist and founder of Kenya's Tsavo National Park, opened her elephant and rhino orphanage in 1977 and has become a leading authority on infant elephant behaviour. After 25 years of frustrating trial and error, she developed a system for nurturing baby elephants. Her method includes a skim milk-coconut oil formula devised for human babies. Since then, she and her staff of eight keepers have raised 12 elephants from infancy – the highest success rate in the world.

"Infant elephants are very similar to human infants," says Sheldrick. "They can be naughty, competitive and disobedient. When you say, 'No', they want to do it." If punishment is called for, Sheldrick gives them 'a little zing on the bottom' with a battery-powered cattle prod. "It's an unfamiliar sensation, so it's unpleasant for them. But then," she adds, "you have to be careful to make friends with them again." Prodigious memory may explain why zoo keepers are occasionally killed by elephants they have known for years. "They've done something to the elephant which they have forgotten, but the elephant hasn't," she explains.

For every step forward, there were painful retreats. In 1974 Sheldrick achieved a breakthrough when she nursed a newborn, Aisha, to 6 months. But then she had to leave for 2 weeks to attend her daughter Jill's wedding. Aisha, who had been bonded exclusively with Sheldrick – stopped eating. "She died of a broken heart," she says, who now rotates keepers to prevent babies from bonding with only one person.

The orphans remain at Sheldrick's compound until the age of 2, when they are fully weaned onto a vegetable diet. Once they are able to feed themselves, they are trucked to The National Park, 150 miles away, where they are put into a stockade and gradually introduced to local herds. Eleanor, who was rescued and introduced to the wild in 1970, has become a willing adoptive mother. "The little elephants are always welcome in a wild herd," says Sheldrick.

But the adults can also be stern parents. "If the matriarch gives them a smack with her trunk, they'll come flying back to their human keepers," says Sheldrick, who makes sure the youngsters are free to come and go from the stockade. "It takes 12 to 15 years (of their 60- to 70-year lifespan) before the baby becomes independent of his human family. Eventually they get bored stiff with people because they're having more fun with elephants."

For their part, elephants can make it instantly clear when humans have overstepped their welcome. Last year, Sheldrick was visiting The National Park when mistakenly she thought she had spotted Eleanor. "I called her, and she came over," she recalls. "I talked to her for about 10 minutes and touched her ear. She didn't like it at all and used her tusk and trunk to send me flying into a pile of boulders." Despite a shattered right knee and femur from which she is still recovering, Sheldrick doesn't hold a grudge. "On the contrary," she says, "I'm very flattered that a completely wild elephant would come and talk to me."

**A15** What is the most important element in Sheldrick's approach to rearing baby elephants?

- 1) Providing them with companionship 24 hours a day.
- 2) Feeding them with a dairy-based milk devised for human babies.
- 3) Not giving them too much attention after they turn two.
- 4) Getting the keepers to sleep with them.

**A16** Why is it important to make friends with an elephant after you have punished it?

- 1) They are like human children and can be naughty.
- 2) They might never forgive you for punishing them.
- 3) They may kill you if you don't.
- 4) They will forget the punishment too quickly.

**A17** Why was it a mistake for Sheldrick to nurse the baby elephant Aisha on her own?

- 1) She couldn't leave Aisha to attend her daughter's wedding.
- 2) Aisha became too attached to her.
- 3) The other keepers didn't know how to look after Aisha.
- 4) Elephants like to have a variety of people looking after them.

**A18** Why are the baby elephants kept in a stockade after taking to the National Park?

- 1) The wild elephants do not accept them.
- 2) They are still not able to feed themselves.
- 3) They have not yet been adopted by Eleanor.
- 4) The process of assimilation into a herd takes time.

**A19** Why do the young elephants eventually stop coming back to the stockade?

- 1) They prefer the company of other elephants.
- 2) The other elephants are too rough with them.
- 3) The keepers stop them because they are too old.
- 4) The humans get bored with them.

**A20** Why did Sheldrick touch the wild elephant's ear?

- 1) She wanted to make the elephant feel welcome.
- 2) She had confused her with another elephant.
- 3) She had already been talking to her for about ten minutes.
- 4) She was flattered by the elephant's attention.

**A21** What overall impression does the author of the article give of work with elephants?

- 1) It is dangerous.
- 2) It is depressing.
- 3) It is rewarding.
- 4) It is unpleasant

## Task 9.

*Прочитайте текст и выполните задания A15–A21. В каждом задании обведите цифру 1, 2, 3 или 4, соответствующую выбранному вами варианту ответа.*

Whether it's holidays, great days out or lazy days at home, you hope your children will retain happy memories of their childhoods. But often their treasured recollections don't match parental expectations.

Take my exasperated friend Sarah. Back on the train after a day at both the Natural History and the Science museums with three children under 10, she asked: "So what did you all learn?" That if I bang my head on something hard, it's going to hurt," came the reply from her six-year-old daughter. Roaring dinosaurs and an expensive lunch had little impact, but the bump on a banister was destined to become family legend. After I'd helped out on a school trip to Tate Modern art gallery, the teacher told me that three of my five-year-old charges drew the escalators as their most memorable bit of the day. "On a zoo trip, Luca liked the caterpillar best," says my friend Barbara. "Forget lions, giraffes and gorillas. What made the most impression (and what he still talks about five years later) is the time he found a caterpillar at the zoo."

My children are masters of odd-memory syndrome, recalling the minutiae and looking blank-faced at major events. The self-catering cottage of last year is 'the yellow house that smelled funny'. A skiing holiday is 'remember when we had burgers for breakfast?' and a summer holiday is 'when we had two ice creams every night'.

Food features large in other children's memories. 'Did you like going on the plane?' a friend asked her three-year-old daughter after her first flight. "I liked the crisps," came the reply. Four years on, another friend's daughter still remembers Menorca for the tomato-flavoured crisps and Pembrokeshire for the dragon ice cream (ice cream in a dragon-shaped pot). Last summer, Janey and her husband took their three children on a three-week train trip around Europe. "We wanted to open their minds to the joys of travel and experiencing different cultures," she says. "But the high point for them was the Mickey Mouse-shaped ice cream. That was in Rome. I wonder whether the Coliseum made any sort of impression."

But parenting expert Suzie Hayman is reassuring. "I think food figures high in everybody's memories," she says. "I just have to think of hot chocolate and I'm transported back to Paris. Adults tend to be less direct or simply try hard to come up to other people's expectations. The important thing is that you give your children lots of stimulation. If you visit a museum, you can convey your appreciation for something. Just don't expect them to share it. It's all about laying out the buffet and letting children pick. What children want most is you - your attention, your approval, your time. They may prefer the box to the present, but you're still giving them variety for their memory pool. It's also important that they don't grow up expecting that happy times only equate with spending money on expensive days out."

My nine-year-old has a memory theory: the more uncomfortable the bed, the better the holiday. So sleeping on bathroom floors and bending Z-beds make for a fantastic time and fluffy pillows and soft mattresses (more expensive) equal boring. This is one unexpected memory I plan to nurture for years to come.



**A15** What do all of the memories mentioned in the second paragraph have in common?

- 1) They concerned something unexpected that happened during a trip.
- 2) They were not connected with the main purpose of the trip.
- 3) They concerned trips that adults particularly enjoyed.
- 4) They were not things that the children remembered for long.

**A16** What does the writer suggest about 'major events' in the third paragraph?

- 1) Her children's memories of them are different from hers.
- 2) Her children's memories of them change over time.
- 3) Her children are unable to remember them at all.
- 4) Her children remember only certain parts of them.

**A17** The food examples in the fourth paragraph illustrate the fact that

- 1) food is often what children remember about journeys.
- 2) children's memories of past events frequently involve food.
- 3) children like talking about unusual food they have had.
- 4) children keep their memories of unusual food for a long time.

**A18** What does Suzie Hayman say about memories of food?

- 1) Children are more likely to mention food than adults.
- 2) Adults forget what food they have had after a while.
- 3) The fact that children remember food is not important.
- 4) All her best memories of childhood involve food.

**A19** What does Suzie Hayman say about parents?

- 1) They should not expect their children to enjoy the same things that they enjoy.
- 2) They should not take their children on expensive days out.
- 3) They should not pay attention to what their children can remember.
- 4) They should not take their children to places that will not interest them.

**A20** The writer says that her child's memory theory

- 1) is different from that of other children.
- 2) has an advantage for the writer.
- 3) makes logical sense to the writer.
- 4) is something that she shares with her child.

**A21** The writer's purpose in the article is to point out

- 1) how difficult it is for children to remember the kind of things that adults remember.
- 2) how annoying children's memories of past events can be for adults.
- 3) how happy children's own memories of past events make them feel.
- 4) how different children's memories are from what adults want them to remember.

## Task 10.

Прочитайте текст и выполните задания A15–A21. В каждом задании обведите цифру 1, 2, 3 или 4, соответствующую выбранному вами варианту ответа.

In 1789 began the celebrated French Revolution, an event which shook the old certainties of European states and European monarchies to the core. It also raised debate on the desired structure of the state throughout whole populations to an unprecedented degree. In October the following year, Edmund Burke brought out his *Reflections on the Revolution in France* which sold 35,000 copies within weeks, then a huge number. It reinforced all the fears and prejudices of the traditional aristocracy. Immediately, more progressive authors began writing their responses including the celebrated Thomas Paine whose *The Rights of Man* sold an amazing two million copies.

But Paine's was not the first response. Less than a month after Burke's book was published there appeared the anonymous *A Vindication of the Rights of Men*. It sold so well that a second edition appeared only three weeks after the first. However, in this edition the author was named as Mary Wollstonecraft. The involvement of women in politics was almost unknown at the time and there was outrage. Horace Walpole called her "a hyena in petticoats".

If she was intimidated by the outcry, it did not show. Only two years later, at the beginning of 1792, she produced another book with an even more inflammatory title: *A Vindication of the Rights of Women*. This has been a *handbook* for feminists ever since. Women tended to like her strong opinions while men were, not surprisingly, infuriated. What is surprising is that so many of the men who attacked this piece are usually thought of as politically advanced. Even William Godwin, for example, supported the idea that men and women were different and complementary and this required a political arrangement where men led and women followed. Wollstonecraft attacked this notion and demanded independence and equality for women.

This rebellious streak led her in quite a different direction from most of her contemporaries. As bloodshed in Paris reached its peak during 1792 and 1793, and most British fled from France, Wollstonecraft moved to Paris to live. She stayed while most of her French friends were killed. Quite why is not clear since she clearly preferred the society of the bourgeois intellectuals who were dying to the street revolutionaries who were killing them. Perhaps it was only after this experience that she appreciated some of the practical pitfalls of unchecked liberty.

The reality of revolution seemed to change her in a number of other ways. A feature of her *Vindication* was to urge both men and women to subjugate passion to reason. Before her experience in France she had remained single and, single-mindedly, celibate despite the temptation offered by the painter Fuseli. But whilst in France she threw herself into a passionate affair with the American adventurer Gilbert Imlay. She even followed Imlay to Scandinavia in search of stolen silver treasure; a triumph of passion over reason if ever there was one! How ironic that she should suffer this fate in the middle of, what she hoped would be, the foundation of a better, more rational, society.

She never entirely lost her principles, however, and clung to the belief that a better world based on equality and reason was attainable. Eventually she returned to Britain and, after a failed suicide bid, she married the very William Godwin who had so criticised her before. She died in childbirth not long after and pronounced herself "content to be wretched" but refused to be a nothing and discounted.

Mary Wollstonecraft's life was revolutionary in many ways, even for her time. She may have been inconsistent and contradictory but this cannot diminish the effect she had on the political thoughts of her contemporaries. We cannot ignore too, the degree to which she has influenced later thought, even down to the present day. Her son-in-law, Percy Shelley, was a fervent admirer who immortalised her in verse in *The Revolt of Islam*. De Beauvoir's *The Second Sex* and Greer's *The Female Eunuch* both owe their origins to Wollstonecraft's pioneering writing. The notions of equality we take for granted today first appeared in her work.

- A15** The revolution in France
- 1) frightened everybody.
  - 2) prejudiced the aristocracy.
  - 3) concerned everybody.
  - 4) challenged the established order.
- A16** Wollstonecraft's *A Vindication of the Rights of Men*
- 1) was an immediate best seller.
  - 2) sold only slowly at first.
  - 3) hardly sold at all.
  - 4) was only read by women.
- A17** The response to *A Vindication of the Rights of Men*
- 1) intimidated Mary.
  - 2) made Mary flee to France.
  - 3) attracted William Godwin.
  - 4) made Mary write another book.
- A18** Men objected to the book because
- 1) it was written by a woman.
  - 2) it challenged established ideas about men and women.
  - 3) she published before them.
  - 4) the writer was a female politician.
- A19** Mary's personal life
- 1) always matched her published beliefs.
  - 2) sometimes contradicted her published beliefs.
  - 3) never contradicted her published beliefs.
  - 4) never matched her published beliefs.
- A20** In refusing to be discounted she meant
- 1) women should be taught literacy and numeracy.
  - 2) the role of women should not be reduced.
  - 3) she was not to be overlooked for being a woman.
  - 4) she was happy as she was.
- A21** Mary Wollstonecraft's writing
- 1) was constant and contemporary.
  - 2) inspired modern feminist writers.
  - 3) took equality for granted.
  - 4) was ignored.

## Task 11.

*Прочитайте текст и выполните задания A15–A21. В каждом задании обведите цифру 1, 2, 3 или 4, соответствующую выбранному вами варианту ответа.*

For three centuries the greatest minds on the planet were baffled by a seemingly simple equation set by an amateur 17<sup>th</sup> century mathematician, Pierre de Fermat. The battle to prove Fermat's theory about this equation was a long and hard one and it was not until 1997 that Professor Andrew Wiles received the prestigious Wolfskehl Prize, in recognition of his epic struggle with this 'simple equation' which had become one of the most notorious problems in mathematics: Fermat's Last Theorem.

Wiles first read about Fermat's Last Theorem when, as a schoolboy, he visited his local library: "One day I borrowed a book about this ancient and unsolved problem. It looked so simple, and yet the greatest mathematicians in history couldn't solve it. A 10-year-old, I knew from that moment I would never let it go."

The theorem's creator was a civil servant and mathematician. Having studied an equation. He claimed that he could prove it was impossible to solve this particular equation, but the mischievous Frenchman never committed his proof to paper.

For thirty years, teachers, lecturers and then colleagues told Wiles he was wasting his time but he never gave up. When he eventually spotted a potential strategy, the mathematician did not publicise his idea. Instead he worked in complete isolation. Only his wife knew of the new direction his work had taken. He believed his approach was right, but feared that rival mathematicians might beat him to the proof if they discovered his plan. Making his strategy succeed would take seven years of dedicated effort, conducted in complete secrecy. During this period, Wiles continued to publish papers of conventional calculations every year to put his peers off the scent.

To show that no numbers fitted the equation, Wiles had to confront infinity – the mathematician's nightmare. He likens his experience to a journey through the dark: "You enter the first room and it's completely dark. You stumble around, bumping into the furniture. After six months or so you find the light switch and suddenly everything is illuminated. Then you move into the next room and spend another six months in the dark. Although each of these breakthroughs can be momentary, they are the culmination of many months of stumbling around in the dark."

In June 1993, Wiles revealed to the world that he had proved Fermat's Last Theorem. However, within a few months referees spotted an error in the proof. Wiles attempted to fix it before news of the error had leaked out, but he failed. By the end of 1993, the mathematical community was full of gossip and rumour, with many academics criticising Wiles because he refused to release the flawed calculations, thus preventing others from fixing the error.

Wiles spent an agonizing year before making the final breakthrough that resurrected his proof. "It was so indescribably beautiful. I stared at the calculation in disbelief for 20 minutes. It was the most important moment of my working life." The sheer complexity of the proof shows it can't possibly be the proof Fermat had in mind, and some mathematicians are continuing the search for the original 17<sup>th</sup> century proof.

**A15** How did Wiles feel about Fermat's Last Theorem?

- 1) He was obsessed with it.
- 2) He couldn't understand it.
- 3) He was worried about it.
- 4) He didn't think he could solve it.

**A16** Why is Fermat described as 'mischievous Frenchman'?

- 1) He said it was impossible to find a solution to the equation.
- 2) He only did mathematics in his spare time as a hobby.
- 3) The proof he claimed to have discovered was not written down.
- 4) He wouldn't say whether he had found a proof or not.

**A17** Why were Wiles' teachers and colleagues discouraging about his project?

- 1) They thought he had adopted the wrong approach.
- 2) They did not know he had found the strategy.
- 3) They did not know his wife knew about it.
- 4) They thought the problem was unsolvable.

**A18** How did Wiles avoid attracting suspicion?

- 1) He was very secretive about his work.
- 2) He carried on doing his normal work.
- 3) He was extremely dedicated to his work.
- 4) He published papers about the proof.

**A19** What did the process of arriving at a proof involve?

- 1) Long periods of bewilderment followed by flashes of understanding.
- 2) Careful, painstaking work which gradually began to reveal a solution.
- 3) A series of sudden realisations leading to a final answer.
- 4) A long journey of exploration at the end of which the solution was revealed.

**A20** Why did other mathematicians criticise Wiles in 1993?

- 1) There were errors in the original proof.
- 2) He could not fix the errors in the original proof.
- 3) He would not let others work on his original proof.
- 4) He allowed rumours about the original proof to circulate.

**A21** The equation Fermat and Wiles studied

- 1) was solvable but Wiles could not work out the solution.
- 2) was solvable and Wiles eventually worked out the solution.
- 3) was unsolvable but Wiles could not prove this.
- 4) was unsolvable and Wiles eventually proved this.

## Task 12.

*Прочитайте текст и выполните задания А15–А21. В каждом задании обведите цифру 1, 2, 3 или 4, соответствующую выбранному вами варианту ответа.*

Sir Thomas More was the most brilliant Englishman of his age in an age, the early Renaissance, which is thought to be particularly brilliant. He scaled the heights in law, in philosophy and literature, and attained high political rank as Chancellor. But the most challenging thing about this man is nothing that he achieved in life but the nature of his death. The facts are well known. He was executed by King Henry VIII in 1534 for refusing to accept Henry as head of the church in England. What is unclear is why he chose to refuse, and to die, in this way.

Clouding the issue are the political and religious arguments which were at the root of his refusal and his death. It will be remembered that King Henry VIII was, for the most of his life, an ardent Catholic who was awarded the title of Defender of the Faith for his resistance to the Protestant reformation. But his desperation for a male heir led Henry to divorce his first wife, Catherine of Aragon, in favour of the younger Ann Boleyn who offered the promise of a son. High politics among the crowned heads of Europe meant that this could only be achieved by a break with Rome and the acceptance of Protestantism in England. In a time when religion was taken very seriously by whole populations there was bound to be resistance.

Traditional Catholic writers, such as Friar Anthony Foley, have cast More as a martyr who stood up for the cause of Catholicism and perished for the true religion. “More was a beacon of light in those dark times,” says Friar Foley, “whose actions have shown the path of righteousness for true believers even down to the present day. This interpretation was convenient for the Catholic church, then as now, and resulted in More being made a saint. It ignores, however, the fact that More took every step to stop his ideas being made a political issue. Whatever reason he had it was not support of the Catholic church. It also does not explain why More chose to take a stand, and effectively commit suicide, on this issue. Even under the teachings of the Catholic church he could have sworn the necessary oath to Henry because he was under duress. The church in his day did not expect or require him to refuse. More’s personal beliefs were his own but refusal to take the oath is what condemned him.

A more recent biography, by Paul Hardy, views More as a medieval man and not the renaissance man he is often seen as. As such, Hardy argues, he would have been deeply conservative. The changes which Henry was embracing, with the acceptance of Protestantism, would have been highly offensive. “As a lawyer and Chancellor, More had spent his life defending the status quo and now it was turned round,” he writes. This rather ignores the deliberate modernity which imbued every other aspect of More’s life from legal reform to the rewriting of school textbooks.

Other writers, such as the psychotherapist Bill Blake, see More’s demise as an example of depressive illness. Melancholy was widely known at the time but not seen as an illness. It is not implausible that under the strain of work and the profile of his position as Chancellor, he succumbed to depression and, desperate and indecisive, let death sweep over him. But contemporary reports are odds with this. He made every effort to comfort and cheer up his own relatives and never appeared lost or undecided.

Since More himself left no explanation we will probably never really know what his motivation was. However, Hardy’s observations are very true in some respects in that More lived in a very different world and one that is hard for us to understand. Life could be very cheap 500 years ago especially if one held high political office of intellectual views at odds with the establishment. There is no better way of appreciating this than to consider the fate of the poets in the Oxford Book of Sixteenth Century verse. Two thirds of these poets died violent deaths, almost all at the hands of an executioner. With the possibility of death ever present it seems to have been regarded then with something less than the dread it evokes today. Perhaps this is what happened with More. After a lifetime of good fortune, considerable luxury and achievement, the wheel of fortune had turned, and More accepted his fate with good grace in the hope of an even better life in the hereafter.

- A15** Which of the following was More not expert in?
- 1) literature
  - 2) religion
  - 3) philosophy
  - 4) law
- A16** Henry VIII executed More because
- 1) Henry VIII wanted a son.
  - 2) More believed in Protestantism.
  - 3) More was Chancellor.
  - 4) More refused to take an oath.
- A17** Henry VIII broke from Rome because
- 1) He believed Protestantism was the true faith.
  - 2) Rome refused him a divorce.
  - 3) He wanted to ensure the succession.
  - 4) He wanted to marry Ann Boleyn.
- A18** Traditional Catholic writers proclaimed More as a martyr because
- 1) wanted to be executed.
  - 2) he did not refuse his religious belief.
  - 3) he tried not to make his belief a political issue.
  - 4) he did not support Protestantism in England.
- A19** The writer disbelieves traditional views of More's death because
- 1) More committed suicide.
  - 2) More didn't follow Catholic teaching in refusing the oath.
  - 3) Theories of depression are more persuasive.
  - 4) Little is really understood of the time More lived in.
- A20** More's death is a mystery because
- 1) he chose to be executed.
  - 2) he left no written explanation.
  - 3) the facts of his death are not known.
  - 4) it is bound up in religious controversy.
- A21** According to the writer, the life of an intellectual 500 years ago could be dangerous
- 1) Because the standard of living was cheap.
  - 2) Because they held high political office.
  - 3) If they held dissident views.
  - 4) If they suffered from depression.

## ОТВЕТЫ

### Задание на установление соответствия В2

Task 1.	8362571
Task 2.	5631287
Task 3.	6413852
Task 4.	8765241
Task 5.	3614728
Task 6.	5627348
Task 7.	4612853
Task 8.	3851274
Task 9.	1875236
Task 10.	4271638
Task 11.	7532648
Task 12.	4187526

### Задания на понимание структурно-смысловых связей в тексте В3

Task 1.	362417
Task 2.	325714
Task 3.	735124
Task 4.	247135
Task 5.	421735
Task 6.	376512
Task 7.	436172
Task 8.	751624
Task 9.	247315
Task 10.	251637
Task 11.	471625
Task 12.	751624

### Задания на полное и точное понимание информации в тексте А15-А21

Task 1.	A15 – 2, A16 – 4, A17 – 3, A18 – 1, A19 – 1, A20 – 2, A21 – 1
Task 2.	A15 – 2, A16 – 3, A17 – 3, A18 – 4, A19 – 2, A20 – 3, A21 – 2
Task 3.	A15 – 2, A16 – 3, A17 – 2, A18 – 1, A19 – 2, A20 – 3, A21 – 4
Task 4.	A15 – 3, A16 – 4, A17 – 2, A18 – 1, A19 – 2, A20 – 4, A21 – 1
Task 5.	A15 – 1, A16 – 2, A17 – 4, A18 – 2, A19 – 3, A20 – 2, A21 – 4
Task 6.	A15 – 2, A16 – 3, A17 – 2, A18 – 3, A19 – 1, A20 – 3, A21 – 2
Task 7.	A15 – 2, A16 – 3, A17 – 2, A18 – 1, A19 – 1, A20 – 3, A21 – 2
Task 8.	A15 – 1, A16 – 2, A17 – 2, A18 – 4, A19 – 1, A20 – 2, A21 – 3
Task 9.	A15 – 2, A16 – 3, A17 – 2, A18 – 1, A19 – 1, A20 – 2, A21 – 4
Task 10.	A15 – 4, A16 – 4, A17 – 2, A18 – 2, A19 – 2, A20 – 3, A21 – 3
Task 11.	A15 – 1, A16 – 3, A17 – 4, A18 – 2, A19 – 1, A20 – 3, A21 – 4
Task 12.	A15 – 2, A16 – 4, A17 – 4, A18 – 2, A19 – 2, A20 – 2, A21 – 3



# СОДЕРЖАНИЕ

ВВЕДЕНИЕ .....	3
РАЗДЕЛ «ЧТЕНИЕ» .....	4
ЗАДАНИЕ НА УСТАНОВЛЕНИЕ СООТВЕТСТВИЯ В2 .....	5
Task 2.....	7
Task 3.....	8
Task 4.....	9
Task 5.....	11
Task 6.....	13
Task 7.....	15
Task 9.....	18
Task 10.....	20
Task 11.....	22
Task 12.....	23
ЗАДАНИЕ НА ПОНИМАНИЕ СТРУКТУРНО-СМЫСЛОВЫХ СВЯЗЕЙ В ТЕКСТЕ В3.....	25
Task 1.....	26
Task 2.....	27
Task 3.....	28
Task 4.....	29
Task 5.....	30
Task 6.....	31
Task 7.....	32
Task 8.....	33
Task 9.....	34
Task 10.....	35
Task 11.....	36
Task 12.....	37
ЗАДАНИЯ НА ПОЛНОЕ И ТОЧНОЕ ПОНИМАНИЕ ИНФОРМАЦИИ В ТЕКСТЕ А15–А21 ..38	
Task 1.....	39
Task 2.....	41
Task 3.....	43
Task 4.....	45
Task 5.....	47
Task 6.....	49
Task 7.....	51
Task 8.....	53
Task 9.....	55
Task 10.....	57
Task 11.....	59
Task 12.....	61
ОТВЕТЫ .....	63