

**ВАРИАНТ 1. Текст 1.**

You are going to read a website article. For questions 1-7, choose the answer (A, B, C or D) which you think fits best according to the text. Mark your answers on the separate answer sheet.

**Taking a Gap Year**

*Journalist Lucy Tobin considers whether taking time out before university makes sense in the current economic climate.*

Once upon a time the gap year was the preserve of rucksack-schlepping, sandal-wearing teenagers who would doss around South America or Asia for a few months before university. No longer. Today's competitive job market means gappers must ensure that a year out will leave behind a sprinkling of CV fairy dust.

That doesn't mean it has to be boring. Whether you're considering a gap year before or after university, or much later on in life, there are plenty of ways to make it boost your employability while having fun. Spend a few months doing work experience and making contacts in a field that interests you before jumping on that plane to Thailand. Test out different industries. Turn that business idea you've been talking about into reality. If it takes off, it could lower your student loan, or save you the need to find a "real job". If not, it will show future employers your initiative.

Don't be put off if you haven't been incubating a gap-year dream since birth: there's still time to arrange a year out at very little notice. My gap year, for example, was a last-minute rush. I had applied for politics at university, decided very late on that I wanted to change to English, and when I called up the university to enquire about this, I was told I'd have to take a gap year. I'd spent the summer celebrating finishing school with friends, so when September rolled around, I had no plan or job, or, consequently, any cash to travel with. Eventually, after a month sending a blitz of ignored emails, I managed to wangle a job in publishing, then a journalism position at a prominent daily newspaper. It was there I decided on my future career - all because I'd suddenly had to take a gap year.

Ask people about their year-out experiences and it will become clear how many options there are (although don't ask too many questions: gappers tend to go on a bit). While I was commuting into London every day, my friends were doing radically diverse things. One sold make-up at Harrods before saving vultures in Africa; another promoted classical music to kids, yet another was an intern in parliament, and two travelled around Asia for a year.

But - as your family and friends will undoubtedly remind you when you mention a gap year - these are tough economic times. Graduate employment is down: a quarter of graduate job vacancies have disappeared and the competition for each job has grown, according to the Association of Graduate Recruiters. The job market doesn't look like it will improve overnight, so use a gap year to help yourself stand out.

You don't need to give up ideas of travelling - a year is a long time, and you might not have the chance to go away for that long again. But think about combining a trip with six months' work - or study. If there's something you've always wanted to do but been held back by a lack of time, a gap year is the time to do it. Learn to drive, type or cook. Go to hairdressing school and build up a side business in cutting friends' hair. Or take a distance-learning course in your spare time.

Voluntary work abroad will benefit you and your CV, as well as the community or project you're helping. You may well be able to improve your language skills too - employers love linguists. Make sure you choose a reputable company; do plenty of research, and ask any friends for personal recommendations. A good starting point is the Year Out Group, whose members sign up to a code of practice. It lists gap-year companies and the locations of gap-year fairs, which many firms attend.

If you're staying at home, there are lots of rewarding and enjoyable charity work options.

It's worth thinking about what you want to get out of your gap year. At the start of mine, a fellow gapper and I listed things we wanted to do: big plans, like achieving at least three months' relevant work experience, but also things like making our way through a list of 50 films to see before you die, and partying with friends at local universities to make sure we had the chance to meet lots of new people. Try to have fun on your gap year, whatever you do. It's an incredible opportunity to see the world, work out what you want to do with your life, and help you on your way to achieving it. Good luck - and have a great time.

**ВАРИАНТ 1. Вопросы к тексту 1.**

- 1** What point is the writer making in the first paragraph?  
A Young people gain a great deal from the experience of travelling.  
B Teenagers on gap years increasingly look for work abroad.  
C Gap years today have to be about more than just pleasure.  
D Fewer young people are currently able to afford gap years.
- 2** What does the writer say about trying out your business idea during a gap year?  
A It might cover the costs of your higher education.  
B You can benefit even if the idea does not succeed.  
C You are unlikely to get a similar opportunity at another time.  
D It could provide you with future contacts when you are looking for work.
- 3** What is the main reason why the writer gives the example of her own gap year experience?  
A to show that your gap year can have important consequences  
B to emphasise that planning a gap year often takes longer than is really necessary  
C to explain that you need to save money if you want to travel in your gap year  
D to stress that gap year activities can be forced on you by unexpected circumstances
- 4** Why does the writer say you should avoid asking a lot of questions?  
A because you need to make up your own mind about what's best for you  
B because it may become confusing if 'gappers' tell you too much  
C because it is not necessary to learn about all the different options  
D because you may hear about more of their experiences than you want to
- 5** The writer says a gap year can make young people stand out because  
A their confidence increases as they work or travel.  
B it can provide skills other job applicants may lack.  
C it helps them develop into mature adults.  
D they see places few people their own age have seen.
- 6** The writer recommends that people wishing to do voluntary work overseas should  
A learn the language of their destination before they go there.  
B find out as much as possible about their destination.  
C make arrangements to go with a friend.  
D make informed choices about what to do.
- 7** What is the main point the writer is suggesting about a gap year in the last paragraph?  
A If you plan it carefully there will be time for fun too.  
B You need to make plans because the year will pass very quickly.  
C It provides a chance to develop different sides of your life.  
D It offers excellent opportunities to meet new people.

**ВАРИАНТ 1. Текст 2.**

You are going to read an article containing reviews of computer games. For questions 8-20, choose from the reviews (A-E). Mark your answers on the separate answer sheet.

**The Latest Computer Games**

*Read our reviews of this week's game releases.*

**A** Last year's *Motor Racers* left me feeling a little underwhelmed. After the impressive heights of their earlier Formula One game, which it replaced, the lesser-powered vehicles and disappointing graphics felt like a bit of a step back for the developers. But this year's update has added a considerable amount of extra content. You can choose to control more or less any type of car that you wish. The driving model is solid, letting the player experience what it's really like to drive round most of the world's most famous racing tracks. That includes practice laps and men at the side of the track waving flags to alert you of crashes up ahead. There are half a dozen new tracks to choose from. Noodsberg is perhaps the best addition, offering some picturesque street racing action. The graphics have generally improved but there's still something lacking. The cars throw really unnatural shadows and when I got a puncture, the car just sunk into the ground on that side, rather than the tyre being deflated.

**B** Many people might imagine that rail simulators are dull. Might you even think the idea of recreating a largely event-free one-dimensional journey is absurd? Well, they've actually made a game just like that. Your first hour in *Rail Game* might run like this: you jump in, expecting an in-game tutorial, and utterly fail to move anything. So, after 20 minutes of turning your wipers on and off, you're forced into reading the manual. And that's the biggest disappointment. It tells you how to get moving, but when it comes to the expert controls on a steam engine, the game and the manual assume you already know quite a lot about locomotive operation. When on earth should I 'inject water'? I don't drive steam trains for a living. However, I persevered and once I eventually got more or less to grips with it, I decided I actually quite liked *Rail Game*. I took a simple pleasure, for example, in constructing a track running around my own name. It's an inexplicably satisfying and therapeutic experience.

**C** *Rally Rider* takes a different approach to the racing genre by abandoning smooth roads and sports cars in favour of heavy suspensions and cross country courses. The game stands out because of its tracks; it offers six very different ones each with enough bumps and turns to make cars spin like they're in a washing machine. These courses are unfriendly enough, but when they're being approached at speeds nearing 150 kph they're downright dangerous. Going too fast when hitting a hill or even just going into a bump at the wrong angle is likely to send a car flying into the air, and possibly onto its roof. It means the game has to be played with care because screaming round corners at full speed will cause a time-consuming crash. Looks-wise the game is a mixed bag. Tracks look good on the move, but as soon as the action slows down or stops and a closer inspection is taken, the surroundings start to look like you're travelling through a rather simply drawn child's picture book.

**D** *Star Travel* is set in the distant future, when humans start to explore and colonise space. Inevitably, mankind stumbles across alien races and rather than everyone trying to get to know each other in a friendly, civilised fashion, war breaks out. There are 30 pre-set campaigns to choose from, each with its own goals and problems. There are also 16 races which you can select. In order to succeed in any campaign, you must not only defend the star systems under your rule, but expand to the other ones as well. One of this game's best features is that you can construct ships to your own specifications, which adds an extra element to your strategy. For example, against some enemies, you'll need to concentrate on building a few highly powerful ships, instead of trying to outman them. On the whole, it's an amusing if uninspired strategy game, and if you're a fan of the genre, it should provide you with several weeks of entertainment.

**E** *Wonder Racer* succeeds in bringing the body-breaking speed of time-trial biking to the PC, but its difficulty may leave you shaking. The approach is simple and unsophisticated. There are only three controls, far fewer than in many other modern games. Players start by selecting one of sixteen riders, from a set of teams. There are ten tracks, of which three are available at the outset. Only by scoring gold in both classes on all of these can you gain access to the next three, and so on. The courses are a fictitious mix of country lanes, exotic beaches and snowy mountain passes. The 3D is excellent in its speed, smoothness, and level of detail. A selection of viewpoints, including a breakneck 'biker's eye view' are offered. This game will push your skills and patience to the limit.

**ВАРИАНТ 1. Вопросы к тексту 2.**

**About which of the games is the following stated?**

8. The impression given by the graphics depends on the speed of your vehicle.
9. It will keep people who like this kind of game occupied for some time.
10. It is possible to personalise the location for the game.
11. You can only go to some locations when you have been successful at a task.
12. The most special thing about the game is its cross-country courses.
13. It is an improved version of an earlier game.
14. It is an easy game to learn.
15. You need to use skill to avoid an accident.
16. Some of the details of the visual effects are not very realistic.
17. The concept does not sound very exciting.
18. What you have to achieve varies depending on the options you choose.
19. It has recreated some real places.
20. You can design your own vehicles.

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**ТВОРЧЕСКОЕ ПИСЬМЕННОЕ ЗАДАНИЕ В ФОРМЕ ЭССЕ**

Comment on the following quotation:

**“Education is what survives when what has been learned has been forgotten.”** (B. F. Skinner)

Write 180-200 words explaining how you understand the statement and where it can be applied. Provide reasons and examples for your ideas.

**Перенесите свои решения в ЛИСТ ОТВЕТОВ**

**ВАРИАНТ 2. Текст 1.**

You are going to read a magazine article about a rower. For questions 1-7, choose the answer (A, B, C or D) which you think fits best according to the text. Mark your answers on the separate answer sheet.

**Roz Savage - Rower and Campaigner**

*Kim Hampton keeps YachtPals readers up-to-date with news of rowing star Roz Savage.*

We're happy to report that Roz Savage is back on the water, on the third and final stage of her epic and historic journey across the Pacific from California to Australia. The office worker turned environmental-advocate-rower still has a long way to go, but ever since her first leg - where she had considerable problems getting enough drinking water, and yet, to the astonishment of those who don't know her, waved off anyone going out of their way to assist - we've had surprisingly little doubt that Roz will make it. It's funny, because even after all these miles, Roz tells *YachtPals* that she still really doesn't enjoy rowing; in fact she virtually cringes at the mention of the word.

If you don't know who Roz Savage is, maybe you should. Perhaps you've seen the abandoned drift nets offshore, or remote and formerly pristine beaches covered in garbage, or heard of the Pacific Garbage Patch, and thought "Why isn't somebody doing something about this?" Well, there are those trying, trying to get others who are so unlucky as to be trapped on dry land to pay attention to the fact that there's a problem out there - beyond the sight of land. One of the most devoted, tireless and effective at getting that message across has been Roz Savage, who has turned herself, her boat, and her amazing feat of stamina into a veritable one-woman bandwagon for the planet, or more accurately: for the people on it.

After the first leg of her journey (which she dedicated to ocean pollution), she met a good portion of the who's who list from the environmental movement, and did her best to make sure the issue of plastic pollution would not go unnoticed. After leg two (dedicated to climate change), she was asked to attend some extremely high profile events - including the most recent Summit on climate change - and not just as a participant, but as a speaker. As it turns out, it seems that Roz has got fans and supporters across a fairly broad political spectrum (with a few notable exceptions). She may have started out preaching to the choir, but now she's got the attention of the whole congregation, and then some.

Of course, the cause *YachtPals* is most supportive of is the reduction of ocean pollution, which isn't political. Offshore drilling and global warming legislation can all be argued over by political parties and by different countries along well-worn lines, but it's hardly likely that you'll find anyone who says they're pro-litter. It is both a progressive and a conservative principle to use less - which is the primary advice given by Roz, and her international supporters who are metaphorically (and sometimes literally) jumping up and down, saying: "Look here!" about the plastic pollution that has spread over large portions of the Oceans. That's the message: just use less.

Nobody likes the extra packaging anyway. Things that once came in a small cardboard box are now blister-packed to the point of frustrating absurdity. We've made a lot of great progress in the last three decades, but one of the mistakes has been to take the attitude that we could create and then discard something without limit. It's not like we all didn't know that. All you have to do is remember your grandparents or others who lived through the Depression as you try to explain how it's OK to discard all of the things the way we do in today's society.

Roz Savage has an army of loyal fans who call themselves the "Rozlings," and who will likely make sure that the party goes on for some time after her arrival. Much of her travel accommodation involves couch surfing and house-sitting situations arranged by the Rozlings, who seem to be spread around the globe. They seem always eager to help out the vibrant and voluntarily homeless Brit, and maybe that's because her message strikes a chord with so many. See, Roz doesn't say she's out to save the planet. Rather, she's out to save us - the people. As Roz says (and most scientists agree), the planet will survive just fine in the long run, the question is: In a thousand years, will humans still be here to enjoy it?

So as you go about your life over the next few months, try to take a moment now and then to think about that poor woman out in the Pacific, counting every wretched pull on her oars, who asks only that you consider taking one simple measure to safeguard future generations - like using less disposable plastic. That's the message Roz Savage wanted us to pass along, and her only request. Well, that, and should any yachts or ships be transiting the area in the coming months, she'd love it if you'd swing by for a visit.

**ВАРИАНТ 2. Вопросы к тексту 1.**

1. In the first paragraph the writer expresses surprise that Roz Savage  
A refused help that was willingly offered.  
B claims that she takes little pleasure in her sport.  
C seems likely to achieve her goal of rowing the Pacific.  
D gave up a good job to devote herself to rowing.
  
2. The writer repeats the word *trying* in the second paragraph in order to  
A stress that Roz's environmental goals are unlikely to be achieved.  
B emphasise that it will take a long time for everyone to know about the issue.  
C imply that Roz has to repeat her message many times.  
D suggest how hard people have to work to get others to listen.
  
3. What is the main point that the writer is making in the third paragraph?  
A Roz has changed the focus of her campaigning as her journey progressed.  
B Roz has been surprised that important people are prepared to listen to her.  
C Roz has become increasingly influential as an environmental campaigner.  
D Roz has become a more accomplished public speaker.
  
4. Why does the writer say ocean pollution is not a political issue?  
A Everyone agrees about what needs to be done.  
B Political parties pay little attention to the issue.  
C The problem cannot be solved by political action.  
D The problem cannot be solved by one country alone.
  
5. What does the writer say that thinking of their grandparents will encourage people to do?  
A give money to environmental causes  
B remember their own good fortune  
C use less packaging  
D throw less away
  
6. The writer explains that Roz appeals to the Rozlings because of  
A the scientific support for her views.  
B her friendly personality.  
C the human focus of her message.  
D her obvious love of the planet.
  
7. In the last paragraph the writer makes a contrast between  
A Roz's sense of purpose and other people's lack of involvement.  
B Roz's difficult task and an easy step we could all take.  
C Roz's loneliness and our own more sociable lives.  
D Roz's small message and the size of the plastics pollution problem.

**ВАРИАНТ 2. Текст 2.**

You are going to read an article containing reviews of films. For questions **8-20**, choose from the reviews (**A-E**). Mark your answers on the separate answer sheet.

**At a cinema near you this week**

*There is a variety of films on general release this week. There should be something to appeal to most tastes and age groups.*

**A** *Bush Trials*. This documentary follows the popular lead singer of the band *Furry Monsters* as he travels through Australia in search of a long-lost relative, a fellow musician. In the process he acquaints himself with a small community living in the outback. He stays with them for longer than he intended, forgetting about his relative but getting to know them and becoming involved in their life. He's a likeable guide, chatting enthusiastically to local residents and joining them in concerts and table tennis tournaments in their village hall. The film is informative about Australian history without being too heavy. Does he meet his relative? Well, I recommend you go and watch *Bush Trials* and then you'll find out.

**B** *Car Heroes*. This film is intended as a proper action movie for today's youngsters rather than a nostalgia fest for those of us who remember the 1980s television series. The film proudly shows off its distance from the original in an irreverent prologue in which the heroes' trademark black van is disposed of in no uncertain terms. Even the fondest fan would be hard put to argue that the TV show was a cultural landmark worthy of a preservation order and yet I'm not convinced that this film has any right to be so pleased with itself. Its action scenes are, of course, a lot more expensive than the TV show's brief shoot-outs but only one of these shows much imagination and so *were* hardly worth the expense. Well, that's how I felt at least.

**C** *Acing It*. For this high-budget remake of the 1994 film about a bullied boy who gets his own back by learning judo, the director has kept to the tried and tested plot while souping up the action to modern standards. The contest that provides the climax to the film is now an event of Olympic scale and flamboyance and the fights it features are certainly more dynamic than before even though the participants are younger, 12-year-olds rather than the original film's car-driving, party-loving teenagers. The film generally provides decent entertainment. Its main weakness is that it drags in places and ends up rather more drawn-out than it needed to be. Nevertheless this is definitely a film you should consider for a family outing.

**D** *Will*. Made in Scotland by the extraordinarily successful young Canadian director, Jack Fox, this film was not deliberately made as a parody of cinema pretentiousness although it could certainly be interpreted as such. A teenage boy escapes from his bad-tempered parents in their dark old castle in the Highlands by climbing into the surrounding trees and refusing to come down - a lifestyle choice he manages to maintain for several months. Apart from a few striking moments showing the boy clambering through the forest, it lacks the sort of visual intensity that might have allowed the film to succeed despite its other shortcomings. Far from seeming noble or poignant, the boy's tree life remains just an anti-social teenage sulk. He should be grounded.

**E** *Red Lake*. The director of this film also plays its central character: a prison guard and family man, who means well but can't help keeping secrets from his wife and kids. The big one is that the young ex-convict that he has taken under his wing is his son from a long-ago relationship, but, curiously perhaps, he's just as unwilling to reveal he's attending both acting and golf classes. Meanwhile other family members have secrets of their own. The film aims for a balance between life lessons, drama and farce. This doesn't work particularly well. All the same, it is easy to watch, mainly thanks to the surprisingly powerful performances of the two main characters.

**ВАРИАНТ 2. Вопросы к тексту 2.**

In **which review** are the following mentioned?

8. a central character who is said to be friendly
9. a character who is not honest with his relatives
10. a director with a part in his own film
11. a film which makes insufficient impact on the eye
12. a lot of money being spent without many obvious gains
13. a production that would have been improved by being shorter
14. a son deals with problems with his parents in an unusual way
15. a story aimed at the youth market
16. a partially successful new version of a popular old movie
17. a true story of a search for a family member
18. a youngster who uses sport to overcome his difficulties
19. an aspect of the film has an educational element
20. the film might be understood to have a different meaning from what was intended

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**ТВОРЧЕСКОЕ ПИСЬМЕННОЕ ЗАДАНИЕ В ФОРМЕ ЭССЕ**

Comment on the following quotation:

**“If you talk to a man in a language he understands, that goes to his head. If you talk to him in his language, that goes to his heart.”** (Nelson Mandela)

Write 180-200 words explaining how you understand the statement and where it can be applied. Provide reasons and examples for your ideas.

Перенесите свои решения в ЛИСТ ОТВЕТОВ

**ВАРИАНТ 3. Текст 1.**

You are going to read a magazine article. For questions 1-7, choose the answer (A, B, C or D) which you think fits best according to the text. Mark your answers on the separate answer sheet.

**Mary McCartney, Photographer**

*Roya Nikkhah interviews the photographer daughter of famous pop star Paul McCartney.*

Mary McCartney literally started life in front of the camera. The firstborn child of pop musician Paul and his photographer wife Linda was introduced to the world when a baby. Mary appeared peeking out from inside her father's jacket on the cover of his first solo album, *McCartney*, in 1970. But since then, she has, in her own words, 'used the camera to hide behind' and, surprisingly for the daughter of a Beatle, is far more comfortable putting others in the limelight than standing in it herself. For the child of a pop legend, her unstarry approach is arresting - no sooner am I up the stairs to her studio, than she rushes down them to make me tea. 'I like blending into the background,' she says on her return, holding out my mug. 'It's my job. Though I can be quite noisy and direct sometimes. I think the book shows my character - it has more reflective, quiet moments and then some in-your-face bits. That's me.'

We meet in her large, airy studio in north London, where McCartney is flicking through her new book, *From Where I Stand*, a retrospective of her work from the past 15 years. It is exactly as she just described it - a collection of intimate personal photographs of her family and friends, together with bolder, sometimes surprising portraits of celebrities and lesser-known sitters. What is striking about all the images is their naturalness. There is minimal lighting and little of the high gloss associated with other leading portrait photographers.

The artist Sir Peter Blake, a close family friend of the McCartneys, told me recently about a project he and Mary worked on for the charity Sport Relief, which involved her photographing the boxer Ricky Hatton for a portrait that Blake would paint from. 'We turned up there in this gym on the Harrow Road, all big boxers, an almost hostile environment, and Mary just got to it, so quietly, no fuss, figuring out who did what. Within minutes they were eating out of her hand. It was just like watching her mother at work.'

McCartney smiles when recalling the shoot. Hatton didn't even turn up for the first day because I think his football team had lost the night before, and at the gym they were like: "Um, he's not very well." Then next day it was like, will he turn up? It became a little adventure. But I love those situations - you can't go in and take over.'

McCartney has spoken of her regret that her mother's work hasn't attracted more attention. 'The thing about her is that she never blew her own trumpet and hence was pigeonholed as a celebrity who dabbled in photography, which isn't how it was at all,' she has said. 'The McCartney name made it possible for people to miss, or ignore, just how good she consistently was.'

I wonder if the fear of being similarly pigeonholed made McCartney reticent to embark on photography as a career in the mid-Nineties, which followed a stint working as a researcher in a music-publishing company. 'It took me a while to get the confidence to do it as a career,' she says. 'Obviously my name would open a door or two, but people won't just book you because of your name, so in a way it's even more embarrassing, because if people meet me and then nobody wants to book me, that would be really humiliating. So I had to make sure I was OK before I stepped into it.'

While McCartney frequently shoots catwalk shows and campaigns for fashion's biggest names, Chrissie Hynde, the singer and close friend, describes her thus: 'I think you could say, at the expense of possibly losing her a job or two, that Mary is the opposite of a fashion photographer.' It is clearly meant as a compliment, but what does Hynde mean? McCartney explains that she just isn't a very on-trend kind of person. It's a surprising statement from the sister of one of Britain's leading designers, but a quick glance at her outfit of striped cashmere sweater, grey skinny jeans and flat black pumps reveals it to be true. It's an understated look, with just one tiny adornment - a gold heart-shaped locket and 'M' pendant hanging from her neck.

**ВАРИАНТ 3. Вопросы к тексту 1.**

1. In the first paragraph the writer draws attention to Mary McCartney's
  - A pride in her parents.
  - B self-effacing attitude.
  - C initial awkwardness.
  - D simple lifestyle.
  
2. The writer is impressed by the way Mary McCartney
  - A makes unusual use of lighting in her photographs.
  - B chooses both friends and celebrities as subjects.
  - C takes characteristically simple portraits.
  - D has included many intimate pictures in her book.
  
3. Sir Peter Blake's anecdote illustrates the fact that Mary McCartney
  - A has worked on a variety of different artistic projects.
  - B does a great deal of work for charitable causes.
  - C enjoys working with all sorts of people.
  - D is good at establishing friendly relationships.
  
4. How did Mary feel about the shoot with Sir Peter Blake?
  - A She enjoyed not knowing quite what to expect.
  - B She liked his adventurous approach to his work.
  - C It gave her a sense of achievement.
  - D It was a valuable learning experience.
  
5. Mary says that her mother
  - A put her husband and family first.
  - B deserves more recognition for her work.
  - C saw photography mainly as a hobby.
  - D got more exposure because of her name.
  
6. Mary did not start a career in photography immediately because
  - A she was not sure she was good enough to succeed.
  - B she was initially attracted to the music industry.
  - C she knew it was a difficult time for aspiring photographers.
  - D she thought her name might actually be an obstacle.
  
7. The writer suggests that the way Mary McCartney is dressed shows
  - A she dresses in a way that suits her work.
  - B her taste for unusual clothes.
  - C she has little interest in fashion.
  - D her enjoyment of modern fashion.

ВАРИАНТ 3. Текст 2.

You are going to read a newspaper article. For questions 8-20, choose from the reviews (A-D). Mark your answers on the separate answer sheet.

**Reviews of Wildlife Books**

**A** *Introduced Mammals of the World: by John L. Long.* This is a massive compilation - and probably the last time a single author will be able to undertake a comprehensive review in a single volume. John Long was an Australian, and his history of mammals introduced from elsewhere into that area is detailed and thorough. But British and European naturalists seeking a definitive reference work might be disappointed at the erratic coverage of their regions, as will many scientists, since a rather large proportion of the references are to other publications. But anyone who decides to buy this will realise that these are small criticisms of a very valuable resource. Each species is covered under the following headings: description, distribution, habitat and behaviour, history of introductions, and damage to the area into which they were brought. The author's interest - and our current worldwide concerns - are reflected in the coverage of the damage that most alien introductions cause. There is no doubt that this book will remain a standard reference work for many years to come.

**B** *The New Encyclopedia of Insects and Their Allies: edited by Christopher O'Toole.* Insects are the most numerous, most varied, most diverse and arguably the most important creatures on Planet Earth. For an encyclopedia to encompass such a broad slice of creation is a tall order indeed. For many, including myself, the idea of an encyclopedia is of a heavy tome of dense small type - useful for checking the odd fact or getting background to a new subject, but not really a riveting read. The publisher, Oxford University Press, certainly has the academic gravitas to carry out such a serious project, but its new animal encyclopedias are nothing if not colourful and populist. Yes, the book is large and heavy, but its bright format owes more to magazine style than to reference-book layout. Too often, popularising a subject has meant a patronising tone and inane commentary, which is ultimately counterproductive when trying to turn someone's attention to something new. But any such fears here are soon dispelled as even though the book is design-led and undoubtedly attractive, this has not stopped the injection of a large store of fact and detailed comment. Facts begin each chapter, with a list of basic headings on size, numbers and life cycle. Here too comes a short statement on conservation status - how many of each insect group are vulnerable, endangered or worse. As far as I am concerned, the tall order has been completed in full.

**C** *The New Encyclopedia of Reptiles and Amphibians: edited by Tim Halliday and Craig Adler.* This reference book is very attractive, and the artwork is not just pleasing to look at but is relevant to the text. There is a comprehensive overview of all the families, with drawings of representative species, together with distribution maps. As with all works of this sort, it is fairly easy to pick up a few small inaccuracies (for instance, the description of midwife toads and frogs mentions a species native to the Middle East, but only shows the family as occurring in the western Mediterranean), but this does not detract from a generally well-produced and up-to-date work of reference. Buy it because these creatures are, whatever the widespread misconceptions, some of the most exciting and interesting animals alive today.

**D** *Birds and Light: by Lars Jonsson.* This book has lots to say about Jonsson's creative approach, as well as being full of fabulous drawings, sketches and paintings of birds. His images are full of life - he manages to perfectly capture a moment in time and also reveal a profound understanding of the subject and its surroundings. Paradoxically, artwork that captures the 'momentary' requires serious groundwork and the artist must take time to set it up. It is this aspect of Jonsson's work that forms the bulk of the text. He doesn't reveal much about *how* he works; just, for example, that he uses a good telescope and thin watercolours, and shelters from the wind. But much more interesting is *what* we discover about him: his studying of the work of great figures in art history and his lifelong passion for bird identification are also part of his groundwork.

**ВАРИАНТ 3. Вопросы к тексту 2.**

**Which review mentions the following?**

8. an initial concern that the book's purpose has been compromised for the sake of its visual appeal
9. an insight into a person's background
10. the view that a similar work of this scope is unlikely to be written
11. the undeserved reputation of species described in the book
12. an apparent contradiction between an outcome and the preparation for it
13. the fact that books of this kind have risked insulting the intelligence of the reader
14. the reviewer's confidence in the long-lasting significance of the work
15. the unconventional presentation of the content
16. the fact that this book makes little reference to the author's method
17. the considerable number of acknowledgements made to other written sources
18. the view that the book's overall quality is not affected by minor errors
19. the reviewer's belief that the book has successfully achieved a very difficult task
20. a certain imbalance in the consideration given to some aspects of the subject matter

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**ТВОРЧЕСКОЕ ПИСЬМЕННОЕ ЗАДАНИЕ В ФОРМЕ ЭССЕ**

Comment on the following quotation:

**“A pessimist sees the difficulty in every opportunity; an optimist sees the opportunity in every difficulty.”** (Winston Churchill)

Write 180-200 words explaining how you understand the statement and where it can be applied. Provide reasons and examples for your ideas.

**Перенесите свои решения в ЛИСТ ОТВЕТОВ**

ВАРИАНТ 4. Текст 1.

You are going to read a newspaper article. For questions 1-7, choose the answer (A, B, C or D) which you think fits best according to the text. Mark your answers on the separate answer sheet.

**The Making of an Internet Sensation**

*We've all received those web links from friends 'you must watch this - it's brilliant!' Read how one such popular Internet video was made.*

It is a cold November evening and I am perched at the top of a tall stepladder in a village hall. On the floor, 16 golden retrievers stare up at me curiously. They are arranged in a square, four by four. I watch through the viewfinder of my video camera. This, I think to myself, could make me famous.

I hadn't thought up the idea myself - it all came about at the behest of my editor. We want you to write about viral videos, he had told me a couple of weeks earlier. Go and find out why some videos go viral. What makes people share them? It sounded straightforward enough. He sent me a link to *Charlie Bit My Finger*, a video of a baby biting his little brother. It is currently YouTube's most watched video of all time. "I want you to make your own viral and become internet famous," he said. "If this can get 135 million hits, you can do it too."

To better understand what makes people share videos, I turned to Judith Donath of MIT, who studies online social networks. She argues that the factors driving people to share stuff over the web are not that different from the reasons apes pick bugs out of each other's fur: it's a way of establishing social bonds. Other researchers have argued that in human societies, language - especially gossip - has taken on the social function of such grooming. Sharing videos via email or within social networks is just the next step, Donath argues. "Sharing online is equivalent to small talk," she says. "It's a little gift of information. It shows I'm thinking of you."

Video sharing is also a way of making a statement. "In addition, people use videos as a way of showing their position in the 'information-technology ecology'," Donath says. "A video reflects on the person who sends it." In other words, people will pass on a video if they think it's cool - because it makes them look cool too. I have friends and colleagues who are cool, so I quizzed them for inspiration. Eventually, we hit upon a winning idea. I called it *Pet Teach Science*. The aim is to demonstrate tricky concepts ranging from quantum physics to chemical structure with the help of man's best friend and other furry companions.

The next question was what to film for the first episode. For what I had in mind, a degree of canine discipline was required, so I contacted a group of dog trainers. They agreed to help, and last month we made a film using 16 of their dogs to illustrate the structure of the atom. Some of the animals acted as the protons and neutrons in the nucleus, while the rest circulated to mimic the electron cloud.

A few days of shamelessly begging all my friends and family to disseminate the video resulted in fewer than 1,000 hits. The big breakthrough came after a tip from Michael Wesch, an anthropologist who studies the behaviour of visitors to YouTube. One of the key bits of advice he gave me was to send the video to a so-called "sneezer" - a media outlet or blogger that can quickly disseminate your video to a large number of people. "Almost every viral has a catalyst moment at which it has a big leap of, say, 100,000 viewers at once," he says. For the massive videos, that sneeze can be anything from a TV appearance to a tweet by a popular Twitterer. This catapults the video onto YouTube's daily "most popular" lists, and the chain reaction begins. Even if only 1 in 10 people continue to share the video, you have succeeded.

It happened for me when I sent a link to the free London paper *Metro*. The paper gave *Pets Teach Science* an enthusiastic write-up, and the video's views surged by about 8,000 within a few hours. It soon appeared on YouTube's "pets and animals" page. In the following days, it was referred to in a couple of influential blogs and that almost doubled my hits overnight to more than 50,000. The growth continues, proving that with a little cunning, and some cute pets, anyone can make a video go viral. I can reveal that Charlie's record remains intact. Still, despite my worst fears, my video turned out to be a surprising success. Next up on the channel is a sleepy fat cat which will demonstrate Einstein's general theory of relativity with a trampoline. Keep watching!

**ВАРИАНТ 4. Вопросы к тексту 1.**

1. The writer is on a ladder at the beginning of the article because
  - A. he is getting dogs ready for a video.
  - B. someone is filming him with some animals.
  - C. he is trying to make a special type of video.
  - D. he is observing people making a film.
  
2. What does the writer's editor want him to do?
  - A make them both famous
  - B investigate the success of the YouTube website
  - C get a film of some golden retrievers
  - D discover the reasons for the popularity of some videos
  
3. What does 'such grooming' refer to?
  - A using small talk
  - B sharing stuff on the web
  - C looking after each other like animals do
  - D establishing social networks through gossiping
  
4. Which of these does Donath give as a further reason why people share videos?
  - A People enjoy entertaining their friends.
  - B People use videos as a statement of their ideas.
  - C People think it gives them a good image.
  - D People want to practice their technical skills.
  
5. What will the videos the writer is planning do?
  - A show dogs doing amusing things
  - B present animals being trained in a scientific way
  - C use animals to illustrate scientific ideas
  - D demonstrate some simple experiments
  
6. Who or what acted as a 'sneezer' for the writer's video?
  - A a local newspaper
  - B a popular online writer
  - C an anthropologist
  - D a specific website
  
7. In this article the writer's main aim is to
  - A demonstrate that viral videos are relatively easy to produce.
  - B examine why viral videos are successful.
  - C show that viral videos can have an educational purpose.
  - D educate his readers in the tricks used by viral video makers.

**ВАРИАНТ 4. Текст 2.**

You are going to read an article containing reviews of restaurants throughout the United States. For questions **8-20**, choose from the reviews (**A-F**). Mark your answers on the separate answer sheet.

**Good Food Guide to the States**

*For tourists who love to visit interesting restaurants while on holiday, here is my pick of six special places which I've enjoyed in the USA.*

**A** *Flour and Water.* Reservations at Flour and Water in San Francisco are tough. Lines are long - half the tables are saved for walk-ins. The music is too loud; techno the night I ate there. The servers look as though they're ready to toss aside their order pads and dance. The design appears to be inspired by the Wild West. Nothing hints at the brilliance of the dishes you will be served there. Flour and Water offers simple Italian dining in a very special way using remarkable ingredients and providing stunning layers of flavor. San Francisco produces the most fascinating pizza toppings on earth, and these are among the most original and delicious: bone marrow, soft cheese, broccoli leaves, and fresh horseradish on one; tomato, spiced meat and olives on another. Pizza gets no better than this.

**B** *The Tasting Kitchen.* I wasn't impressed by the menu at The Tasting Kitchen, not at first. "Very confusing. I apologise," the waiter admitted. To be honest, he didn't seem all that coherent, either. When I told him I had no idea what to order, he suggested I trust the chef. I rather apprehensively said okay. Nothing to lose. That's when the experience changed. The Tasting Kitchen then began to feel like a top-class restaurant in Paris, despite the fact that its prices are actually remarkably reasonable. The food was creamy, complex, and compelling. The only break from richness was two different salads, the lettuces piled high, accented with beautifully biting vinaigrettes. The wines were exquisitely matched. That waiter suddenly transformed into a mastermind, when it came to the wine list. This meal at The Tasting Kitchen had turned out to be a masterpiece.

**C** *Longman and Eagle.* The way I heard it from my waiter, Longman and Eagle aspires to become a guesthouse. That will happen once the planned half dozen rooms are completed and ready to be made available for overnight stays. Longman and Eagle has two dining areas, wildly dissimilar. The back one looks like it was decorated by an 11-year-old with crayons. The front room, substantially more popular, has an unpainted plank ceiling, black tables, rusted industrial lamps, exposed pipes, a few plants, and no art except that found on the bodies of the customers. The food is first-class. A considerable number of dishes were triumphant, including spicy chicken wings with a blue-cheese dip, chicken-liver mousse and a sunny-side-up duck egg with truffle vinaigrette.

**D** *Commis.* Across the street from Commis is Anatoly's Men's Clothing, new suits for \$99. (Not cheap enough? Take advantage of the liquidation sale.) An unlikely locale for a restaurant with such style. Commis is a block buster, a neighborhood-changer, a primal economic and cultural force. Whether or not it's embraced by locals, it has to be admired for venturing where nobody is used to paying serious prices for food. The kitchen staff works out front, behind a tiny counter, eerily silent - as is the entire restaurant. The food was perfect but so much quiet made me desperate to shatter the hush, yell out, "Hey, there's a sale at Anatoly's - anybody want to join me?"

**E** *Menton.* Menton is one of Boston's fanciest restaurants. It is cool, minimalist, all blacks, whites, and grays, not a hint of color in the dining room. The servers are so discreet they seldom talk to the table, preferring to lean in and have a conversation with each diner. The patrons are living up to the restaurant - I can't recall seeing such a nicely dressed dinner crowd in America's worst-dressed city. The food tends toward upscale French, lush and rich. The meat preparations stand out, particularly the thick, juicy slab of pheasant and the tender, barely gamy Scottish hare, presented rare. Menton is gracious, serious, luxurious, and very un-Boston.

**F** *The Walrus and the Carpenter.* You walk down a long hallway to a half-hidden door where a cheerful young maitre d' seats you in a room that's joyous, lively, and so cramped. It's filled with diners enjoying oysters and other sea food. The Walrus and the Carpenter feels like a throwback to an earlier era of Seattle dining. It reminds me of the once wonderful Pike Place, long before it got touristy and bland. On the zinc bar are wire baskets filled with chopped ice and fresh oysters. There's so much else: including my favorite savory course: smoked trout with pickled red onions on a lentil salad studded with walnuts. The panna cotta dessert was so light I was thinking of eating a half-dozen portions, the way I ate a half-dozen oysters. In my opinion, this restaurant offers the very best food in the area.

**ВАРИАНТ 4. Задания к тексту 2.**

**In which review are the following stated?**

8. The writer let someone else choose what he ate.
9. The customers make an effort with their appearance.
10. There are contrasting dining areas.
11. Creative variations on a popular dish are offered.
12. The writer would like to have eaten much more of one dish.
13. The location is unusual for an expensive restaurant.
14. The server was more skilled than he initially appeared.
15. The restaurant resembles another place from the past.
16. The food was sophisticated and surprisingly inexpensive.
17. It is possible to watch the staff preparing the food.
18. The food is not what you'd expect from the décor.
19. Not all the tables can be booked in advance.
20. It will eventually be possible to sleep there.

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**ТВОРЧЕСКОЕ ПИСЬМЕННОЕ ЗАДАНИЕ В ФОРМЕ ЭССЕ**

Comment on the following quotation:

**“Walking with a friend in the dark is better than walking alone in the light.”** (Helen Keller)

Write 180-200 words explaining how you understand the statement and where it can be applied. Provide reasons and examples for your ideas.

Перенесите свои решения в ЛИСТ ОТВЕТОВ

ВАРИАНТ 5. Текст 1.

You are going to read an article from a website. For questions 1-7, choose the answer (A, B, C or D) which you think fits best according to the text. Mark your answers on the separate answer sheet.

**An interview with actor, John Malkovich**

*Journalist Lynn Barber reports on interviewing the actor John Malkovich for the second time in her career.*

Amazingly, John Malkovich remembers that we met before, though it was 14 years ago, and greets me like an old friend. This is flattering but also embarrassing because I remember that interview in Chicago as one of the worst experiences of my journalistic life. I asked my first question; he stared at the ceiling for about 10 minutes and finally delivered a four-word answer. This happened with my second question and with my third, and I was calculating that at this rate I'd be stuck in Chicago until the icecap melted. He did speed up eventually but what I remember most clearly is how infuriating I found him for the first half hour.

Anyway, here he is now, sunny and chattering away. There are no long silences and he maintains eye contact throughout. We meet at the studios, where he is doing two days' work on a film called *The Mutant Chronicles*, based on a video game (he tried to explain the plot but I lost it after the first five minutes). He will do another day's filming before flying on to France. Is it normal to work on a film for just two days? 'I've done it a lot, yes. Sometimes you wish it lasted longer and sometimes you're quite glad it didn't.'

You get the impression he has made so many films (more than 60) he forgets them all. Luckily, he forgets the one he is meant to be promoting, *Art School Confidential*, which is a relief because it saves me trying to say anything nice about it. The *New York Times* described it as dull and full of self-pity. But there is another film, *Colour Me Kubrick*, in the pipeline in which he gives a hilarious performance as the English conman who went round pretending to be the film director Stanley Kubrick, which seems more hopeful.

He's made a few really good films but then some terrible turkeys. He nearly always gives a good performance, but you often think: how could he have read that script and decided to make it? He says he doesn't regret any of his films because he always learns something, even if only that he never wants to work with that director again.

Maybe the problem is the work he gets offered. He once said he got very few offers from the States - is that still true? 'It's pretty true still, although I'm doing a couple of big American films at the moment. But that was never meant as a complaint - it was more a factual statement. People have said it had a lot to do with the fact that I spent the better part of 15 years living in Europe - they just don't think of you. That's the way the business is, that's the way it always has been. When I went to grab my bag at the airport today - and it was very heavy because after this I'm going back to our house in France for six weeks - I was thinking of how incredibly old and weak I am. And I suddenly thought, "It's funny, now I'm one of those guys I used to watch on television occasionally and you sort of know his face but you don't know from where." But I think that's the natural way of the business. I don't really worry about it.'

He talks as if he is incredibly old. In fact he is 52, which many male actors regard as their prime. But obviously he feels old. He tells me one of his knees is shot, which means he can no longer garden, which he used to love doing, and he might have to have a knee replacement.

When he and his family moved back to the States from France recently, they chose Cambridge. Did he choose it because he wanted to be among the academics at the University of Harvard? 'No!' he laughs. 'That would be lost on me - I'm an actor!' Oh come. Whatever Malkovich is, he is not thick. He reads a lot, he follows international news, he speaks several languages. But you see the flash of his intelligence in throwaway remarks rather than sustained arguments; he has a great fear of seeming too serious.

'At school they expected me to be an enormous failure who might be able to find a career as a sort of quarrelsome academic somewhere but who would never amount to anything as a performer or a director.'

How awful, I tut-tutted, to be made to feel a failure at school. But he responds with unusual vehemence, 'I don't care! I don't care what other people think. I don't think it matters.' If true, this is an admission of extraordinary arrogance. Nothing that anybody says, no amount of negative criticism, can touch him or shake his extreme cool. I don't actually believe it is true, because he would be an insufferable person if it were, but it is interesting that he likes to believe he is opinion-proof. He will need to be when *Art School Confidential* comes out. At all events, he is by far the most interesting actor I have ever interviewed.

ВАРИАНТ 5. Вопросы к тексту 1.

1. How did the writer feel about her first interview with John Malkovich?  
A embarrassed because she handled it so badly  
B angry because he made it so difficult for her  
C impatient because she was anxious to leave Chicago  
D disappointed because he was so unfriendly
  
2. What does the reader learn about the film, *The Mutant Chronicles*?  
A It is a very short film.  
B It is to be used for a video game.  
C It has a complicated storyline.  
D John Malkovich has a small part in it.
  
3. The writer thinks that *Art School Confidential* is  
A better than the *New York Times* said it was.  
B more entertaining than *Colour Me Kubrick*.  
C not a film she will probably go to see.  
D a film that it is hard to find something good in.
  
4. The writer expresses surprise that Malkovich  
A got involved with some very bad films.  
B manages to make even bad films seem good.  
C has worked with some very poor directors.  
D is sorry he made some of his films.
  
5. Malkovich says he is not concerned about the fact that  
A he is getting older and less healthy.  
B people know his face but not his name.  
C he is better known in Europe than the USA.  
D he may have to have an operation on his knee.
  
6. What impression does the writer give of Malkovich's intelligence?  
A He would be out of place in a group of university academics.  
B He likes talking about a range of interesting subjects.  
C He is a good person to enjoy an argument with.  
D He does not wish to appear too intellectual.
  
7. The writer is not convinced by Malkovich's claim that  
A he was a failure at school.  
B he is an arrogant person.  
C he doesn't think his own work matters.  
D he doesn't care what others think of him.

ВАРИАНТ 5. Текст 2.

You are going to read a magazine article about keeping a journal. For questions 8-20, choose from the sections (A-E). Mark your answers on the separate answer sheet.

**KEEPING A JOURNAL**

*What makes the day-by-day account of a person's life and thoughts so appealing and enduring? William Boyd examines this unique literary form.*

**A** There are many sorts of journals: journals recording banal details of ordinary lives, and journals intended to witness momentous events. There are others designed simply as an aid to memory, perhaps a rough draft for writing a later, more polished work. But within these varying ambitions and motivations is a common factor uniting all these endeavours - the aspiration to be honest. The implication is that in the privacy of this personal record, things will be uncensored, things will be said that couldn't or wouldn't be uttered in a more public forum. But there is also perhaps a more fundamental drive to our journal-keeping; we want to leave a trace of some kind. Like the adolescent who carves his name on a tree, the act of writing seems to say: I was here.

**B** Re-reading the journal I'd kept between 19 and 21 was a disturbing experience. The factual account I would give now of those years would be essentially the same, but the psychological content seems to belong to someone else. There was also a kind of pitiless self-examination of almost everything I did that I cannot remember undertaking. And I was very hard on myself, often insulting myself ruthlessly in the second person. Clearly, I had been much unhappier than I had thought. But the hard evidence of my journal is irrefutable. However, this schism between my memory of my earlier self and the historical facts made me wonder if the journal served another, more covert purpose for its keeper, namely to chart the various stages of our life. We do become transformed as people and even though our fundamental natures may remain the same, our memories will play us false about our past.

**C** This thesis was put into practice when I decided to write my novel *Any Human Heart* as the fictional intimate journal of a fictional writer. It was a paradoxical exercise because in writing it, I had to remain true to another constant that is a defining feature of the journal form. For the journal - relating as it does a life-story - does so in a manifestly different manner from the other forms available, whether biography, memoir or autobiography. All these are fashioned by looking backwards, informed by hindsight, and the impenetrable judgements of the future often undermine the honest analysis of the present. Only the journal really reflects the day-by-day progress of life. Events have not yet acquired their retrospective significance; for instance the job you were so excited about has still to turn tedious. The journal has to have the same random shape as a human life because it's governed by chance. In essence, it mimics and reflects our own wayward passage through time like no other form of writing.

**D** However apparently unimportant the entries, the journal offers us a special insight into the author's life. On occasion, we are provided with a privileged knowledge of their destiny. Scotsman James Boswell - later close friend and biographer of the writer Dr Johnson - writes on 16 May 1763: *'I drank tea at Mr Davies's, and about seven came in the great Mr Samuel Johnson, whom I have so long wished to see . . . As I knew his mortal antipathy to the Scotch, I cried to Davies, "Don't tell him where I come from!"'* As he describes his first sight of the great literary man we participate in his excitement, but there's an extra thrill delivered by our foreknowledge of their later friendship. Often, however, we read with the same ignorance as that of the journal-keeper as he writes. On 21 September 1870, the English diarist Francis Kilvert describes a visit to an orchard and notes: *'The smell of the apples very strong.'* This bears a kind of witness to 21 September 1870 that has as cogent and undeniable validity as any other.

**E** Which brings me to the final characteristic of journal-keeping: although we might hope that others may read our observations one distant day, the intimate journal is principally designed to be read by only one pair of eyes: the author's. It is therefore judged by standards of integrity, honesty and immediacy that require no special education, talent or gift. Poetry, the novel, biography and journalism are weighed up by different criteria. Not everyone can write a novel, but everyone is, in theory, capable of keeping a journal. And if you do keep one, then it becomes, in a real sense, the book of your life and a document like no other that has ever been written. But there is also a universality to journal-writing. An intimate journal - if it is true and honest - will also speak to everyone who has a chance to read it.

**ВАРИАНТ 5. Вопросы к тексту 2.**

**In which section is the following mentioned?**

8. the reader's advantage in knowing an event's later significance
9. the journal-writer's desire to tell the truth
10. the difference in the writer's perspective between journals and other literary forms
11. the vivid recreation of a sensory experience
12. the journal as a record of the changes a person undergoes during his or her life
13. the unique nature of each person's journal
14. the journal-writer's compulsion to make his or her mark on the world
15. the primary intended readership of the journal
16. the similarity between the journal's narrative and the course of real life
17. the journal-writer using the journal as a means of self-criticism
18. the relative lack of skill needed for journal-writing
19. the writing of an imaginary journal
20. the fact that journal-writing is not evaluated in the same way as other literary forms

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**ТВОРЧЕСКОЕ ПИСЬМЕННОЕ ЗАДАНИЕ В ФОРМЕ ЭССЕ**

Comment on the following quotation:

**“Education is not filling a bucket but lighting a fire.”** (William Butler Yeats)

Write 180-200 words explaining how you understand the statement and where it can be applied. Provide reasons and examples for your ideas.

Перенесите свои решения в ЛИСТ ОТВЕТОВ

**ВАРИАНТ 6. Текст 1.**

You are going to read a newspaper article. For questions 1-7, choose the answer (A, B, C or D) which you think fits best according to the text. Mark your answers on the separate answer sheet.

**A New Approach to Cooking**

*Popular TV presenter and journalist James May shares his unusual ideas on eating habits with readers.*

For some time, I've been campaigning for a new departure in airline food.

The gist of it is this. The problem with airline food is that they try to do something a bit posh, with several courses drizzled with extra words, but then give it all to you on a tray the size of a mouse mat. Even at the pointy end of the aeroplane it's a bit of an elbows-in affair, but if you want to butter a bread roll in the cheap seats your neighbours will have to get up and stand in the aisle.

So what I'd like to see is healthy, balanced and nutritious food that can be eaten one-handed from one item of crockery. Every nation on earth can provide a 'signature dish' for its own airline: stews, hot-pots, casseroles, stir-fries, pasta, bowls of noodles, wraps and the cheeseburger are a few that spring to mind.

Everybody benefits from this scheme. The food is simpler to eat, and, above all, it's more straightforward to prepare and serve. There's more space on the little table for drink, and less packaging to fall on the floor. As there's less equipment involved, there can be more actual food, and clearing up will take no time at all.

But now I wonder if I haven't been, as usual, a bit unambitious.

How often do most people fly? Twice a year maybe, perhaps less. My mate Cookie has never been abroad, and is relatively unfamiliar with the pressurised carton of UHT milk. The idea needs wider social application for it to work. Now, as I have argued in previous articles, the reason cooking has become so popular, especially amongst blokes, is because the kitchen is the new workshop. Deprived of the requirement to hone his innate craft skills in wood or metal, the modern man turns to the formica worktop instead - previously this was more likely to be the woman's domain - and makes an intricate prawn cocktail. It involves tools, process and planning, and satisfies a natural desire to produce something.

I like fooling about in the kitchen, to be honest. I know you like it, too, because by far the biggest forum response I've ever had to a column (apart from the time you all fell out) was when I instigated a debate about the best way to make cheese sauce. The trouble, though, is that I'm really not very good at it. Last night, spurred on by too many visits to over-priced restaurants where I've eaten over-intellectualised dinners, I tried to do something a bit clever with liver, a selection of vegetables and some clever chemistry involving oils, herbs and spices. It was all right, I suppose. I mean, my guest and I both ate it, but in a slightly ashen-faced and awkward sort of way. It was all a bit brown.

More to the point, it took hours and hours that could have been better spent on something more constructive, such as mending the cooker, the door of which has dropped off. There are also three dead motorcycles in the garage, and they're not going to repair themselves. I have therefore revised my original scheme and yoked it to a new mantra in a "Strength Through Simplicity" style: one burner, one utensil, one implement. And the new arena of culinary progress shall be the garage.

I'm hoping to incorporate the notion of garage cooking in a forthcoming TV series and, as usual, would welcome any suggestions; anything suitable for consumption by a man who has one reasonably clean hand and one coated with something so toxic he'd rather not put it near his face. This is not, in fact, without precedent. I've been in a die-casting factory in India where the blokes baked exotic breads on the tops of hot machines, and they somehow tasted better for being a byproduct of industrial endeavour. In former times, the foundry or the footplate of the steam locomotive afforded working men the opportunity to cook with the heat from the raging furnaces they attended. There is a great legacy of one-course, one-handed meals for us to draw on.

I imagine the garage cafe experiment would be very appealing to production engineers in car companies. It might also dispel the myth of men's inability to multi-task. What's the point of waiting for something to boil? In the garage, you can be stripping something down while that's going on. This way, the artificial division between the kitchen and the garage - both workshops, after all - will be demolished, although 'her in the main bit of the house' might not be so keen on the idea. I've made a start already. Tonight I've had an oil and filter change with a side of chain adjustment accompanied by beans 'n' sausages.

**ВАРИАНТ 6. Вопросы к тексту 1.**

1. The writer's main objection to airline food is that it
  - A does not taste as good as it should.
  - B is described in over-complicated language.
  - C comes in too small portions.
  - D is presented in an inappropriate way.
  
2. The writer's main argument for his airline food suggestion is that
  - A airlines could serve food typical of their own country.
  - B airline meals would be better for passengers' health
  - C it would make things easier for the crew.
  - D there would be benefits for the environment.
  
3. The writer argues that men are increasingly interested in cooking because
  - A they find it more enjoyable than making things with wood or metal.
  - B they have fewer opportunities to create things than used to be the case.
  - C it is now more socially acceptable for men to spend time in the kitchen.
  - D women are generally spending less time cooking than they used to.
  
4. What do we learn about the meal the writer prepared?
  - A He used a recipe for a dish he had eaten in an expensive restaurant.
  - B His meals are usually much more successful than this one was.
  - C It looked considerably better than it tasted.
  - D It was a waste of time that he could have spent more usefully.
  
5. Why does the writer refer to 'Strength through Simplicity'?
  - A It is the principle he intends to apply to cooking.
  - B It suggests a masculine approach to cookery.
  - C It reflects the simplicity and strength of his ingredients.
  - D It is the name of his future TV series.
  
6. The writer uses the example from India to illustrate that
  - A skills learnt in a factory can be applied to cooking a meal.
  - B meals have previously been prepared in unusual workplace settings.
  - C food cooked in this way tastes as delicious as that from a kitchen.
  - D his inspiration came from a country well-known for its tasty food.
  
7. One reason why the writer says he likes his idea of garage cooking is that it will
  - A show that men can do two things at the same time.
  - B please his wife that he is helping with the cooking.
  - C give him opportunities to improve his cooking skills.
  - D enable him to spend more time in his garage.

**ВАРИАНТ 6. Текст 2.**

You are going to read a magazine article about the rock band Franz Ferdinand and its website. For questions 8-20, choose the sections (A-E). Mark your answer on the separate answer sheet.

**A Band and its Website**

*An innovative website helped transform Franz Ferdinand from a Glasgow club act into a national award-winning rock band.*

**A** In early 2004, the rock group Franz Ferdinand got their first big break when their second single 'Take Me Out' reached the British Top 10. A year later, they were collecting awards for the best rock act and the best British band, having gained both critical and popular acclaim for their debut album, and set up their own website. Indeed, Franz Ferdinand and their management attributed their success to more than sharp haircuts, natty outfits and the songs themselves. They believe that while their success was in part due to the tried-and-tested marketing techniques that make a new band – touring the music venues, relying on the build-up of business by word-of-mouth and convincing radio stations to play their stuff – it was also due in no small part to the internet.

**B** Ever since the Web became a mass-market phenomenon in the late 1990s, record labels had largely been using it as just another marketing tool. For their biggest acts, they would build hugely expensive sites that acted as little more than moving billboards, leaving everything else to fan sites. Franz Ferdinand were different. They were amongst a new wave of popular bands who used the medium to bridge the gap between themselves and their fans. Groups like Radiohead started the trend, allowing internet users to watch them in the studio and share their innermost thoughts via online diaries. Franz Ferdinand took things a step further. They regularly appeared on their own message boards, chatting indiscriminately to fans and posting diary entries and photos from wherever they were in the world, using their own digital cameras, microphones and laptops. All four group members had access to the site's content-management system, making it easy for them to update it themselves.

**C** The diary entries from lead singer Alex Kapranos, by turns amusing and insightful, were written on the road, giving them the quality of a freewheeling blog. Detailing a trip to France, for example: 'We played the amphitheatre in Lyon with PJ Harvey tonight. I split my trousers on stage, but it turned out not to be quite as tragic as it could have been,' he wrote, before going to explain how a quick change and an extra long intro to the first song saved his blushes. This 'do-it-yourself' ethic is something that set the new breed of net-aware bands apart from their predecessors, according to Chris Hassel, new media director of DS Emotion, the company behind the site, who explains that what previously 'would have been as a bit geeky' was suddenly cool.

**D** Hassell, who co-founded DS Emotion, the Leeds-based web design agency, says the band were heavily involved from the beginning. It was bass player Bob Hardy who noticed the work that the agency had done for another band and asked them to get involved. 'They had a very clear idea what the site should be like,' Hassell says, adding that they wanted the look that they had used on their sleeve designs and videos to be reflected in the site. As Alex Kapranos remembers: 'We were delighted with it. We gave them an aesthetic outline and they brought it to life. It was really easy to maintain. Bob was in charge of images and I wrote in the regular diary. I didn't always have access to a PC, but I tried to update it whenever I could.'

**E** It wasn't long before the team behind the website was joined by a full-time news editor who regularly talked to all four members of the band, their management and their record label Domino to share ideas. 'We knew we couldn't compete with the fan sites in terms of the sheer amount of information on the band. They were doing that job very well. So we concentrated on things they couldn't do.' Hassell says that the online shop integrated into the site, for example, allowed the band to release material that would otherwise go unheard. By the time the band geared up to record its second album, DS Emotion was also working on a thorough overhaul of the website.

**ВАРИАНТ 6. Вопросы к тексту 2.**

**Which section mentions the following?**

8. the way the band divided up responsibility for aspects of the site content
9. positive reviews of the band's musical output
10. the shortcomings of some websites featuring other bands
11. the website giving users exclusive access to certain tracks
12. the band's level of satisfaction with the style of its website
13. website entries being both thoughtful and entertaining
14. the role of established business methods in the band's success
15. the technology behind the band's flexible use of its website
16. a band member seeing the potential in a professional relationship
17. the pioneers in a new approach to rock band websites
18. the role of the band's outward appearance in gaining them popularity
19. an acceptance that other websites were superior in certain respects
20. the website fitting in with the band's established image

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**ТВОРЧЕСКОЕ ПИСЬМЕННОЕ ЗАДАНИЕ В ФОРМЕ ЭССЕ**

Comment on the following quotation:

**“Strive not to be a success, but rather to be of value.”** (Albert Einstein)

Write 180-200 words explaining how you understand the statement and where it can be applied. Provide reasons and examples for your ideas.

**Перенесите свои решения в ЛИСТ ОТВЕТОВ**

**ВАРИАНТ 7. Текст 1.**

You are to read a newspaper article. For questions 1-7, choose the answer (A, B, C or D) which you think fits best according to the text. Mark your answers on the separate answer sheet.

**BRIDGES**

The Bosphorus Bridge in Istanbul links Europe to Asia. If you are standing in the middle of it, then what continent are you in? No, it's not a brainteaser with a quick answer; it's a question which hints at the fact that bridges are more complicated things than mere ways of getting from A to B. Dr Iain Borden researches psychological aspects of architecture at London University. 'Unlike going through a doorway, crossing a bridge takes time. While you are crossing the bridge, you are in neither one place nor the other but in a strange kind of limbo state,' he explains.

It may sound a little far-fetched, but Dr Borden's view is tapping into our fundamental responses to the physical world around us. The Ancient Britons attached great spiritual significance to rivers and certainly appreciated this concept of limbo. Recently a team from the Museum of London excavated the remains of the oldest bridge found so far in Britain (about 3,500 years old), in central London. In those days the River Thames was merely a collection of shallow channels and small islands. These islands had enormous spiritual resonance as places separated from the shores and connected to the river. But it is still true today that bridges are more than utilitarian structures and have a great symbolic impact.

'Bridges are associated with boundaries – social as well as physical,' says Dr Borden. 'When we cross a bridge we pass over some hazard or obstacle, but also over a threshold into a city, a different region or even a different country.' This is deliberately reflected in the way a bridge is designed to look open and welcoming, or forbidding and imposing; it can be celebrating the joining of two communities, or it can be holding them at arm's length. The bridge therefore exists on two levels: one physical, one political, and the two are linked. When a bridge is built where there was none before, it connects two places. Physically it makes trade and movement easier; psychologically the increased contact makes 'the other side' seem less distant. The bridge stands as a concrete representation of both the joining and the separation of two communities.

In a sense, the engineer designs the physical bridge and the architect designs the 'political' bridge. But, of course, it's not as simple as that. Sometimes, for example, the fact that a great engineering feat has been performed is itself an important statement. Furthermore, we have an innate aesthetic sense, which makes us like well-proportioned, stable structures. Engineers are not especially encouraged to consider visual impact, but good engineering can look quite attractive because it is balanced. Similarly, an architect with a good eye will often design a structure which is naturally stable. There is a great link between structure and form - overly whimsical or eccentric architecture is no longer beautiful or pleasing to the eye.

A bridge is peculiarly defined by its location – a power station will perform the same function wherever it is located, but a bridge joins two points - it cannot join them somewhere else. Various experts confirm the necessity of recognizing this view. Lorenzo Apicella, a leading architect, says, 'You can't start to imagine what a bridge should look like until you know what it is joining together and what the surroundings are.' Neil Thomas, an engineer who has worked on many recent bridges, says, 'Each bridge presents a novel engineering problem. A bridge over a road or railway is very different from a bridge over a steep gorge where you can't build supports underneath.'

If a bridge is a product of its place, defined by what it is joining together or crossing over, it is also a product of its time. In the 19-th century, the first European iron and steel bridges were built. Big, solid, metal structures marched across the landscape, metaphors for the triumph of human engineering in the Industrial Revolution over the agrarian past. The Romans, in a similar spirit, built aggressively solid roads and bridges wherever they went. They constructed an unprecedented communications and supply network, both physically and symbolically subduing the lands they marched across.

So what of today's bridges? Two of the longest suspension bridges in the world, both comparatively new, are the Great Belt Bridge in Denmark and the Akashi-Kaikyo bridge in Japan. Both link offshore islands (the latter to the mainland) and are part of larger road projects. Within Europe, the European Union is spending billions funding an integrated transport network. The dramatic increases in long-haul travel have fuelled an obsession with instant global accessibility. It seems as if we no longer want to savour the remoteness those Ancient Britons so treasured on their islands in the Thames.

**ВАРИАНТ 7. Вопросы к тексту 1.**

1. What point is the writer making in the first paragraph?
  - A. Bridges have a significance beyond their basic physical function.
  - B. The impact of a bridge varies from country to country.
  - C. The popular view of what bridges represent has changed.
  - D. People have different reactions when crossing a bridge.
  
2. What does the writer say in the second paragraph about Dr. Borden's interpretation of bridges?
  - A. It is contradicted by basic physical laws.
  - B. Our ancestors would have disagreed with it.
  - C. Some people might think it is rather improbable.
  - D. It does not really explain why the first bridges were built.
  
3. In the third paragraph the writer says that the design of a bridge
  - A. can be a cause of conflict between the two communities it is connecting.
  - B. must be clear in its delineation of the boundary between the two sides.
  - C. should always have safety as its overriding concern.
  - D. may be influenced by the need for a symbolic message.
  
4. What does the writer say in the fourth paragraph about the visual impact of a bridge?
  - A. It is increasingly a matter which an engineer must consider.
  - B. It is fundamentally unattractive if the design is unbalanced.
  - C. It is affected by the bridges we are accustomed to.
  - D. It is influenced surprisingly little by the shape of the bridge.
  
5. In the fifth paragraph, the writer says that people involved in bridge design need to
  - A. examine reliable, standardized designs before they proceed.
  - B. make an initial assessment of the site.
  - C. consider whether a bridge is the best solution.
  - D. be able to visualise the completed bridge's appearance from the outset.
  
6. The writer mentions the bridges of the Industrial Revolution and the Romans to show that
  - A. bridges represent the spirit of the age in which they were built.
  - B. bridges have been a mark of all sophisticated civilisations.
  - C. bridges are not always beneficial in their effect on humanity.
  - D. bridges that are technologically advanced are not confined to the modern era.
  
7. According to the writer, the Danish and Japanese bridges exemplify
  - A. international co-ordination in bridge building.
  - B. the current desire for easy worldwide travel.
  - C. the modern preference for road transport over other forms of travel.
  - D. the willingness of modern governments to invest heavily in profitable projects.

ВАРИАНТ 7. Текст 2.

You are going to read a magazine article about the *Friends Reunited* website. For questions 8-20, choose from the people (A-D). Mark your answers on the separate answer sheet.

**Old Friends Reunited**

*Friends Reunited* is a website that helps old school and college friends find each other again after years apart. It has over eight million members and 15,000 new ones log on each day. Nigel Grey spoke to four people who have used the website.

**A. Glenda Bisso**, fashion writer, met her childhood friend Jane, now a costume designer.

There's one significant difference since we last met; she is now called Cristiana professionally – I might've guessed she'd do something like that because she always longed to be rid of the name, but to me she looks exactly the same as she did then, and will always be Jane! I'd have recognised her anywhere. We were firm friends in those days despite the fact that she was an avid horse rider and I was somewhat wary of them. It's funny how we've ended up in remarkably similar careers, given that she was such a hearty outdoor child, but I suppose we had other things in common. Even so, I would never have imagined my world appealing to her – just shows that you should never pre-judge. I'd like to think we would've remained friends if my family hadn't moved away. Meeting up again held few fears for me as I'm quite a huggy, tactile person, and I'm sure our friendship can easily be permanently re-ignited.'

**B. Verna Shingler**, public relations advisor, met her teenage friend Ilona, now a nutritionist.

'Ilona and I belonged to a riotous youth club set: it was all practical jokes and her encouraging me to do things my parents would hardly have approved of. Then, when she was 18, she went to study in Italy and from then on was abroad most of the time. Sadly, we just drifted apart. We found each other on *Friends Reunited* and then, amazingly, before we'd even thought of a reunion, bumped into each other in a health food shop. I guess it was bound to happen sooner or later, as I'm always looking for supplements and Ilona is into natural healthcare professionally. At school she was always very focused and it's no great shock to me what she does for a living – the clues were all there at sixteen. I really hope she does well within the natural healthcare field – and that we become good friends again.'

**C. Veronica Pringle**, who works for a TV production company, met her old university friend Ella, now an assistant editor on a music magazine.

'We met in France, when working as language assistants. It was a remarkably close friendship that lasted the year we spent teaching. We holidayed together, met each other's families, but then our careers took us in different directions and I soon lost track of her – but I always felt close to her and wondered how she was. Ella was always very down-to-earth which I'm certainly not. I think I would have got on her nerves eventually and we'd have had a bust-up. It's better to have met again now, as adults. When we saw one another again for the first time, she seemed much more low-key. She was going through a rough patch and she's said that talking with me has been a catalyst for getting back on track. Working in TV makes you friendly with lots of people, and thanks to her I've become more discerning about choosing friends.'

**D. Tamara Perry**, a senior brand manager, met her childhood friend Katie, who now works as a technician at a catering equipment company.

'In twenty years, Katie doesn't appear to have aged at all! I was a bit disconcerted though to find she'd renounced her provincial accent in favour of a metropolitan one. We were friends from six until Katie moved from the area aged eleven. I went on the website as I was curious to know what had become of her. It had been such a long time that the reunion was daunting; how would we get on, if at all? I remember Katie having a strong personality and I spotted early on that she had the intellect and attitude to make a go of whatever she went in for. Although we each hold down challenging responsible posts with all that entails, we both have a mischievous streak, which I think is a real plus in life. I was pleasantly surprised that we still made each other laugh, although initially it was all about remembering old times and things we used to get up to. I can imagine that had we stayed in the same school, there might have been a time when we weren't as friendly as we were at eleven, but as adults we might've ended up as friends again. I'll definitely make the effort to keep in touch. I hope that she will too.'

**ВАРИАНТ 7. Вопросы к тексту 2.**

**Which person says this about their friend?**

8. 'I have a similarly demanding professional role to hers.'
9. 'I accept that our personalities were never very compatible.'
10. 'I am confident that our current friendship will be a lasting one.'
11. 'I correctly predicted how successful she would become.'
12. 'I am attracted by the idea that our earlier friendship might have endured.'
13. 'I particularly appreciate a certain personality trait which we share.'
14. 'I realize that our reunion has already been mutually beneficial.'
15. 'I wouldn't have been able to predict her choice of career back then.'
16. 'I remember the intensity of our short-lived original friendship.'
17. 'I think that we would have met again even without the help of the website.'
18. 'I was rather taken aback by one decision that she'd made since we last met.'
19. 'I regret having gradually lost contact with her before.'
20. 'I had my doubts about the wisdom of meeting up.'

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**ТВОРЧЕСКОЕ ПИСЬМЕННОЕ ЗАДАНИЕ В ФОРМЕ ЭССЕ**

Comment on the following quotation:

**“To expect the unexpected shows a thoroughly modern intellect.”** (Oscar Wilde)

Write 180-200 words explaining how you understand the statement and where it can be applied. Provide reasons and examples for your ideas.

**Перенесите свои решения в ЛИСТ ОТВЕТОВ**

**ВАРИАНТ 8. Текст 1.**

You are going to read a newspaper article about an explorer. For questions 1-7, choose the answer (A, B, C or D) which you think fits best according to the text. Mark your answers on the separate answer sheet.

**THOR HEYERDAHL**

*It's more than 60 years since Thor Heyerdahl crossed the Pacific Ocean by raft. Shortly before Heyerdahl's death, Martin Buckley went to visit the legendary traveller, maverick scientist and reluctant hero.*

Heyerdahl's home was a sprawling old villa in the remnants of an avocado plantation, saved from development by a local poet who once lived there, his privacy protected by tall trees and walls. The love of privacy was shared by Heyerdahl. With only the hastily hand-drawn map he had sent to me, I wandered the town for 45 minutes until the Heyerdahls' maid rescued me. At last, as I peered through a fence of barbed wire and cacti, I caught sight of the 84-year-old Heyerdahl coming to meet me. He stepped out of the shadows, slim, upright. It was a firm handshake. 'I'm sorry I'm so late,' I apologised, 'but this map is ...' - 'Oh, it's deliberate,' he said. 'Everyone is under orders to deny all knowledge of us - the police, shopkeepers. Even many of our own neighbours don't know we are here. I like to keep it that way.' He may have devoted his life to the solving of puzzles of place, but he delights in keeping his own location an enigma.

In 1947 Heyerdahl made the legendary Kon-Tiki expedition, in which he crossed the Pacific Ocean on a reconstructed prehistoric balsa-wood raft to prove that it was possible that the first Polynesians were immigrants from South America. 'After we made the Kon-Tiki expedition,' he told me, 'suddenly, all around the world, there were Kon-Tiki bars, Kon-Tiki restaurants - even Kon-Tiki matchbooks. It was difficult to know how to react.' But how did it feel to be the enduring object of so many projected dreams? 'It doesn't feel like that. I am amazed when people are excited to meet me. If you sit on a tiny raft at close quarters with people of all kinds for months on end, you learn that we are all fundamentally the same. What's more, I've never had the feeling that there's any positive consensus of opinion about me - I've been represented as a sort of tough sailor who's basically an ignorant madman. Some people may hero-worship me for Kon-Tiki, but I was pilloried for trying to put that theory forward. People said it should be silenced for death.' The theory they tried to kill had started as the youthful Heyerdahl's notion that the inhabitants of certain Pacific Ocean islands had not - as academic orthodoxy held - migrated eastward from Asia. Such a voyage, Heyerdahl had noticed when investigating the region's oceanography, would be against the prevailing currents. Heyerdahl gradually became convinced that Polynesia's oldest inhabitants had travelled with the currents from - or via - South America on balsa-wood rafts. The American archaeologist Herbert Spinden had smiled patronizingly. 'Really - would you want to sail a balsa craft from Peru to Polynesia?' - 'Well, maybe I will,' retorted Heyerdahl.

Half a hemisphere of water had to be negotiated, on an 11-meter craft made from nine balsa logs lashed together, with a grass-roofed hut on top. Six men and a parrot were crammed together on the small craft. They would cross the Pacific, they said, and they did; on 7 August 1947, 101 days after setting out, they made landfall. For months the world was agog at this tale of heroism on turquoise waters. Heyerdahl's book sold 20 million copies, and his documentary film won an Academy Award. The fates were smiling on him, it seemed. Then came the academic backlash. The crimes Heyerdahl stood accused of were twofold: first, poking his nose into another discipline (trained as a zoologist, how dare he dabble in archaeology?); second - and most outrageous - presenting an audacious theory to the public without submitting it to the academic hierarchy. Conferences were even convened to demolish his ideas.

'Do you feel bitter about it now?' I asked him. 'Perhaps if things hadn't gone the way they did, if I had not been able to prove my hypothesis, I would be bitter. But it left me with the conviction that there is something wrong with science. So much information is available nowadays that to make any forward progress you are forced to specialize, and any attempt at an overview is deemed impossible, and scorned, whereas I've always searched for the way things relate to each other. My real sadness is for the thousands of young people who are crushed by scientific orthodoxies before they even get a chance to advance their own ideas.' For Heyerdahl, the wait for academic respectability was a long one. In his later years, though, acceptance began to come - albeit grudgingly. Authenticated finds of Greek and Roman artefacts in South America suggest that maritime connections across the oceans existed long before scientists had hitherto believed.

**ВАРИАНТ 8. Вопросы к тексту 1.**

1. Why did the writer have such difficulty finding the Heyerdahls' home?
  - A. He had purchased an inaccurate map.
  - B. The entrance to the villa had been moved.
  - C. Heyerdahl was keen to discourage visitors.
  - D. Heyerdahl had been advised to conceal his whereabouts.
  
2. What did Heyerdahl realize in the course of his expedition?
  - A. A common goal has a strong unifying effect.
  - B. It is not easy to change people's long-held beliefs.
  - C. One person is no more worthy of admiration than any other.
  - D. You should follow your plans through, regardless of opposition.
  
3. What does Heyerdahl say about his fame?
  - A. He feels uncomfortable with his reputation as a hero.
  - B. There have always been conflicting views about him.
  - C. He has never cared about negative opinions directed towards him.
  - D. Most people have exaggerated the significance of his personal achievements.
  
4. What first led Heyerdahl to formulate his theory about the origins of the Polynesians?
  - A. A desire to prove established scientists wrong.
  - B. His research into the practicalities of craft construction.
  - C. An investigation into early Asian influences on South America.
  - D. Insights he gained from the study of non-archaeological evidence.
  
5. Heyerdahl's greatest offence in the eyes of the established academics of the time was that he had
  - A. shown disrespect towards an eminent archaeologist.
  - B. failed to present his hypothesis to them.
  - C. brought their discipline into disrepute.
  - D. ridiculed their long-held beliefs.
  
6. Throughout his career, Heyerdahl tried to
  - A. examine links between traditionally separate scientific fields.
  - B. convince fellow scientists that his theory was the correct one.
  - C. change the way that scientific discoveries are viewed by the public.
  - D. persuade established academics to consider young scientists' ideas.
  
7. It took Heyerdahl many years to
  - A. come to terms with his disappointments.
  - B. achieve the scientific recognition he deserved.
  - C. be offered an academic appointment.
  - D. overcome feelings of resentment towards his critics

**ВАРИАНТ 8. Текст 2.**

You are going to read an article about electric guitars. For questions **8-20**, choose from the sections (**A-D**). Mark your answers on the separate answer sheet.

**Electric Guitars**

*Eric Clapton's Strat sold for £300,000. Anthony Thorncroft looks at the market which has grown around vintage electric guitars.*

**A** In the 1960s, electric guitars were everywhere and easily available. They tended, over time, to be laid aside. They were bashed about and raided for parts. This has happened to most old guitars, especially Fenders, which can be swiftly disassembled. But the classics, the early American guitars, are now rare and very collectable, especially if they are in perfect condition.

As a result a global market has grown up around the best guitars. They are often bought by pop stars, but also some computer executives have invested their fortunes made from new technology in this old technology. The sums paid for classic guitars vary enormously, but you might well be asked for £25,000 and rising for a 1954 Fender Stratocaster in perfect original condition.

**B** Dealers are keen to add to the mystique of the trade. Unlike other practical objects that have become works of art, notably vintage cars, electric guitars are still mainly traded privately rather than in the glare of the auction room.

Serious collecting of electric guitars began in the 1970s, about the time when manufacturers began to mass-produce inferior instruments. They could no longer afford the right wood. The first electrics had been made mainly from swamp ash and Canadian maple from mature North American forests. So purists collect only the guitars of the 1950s and 1960s.

These things matter to the true believers who know that their passion began around 1948, when Leo Fender introduced what was to become the first commercially available electric guitar - the Fender Broadcaster - in Fullerton, California. It was light, easy to play, gave the musician that essential freedom to shake around on the stage, and was aesthetically pleasing. Fender did the job so well that the basic design of the electric guitar - apart from one-off spectaculars that mainly pandered to the fantasies of individual stars - remains unchanged. By the 1980s, shrewd manufacturers were making copies of these originals.

**C** Quite quickly after the Broadcaster came the Telecaster, and then, in 1954, the Stratocaster arrived - the most popular electric guitar of all time. It was designed for the mass market but became the favourite instrument of many rock stars, including Jimi Hendrix. Its main rival was the Gibson Les Paul, which was launched in 1952. If you wanted a light, jangly sound, you went for the Strat; if you preferred it richer and heavier, you favoured Les Paul.

The true collector rather looks down on guitars associated with rock stars, preferring instead a classic Strat or a Gibson Gold Top. He (and they are invariably men) is usually happy with a guitar in Lake Placid Blue or Surf Green, recalling the period when Fender used motor paints.

Over time Gibson experimented, introducing ranges in weird shapes, especially the Flying V of 1958, which proved so unpopular that only 100 were produced, making it rare, and very sought-after with collectors today.

**D** Collectors of classic electric guitars are aware of every small variation, every colour change, every mechanical improvement. While many want just one expensive toy, some collectors get hooked and amass a barrage of guitars of different colours and makes. When two fans are locked in an auction battle for a guitar owned by a star, really big money can come into play. The highest price for a guitar bought in a salesroom is the £316,879 paid for the guitar that Eric Clapton used when recording his hit song *Layla*. But all this is populist hysteria to the true collectors, who are unimpressed by starry associations. They hold early electric guitars in the same reverence with which string players regard the famous violins made by Stradivari. There are even famous old guitars with names reflecting the place where they resurfaced, such as the Basement Burst.

In its time, the electric guitar seemed the fleeting reflection of an age. It has become a symbol of that age and an object of desire for a generation, providing them with access to the long-lost days of their youth.

**ВАРИАНТ 8. Вопросы к тексту 2.**

**In which section of the article are the following mentioned?**

8. the advantages to a performer of a particular guitar
9. the fact that music professionals have to compete with others for the most desirable classic guitars
10. the fact that few guitars are sold on the open market
11. how choice was dictated by the tone the make of guitar produced
12. the fact that the most devoted collectors restrict themselves to guitars made during a particular period
13. the fact that where a guitar is discovered is sometimes given importance
14. the way some guitars have been badly treated
15. a guitar which is much more in demand now than when it was first made
16. a particular guitar which is easy to take apart
17. the fact that the guitars of today are very similar to those first produced
18. people having feelings of nostalgia for a certain period in their lives
19. a guitar which unexpectedly appealed to professional musicians
20. a change in the way guitars were made which prompted interest in early instruments

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**ТВОРЧЕСКОЕ ПИСЬМЕННОЕ ЗАДАНИЕ В ФОРМЕ ЭССЕ**

Comment on the following quotation:

**“The first wealth is health”** (Ralph Waldo Emerson)

Write 180-200 words explaining how you understand the statement and where it can be applied. Provide reasons and examples for your ideas.

Перенесите свои решения в ЛИСТ ОТВЕТОВ

**ВАРИАНТ 9. Текст 1.**

You are going to read a magazine article. For questions 1-7, choose the answer (A, B, C or D) which you think fits best according to the text. Mark your answers on the separate answer sheet.

**Recreating Sails Used on Viking Ships**

*The people known as the Vikings, from Norway, are famous for sailing round much of the world - but how did they do it? Nancy Bazilchuk investigates.*

Since the middle of the 1800s, archaeologists have been studying a series of well-preserved Viking ships, excavated from grave mounds or raised from the bottom of narrow rivers leading to the sea. What they were missing were the ships' sails: such old cloth rarely survives in the environments that preserve wood. But after delving into old documents, Jon Godal and Eric Andersen from the Viking Ship Museum at Roskilde in Denmark decided old sails might be preserved elsewhere. They found a Viking law dating from about AD 1000 which stated: 'The man on whom responsibility falls shall store the sail in the church. If the church burns, this man is responsible for the sail ...'. They struck it lucky in the church at Trondenes. Crammed between the walls and the roof was a fragment of woollen sail. It may once have been put in the church for safety.

Amy Lightfoot, head of the *Tommervik Textile Trust* in Hitra, Norway, had been studying coastal people's use of a tough, lanolin-rich wool to weave *vadmal*, a thick woollen cloth used to make durable clothing. When the Coastal Museum in Hitra decided in 1991 to build a replica of a boat used locally in the 1300s, it decided that it should have a woollen sail based on the fragment from Trondenes, and Lightfoot was chosen for the task. There was only one catch: the knowledge needed to produce such an object had perished with the sails themselves. 'But people still made *vadmal*, and we could talk to them about that,' says Lightfoot.

Even the simplest sail is a highly complex tensile structure. The fabric must be heavy enough to withstand strong winds, but not so heavy that it slows the ship. The trick to achieving this balance lies in the strength of the different threads, the tightness of their twist and their watertightness. The discovery of the Trondenes sail meant that these intricacies could be examined in Viking-age cloth. Analysis of the sail showed that its strength came from the long, coarse outer hairs of a primitive breed of northern European short-tailed sheep called *villsau*. These can still be found in Finland and Iceland. They do not need shelter in winter, as their wool is saturated with water-repellent lanolin. The quality of their wool owes much to their diet, which is new grass in summer and heather in winter. Historical and radiocarbon data from as early as 1400 BC show that Norwegian coastal farmers burnt the heather every year in spring. This kept down the heather and it also prevented the invasion of young pine trees that would eventually turn the farmers' grazing land to forest. The *villsau* thrived on the summer grass and in fact helped to encourage its growth. The flocks gained enough weight to survive on heather over the winter.

When it came to making a sail for the Coastal Museum's boat, the *Sara Kjerstine*, Lightfoot was able to provide a limited amount of *villsau* wool from a flock of 25 sheep she kept herself. The remainder came from a modern relative called the *spelsau*. Both types of wool had to be worked by hand to preserve the lanolin and to separate the long, strong outer hairs from the weaker, inner wool. This was not a trivial undertaking: the *Sara Kjerstine* required an 85-square-metre sail that consumed 2,000 kilograms of wool, a year's production from 2,000 sheep. It took Lightfoot and three helpers six months to pull the wool from the *villsau*. Spinning the wool into 165,000 metres of yarn and weaving the sail took another two years.

In 1997 Lightfoot joined forces with the Viking Ship Museum at Roskilde. They wanted a woollen sail for a replica they were building of a cargo ship. This time Lightfoot took a short cut: instead of pulling out the wool, it was sheared. Nevertheless, as Lightfoot spent endless hours working the wool, she thought about the enormous amount of time and material needed to produce just one sail. Yet the Danish king Knut II is believed by historians to have had over 1,700 ships in 1085. 'You think about the Vikings' western expansion,' she says. 'And you think, maybe the sheep had something to do with it. And unless there were women ashore making sails, Vikings could never have sailed anywhere.'

Lightfoot's sails have provided some unexpected insights into the handling of Viking ships. For example, woollen sails power Viking ships about ten per cent faster upwind than modern sails, and allow the ships to be sailed far closer to the wind than anyone guessed. In September, the Roskilde museum's latest ship, a reproduction based on the *Skuldelev2* wreck, is due to make its maiden voyage all the way to Ireland, but despite at least 1,000 years of 'progress', this ship will have to do without a woollen sail. Unlike the Vikings, the museum doesn't have the huge flocks of wild sheep or an army of women to provide the material it needs.

ВАРИАНТ 9. Вопросы к тексту 1.

1. What point does the writer make about finding Viking sails?
  - A Written records did not provide any useful information.
  - B Most Viking sails were believed to have been destroyed by fire.
  - C Viking sails had frequently been reused for other purposes.
  - D Archaeologists had not realised where sails might be kept.
  
2. When Amy Lightfoot was asked to make her first woollen sail, her problem was that
  - A she could obtain no first-hand information about the construction of such sails.
  - B she had to substitute a poorer quality material for Viking sailcloth.
  - C there were no other people in the textile field that she could consult.
  - D the Coastal Museum had unrealistic expectations of who could make it.
  
3. What are we told about the sail in the third paragraph?
  - A The quality of the cloth depended on the type of boat.
  - B The wool used was taken from one type of sheep.
  - C The wool required the addition of a waterproof substance.
  - D In some ways the cloth used was superior to modern textiles.
  
4. What are we told about land management in the third paragraph?
  - A Farmers did not appreciate the long-term results of preventing tree growth.
  - B Farmers knew it was essential to encourage the spread of heather.
  - C Disasters such as fire sometimes interfered with land management.
  - D Summer grass became more plentiful because of the sheep.
  
5. Why did it take Amy Lightfoot so long to make the sail for the *Sara Kjerstine*?
  - A One type of wool she used was of inferior quality.
  - B She had underestimated the number of sheep required.
  - C It was not possible to use modern production methods in the process.
  - D The sail was of a larger size than the one at Trondenes.
  
6. In the fifth paragraph, what does Amy Lightfoot imply?
  - A The traditional interpretation of Danish history was misleading.
  - B Archaeologists had not appreciated the number of ships the Vikings had.
  - C The amount of time spent on the making of the *Sara Kjerstine* sail was unnecessary.
  - D The role of women in Viking expansion to the west has been overlooked.
  
7. What point is exemplified by the reference to the Roskilde museum's latest ship?
  - A It is ironic that the museum cannot replicate the same quality cloth that the Vikings had.
  - B It is unlikely that the Vikings would have sailed on the same route to Ireland.
  - C It is possible that the replica ship may succeed where the original failed.
  - D It is surprising that modern sails are not more similar in structure to traditional ones.

ВАРИАНТ 9. Текст 2.

You are going to read an article in which five specialists talk about the value of drawing. For questions 8-20, choose from the sections of the article (A-E). The last two questions (19 and 20) have two answers which you can mark in any order. Mark your answers on the separate answer sheet.

**An Undying Art**

*We asked five specialists what drawing can teach us, how they use it and how they see its future in the computer age*

**A Laura Gascoigne - Art critic.** It is in drawing that you can test the truth of an artist's statement, whether a picture is telling you what he or she feels. A slick drawing, made for its own sake rather than as an expression of a genuine response, will have an air of falsity about it, no matter how you dress it up. Although looking lies at the heart of all drawing practice, developing this ability is only one reason for drawing. As a form of communication, drawing is just as valid as writing. But whereas we continue to develop our writing skills and exploit them fully in our adult lives, our drawing skills are often stuck at a childish stage of development we are ashamed of.

**B Quentin Blake - Children's artist.** Drawing is a way of informing yourself, just as it's a way of explaining yourself to others. When you stand in front of something to draw it, you're presented with an overwhelming amount of information which you can find dismaying. When I do roughs for illustrations, I'm using experience and instinct to discover how the subjects are reacting; I may put them in a posture I hadn't thought about but merely felt. There's a particular co-ordination between hand and eye that makes one person's work distinctively their own. Drawing may be threatened in some way by computers, but even if people have to work on a screen, they'll still have a fundamental need to draw.

**C Deanna Petherbridge - Professor of drawing.** The ability to draw teaches people how to look. Drawing's about looking and therefore discovering your artistic originality in what you create, because we all look with our eyes and see quite differently. It gives one a sense of self in the world. It leads one to trust one's judgement and trains us to select what's significant. In my work, I've never done preliminary drawing, because it's difficult to repeat something or continue when the urgency's gone. I work in drawing as a final product. It's my entire visual art practice; I eat, sleep, think, write about and do drawing. Drawing is absolutely essential to a technological age. Now that people are constantly working on the computer, the ability to invent things rather than just use existing images is more essential than ever, and it can only come through drawing.

**D Anthony Eyton - Painter.** Drawing is a very good exercise because you have to put your hand where your brain is. When you draw a landscape you realise it's much more complicated than you thought. You suddenly see rhythms and spaces you hadn't taken in. In a restaurant or gallery I'll suddenly see something with fresh eyes, and that's the moment I pounce and reach for my pencil and paper and get very annoyed if I don't have any. This is the 'wandering-about-in-the-street' sort of drawing, when your fingers get itchy and you get the message. When I go on to produce a painting from it, I may start in a random way thinking about colour, but the drawing will become more important, as a point of reference; this sort of drawing is about getting things in the right place. There's room for technology and there's room for drawing. Drawing will always be needed to express our thoughts and ideas. Clever drawing can sometimes be so polished that you can see it doesn't come from the heart; that's the dangerous side of drawing. I'd rather think of it as a personal thing you have to do.

**E Peter Randall-Page - Sculptor.** There's objective drawing and there's drawing from an idea in your imagination - and a sliding scale between the two. To a large extent, drawing is a process of editing, of deciding what is an essential quality. I always carry a sketchbook, but I also use drawing to explain things to clients or engineers. Then there's 'thinking' drawing - when I'm grappling with an idea in my mind and I bring it to the surface; I use this together with preliminary models when I'm developing ideas for sculptures. I also do a lot of drawings for simple pleasure. I don't feel drawing is threatened by computers. In a sense, you're always limited by your tools; your imagination might be bound by what a computer can actually do. Similarly, the act of drawing is determined by friction, the difference between a ballpoint sliding all over the place and charcoal crunching across the surface of heavy paper. The computer doesn't offer anything I can't do better without one.

**ВАРИАНТ 9. Вопросы к тексту 2.**

**Which specialist(s)**

8. suggests it's possible to be discouraged by the degree of detail a subject presents?
9. says that, as a result of the drawing process, you may notice details you were previously unaware of?
10. produces work which hasn't been adapted from previous attempts?
11. mentions how different materials can directly affect the production of a drawing?
12. states that drawing is a means of both gaining knowledge and expressing oneself?
13. states that the ability to draw can help the artist to have confidence in their own ideas?
14. believes that technology has created an even greater need for drawing by hand?
15. mentions the need to work whenever the desire to draw occurs?
16. mentions how realistic and creative approaches to drawing can be combined?
17. comments that the majority of people do not go on to increase their potential for drawing?
18. mentions that, in the process of producing a finished picture, a preliminary sketch will grow in significance?
19. consider that drawing involves the artist's ability to choose what is important?
20. say a technically good drawing, produced without emotion, will remain unconvincing?

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**ТВОРЧЕСКОЕ ПИСЬМЕННОЕ ЗАДАНИЕ В ФОРМЕ ЭССЕ**

Comment on the following quotation:

**“Ignorance is the parent of fear”** (Herman Melville)

Write 180-200 words explaining how you understand the statement and where it can be applied. Provide reasons and examples for your ideas.

Перенесите свои решения в ЛИСТ ОТВЕТОВ