

**К.С. Девяткина**

*Сборник упражнений к учебнику*

# **ENGLISH XI**

(под ред. О.В. Афанасьевой,  
И.В. Михеевой)



Москва  
Университет Дмитрия Пожарского  
2017

УДК 811.111

ББК 81.2

Д25

Подготовлено к печати и издано по решению  
Ученого совета Университета Дмитрия Пожарского

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Сборник упражнений к учебнику ENGLISH XI (под ред. О. В. Афанасьевой и И. В. Михеевой). – М.: Русский фонд содействия образованию и науке, 2017. – 128 с: ил.

ISBN 978–5–91244–188–2

Сборник упражнений к учебнику ENGLISH XI (под ред. О. В. Афанасьевой и И. В. Михеевой) предназначен для дополнительной отработки учебного материала всех блоков базового УМК. Каждый из четырех разделов сборника поделен на подразделы в соответствии с актуальными аспектами изучения языка (аудирование, лексика, грамматика и т. д.). Особое внимание уделяется подготовке учащихся к ГИА-11. Все задания экзаменационного формата разработаны с использованием аутентичных источников. Это позволяет работать с лексикой и грамматикой продвинутого уровня, благодаря чему расширяется словарный запас учащихся. В конце каждого юнита приводятся задания для тренировки навыков письма в разделе *Developing Writing Basics*, дающие возможность освоить формат личного письма и эссе. Тематика таких упражнений полностью соответствует текущим учебным темам. В пособии также представлены тесты для самопроверки (как по разделу *Topical Vocabulary*, так и по лексико-грамматическим материалам каждого юнита). Ко всем заданиям сборника составлены ключи.

УДК 811.111

ББК 81.2

ISBN 978–5–91244–188–2

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Сборник упражнений, который вы держите в руках, – это не просто дополнение к линейке учебников ENGLISH IX–XI. Это плод нескольких лет методического труда Ксении Сергеевны Девяткиной, которая сама активно пользуется данными учебниками при работе со школьниками. Пособие, позволяющее расширить познавательное пространство базового курса, уникально соединением заданий формата ГИА-11 со всеми учебными темами курса. Упражнения рассчитаны на уровень знаний не ниже *Upper Intermediate*, представляя замечательную возможность сочетать подготовку к экзамену с личным языковым ростом. Задания данной методической разработки поделены на подразделы в соответствии с темами учебника. В каждом подразделе предполагается комплексная отработка всех видов деятельности, необходимых для эффективного изучения языка. В сборник включен раздел *Developing Writing Basics*, предназначенный для совершенствования навыков написания личного письма и эссе. Пособие учитывает как возрастные особенности учащихся, так и текущие учебные задачи.

## Unit 1. Sounds of Music

### *Developing Introduction Basics*

**Task 1. Match the headings 1-8 with the texts A – G. Each heading can be used only once. One heading is extra.**

- 1 Basic idea born
- 2 No affectation
- 3 Structure in the focus
- 4 So much but all for God
- 5 Act of God
- 6 Pursuit of ingenuity
- 7 Speechless idea of freedom
- 8 Opposing forms

#### Periods of Western Musical History

1. Medieval (476 A.D. to 1400 A.D.)
2. Renaissance (1400 to 1600 A.D.)
3. Baroque (1600 to 1750)
4. Classical (1750 to 1820)
5. Romantic (1820 to 1900)
6. Impressionist (1875 to 1925)
7. Modern (1900 to 1960)
8. Post-Modern (1960-present)  
(a.k.a. Contemporary)

### **History of Classical Music**

- A.** Medieval is the first period where we can begin to be fairly certain as to how a great deal of the music which has survived actually sounded. The earliest written secular music dates from the 12th century troubadours (in the form of virelais, estampies, ballades, etc.), but most notated manuscripts emanate from places of learning usually connected with the church, and therefore inevitably have a religious basis.
- B.** The fifteenth century witnessed vastly increased freedoms, most particularly in terms of what is actually perceived as ‘harmony’ and ‘polyphony’ (the simultaneous movement of two or three interrelated parts). Composers (although they were barely perceived as such) were still almost entirely devoted to choral writing, and the few instrumental compositions which have survived often create the impression (in many cases entirely accurately) of being vocal works in disguise, but minus the words.
- C.** During the Baroque period, the foundations were laid for the following 300 or so years of musical expression: the idea of

the modern orchestra was born, along with opera (including the overture, prelude, aria, recitative and chorus), the concerto, sonata, and modern cantata. The rather soft-grained viol string family of the Renaissance was gradually replaced by the bolder violin, viola and cello, the harpsichord was invented, and important advances were made in all instrumental groups.

- D.** The Baroque era witnessed the creation of a number of musical genres which would maintain a hold on composition for years to come, yet it was the Classical period which saw the introduction of a form which has dominated instrumental composition to the present day: sonata form. With it came the development of the modern concerto, symphony, sonata, trio and quartet to a new peak of structural and expressive refinement. If Baroque music is notable for its textural intricacy, then the Classical period is characterized by a near-obsession with structural clarity.
- E.** As the Classical period reached its zenith, it was becoming increasingly clear (especially with the late works of Beethoven and Schubert) that the amount and intensity of expression composers were seeking to achieve was beginning to go beyond that which a Classically sized/designed orchestra/piano could possibly encompass. The next period in musical history therefore found composers attempting to balance the expressive and the formal in music with a variety of approaches which would have left composers of any previous age utterly bewildered. As the musical map opened up, with nationalist schools beginning to emerge, it was the search for originality and individuality of expression which began here that was to become such an over-riding obsession in the present century.
- F.** With the honourable exceptions of Brahms and Bruckner, composers of this period shared a general tendency towards allowing their natural inspiration free rein, often pacing their compositions more in terms of their emotional content and dramatic continuity rather than organic structural growth. This

was an era highlighted by the extraordinarily rapid appearance of the national schools, and the operatic supremacy of Verdi and Wagner. The eventual end of Romanticism came with the fragmentation of this basic style, composers joining ‘schools’ of composition, each with a style that was in vogue for a short period of time.

- G. The period since the Great War is undoubtedly the most bewildering of all, as composers have pulled in various apparently contradictory and opposing directions. Typical of the dilemma during the inter-war years, for example, were the Austrians, Webern and Lehar, the former was experimenting with the highly compressed and advanced form known as ‘serial structure’, while simultaneously Lehar was still indulging in an operetta style which would not have seemed out of place over half a century beforehand.

**Task 2.** For items 1–8 fill in the gaps in the text “*The First Divas of the Blues*” choosing an appropriate word from the column on the right. Select each word only once.

<p>In 1912, the 18-year-old Bessie Smith had an</p> <p>1. ....with the Stokes troupe, a</p> <p>2. .... African-American company. She was hired as a dancer, because the company already had a 3. .... singer in Gertrude "Ma" Rainey. Rainey, perhaps the most significant</p> <p>4. .... blues singer of the first generation, was also one of the first African-American women to record. She had her own sound, a mix of an almost operatic 5. .... and the rough, moaning style drawn from early 6. .... folk music. Rainey taught the talented teenager Smith stagecraft and 7. .... and she went on to become the most 8. .... jazz/blues singer of her generation.</p>	<p><b>powerful</b></p> <p><b>black</b></p> <p><b>travelling</b></p> <p><b>acclaimed</b></p> <p><b>female</b></p> <p><b>audition</b></p> <p><b>power</b></p> <p><b>confidence</b></p>
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## ***Developing Listening Basics.***

**Task 1. Listen to the text “They Want to Make Really Good Music” (ex.3 p.5 of your St’s book) and choose the right answers below.**

1. Kareem and George
  - a) are peers
  - b) play the same musical instrument
  - c) live in the same place
2. It’s NOT true that
  - a) the boys attend different schools
  - b) don’t have musical talent
  - c) Kareem and George enrolled the same special music course
3. Their band:
  - a) is named United Conversations
  - b) consists of eight persons
  - c) was started by Kareem
4. Kareem has
  - a) no brothers
  - b) no interests and goals
  - c) certain conversational skills
5. George
  - a) is never up for going out
  - b) writes songs together with Kareem
  - c) always stays at home in the evenings
6. It is TRUE that
  - a) sometimes the boys disagree with each other
  - b) the boys hang out mainly in the street
  - c) they boys are just good acquaintances
7. The boys’ parent are NOT sure that
  - a) the boys will finish the same school
  - b) the area the boys live in is good for their future
  - c) strings of friendship will be long-lasting

**Task 2. “The Greatest Cellist of All Time” (ex. 5 p.6 of your St’s book) and decide whether the statements below are true, false or not mentioned in the text.**

1. Rostropovich was born in autumn.
2. He left Baku when he was twenty.
3. His parents were equally talented musicians.
4. The year of 1945 was important in the life of Rostropovich.
5. His international career started in 1967.
6. In 1947 Rostropovich left his country for Europe.
7. Rostropovich was very happy to restore his Russian citizenship.

**Task 3. Listen to the text about Henry Purcell (ex.7 p.7 of your St’s book) and finish the sentences below**

1. Just as his father Purcell was a ....., a singer in the Chapel Royal.
2. When Purcell was nine he started ..... music.
3. His compositions ..... songs and choruses still pleasing our ear.
4. When Purcell was 21 he was ..... organist of Westminster Abbey.
5. During six years of his life Purcell composed mainly ..... music.
6. *Dido and Aeneas*, one of the first real operas in England, is full of .....
7. *Te Deum* is composed with orchestral .....
8. *Te Deum* was ..... performed in St. Paul’s Cathedral.
9. Purcell’s ..... published a number of his songs after his death.
10. Purcell is ..... one of the greatest British composers of all times.



## *Developing Reading Basics.*

**Task 1. Read the text “*Louis Armstrong buys a cornet*” and complete the tasks after it, circling the letter of the answer chosen.**

Louis Armstrong bought his first cornet at a New Orleans pawnshop, when he was 15 years old. The instrument cost \$10, and was “all bent up, holes knocked in the bell”. Nevertheless it was the instrument with which he would take the first significant steps towards becoming the *fons et origo* of jazz improvisation: not just the first of the music’s major solo voices, emerging loud and clear and unmistakably individual from the collective polyphony of early New Orleans jazz, but the figure who first revealed the inherent nobility of an idiom born in the humblest of material circumstances.



The child of an absent father and a mother who left him to be brought up by his grandmother and by various friends, Armstrong endured great poverty. He learned to live on the streets until, in his early teens, various misdemeanors – probably not including the famous but apparently apocryphal story about the firing of a pistol in the street on New Year’s Eve – led a juvenile court to sentence him to an indeterminate stay in the Colored Waifs’ Home. Here, homeless black children were taught reading, writing, arithmetic, and “garden work”.

He had already sung in a barbershop quartet, and six months after his arrival he was invited to join the home’s brass band, quickly graduating from the tambourine via the bass drum and the alto horn to the bugle, and thence to the cornet. When he left, in 1915, it was with the rudiments of the technique that would eventually give him, in the fine words of one biographer, James Lincoln Col-

lier, “that beautiful attack – sharp and clean as a razor cut – and a rich and utterly firm sound, as solid as a bar of brass”. But he also left the home without an instrument. Living in his mother’s house on Perdido Street in the black section of the Storyville neighborhood, making a living by delivering coal, milk and newspapers, he would have heard the bands playing the new form of music – a bouillabaisse of ragtime, French quadrilles, work songs, hymns and marches – in the local “tonks”, which merged the functions of bars, dancehalls, grocery stalls and bordellos. Borrowing a cornet, the teenager in short trousers became a regular deputy when bands found themselves short-handed. Having acquired his own horn, he began to play regular engagements for a dollar a night, also taking part in the street parades that were a regular feature of New Orleans life, while driving the coal cart during the day and unloading bananas to earn extra cash. He was still in his teens when, in a pivotal encounter in the history of jazz, he met Joe “King” Oliver, an older man then generally reckoned to be the city’s finest cornetist, and the leader of an excellent band. A stern, sometimes difficult character, Oliver nevertheless became one of a series of strong men who would take on a quasi-paternal role in Armstrong’s life and career. After Oliver moved to Chicago in 1921, in search of larger audiences in a town thriving with industry, he called Armstrong to join him in his Creole Jazz Band. The unfettered expressionism of the younger man’s approach made a striking contrast with the more austere style of his leader, and Armstrong was on his way to stardom.

His own recordings were soon making an impact. West End Blues, cut in 1928, opened with a rivetingly imaginative unaccompanied introduction that seemed like a fanfare to an entire new world. Like the rest of the great Hot Five and Hot Seven recordings, it showed what richness could be obtained from the combination of a superlative soloist with like-minded colleagues. Weather Bird, a duet recorded in the same year with the pianist Earl Hines, opened up the possibility of jazz as intimate conversation. The big band

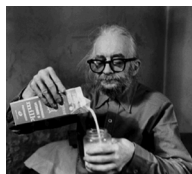
recordings made in Los Angeles at the start of the 30s represented an artful approach to the popular music of the era.

In time Armstrong's smiling face and that gravelly voice would become as much of a signature as the glorious trumpet solos, and Hello Dolly and What a Wonderful World, which maintained only the most tenuous relationship to the music he had pioneered, were international hits. He was anointed the international ambassador of America's first cultural gift to the world, acclaimed and embraced by kings and presidents – although not, for a while in the militant 60s, by younger musicians who deplored his crowd-pleasing instincts. He died of heart failure on 6 July 1971, a month short of his 70th birthday, universally mourned.

1. The main idea of the first paragraph is that
  - a) musical instruments shouldn't cost much
  - b) the purchase of the cornet paved the way to a new musical style
  - c) Armstrong was poverty-stricken
  - d) early New Orleans jazz was based on improvisation
2. The word **misdemeanors** in the second paragraph refers to
  - a) music    b) education    c) crime    d) gardening
3. Before playing the cornet Armstrong:
  - a) had never tried any musical instrument
  - b) had become a famous percussion performer
  - c) had mastered playing various types of musical instruments
  - d) had taken parts in many street parades performing there
4. The **UNTRUE** fact about Armstrong is:
  - a) He tried many different jobs to provide for the living.
  - b) He was illiterate.
  - c) He left New Orleans being young.
  - d) He had a very distinctive manner of performing music
5. Joe "King" Oliver
  - a) was younger than Armstrong
  - b) helped Armstrong to found his own band
  - c) asked Armstrong leave for Chicago
  - d) patronized Armstrong to a great extent

6. Armstrong's musical success
  - a) was quite unexpected
  - b) finished in 1928
  - c) was not exactly his personal achievement
  - d) happened only due to Weather Bird
7. Louis Armstrong
  - a) contributed much to the cultural world
  - b) died lost and forgotten
  - c) was highly praised by younger musicians
  - d) passed away because of influenza

**Task 2. Fill in the gaps 1-6 making all necessary lexical - grammar changes in the capitalized words.**



There is a **1.** ..... photograph taken by Allen Ginsberg of "painter, archivist, anthropologist, film-maker and hermetic alchemist" Harry Smith "transforming milk into milk" in a New York hotel room in 1985. The cranky-looking figure with large spectacles and **2.** ..... hair and beard was never a household name; nor were the bulk of the figures whose work he rescued from the dusty half-light with his Anthology of American Folk Music in 1952. This **3.** ..... featured recordings from a motley assortment of pre-war characters, such as Dock Boggs or Floyd Ming and his Pep-Steppers. The selection seemed to be made on the songs' **4.** ..... – in the later words of the critic Greil Marcus, it revealed "the old, weird America". Smith wrote synopses of the songs and created his own artwork, including an etching of a monochord taken from a **5.** ..... treatise by 17th-century English astrologer Robert Fludd. The release became the bible of the Greenwich Village folk **6.** ..... of the late 1950s and early 60s – feted by the likes of Dave Van Ronk and Dylan.

**FAME  
WISP  
COMPILE  
STRANGE  
MYSTERY  
REVIVE**

## ***Developing Grammar basics.***

### **Task 1.**

**A.** Define types of predicates in each of the sentences given.

**B.** Define secondary members of the sentence in each statement.

1. Kerry called the fire department, and they arrived very quickly.
2. After he got home, my father read us a story.
3. We couldn't go to the beach because the car broke down.
4. The magician pulled a rabbit from his hat, but the audience did not applaud
5. The baby elephant followed its mother because the lion was very close.
6. The forest was dark and gloomy, yet the children ran into it fearlessly.
7. The campers stayed in the tent while the cold rain fell.
8. Jane and Louise bought popcorn before the movie started.
9. Peter worked hard on his homework, yet he didn't finish it.
10. The baseball player ran to second base when the pitcher dropped the ball.

**Task 2. Sequence of tenses. Open the brackets and use the correct tense form**

1. I ..... (never/see) a party like that before. When I ..... (get) there, there ..... (be) at least five swimming pools with water in different colours.
2. She .....(live) here for ages, so she ..... (tell) you the names of all the streets.
3. Many years ago my elder son ..... (tell) me he ..... (be) a whale fisherman when he ..... (grow) up. I ..... (tell) him that there ..... (be) not many whales when he was old enough.
4. Summer evenings ..... (be) boring during the holidays. While my sister Ann ..... (play) the guitar, my brother Fred ..... (sleep) siesta.

5. I ..... (fly) to London tomorrow evening so I ..... (bring) you all the records you want.

6. When she ..... (open) her eyes she ..... (say) that she ..... (dream) of somewhere she ..... (be) before.

7. I think I ..... (have) a tortilla sandwich and a salad.

8. .... (see/you) Mary ? No, not really. We ..... (work) here for the whole morning and I ..... (see) anybody.

9. When the firemen ....., (arrive) the fire ..... (destroy) most of the house.

10. What ..... (the weather/be) like tomorrow ? We ..... (have) some rain and cold.

**Task 3. Mixed Conditional clauses. Fill in the blanks using the most appropriate conditional type.**

1. If he (have) ..... more time, he (finish) ..... decorating the baby's room before she was born.

2. Both ..... parents ..... and ..... teachers (feel) .....pleased if students studied harder and got higher grades.

3. Even if I (do) ..... well on the test tomorrow, I don't think I (pass) ....., for the teacher underevaluates my papers.

4. If ..... the ..... United ..... Nations (stop) .....the war between the two countries beforehand, today, so many children and the old (suffer) .....from hunger and cold.

5. I overate last night, so I couldn't sleep well. If I (eat) ..... so much, I (have) ..... a sweet sleep.

6. If I (be) .....in your shoes now, I (choose) ..... to decline this offer.

7. But for Kevin's assistance, we (complete) ..... our term paper in time.

8. No one can succeed anything unless s/he really (resolve) ..... to do it.

9. If you (forget) ..... to take the compass, we (be) ..... lost now.

10. As long as your company (assure) ..... our success in marketing, we (continue) .....doing business with you.

11. I wouldn't be so upset if you (invite) ..... me to your birthday party last Wednesday.

12. You can use my dictionary on condition that you (promise) ..... to bring it back tonight.

13. All this calamity (happen) ..... if they (cut) ..... most of the trees in that area.

14. I (take) ..... some cash with me in case I exceeded my credit card limit.

15. Only if George apologizes to Mary, she ..... forgive him.

#### **Task 4. Complete all necessary grammar transformations.**

Choosing music that motivates you 1. .... it easier to start moving, walking, dancing, or any other type of exercise that you enjoy. Music can make exercise feel more like recreation and 2. .... like work. Furthermore, music enhances athletic performance! Anyone who 3. .... ever ..... on a long run with their iPod or taken a particularly energetic spinning class knows that music can make

**MAKE**

**LITTLE**

**GO**

the time pass 4. ....

The four central 5. .... explaining music's facilitation of exercise performance include reduction in the feeling of fatigue, increase in levels of psychological arousal, physiological relaxation response and improvement in motor coordination.

Musical rhythm has the remarkable ability to move our bodies. Music

6. .... muscle tension and improves body movement and coordination. Music may play an important role in developing, maintaining and 7. .... physical functioning in the rehabilitation of persons with movement disorders.

**QUICKLY  
HYPOTHESES**

**REDUCE**

**RESTORE**

**Task 5. Complete all necessary lexical-grammar transformations.**

### **The Mozart effect**

Earlier it has been thought that listening to classical music, particularly Mozart, enhances

1. .... on cognitive tests. However, recent findings show that listening to any music

that is 2. .... enjoyable has positive effects on cognition. The power of music to affect memory is quite intriguing. Mozart's music and baroque

music, with a 60 beats per minute beat pattern, activates the left and right brain. The simultaneous

left and right brain 3. .... maximizes learning and retention of information. The information

being studied activates the left brain while the music activates the right brain. Also, activities which

engage both sides of the brain at the same time, such as playing an instrument or singing, cause

the brain to be more capable of processing information.

**PERFORM**

**PERSONAL**

**ACT**



Listening to music facilitates the 4. .... of information. Researchers have shown that certain types of music are a great “keys” for recalling memories. Information learned while listening to a particular song can often be recalled simply by “playing” the songs 5. ....

**CALL**

Musical training has even better effect than just listening to classical music. There is clear 6. ...., that children who take music lessons develop a better 7. .... compared with children who have no musical training.

**MENTAL**

**EVIDENT**

**MEMORIZE**

### Phrasal verb **HIT**. Additional information.

#### “HIT” idioms:

**1. CAN’T HIT THE (BROAD) SIDE OF A BARN** – is used when someone can’t aim something accurately.

*You’re way off. You couldn’t hit the broad side of a barn. Please don’t try to throw the paper into the wastebasket. You can’t hit the side of a barn.*

**2. HIT IT BIG/HIT THE BIG TIME**– to find major or extraordinary success/to become very famous or successful

*My uncle earned a respectable living in the ‘90s selling computers, but hereally hit it big when he got into software development.*



1. **HIT A NERVE** – to upset someone by talking about a particular *ed distressed and I knew I'd touched a raw nerve.*

2. **WOULDN'T KNOW SOMETHING IF IT HIT YOU IN THE FACE** - not to notice something although it is very obvious*n't know a good deal if it hit her in the face!*

3. **HIT OR MISS** – not planned carefully and as likely to be bad as to be good

4. Hiring has often been hit or miss – we never really knew whether a person was qualified until after they started working here.

5. **DON'T LET THE DOOR HIT ON YOU ON THE WAY OUT** – leave here and directly; don't linger on your way out the door; is used sarcastically to express one's desire to see someone leave*way. Don't let the door hit you on the way out!*

6. **HIT THE WALL** – to become suddenly and extremely fatigued, especially when participating in an endurance sport, such as running/ to lose effectiveness suddenly or come to an end.

### ***Developing Lexical Basics***

**Task 1. Match the new words from your Active Vocabulary with their antonyms:**

1. annoy	a) gentle	<b>Antonyms</b>
2. beyond	b) surrender	
3. earnest	c) overhead	
4. fierce	d) peaceful	
5. ignorance	e) condemn	
6. indignant	f) competence	
7. insult	g) please	
8. resist	h) quieten	
9. roar	i) regard	
10. swear	j) insincere	

**Task 2. Fill in the gaps using the words from the box below. Change the forms of the words if necessary.**

swear (2)	beyond	roar	annoyance	fit	indignant	earnest
ignorance	fierce	annoy	resist (2)	hit	incident	

1. He quit his job in a ..... of drunken depression.
2. She slipped and ..... her head on the sidewalk.
3. Excuse my ....., but how does it actually work?
4. A look of ..... crossed her face.
5. She ..... the temptation to laugh.
6. I never touched your purse, I .....!
7. The government's policies came under ..... attack.
8. Many shooting ..... go unreported.
9. Bob is a rather ..... young man.
10. The crowd ..... in delight.
11. They crossed the mountains and headed for the valleys .....
12. What ..... him most was that he had received no apology.
13. Liz was ..... at the way her child had been treated.
14. He was charged with trying to ..... arrest.
15. Don't ..... in front of the children.

**Task 3. Look through the text below. Fill in the gaps choosing the appropriate variant.**

Music is an art, entertainment, pleasure, and medicine for the soul and body. Music is one of the few activities that **1.** ..... using the whole brain. It is intrinsic to all cultures and has surprising benefits not only for learning language, improving memory and focusing attention, but also for physical coordination and development.

Not all types of music have favorable **2.** ..... Music can be distracting if it's too loud or too jarring, or if it competes for our attention with what we're trying to do. But for the most part, exposure **3.** ..... classic music has beneficial effects.

Overall, music does have positive effects on pain management. Music can help reduce both the sensation and distress of both chronic pain and postoperative pain. Listening to music can reduce chronic pain from a range of painful conditions, **4.** ..... osteoarthritis, disc problems and rheumatoid arthritis, by up to 21% and depression by up to 25%, according to a paper in the latest UK-based Journal of Advanced Nursing

Music **5.** ..... is increasingly used in hospitals to reduce the need for medication during childbirth, to decrease postoperative pain and complement the use of anesthesia during surgery.

By playing recordings of relaxing music every morning and evening, people with high blood pressure can train themselves to lower their blood pressure - and keep it low. According to **6.** ..... reported at the American Society of Hypertension meeting in New Orleans, listening to just 30 minutes of classical, Celtic or raga music every day may significantly reduce high blood pressure.

Music can boost the immune function. Scientists explain that a **7.** ..... type of music can create a positive and profound emotional experience, which leads to secretion of immune-boosting hormones. This helps contribute to a reduction in the factors responsible for illness.

1.	A) revolves	B) involves	C) evolves	D) devolves
2.	A) affects	B) affection	C) affect	D) effects
3.	A) to	B) for	C) of	D) at
4.	A) deluding	B) excluding	C) including	D) protruding
5.	A) cure	B) treatment	C) remedy	D) therapy
6.	A) research	B) observation	C) analysis	D) exploration
7.	A) special	B) particular	C) appropriate	D) thorough

***Developing Topical Vocabulary Basics. Checking yourself.***

**Task 1. Fill in the gaps to make the sentences complete. Use the words from the chart. Change the verb forms if necessary. There are two extra words you don't need.**

vocal	keyboard	oratorio	observe	brass	preludes	string(ed)
chants	purposefully	adoption	opera	percussion		

1. Confucius ..... that music is born of emotion.
2. Medieval Europe was the place where the first ..... composed music appeared.
3. Church music in the form of ..... was typical for Medieval music.
4. During the Renaissance period ..... instruments and lute were widely used.
5. Baroque music gave popularity to ..... music.
6. Classical music recognized ..... as the leading genre.
7. Such new forms as nocturnes, rhapsodies and ..... appeared during the period of Romantic music.
8. Musical pluralism demonstrated excessive use of ..... instruments.
9. Harp is a ..... instrument.
10. Free ..... of old forms was commonplace during 1830-1910.

**Task 2. Read the definitions and put down the words. The first letters are given.**

1. The speed at which music is played or should be played – T.....
2. A piece of music, a poem, or a piece of writing/ the art or process of writing pieces of music, poems etc – C.....

3. Not connected with or controlled by a church or other religious authority - **S**.....
4. A musical instrument like a guitar with a round body, played with the fingers or a plectrum (small piece of plastic, metal etc), especially in the past – **L** .....
5. A piece of religious music for singers and instruments – **C**.....
6. Inventing music, words, a statement etc from your imagination, rather than planning or preparing it first – **I**.....
7. A type of popular electronic dance music with a fast strong beat – **T**.....
8. Musical instruments that are made of metal – **B**.....
9. Someone who is a very skilful performer, especially in music – **V**.....
10. Sad but also beautiful and staying in your thoughts for a long time – **H**.....

## **Unit 1. *Final lexical-grammar test.***

### **Task 1. Choose one correct variant.**

1. “To get very angry and shout or become violent” is to .....  
 a) get a fit    b) throw a fit    c) give a fit    d) have got a fit
2. Shocked and angry because one thinks that something is unjust or unfair is .....  
 a) earnest    b) irresistible    c) fierce    d) indignant
3. “By fits and starts” is .....  
 a) beyond someone’s understanding  
 b) impossible to refuse  
 c) serious and meaning what you say  
 d) stopping and starting again
4. To want something very much, especially when this used to happen or exist in the past is to .....

- a) long    b) wish    c) yearn    d) anticipate
5. To weep means to .....
- a) produce tears from the eyes as a sign of sorrow  
b) cry tears because of sadness or strong emotions, usually quietly and for a long time  
c) cry noisily while taking short breaths  
d) complain all the time
6. It's your turn to ..... kids to school
- a) bring    b) take    c) fetch    d) carry
7. She couldn't stop ..... and ..... herself to sleep.
- a) sobbing/cried  
b) crying/wept  
c) crying/sobbed  
d) weeping/cried
8. Let me ..... a chair for you.
- a) bring    b) fetch    c) take    d) carry
9. Duncan still ..... for his dead wife after all these years.
- a) longed    b) yearned    c) wished    d) waited
10. Boris ..... winter to be over.
- a) longed    b) yearned    c) wished    d) urged
11. To move or carry something from one place to another is to ...
- a) bring    b) fetch    c) take    d) carry
12. A science that studies structure of any language is .....
- a) syntax    b) morphology    c) grammar    d) linguistics
13. Declarative sentences can be ....
- a) negative and positive  
b) positive and interrogative  
c) interrogative and negative
14. Any general question starts with ...
- a) the main verb    b) the subject    c) adverbial modifier of time    d) an auxiliary verb

- 15.** Imperative sentences ...
- a)** express request or demand action
  - b)** express emotions
  - c)** make statements
  - d)** are always negative
- 16.** Polite requests usually demand a ....
- a)** comma    **b)** dot    **c)** question mark    **d)** exclamation mark
- 17.** An exclamation or command that shows strong feeling should be finished with .....
- a)** a question mark    **b)** a comma    **c)** an exclamation mark
  - d)** a dot
- 18.** The main members of the sentence are .....
- a)** subject and object
  - b)** subject and attribute
  - c)** attribute and predicate
  - d)** predicate and subject
- 19.** Objects can be .....
- a)** of time, manner and place    **b)** direct, indirect and prepositional
  - c)** only direct
- 20.** If there is one object in the sentence it is always ...
- a)** direct    **b)** indirect    **c)** prepositional
- 21.** The usual order of adverbial modifiers in the sentence is
- a)** place, time, manner
  - b)** manner, place, time
  - c)** place, manner, time
- 22.** The sequence of stages music has passed through is ...
- a)** Renaissance, Baroque, Medieval, Classical, Musical pluralism and Romantic
  - b)** Renaissance, Romantic, Baroque, Medieval, Classical, Musical pluralism
  - c)** Romantic, Medieval, Renaissance, Musical pluralism, Baroque, Classical
  - d)** Medieval, Renaissance, Baroque, Classical, Romantic, Musical Pluralism



- 23.** During the period of Musical pluralism ...
- a)** pop music appeared
  - b)** string and keyboard instruments became popular
  - c)** mostly church music was sung in the form of chants
  - d)** interest in folk music appeared
- 24.** The period of Romantic music was characterized by ...
- a)** appearance of electronic music
  - b)** virtuous piano works
  - c)** further development of polyphony
  - d)** the rise of distinct secular styles and forms
- 25.** Such forms as the oratorio, the cantata, the concerto appeared during the period of ...
- a)** Medieval music    **b)** Renaissance music    **c)** Baroque music
  - d)** Classical music
- 26.** French horn, trumpet, trombone and tuba are ...
- a)** stringed    **b)** percussion    **c)** keyboard    **d)** brass
- 27.** Tick the point with one extra word ....
- a)** harp, guitar, violin, piccolo
  - b)** drum, cymbals, xylophone
  - c)** organ, pianoforte, grand piano
  - d)** oboe, clarinet, bassoon, flute
- 28.** The musician who plays harp is named ....
- a)** harper    **b)** harperist    **c)** harpist    **d)** harpesist
- 29.** Someone who stands in front of a group of musicians or singers and directs their playing or singing is a ....
- a)** composer    **b)** songwriter    **c)** conductor    **d)** librettist
- 30.** Involving religious, spiritual, or magical powers that people cannot understand is
- a)** progressive    **b)** original    **c)** mystical    **d)** daring
- 31.** Lucid is ...
- a)** consisting of many different parts and often difficult to understand

d) expressed in a way that is clear and easy to understand  
c) completely new and different from anything that anyone has thought of before

d) making you feel pity, sympathy, sadness etc

32. Someone who is a very skillful performer, especially in music is ..

a) instrumentalist    b) performer    c) virtuoso    d) soloist

**Task 2. Fill in the missing word:**

1. The verb “swear” has .....meanings.
2. Ann hit him .... the face.
3. I had to .....my ignorance ... these facts.
4. I’m quite worried about your coughing .....
5. The town has changed ..... recognition.
6. She was shouting and swearing .....everyone.
7. I can’t swear ... it, but I think I saw him yesterday.
8. Jane became rather indignant ..... suggestions that she had lied.
9. He roared .....pain.
10. The children couldn’t ..... the ..... of watching their favourite cartoon.
11. Phrasal verb “hit .....” has only one meaning.
12. Suddenly I hit ..... a radical solution to the problem.
13. In her speech she hit ..... against the club’s petty rules.
14. You must always hit .....if they criticize you unjustly.
15. .... and ..... are the two parts of .....
16. He came to regret the whole .....
17. We never use ..... mark in questions.
18. There are two types of .....
19. .... predicate is expressed by a link verb and predicative.

20. .... is the nominal part of the nominal predicate.

21. Object, attribute and the adverbial modifier are the .....members of the sentence.

22. Direct and indirect ..... can change their places.

23. .... can stand in preposition or postposition to the noun.

24. Adverbial modifier of ..... can be placed at the very beginning or very end the sentence.

25. Adverbial modifier of indefinite time is usually placed .....the main verb.

26. The adverbial modifier of indefinite time is usually placed ..... the verb “to be”, modal verbs or auxiliary verb.

27. There are ....main elements of music.

28. Fill in the missing words: Duet, trio, quartet, quintet, sextet, ..... octet, ....., band.

Maximum number of points	Task 1 – 32	Task 2 – 33
Your score	Task 1 –	Task 32
Your total		
Grade		

### ***Criterion***

65 – 62 = “5”; 61,5 – 49 = “4”; 48,5 – 32,5 = “3”; 32 and less = “2”
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## ***Developing Writing Basics.***

You have received a letter from your English-speaking friend Mike who writes

*... We've recently been to New Orleans. It was so great here! As you know, this city is the birthplace of jazz. Do you like this music style? Have you ever tried to compose music yourself? Should a person be talented to write a good piece of music?  
By the way, my sister is going to get married...*

Write a letter to Mike.

In your letter

- answer his questions
- ask 3 questions about his sister's wedding preparations

Write 100-140 words.

Remember the rules of letter writing.

**Comment on the following statement.**

**Music touches us emotionally, where words alone can't.**

What is your opinion? Do you agree with this statement?

Write 200-250 words.

Use the following plan:

- make an introduction (state the problem)
- express your personal opinion and give 2-3 reasons for your opinion
- express an opposing opinion and give 1-2 reasons for this opposing opinion
- explain why you don't agree with the opposing opinion
- make a conclusion restating your position

## Unit 2. Town and Its Architecture

### *Developing Introduction Basics*

**Task 1. Match the headings 1-8 with the texts A – G. Each heading can be used only once. One heading is extra.**

1. Not for people
2. Merging with nature
3. Striking mixture
4. Safety measures
5. Two basic materials applied
6. Traits of colonization
7. Officially deserted
8. Luminous remnants



- A. Situated in southern Italy's Puglia region, Alberobello is best known for its trullo structures: hundreds of whitewashed, limestone dwellings capped by conical roofs that resemble beehives. Trullis date back to the 13th century and they're unique to the area. Alberobello has more than 1,500 of them. While many are still inhabited, others have been converted into restaurants, shops and cafes. In fact, the homes could be both easily dismantled so the families occupying them could destroy then rebuild them elsewhere at a moment's notice. Alberobello wasn't actually declared an "inhabited settlement" until 1797.
- B. Located on the tiny island of Taketomi in Japan's Okinawa prefecture, Taketomi Village is a modernized example of traditional Ryuku architecture - a style prevalent in the storm-prone Okinawan islands. The entire village consists of attractive, single-story stone structures, each with a red-tiled roof and many with low-lying stone fences. Since the area is often hit by typhoons and strong winds there's a need for protection. This includes the limestone walls, surrounding the houses, the

planting of garcinia trees to act as windbreakers and tile-roofs. They replace the older, more vulnerable thatched roofs and are made with red lacquer. It makes them more durable to heat, humidity and natural disasters.

- C. While the vibrant colors of Cape Town's Bo-Kaap neighborhood only date back a few decades, the homes themselves have been around centuries. Located on the lower slope of the city's Signal Hill, Bo-Kaap is part of a larger area formerly known as the Malay Quarter - the historic center of Cape Malay culture, whose ancestry includes Southeast Asians and Javanese. Today Bo-Kaap is best known for its colored homes - painted everything from lime green to bright pink and reddish-orange - that line its brick sidewalks. Though some areas of the neighborhood such as Rose Street have gone through gentrification - with foreigners transforming the former homes into boutique hotels and cafes - for the most part Bo-Kaap remains a close-knit community of local descendants.
- D. Matera has become a favorite Hollywood stand-in for ancient Jerusalem and one walk around the multi-tiered city is enough to see why. Situated along a ravine known as "La Gravina," Matera is best known for its "sassi" - ancient cave dwellings in the city's old town that date back to the 3rd century. In fact, the Sassi di Matera are believed to be some of Italy's first human settlements. People began inhabiting the caves in their natural states, eventually carving into them to enlarge their space and extracting that rock to build onto the caves' exteriors. This results in the odd, almost shocking look of the sassi: a mix of negative (carving) and positive (building) architecture that contrast one another in their approach and technique.
- E. The true beauty of Setenil de las Bodegas, or Setenil as it's known, is the innovative use of both natural elements and space. Built partially beneath the overhang of an eroded gorge along southern Spain's Rio Trejo, this small,

whitewashed village dates back to Medieval times. The homes themselves simply utilize the open space that already exists and are built outward and often upward from there - a unique blend of human construction and Mother Nature. It's a multi-layered place; homes were constructed both on the rocks and inside.

**F.** Tucked among the verdant hills of Colombia's Coffee Triangle, Salento is a colorful town that attracts locals and travelers. The town's biggest attraction is its traditional bahareque architecture: a collection of one- and two-story buildings, mostly white but with doors and window frames adorned in brightly painted colors. These structures are built from native bamboo, a material that's well suited for this earthquake-prone region. Visiting Salento is like traveling back in time. The town has preserved the architectural styles that originated during the period of colonization 200 years ago and combined them with beautiful colors. Along with this you've got the perfect location in the Colombian Andes with the Cocora Valley just a few miles away where you can see the national tree (wax palm) and eat the best trout in your life."

**G.** Established in the 17th century on an isolated slope of the Rhodope mountains, Kovachevitsa is known for its unique two- and three-story homes built to house families in protruding levels up top and farm animals below. The architectural style of the local houses has not been changed since the founding of the village and the only materials used are stone and wood." Today there are about 50 permanent residents as well as a number of B&Bs situated along the mountain village's steep and narrow cobbled streets.

A	B	C	D	E	F	G

## ***Developing Listening Basics.***

**Task 1. Listen to the text “Sir Christopher Wren” (ex.5 p.67 of your St’s book) and choose the right answers below**

**1. The true fact about Christopher Wren is the following**

- a) He was born in the XVI century**
- b) He can be called an innovator**
- c) He had never become famous**

**1. After the Great Fire of London**

- a) 60 churches were rebuilt**
- b) the minor part of the city was built from the scratch**
- c) a new plan of reconstruction was offered**

**1. Wren’s plan**

- a) gave him work for many years**
- b) was perfect**
- c) didn’t include St. Paul’s Cathedral**

**2. St. Paul’s**

- a) is a modest structure**
- b) belongs to Rococo style**
- c) has a certain shape**

**3. The characteristics NOT referring to St. Paul’s is:**

- a) great height**
- b) decoration with four towers**
- c) 12 bells inside one of the towers**

**4. Great Paul is the**

- a) other name given to St. Paul’s**
- b) name of the bell**
- c) nickname of Sir Christopher Wren**

**5. St. Paul’s is called the spiritual centre of London because**

- a) it is wonderfully decorated outside**
- b) perfect examples of craftsmanship can be seen there**
- c) various historic events took place there**