

УТВЕРЖДАЮ

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Негосударственное образовательное учреждение
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«Российская экономическая школа» (институт)

ПРОГРАММА

**ВСТУПИТЕЛЬНЫХ ИСПЫТАНИЙ ПРИ ПРИЕМЕ ДЛЯ ОБУЧЕНИЯ ПО
НАПРАВЛЕНИЮ 38.04.01 «Экономика» в 2019 году**

КВАЛИФИКАЦИЯ: МАГИСТР

СРОК ОБУЧЕНИЯ: 2 года

(АНГЛИЙСКИЙ ЯЗЫК)

Москва - 2018

Программа вступительных испытаний при приеме для обучения по направлению 38.04.01 Экономика; Квалификация: Магистр (срок обучения: 2 года). Составитель программы – Кафедра английского языка РЭШ. Программа «Английский язык» составлена в соответствии с требованиями Федерального государственного образовательного стандарта высшего профессионального образования. Программа экзамена включает основные требования, являющиеся наиболее важными для дальнейшего обучения в Российской экономической школе.

1. Форма проведения вступительного испытания

Формой вступительного испытания по иностранному языку (английскому) является тест для лиц, поступающих на первый курс:

- 1) имеющих высшее профессиональное образование соответствующего профиля;
- 2) имеющих высшее образование, полученное в образовательных учреждениях иностранных государств.

Для абитуриентов, не имеющих сертификата о сдаче IELTS, TOEFL или кембриджских сертификатов, РЭШ проводит внутренний экзамен.

2. Цель вступительного испытания по иностранному языку (английскому) – проверить уровень знаний, умений и навыков абитуриентов по иностранному языку (английскому) и выяснить, в какой степени они готовы продолжить изучение иностранного языка (английского) в Российской экономической школе и усвоить программ-мы, соответствующие требованиям Федерального государственного образовательного стандарта по направлению подготовки 38.04.01 Экономика, квалификация – Магистр.

3. Правила проведения вступительных испытаний

- На вступительных испытаниях, дополнительных вступительных испытаниях, а также на аттестационных испытаниях должна быть обеспечена спокойная и доброжелательная обстановка, предоставлена возможность поступающим наиболее полно проявить уровень своих знаний и умений.
- Во время проведения вступительных испытаний, дополнительных вступительных испытаний, участникам указанных мероприятий и лицам, привлекаемым к их проведению, запрещается иметь при себе и использовать средства связи и электронно-вычислительной техники (в том числе электронные словари), за исключением случаев, установленных нормативными правовыми актами Российской Федерации.
- Запрещается засчитывать в качестве вступительных испытаний, дополнительных вступительных испытаний выпускные экзамены на подготовительных отделениях, курсах (школах) при вузах.
- При несоблюдении порядка проведения вступительных испытаний, проводимых вузом самостоятельно, дополнительных вступительных испытаний члены приемной комиссии, экзаменационной комиссии, проводящие вступительное испытание, вправе удалить поступающего с места проведения вступительного испытания, дополнительного вступительного испытания с составлением акта об удалении. В случае удаления поступающего с вступительного испытания, дополнительного вступительного испытания вуз возвращает поступающему принятые документы.
- Во время вступительного испытания не допускается использование абитуриентами своей бумаги, корректирующей жидкости и др.
- Во время вступительного испытания запрещается использовать словари и любую справочную литературу.

- При входе в аудиторию, где проводятся испытания, абитуриент предъявляет паспорт и экзаменационный лист абитуриента.
- На вступительных испытаниях абитуриенту выдаются титульный лист и тестовые задания.
- На вступительном испытании необходимо использовать ручки темно-синего или черного цвета.
- Перед началом экзамена абитуриент заполняет титульный лист, проставляет время начала экзамена и подписывает титульный лист.
- Консультации с членами предметной комиссии во время проведения вступительных испытаний допускаются только в части уточнения формулировки вопроса.
- Абитуриент имеет право покинуть (в т.ч. досрочно) аудиторию только с разрешения дежурного по аудитории.
- Абитуриент, не явившийся или опоздавший на экзамен без уважительной причины, к дальнейшим экзаменам не допускается.
- В случае несогласия с выставленной экзаменационной оценкой, абитуриент имеет право подать апелляцию. Апелляция подаётся председателю (или заместителю) экзаменационной комиссии в день объявления результатов экзамена. Поданная позже апелляция не принимается. Рассмотрение апелляции заключается в выявлении объективности выставления оценки, основанием для этого служат записи в тестовых заданиях.

4. Структура теста

Продолжительность теста – **60 минут**.

Тест проверяет следующие компетенции:

Structure and Written Expression

Абитуриент демонстрирует способность узнавать грамматически правильные формы высказывания на английском языке. Экзаменуемым предлагаются задания множественного выбора, в которых необходимо выбрать правильный вариант окончания высказывания, найти ошибки в предложении, выбрать нужный синоним из предложенных.

Listening Comprehension

Абитуриент демонстрирует способность понимать устную речь на английском языке. Для прослушивания предлагаются две записи диалогов и отрывков академического текста на английском языке. Экзаменуемый отвечает на вопросы по содержанию аудиозаписей в тесте множественного выбора, заполнения пропусков, нахождения соответствий.

Reading Comprehension

Для того, чтобы продемонстрировать навыки понимания письменного текста на английском языке, абитуриенты должны ответить на вопросы по содержанию предложенных текстовых отрывков в тесте множественного выбора.

5. Требования к владению материалом

- ***Аудирование:** абитуриент должен понимать основные положения четко произнесенных высказываний в пределах литературной нормы на известные темы, а также основное содержание радио- и телепередач о текущих событиях и на темы, связанные с личными и профессиональными интересами абитуриента.*

- **Чтение:** абитуриент должен понимать тексты, построенные на частотном языковом материале повседневного и профессионального общения; описание событий, чувств, намерений.
- **Лексика:** абитуриент должен владеть лексикой на уровне B2-C1, знать сочетаемость и употребление единиц, различать значения синонимов и их стилистическую окраску, знать фразовые глаголы, идиомы и устойчивые выражения в объеме, соответствующем указанным уровням.
- **Грамматика:** абитуриент должен владеть грамматикой на уровне B2-C1, уметь выбирать наиболее точные структуры для выражения мысли, различать значения сходных грамматических конструкций, знать особенности употребления и стилистические характеристики грамматических структур.

6. Образцы тестов

STRUCTURE AND WRITTEN EXPRESSION I

Choose the answer which best answers the question or fits the space. Only one answer is correct.

1 - What would you like, Sue?

- I'd like the same _____ Michael please.

A that **B** as **C** for **D** had

2 _____ people know the answer to that question.

A Few **B** Little **C** Least **D** A little

3 It's not _____ to walk home by yourself in the dark.

A sure **B** certain **C** safe **D** problem

4 _____ sure all the windows are locked.

A Take **B** Have **C** Wait **D** Make

5 I'll go and _____ if I can find him.

A see **B** look **C** try **D** tell

6 What's the difference _____ football and rugby?

A *from* **B** *with* **C** *for* **D** *between*

7 My car needs _____ .

A *repairing* **B** *to repair* **C** *to be repair* **D** *repair*

8 Tim was too _____ to ask Monika for a dance.

A *worried* **B** *shy* **C** *selfish* **D** *polite*

9 I haven't had so much fun _____ I was a young boy!

10 Sorry, I don't know _____ you're talking about.

A *that* **B** *what* **C** *which* **D** *why*

11 I'm afraid you _____ smoke in here.

A *could not* **B** *don't have to* **C** *are not allowed to* **D** *can't be*

12 Everyone wanted to go out _____ John.

A *apart* **B** *unless* **C** *however* **D** *except*

13 Honestly! I saw a ghost! I'm not _____ it up!

A *having* **B** *laughing* **C** *making* **D** *joking*

14 Eat everything up! I don't want to see anything _____ on your plate!

A *left* **B** *missing* **C** *put* **D** *staying*

15 Take the A20 _____ the roundabout, then turn left.

A *right* **B** *as far as* **C** *along* **D** *heading north*

16 I really hope you can find a _____ to this problem.

A *result* B *way* C *conclusion* D *solution*

17 Could you watch my bag while I go and get a cup of tea?

A *Of course* B *Never mind* C *If you don't mind* D *it doesn't matter.*

18 In my country, it is _____ the law to watch an X-rated film if you are under eighteen.

A *under* B *against* C *over* D *beyond*

19 Rebecca had to _____ the invitation, as she was busy studying for her exams.

A *take off* B *put back* C *turn down* D *get away*

20 Police _____ that a terrorist group might be behind the kidnapping.

A *suppose* B *fancy* C *suspect* D *accuse*

21 When Christopher smiles, he _____ me of his grandfather.

A *remembers* B *recalls* C *rethinks* D *reminds*

22 The wonderful smell of freshly _____ coffee hit us as we entered the store.

A *crushed* B *smashed* C *ground* D *pressed*

23 Mike's dad wouldn't _____ him go to school with a red streak in his hair.

A *allow* B *permit* C *accept* D *let*

24 If only I _____ made that phone call!

A *wasn't* B *didn't* C *hadn't* D *haven't*

25 I like Mary for her friendly smile and her _____ of humour.

A *sense* B *manner* C *way* D *impression*

- 26 These shoes are very _____ for walking in the mountains.
- A** *practical* **B** *functional* **C** *realistic* **D** *active*
- 27 _____ of the credit for our success has to go to the Chairman, Peter Lewis.
- A** *Several* **B** *Much* **C** *Enough* **D** *Sufficient*
- 28 We were surprised that over 500 people _____ for the job.
- A** *wrote* **B** *applied* **C** *enquired* **D** *requested*
- 29 The children watched in excitement as she _____ a match and lit the candles.
- A** *scratched* **B** *struck* **C** *rubbed* **D** *scraped*
- 30 Sorry about Kate's strange behaviour, but she's just not used to _____ lots of people around her.
- A** *had* **B** *have* **C** *having* **D** *has*
- 31 Ivan kept running very hard _____ none of the other runners could possibly catch him.
- A** *even though* **B** *however* **C** *despite* **D** *as*
- 32 'I did this painting all _____ my own, Dad,' said Milly.
- A** *by* **B** *with* **C** *for* **D** *on*
- 33 You _____ better check all the details are correct before we send it off.
- A** *would* **B** *had* **C** *should* **D** *did*
- 34 This game is _____ to be for five year-olds, but I think a two year-old could do it!
- A** *expected* **B** *required* **C** *obliged* **D** *supposed*
- 35 Just put this powder down, and it should _____ any more ants from getting in.
- A** *prevent* **B** *avoid* **C** *refuse* **D** *forbid*
- 36 When Jonie _____ to do something, you can be sure she'll do it, and do it well.
- A** *gets on* **B** *takes up* **C** *sets out* **D** *brings about*

- 37 _____ we get to the top of this hill, the path gets much easier.
A *At the time* **B** *Eventually* **C** *Once* **D** *Finally*
- 38 Fifty-seven? No, that _____ be the right answer!
A *can't* **B** *mustn't* **C** *wouldn't* **D** *needn't*
- 39 _____ happens, I'll always be there for you!
A *However* **B** *What* **C** *Whatever* **D** *No matter*
- 40 Can you _____ to it that no one uses this entrance?
A *see* **B** *deal* **C** *ensure* **D** *get*
- 41 A _____ debate ensued, with neither side prepared to give way to the other.
A *warm* **B** *heated* **C** *hot* **D** *boiling*
- 42 I've drunk milk every _____ day of my life, and it's never done me any harm!
A *particular* **B** *individual* **C** *single* **D** *one*
- 43 The version of the film I saw had been _____ censored.
A *strongly* **B** *deeply* **C** *great* **D** *heavily*
- 44 He promised to phone me at nine o'clock exactly, and he
was as _____ as his word.
A *true* **B** *good* **C** *right* **D** *honest*
- 45 There has been so much media _____ of the wedding
that I'm completely fed up with it.
A *circulation* **B** *attention* **C** *broadcasting* **D** *coverage*
- 46 If I were you I would _____ clear of the area around the station late at night.
A *stick* **B** *steer* **C** *stop* **D** *stand*
- 47 Turning back now is out of the _____.
A *agenda* **B** *matter* **C** *question* **A** _____
D *possibility*
- 48 Joe's fear of enclosed spaces _____ from a bad experience

he had when he was a child.

A *stems*

B *leads*

C *starts*

D *flows*

Answers:

1. B	17. A	33. B
2. A	18. B	34. D
3. C	19. C	35. A
4. D	20. C	36. C
5. A	21. D	37. C
6. D	22. C	38. A
7. A	23. D	39. C
8. B	24. C	40. A
9. D	25. A	41. B
10. B	26. A	42. C
11. C	27. B	43. D
12. D	28. B	44. B
13. C	29. B	45. D
14. A	30. C	46. B
15. B	31. A	47. C
16. D	32. D	48. A

STRUCTURE AND WRITTEN EXPRESSION II

Read the text and then select the correct answer, A, B, C or D. There is an example at the beginning:

EXAMPLE: (0) A with B for C at D in

No More Classes

The use of computers has meant students can study language programmes (0) ... their own speed when and for how long they want. What's more, in the virtual classrooms of the future the student will (1) ... on their headset, and be transported into an imaginary school, choose their class, take the books they need off the shelf and (2) ... conversations with other computerised students.

They might (3) ... choose to pay a visit to the supermarket or the train station, the bank or the restaurant. At the (4) ... of a button they would be transported to (5) ... realistic settings where they could practice their English, maybe getting a hand from a virtual English companion. All this perhaps, at the computer, from the comfort of their home: no (6) ... to catch the bus to college, or a plane to England.

Exciting? Certainly, and an interesting alternative to traditional classroom lessons. But would it ever (7) ... the classroom? Hopefully not. Surely the need to relate to real people talking about real issues and generally learning a little more about others will always lead language learners to (8) ... at least a little of their time with real people.

- | | | | | |
|----|-------------|---------------|---------------|-------------|
| 1. | A. place | B. put | C. set | D. get |
| 2. | A. take | B. do | C. catch | D. hold |
| 3. | A. although | B. preferably | C. instead | D. contrary |
| 4. | A. force | B. hit | C. depress | D. push |
| 5. | A. so | B. such | C. like | D. alike |
| 6. | A. role | B. duty | C. obligation | D. need |
| 7. | A. replace | B. restore | C. succeed | D. recover |
| 8. | A. spend | B. make | C. have | D. do |

Answers:

1. B
2. D
3. C
4. D
5. B
6. D
7. A
8. A

LISTENING I

Questions 1-4

Complete the information about the archives.

Write **NO MORE THAN THREE WORDS AND/OR A NUMBER** for each answer.

<p>Welcome to City Archives</p> <p>The following people may use the archives:</p> <ul style="list-style-type: none"> • University students with a valid 1 _____ • City residents with payment of 2 _____ • All others: Special permission from the director is required. <p>Hours: Days: 3 _____ through _____ Hours: 4 9:30 A.M. until _____ P.M.</p>

Questions 5-10

What can be found on each floor of the archives building?

Write the correct letter, **A—G** next to questions 5—10.

<p>CITY ARCHIVES</p> <p>A nineteenth-century documents B maps C personal papers D photographs E books about the city F newspapers G information about the woolen mill</p>
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Floor of the building

- 5** basement _____
6 ground floor _____
7 second floor _____
8 third floor _____
9 fourth floor _____
10 fifth floor _____

LISTENING II**Questions 1-7**

Complete the table below.

Type of writing	Notes	Tips
Short stories	3 basic styles	start with a 1. _____
Non-fiction	biographies often popular	tell publishers about your 2. _____
Articles	advice articles work well	Write for a 3. _____
Poetry	meaning shouldn't be too 4. _____	read your poems aloud
Plays	movements usually decided by the 5. _____	learn about acting
Radio	BBC publishes Handbook	try 6. _____ first
Children's literature	Illustrations important	decide on an 7. _____

Questions 8-10

Choose the correct letter, A, B or C.

8. What is a disadvantage of first person narration in novels?

- A It makes it harder for the main character to be interesting.
- B It is difficult for beginners to do well.
- C It limits what can be described

9. What is a mistake when writing novels?

- A Failing to conclude enough detail
- B Trying to explain ironic effects
- C Including too many characters

10. In order to make dialogue seem natural, writers should

- A make recordings of real conversations.
- B include unfinished sentences.
- C break up long speeches.

SCRIPT I

You will hear a conversation between a university student and a librarian about using the City Archives. First, you have some time to look at Questions 1 to 4. As you listen to the first part of the conversation, answer Questions 1 to 4.

Questions 1 to 4

Student: Hello. I was wondering if you could give me some information about using the archives.

Librarian: I'd be happy to. Are you a resident of the city?

Student: Actually, I live just outside the city, but I study at the university downtown.

Librarian: That's fine. All you need to do is show your university identification card and you can use the archives at no charge, as long as your ID card is current, of course.

Student: Yes, it's valid. So I don't have to pay anything?

Librarian: No. City residents pay an annual fee, but students can use the archives for free. Everyone else needs to get special permission from the director, but that doesn't apply to you, of course.

Student: Oh, good. I was also wondering about the schedule. I have classes every day, Monday through Friday, and I also have a part-time job, so I could really only use the archives on weekends.

Librarian: That's not a problem at all. We're open all weekend; actually the only day we're closed is Monday. So you can come any day, Tuesday through

Sunday. Student: Are you open in the evenings?

Librarian: Yes, we're open from 9:30 in the morning until 8:30 in the evening.

Student: That will fit my schedule well.

Before you hear the rest of the conversation, you have some time to look at Questions 5 to 10. Now listen and answer Questions 5 to 10.

Questions 5 to 10

Librarian: Is there something else I can help you with?

Student: Yes. One thing I'll be needing to see for one of my class projects is old photographs. Do you have photographs of the city in the nineteenth century that I could look at?

Librarian: Yes, we store all the photographs in the basement. Those stairs over there will take you down to the photography collection. Just tell the librarian there what you're interested in, and he'll help you.

Student: Those would be nineteenth-century photographs?

Librarian: Yes, the entire collection is there. Now, if you're interested in seeing documents from the nineteenth century, those are right here on the ground floor.

Student: I would like to see some of those documents. Does that collection include newspapers, too? Librarian: No, all the newspapers from the earliest ones, in the eighteenth century, up to the current time, are on the second floor. Here, let me just give you this map of the archives, and you'll be able to find whatever it is you need.

Student: Thank you. Oh, I see you have a whole room devoted to maps. Librarian: Yes, on the third floor.

Student: That's great because one thing I need to do is look at how the city has developed over time.

Librarian: I'm sure you'll find a lot of helpful information there. Of course, some of the maps are several centuries old, so generally visitors are only allowed to see photographic reproductions of them.

Student: That shouldn't be a problem. What's this on the fourth floor - Ogden's Woolen Mill?

Librarian: As I'm sure you know, Ogden's Woolen Mill was the major entity responsible for the growth of this city in the nineteenth century. The Ogden heirs gave money for the archives to devote an entire floor to information about the history of the mill.

Student: Will I be able to find information about the Ogden family there - photographs, personal papers, things like that?

Librarian: Probably the family photographs are stored downstairs in the photography collection. The personal papers would be on the fifth floor, where we keep all the personal papers of famous residents of our city.

Student: Thank you so much for your help. I'll be able to do a lot of my research here.

SCRIPT 2

Lecturer: So, I'm now going to say a few words about the various different kinds of writing you may want to consider. Each has its own challenges and reward, and it's really a question of seeing what suits you best. There are no rights and wrongs here. Let's start by considering the short story. Remember that a short story isn't just a very concise novel. There are three basic styles, the story itself, the slice of life section and the surprise type, and all of them are equally valid as treatments of the genre.

When producing a short story, you don't have time for a slow build up of interest, do you need to get in there straight away and begin a crisis. Then there's no fiction, which can sell very well, with biographies in particular frequently hitting the best-seller lists. It's important, however, to be sure your chosen topic is genuinely interesting to people and you know enough about it to do it justice, so when you're submitting your idea to a publisher, it's worthwhile to give them details of specialist knowledge you have.

What about articles? Now this is a very wide area, of course, going from the very learned and obscure to the populist gossip type. Articles based on giving advice are a proven area, and to give them a sufficient focus, you should produce your article for a definite market – that will help to define your purpose.

Turning to something different, there's the question of poetry. It's often hard to define what poetry is exactly – maybe it's easier to say what isn't! But it should be subtle, so the message of a poem oughtn't be overly obvious. True poems let the ideas sit there for the reader to ponder. What they must do is sound good, like singing, so I recommend reading what you write aloud to yourself, to check the melody.

Well, then there's plays, which are basically novels but told only through conversations. A playwright includes minimal instructions for actions – but not for every small action the actors will perform – things such as “moves towards sofa” and so on are for the director to come up with. If you are thinking of trying your hand at a play, a good starting point would be to educate yourself a little in the art of acting, so that you know what the people who deliver your work can and can't do with it.

What's next? There's radio, of course. Radio uses an enormous range of material, and the BBC Writing for Radio Handbook contains information about all of this. To begin with, I suggest regional stations for sending your stuff to – the competition for national radio is extremely high. OK, another interesting area children's literature. Now, very few, if any, children's books are published without pictures, but this doesn't mean that you, as writer, have to draw them – that's for the illustrator. What you do need to do is to be clear who you want to write for, so fix on one age group and then aim your stories at that. Right, I've saved what I consider to be the best – and the hardest – till last. The novel. Very long and very difficult to do well. But certainly not impossible, as any bookshop's shelves will confirm. One of the first things to decide is from what point of view you will tell your story. A popular choice is the first person, and this technique certainly gives a sense of immediacy for the reader while many new writers find it easier to project themselves into their main character if they can write in his or her name. But that assumes, of course, that the main character is somehow like the writer, which may or may not be the case. Meanwhile, if your book is all narrated by 'I', you can only put into your story things which are experienced by that character, which may prove to be rather restricting.

Now, there are all sorts of pitfalls for the novelist, and many of them relate to the issue of providing a balanced narrative. Every time you introduce a character into the story, you have decisions to make. Of course you want to populate your landscape with a variety of people to maintain interest, but don't feel that you have to decorate every one of them in elaborate detail. The same goes for irony. All too often, an experienced writer will create a strong ironic situation, and then spoil it by spelling out what they mean by it, as if readers were too stupid to understand. A few contrasting details should serve to make the point clear. A big challenge for new novelists is dialogue. What is the relationship between conversation as people really speak and as it is in novels? Well, it depends. If you recorded actual conversations and copied them straight into your narrative, readers would get confused and bored – all those unfinished sentences going nowhere. On the other hand, you don't want to write out page-long utterances by characters, as these will seem unrealistic to an extreme – but you can insert minor descriptions and actions to vary the pace and add interest. Well, I hope what I'm saying is encouraging and not too off-putting about the various difficulties. Are there any questions at this point?

READING COMPREHENSION

In this section you will read one passage which is followed by a number of questions about it. You are to choose the *one* best answer, A, B, C, or D, to each question. Then, on your answer sheet, find the number of the question and fill in the space that corresponds to the letter of the answer you have chosen. Answer all questions about the information in a passage on the basis of what is stated or implied in that passage.

Questions 1-10

Line According to the controversial sunspot theory, great storms on the surface of the sun hurl streams of solar particles into the atmosphere, causing a shift in the weather on earth.
 4 A typical sunspot consists of a dark central umbra surrounded by a lighter penumbra of light and dark threads extending out from the center like the spokes of a wheel. Actually, the sunspots are cooler than the rest of the photosphere, which may account for their color. Typically, the temperature in a sunspot umbra is about 4000 K, whereas the temperature in a penumbra registers 5500 K, and the granules outside the spot are 6000 K.
 8 Sunspots range in size from tiny granules to complex structures with areas stretching for billions of square miles. About 5 percent of the spots are large enough so that they can be seen without instruments; consequently, observations of sunspots have been recorded for several thousand years.
 11 Sunspots have been observed in arrangements of one to more than one hundred spots, but they tend to occur in pairs. There is also a marked tendency for the two spots of a pair to have opposite magnetic polarities. Furthermore, the strength of the magnetic field associated with any given sunspot is closely related to the spot's size.
 15 Although there is no theory that completely explains the nature and function of sunspots, several models attempt to relate the phenomenon to magnetic fields along the lines of longitude from the north and south poles of the sun.

1. The purpose of the passage is to
 - (A) propose a theory to explain sunspots
 - (B) describe the nature of sunspots
 - (C) compare the umbra and the penumbra in sunspots
 - (D) argue for the existence of magnetic fields in sunspots

2. The word "controversial" in line 1 is closest in meaning to
 - (A) widely accepted
 - (B) open to debate
 - (C) just introduced
 - (D) very complicated

3. Solar particles are hurled into space by
 - (A) undetermined causes
 - (B) disturbances of wind
 - (C) small rivers on the surface of the sun
 - (D) changes in the earth's atmosphere

4. The word "particles" in line 2 refers to
 - (A) gas explosions in the atmosphere
 - (B) light rays from the sun
 - (C) liquid streams on the sun
 - (D) small pieces of matter from the sun

5. How can we describe matter from the sun that enters the earth's atmosphere?
- (A) Very small
 - (B) Very hot
 - (C) Very bright
 - (D) Very hard
6. The sunspot theory is
- (A) not considered very important
 - (B) widely accepted
 - (C) subject to disagreement
 - (D) relatively new
7. The word "they" in line 9 refers to
- (A) structures
 - (B) spots
 - (C) miles
 - (D) granules
8. The word "consequently" in line 10 could be best replaced by
- (A) as a result
 - (B) nevertheless
 - (C) without doubt
 - (D) in this way
9. In which configuration do sunspots usually occur?
- (A) In one spot of varying size
 - (B) In a configuration of two spots
 - (C) In arrangements of one hundred or more spots
 - (D) In groups of several thousand spots
10. How are sunspots explained?
- (A) Sunspots appear to be related to magnetic fields on the earth.
 - (B) Sunspots may be related to magnetic fields that follow longitudinal lines on the sun.
 - (C) Sunspots are explained by storms that occur on the earth.
 - (D) Sunspots have no theory or model to explain them.

Keys. Reading Comprehension	
1. B	6. C
2. B	7. B
3. B	8. A
4. D	9. B
5. A	10. B

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