



# ПЛЕХАНОВСКАЯ ОЛИМПИАДА ШКОЛЬНИКОВ ПО АНГЛИЙСКОМУ ЯЗЫКУ 2017/18 ГГ.

## LISTENING TEST

### Questions 1 – 10

Listen to the lecture and complete the notes below.

Write no more than 3 words for each answer. You will hear the lecture only once.

## LAUGHTER

### The nature of laughter

- the laughter is a (1) \_\_\_\_\_ process – involves movement and sound
- it is controlled by our (2) \_\_\_\_\_

### Reasons for laughter

- only 10% of laughter is caused by jokes/ funny stories
- may have begun as sign of (3) \_\_\_\_\_ after a dangerous situation
- nowadays, may help to develop (4) \_\_\_\_\_ within a group
- connected to (5) \_\_\_\_\_ (e.g. use of humour by politicians or bosses)
- may be related to male/female differences (e.g. women laugh more at male speakers)
- may be used in a (6) \_\_\_\_\_ way to keep someone out of a group

### Benefits of laughter

- safe method for the (7) \_\_\_\_\_ of emotions such as anger and sadness
- provides good aerobic exercise
- leads to drop in levels of stress-related (8) \_\_\_\_\_
- improves the (9) \_\_\_\_\_
- can stop (10) \_\_\_\_\_ and improve sleep

**TRANSFER ALL YOUR ANSWERS TO THE ANSWER SHEET**

**Task 1 For questions 1 – 6 read the text and answer the questions****How will advertising reach us?**

It's Superbowl live in 2020. Record-setting numbers of viewers are tuned in to watch the game by using handheld devices, that allow them to project the transmissions onto any flat surface. And in 2020, not unlike today, viewers are interested in the game, but they're actually more absorbed by the advertising. The commercials on screen are far better than they are now. Directors make sure they are moving, exciting, entertaining and technicians make sure the effects are breathtaking. It's not the commercials on screen that are the most interesting part, though: the really crucial advertising is hiding in plain sight on the field. Brand names blaze from each player's shirt. The game is held at U-tech Stadium in U-tech town - formerly known as Philadelphia. Corporations will pay big money for the right to digitize logos onto the T-shirts of the fans in the stands. Logos of sponsors won't be painted on stadium signs or on the field any more. Thanks to technology that is already emerging, logos of sponsors will be digitally embedded in the image on your screen. The logos you see will be chosen depending on your personal interests and profile, and they'll be different from the ones aimed at your next-door neighbours.

Advertising will change profoundly over the next couple of decades, although there's a good chance you won't notice the difference, since the most meaningful changes won't be visible to the casual observer. It's the changes that are happening underground that will count, and they're the ones we should be aware of. Advertising in the future will be stealthily and eerily targeted, disturbingly omnipresent and inescapable. Technology, naturally, will be the engine. User-tracking software that records your TV and Internet viewing habits in minute detail - and crosses it with your purchasing history - will allow the advertiser to know that you have children, that you eat meat, that your native tongue is Spanish and that your dishwasher is however many years old. That way you will be shown commercials for mini-vans, cheeseburgers and replacement dishwashers, all in Spanish, and not for sports cars, tofu and replacement refrigerators, in English. In fact, this technology already exists. Refined with data that track what kinds of online ads you tend to click on - funny, sentimental, fact-laden - every commercial will hit home.

Say what you will, that's a nifty trick. In the future, people won't be bothered with advertising messages irrelevant to them. They'll tend to like advertising better because it's so carefully tailored to their tastes and will begin to feel less like an intrusion. This works for the advertiser too because fewer dollars will be wasted. While it's a little dispiriting to think we can be so predictably manipulated, maybe that's a fair price to pay to avoid the pollution of messages you don't care about.

Nevertheless, it seems clear that the advertising outlets that exist today - TV and radio commercials, prints ads, billboards and taxi tops - will be inadequate for accommodating all the commercial messages that are agitating to get out. Advertising will therefore inevitably slip beyond the boundaries of the 30-second commercial and the full-page ad and migrate to the rest of the world, including entertainment, journalism and art. You can glimpse the future now. Product placement in movies is an obvious instance of where advertising has slipped outside its traditional container into entertainment. The music channels which are an entertainment medium designed expressly to sell records are another classic example. Every time an artist mentions a brand in their lyrics, advertising slips into art. If you have a tattoo of your team's name, you're already there. If you wear a T-shirt with a logo on it, you're also there but with less pain. Eventually, every surface that can display a message will be appropriated for advertising. A backlash is inevitable. Perhaps people will pay a premium to live in advertising-free zones.

People get very nervous when they see the line blurring between advertising and other forms of content; they think advertising is some kind of infection that pollutes the purity of art, ruins objectivity and distracts from the pleasure of entertainment. Yet this is missing the point. Surely consumers are smart and perfectly aware when they're being sold something; surely people who go to company websites are happy to find worthwhile information there and are capable of distinguishing between a commercial message and an editorial one? Art and journalism, until they became pretentious in the late 20th century, always relied on direct subsidy from private sources. Don't think for a minute that commercial interests didn't enter into it. The genuinely disturbing aspect of the ubiquity of advertising is that it has begun to supplant what was formally civic. Even the parks are gradually being renamed after corporations. The venerable Boston Garden was replaced not so long ago by the Fleet Centre: a city erased, its role played by a bank. A little town in the Pacific Northwest just renamed itself after a dotcom company in return for a generous donation. I won't mention the name here, since I figure advertising should be paid for. That's when advertising has gone too far: when it's become something we are, rather than something we see.

- 1 **According to the writer, the greatest difference about TV audiences in 2020 is that they will**
  - A require spectacular special effects to be persuaded to purchase anything.
  - B have the right to choose the kind of commercials they wish to receive.
  - C be exposed to different mediums of advertising than are common today.
  - D appreciate certain programmes to a lesser extent than current audiences.
- 2 **The writer suggests that over the next couple of decades, viewers will probably**
  - A be unaware of the effect that advertising has on them.
  - B fail to realize how advertisers are promoting products.
  - C resent the lack of privacy they have in their own homes.
  - D feel pressurized to consume more disposable products.
- 3 **In paragraph 3, what does the writer feel about the consumer being “predictably manipulated”?**
  - A He condemns it as a form of deception.
  - B He believes people will be indignant at the removal of choice.
  - C He suggests that this is a cost-effective approach for the consumer.
  - D He states that consumers will appreciate the precision of this approach.
- 4 **What does the writer state about the future of advertising outlets?**
  - A Current outlets will no longer be used for promotional purposes.
  - B Advertisements will take on a globally similar style and approach.
  - C Advertisers will overtake the importance of artistic value in music channels.
  - D The high level of outlets will result in some people turning against advertising.
- 5 **In paragraph 5, the writer warns that**
  - A advertising has turned what belonged to the public into commercial enterprise.
  - B some customers are not able to discriminate between truth and subjectivity.
  - C journalists have always regarded their readers as kinds of consumers.
  - D people should be more wary about the invasion of advertising into art.
- 6 **In writing this article, the writer’s aim is to**
  - A highlight which consumers will be most vulnerable.
  - B dispel unnecessary fear about the impact of advertising.
  - C warn people against becoming part of an advertising culture.
  - D discredit certain companies and expose their tactics.

**Task 2 For questions 7-13 read the text. Do the following statements agree with the information in the text?**

<b>Write:</b>	<b>True</b>	<i>if the statement agrees with the information</i>
	<b>False</b>	<i>if the information contradicts the information</i>
	<b>Not given</b>	<i>if there is no information on this</i>

### **The Megafires of California**

Wildfires are becoming an increasing menace in the western United States, with Southern California being the hardest hit area. There’s a reason fire squads battling more frequent blazes in Southern California are having such difficulty containing the flames, despite better preparedness than ever and decades of experience fighting fires fanned by the ‘Santa Ana Winds’. The wildfires themselves, experts say, are generally hotter, faster, and spread more erratically than in the past.

Megafires, also called ‘siege fires, are the increasingly frequent blazes that burn 500,000 acres or more - 10 times the size of the average forest fire of 20 years ago. Some recent wildfires are among the biggest ever in California in terms of acreage burned, according to state figures and news reports.

One explanation for the trend to more superhot fires is that the region, which usually has dry summers, has had significantly below normal precipitation in many recent years. Another reason, experts say, is related to the century-long policy of the US Forest Service to stop wildfires as quickly as possible. The unintentional consequence has been to halt the natural eradication of underbrush, now the primary fuel for megafires.

Three other factors contribute to the trend, they add. First is climate change, marked by a 1-degree Fahrenheit rise in average yearly temperature across the western states. Second is fire seasons that on average are 78 days longer than they were 20 years ago. Third is increased construction of homes in wooded areas.

‘We are increasingly building our homes in fire-prone ecosystems,’ says Dominik Kulakowski, adjunct professor of biology at Clark University Graduate School of Geography in Worcester, Massachusetts. ‘Doing that in many of the forests of the western US is like building homes on the side of an active volcano.’

In California, where population growth has averaged more than 600,000 a year for at least a decade, more residential housing is being built. ‘What once was open space is now residential homes providing fuel to make fires burn with greater intensity,’ says Terry McHale of the California Department of Forestry firefighters’ union, ‘With so

much dryness, so many communities to catch fire, so many fronts to fight, it becomes an almost incredible job'.

That said, many experts give California high marks for making progress on preparedness in recent years, after some of the largest fires in state history scorched thousands of acres, burned thousands of homes, and killed numerous people. Stung in the past by criticism of bungling that allowed fires to spread when they might have been contained, personnel are meeting the peculiar challenges of neighborhood - and canyon - hopping fires better than previously, observers say.

State promises to provide more up-to-date engines, planes, and helicopters to fight fires have been fulfilled. Firefighters' unions that in the past complained of dilapidated equipment, old fire engines, and insufficient blueprints for fire safety are now praising the state's commitment, noting that funding for firefighting has increased, despite huge cuts in many other programs. 'We are pleased that the current state administration has been very proactive in its support of us, and [has] come through with budgetary support of the infrastructure needs we have long sought,' says Mr. McHale of the firefighters' union.

Besides providing money to upgrade the fire engines that must traverse the mammoth state and wind along serpentine canyon roads, the state has invested in better command-and-control facilities as well as in the strategies to run them. 'In the fire sieges of earlier years, we found that other jurisdictions and states were willing to offer mutual-aid help, but we were not able to communicate adequately with them,' says Kim Zagaris, chief of the state's Office of Emergency Services Fire and Rescue Branch. After a commission examined and revamped communications procedures, the statewide response 'has become far more professional and responsive,' he says. There is a sense among both government officials and residents that the speed, dedication, and coordination of firefighters from several states and jurisdictions are resulting in greater efficiency than in past 'siege fire' situations.

In recent years, the Southern California region has improved building codes, evacuation procedures, and procurement of new technology. 'I am extraordinarily impressed by the improvements we have witnessed,' says Randy Jacobs, a Southern California - based lawyer who has had to evacuate - both his home and business to escape wildfires. 'Notwithstanding all the damage that will continue to be caused by wildfires, we will no longer suffer the loss of life endured in the past because of the fire prevention and firefighting measures that have been put in place,' he says.

- 7 The amount of open space in California has diminished over the last ten years.
- 8 Many experts believe California has made little progress in readying itself to fight fires.
- 9 Personnel in the past have been criticized for mishandling fire containment.
- 10 California has replaced a range of firefighting tools.
- 11 More firefighters have been hired to improve fire-fighting capacity.
- 12 Citizens and government groups disapprove of the efforts of different states and agencies working together.
- 13 Randy Jacobs believes that loss of life from fires will continue at the same levels, despite changes made.

**Task 3 You are going to read four reviews of a ballet. For questions 14-17 choose from reviews A- D**

**Romeo and Juliet**

*Four critics comment on the ballet production*

**A**

Returning to the stage, after a long injury, Natalya Osipova is back in peak condition. She takes real risks in the giddy, swooning steps, swooping right off balance, and trusting her Romeo, Carlos Acosta, to catch her. Yet this revival just falls short of passion. There's plenty of care in the storytelling, but the ballet's star-crossed lovers need headlong ardour and despair. It's been a long wait for Osipova to come back. She had surgery on her foot more than a year ago, with several return performances announced and cancelled. She's a sleek dancer, tall and dark, prompting extra attention. This performance shows new thought in her acting, Juliet is dancing with Paris, her approved fiancé, when she first sees Romeo. She can't take her eyes off him, even when she tries to remember Paris.

**B**

As one of the jewels in the Royal Ballet's crown, this rendition of *Romeo and Juliet* offers a rare opportunity for dancer and spectator to forge a close relationship. Familiar as the story is, we can focus our entire attention on the interpretation without having to wonder what's coming next. In spite of Nicholas Georgiadis' monumental sets, this latest production is characterised by its extraordinary intimacy, it takes a while to warm up as Carlos Acosta's Romeo doesn't appear to be unduly upset by his failed courtship of Rosaline and only really takes flight with the arrival of the three firecracker harlots (Laura Morera, Romany Pajdak and Laura McCulloch) who blast through the townspeople

with exuberant naughtiness. As a prelude to the street fight between the Capulets and the Montagues, it is a terrific sequence, full of dazzle and spark. The key sequence that unlocks the production, is the grand ball with Prokoviev's magnificently doom-laden, *Dance of the Knights*, thundering out of the pit before the first encounter between the two lovers.

### C

Not quite what one might have hoped, Natalya Osipova's debut as Juliet with the Royal Ballet was eagerly anticipated: here is an artist prodigious in technique, vivid in dramatic sensibilities, who has illuminated every role that I have seen her dance.

And yet on Thursday night, she seemed isolated at moments from the staging. This was, I sense, in part owed to an unlikely relationship with Carlos Acosta's Romeo. Osipova's pairing with Acosta brings her a secure partner, but also a dancer whose account of his role is now underpowered in both means and manner. I did not for a moment believe in him as a youth ardently in love. But what I once saw with Lynn Seymour, and saw with Natalya Makarova, and then ravishingly saw again last week with Yevgenia Obraztsova in the arms of Steven McRae was the traditional interpretation of the role. Unfortunately, Osipova, in trying to make the role her own, decides to show a knowing Juliet.

### D

The slim shoulders of the Russian ballerina Natalia Osipova were carrying a twin weight as she made her debut with London's Royal Ballet. Would this international shooting star be able to add lustre to a company that is depleted of ballerinas of her class? The answers to those questions varied from moment to moment during the course of the evening. Rarely has a performance flickered so rapidly between the astonishing and the disappointing. Having said that, the overall impression was satisfying, as one would expect from a dance company that has such a high profile leading lady. It will be interesting to see how she continues to settle in with future productions with the Royal Ballet.

### Which reviewer

- 14 like reviewer A, remains unconvinced of the dancer's portrayal of the passion between Romeo and Juliet?
- 15 like reviewer C, had eagerly anticipated Osipova's performance, only to be disappointed in some way?
- 16 disagrees with the other three reviewers, in finding Osipova's performance faultless?
- 17 compares and contrasts this rendering with past performances of Romeo and Juliet?

## USE OF ENGLISH

**Task 1 For questions 1 - 10 complete the following text by putting the lines in the correct order.**

When a problem comes up, people deal with it in different ways. Some people try to ignore it, but you can't just **bury your head**

- a. **under the carpet**. Personally, I think that's a mistake. It's better **to face the**
- b. **by the horns** and make a decision. When a problem appears they **get to the**
- c. **in the sand**, hoping the problem will go away. Or, maybe, you just **sweep it**
- d. **buck**, instead of taking responsibility themselves. I like people who **take the bull**
- e. **facts**, however difficult it may seem. Another mistake is when people **pass the**
- f. **bottom of it** and sort it out. They don't just **paper over**
- g. **it in the bud**, if possible, before it gets more serious.
- h. **pieces** when facing a difficult situation. When things get too much, they **turn a**
- i. **blind eye** and hope things will go away. When there's a problem, **nip**
- j. **the cracks** to make things look better. Some people just **go to**

1 \_\_\_\_\_ 2 \_\_\_\_\_ 3 \_\_\_\_\_ 4 \_\_\_\_\_ 5 \_\_\_\_\_ 6 \_\_\_\_\_ 7 \_\_\_\_\_ 8 \_\_\_\_\_ 9 \_\_\_\_\_ 10 \_\_\_\_\_

**Task 2 For questions 11-16 think of one phrasal verb from the list a – l which can be used appropriately in all three sentences. There are more phrasal verbs than you will need.**

- a) make up    b) make up for    c) stand by    d) turn out    e) stand in for    f) bring up
- g) make out    h) take up    i) stand for    j) come out    k) make for    l) turn off

11. I'm not going to \_\_\_\_\_ and watch them mistreat a little boy like that.  
The police always \_\_\_\_\_ in case trouble breaks out after the football match.

I will always \_\_\_\_\_ my friend, no matter what you say about him.

12. If letters or symbols \_\_\_\_\_ something, they represent a word or idea, especially as a short form.  
His grandfather once decided to \_\_\_\_\_ Parliament, but he only got 56 votes.  
Nobody would \_\_\_\_\_ that sort of behavior for a minute.
13. You need fifteen players to \_\_\_\_\_ a rugby team.  
I am trying to \_\_\_\_\_ the time I lost while I was sick.  
She tried to \_\_\_\_\_ the whole story but it was just a fragment of her imagination.
14. John decided to \_\_\_\_\_ painting for a while but soon lost interest.  
The runners were ready to \_\_\_\_\_ their position on the standing line.  
If you \_\_\_\_\_ a suggestion, problem, complaint, etc, you start to do something about it.
15. I can't \_\_\_\_\_ who is in the room. It's very dark here.  
They \_\_\_\_\_ that they are successful actors but in fact they have only played small roles.  
When you \_\_\_\_\_ the check, please, make it payable to MrSmith.
- 16 It was a difficult time but I was sure that eventually everything would \_\_\_\_\_ the right way.  
Don't forget to \_\_\_\_\_ the lights when you leave the house.  
If a lot of people \_\_\_\_\_ for an event, they go to watch it or take part in it.

**Task 3 Questions 17-21 .The words in the following sentences have been jumbled up. Words in bold are the parts of the idioms. Unjumble them and write the correct sentences .**

17 to they charge them. all because their need we for services **an and** can  
**leg a** seem think they **arm**

18 a take to foreign the tour. whole **small a** it cost group will **fortune** on

19 to chances **block** of is promotion a field. my of lack in the this only experience  
getting **stumbling** my

20 children do can to their be **a wills**. homework **battle** getting **of**

21 **on** we any to **a** had **shoestring**. hardly money managed around we but travel

**Task 4 For questions 22-30 complete the second sentence so that it has a similar meaning to the first one, using the word given. Don't change the word given. Write only the missing words on the answer sheet. You must use between three and eight words including the word given.**

22. If I had been you, I wouldn't have punished him so severely.

**shoes**

If I \_\_\_\_\_ have punished him so severely.

23. If you work late tonight, you will be tired tomorrow.

**later**

The \_\_\_\_\_ you will be tomorrow.

24. It's great to go home after a long day.

**like**

There is \_\_\_\_\_ after a long day.

25. Our teacher doesn't like it when we leave the classroom without asking first.

**approve**

Our teacher \_\_\_\_\_ the classroom without asking first.

26. "Why didn't you take the day off work?"

**better**

It \_\_\_\_\_ the day off.

27. I prefer to go by car rather than by coach.

**sooner**

I \_\_\_\_\_ by coach.

28. She takes photography as a hobby rather than a job.

**much**

Taking photography \_\_\_\_\_ a job as a hobby to her.

29. Of course I didn't agree to lend them the money.

**saying**

It \_\_\_\_\_ not agree to lend them the money.

30. If it wasn't for the good pay, I wouldn't stay in this job.

**but**

I wouldn't \_\_\_\_\_ pay.

**Task 5 For questions 31-38, read the text. Use the words given to form one word that fits in the same numbered space in the text.**

### A TASTE FOR SUCCESS

Founded in 1892, the Coca-Cola Company is today engaged (31) \_\_\_\_\_ in the manufacture and sale of the famous carbonated beverage that is a cultural institution in the United States and a symbol around the world of American tastes.

The drink was (32) \_\_\_\_\_ in 1886 by an Atlanta pharmacist, John S. Pemberton; his bookkeeper, Frank Robinson, chose the name for the drink and penned it in the flowing script that became the Coca Cola trademark. Pemberton originally touted his drink as a tonic for most common (33) \_\_\_\_\_. He sold his syrup to local soda fountains, and, with advertising, the drink became (34) \_\_\_\_\_ successful. By 1891 another Atlanta pharmacist, Asa Griggs Candler had secured complete (35) \_\_\_\_\_ of the business for a total cash outlay of \$2,300 and the exchange of some property rights. In 1899 the Coca Cola signed its first agreement with an independent bottling company, which was allowed to buy the syrup and produce, bottle and distribute the drink. Such licensing deals formed the basis of a unique distribution system that now (36) \_\_\_\_\_ most of the American soft-drink industry. The post-World War II years saw diversification in the packaging of Coca Cola and also in the development or (37) \_\_\_\_\_ of new products. Today, Coca Cola stands as one of the most (38) \_\_\_\_\_ of the US businesses.

31) prime 32) origin 33) ail 34) expect 35) own 36) character 37) acquire 38) prosper

**Task 6 Here are some idioms from Shakespeare's plays that are used in everyday English. For questions 39-43 replace the underlined part of the sentences below with an idiom from Shakespeare. You do not need to use all of them.**

A **Mercutio:** If thy wits run the *wild-goose chase*, I have done. (*Romeo and Juliet*)

B **Iago:** O, beware, my lord, of jealousy; It is *the green-eyed monster* which doth mock / The meat it feeds on. (*Othello*)

C **Macduff:** (on hearing that all his family have been killed): What, all my pretty chickens and their dam / *At one fell swoop*? (*Macbeth*)

D **Mistress Quickly:** He hath *eaten me out of house and home*; he hath put all my substance into that fat belly of his. (*Henry IV Pt II*)

E **King Philip:** *Play fast and loose* with faith? so jest with heaven, Make such unconstant children of ourselves... (*King John*)

F **Ghost:** I could a tale unfold [which] would ... *make* each particular *hair to stand on end*, like quills upon the fretful porpentine. (*Hamlet*)

G **Launcelot:** I'll take my leave of the Jew *in the twinkling of an eye*. (*The Merchant of Venice*)

H **Celia:** (eagerly flattering) Well said: that was *laid on with a trowel*. (*As You Like It*)

**J Hamlet:** For 'tis the sport to have the engineer / *Hoist with his own petard.* (*Hamlet*)

**I Othello:** But this denoted *a foregone conclusion*: 'Tis a shrewd doubt, though it be but a dream.  
(*Othello*)

- 39 He set off on **a hopeless quest** to find the buried treasure he'd read about.
- 40 Having criticized the previous government for their financial scandals, the new president was **caught in his own trap** when he was arrested for fraud.
- 41 The reviewer didn't praise the play subtly - he **went on and on about how wonderful it was**.
- 42 I wouldn't like to work with them – in my opinion, they **behave irresponsibly, without morals** with the rules
- 43 The result between Manchester United and Barnet in the FA Cup is **something that is certain to happen**: Barnet don't stand a chance.

**Task 7 Match questions 44-50 to a – g to complete the monologue**

One of Shakespeare's most famous monologues appears in the comedy *As You Like It*. In it, a character known as 'the melancholy Jaques' reflects that the world is a stage and that people are just players who act on it. He thinks that their lives can be divided into seven acts, or ages:

*All the world's a stage,  
And all the men and women merely players;  
They have their exits and their entrances;  
And one man in his time plays many parts,  
His acts being seven ages.*

- |                          |   |
|--------------------------|---|
| 44. At first             | a) the lover, sighing like furnace ....   |
| 45. Then                 | b) with spectacles on nose... his big manly voice, turning again toward childish treble ....                    |
| 46. And then             | c) second childishness and mere oblivion  |
| 47. Then                 | d) a soldier, full of strange oaths ... sudden and quick in quarrel...  |
| 48. And then             | e) the justice, in fair round belly... with eyes severe and beard of formal cut...                              |
| 49. The sixth age        | f) the infant .... In the nurse's arms  |
| 50. Last scene of all is | g) the whining school-boy, with his satchel and shining morning face, creeping like snail unwillingly to school |

**English language quiz**

**51 One of these famous people is from Scotland. Who is he?**

- |   |  |
|---|--|
| A Robert Louis Stevenson - novelist, poet | D Oscar Wilde - playwright             |
| B George Bernard Shaw - playwright        | E Jonathan Swift – writer and satirist |
| C Keith Urban – musician                  | F Julian Assange – computer programmer |

English in various parts of the English-speaking world differs considerably from British English. While travelling or watching English films you might find it difficult to understand local people speaking.

Questions **52-53** are the examples of non-standard English made by people from English-speaking regions of the world. Answer the questions.

- 52** A Cockney person says: "**I don't Adam and Eve it**". It means "\_\_\_\_\_".  
A I will never do it.    B I don't believe it    C I don't like such people    D I don't understand it.
- 53** A Scot says: "We have a wonderful view of the **loch** from our window". They can see \_\_\_\_\_ .  
A a river    B a meadow    C a lake    D an old castle

**TRANSFER ALL YOUR ANSWERS TO THE ANSWER SHEET**





**ANSWER SHEET**

	<b>Listening</b>	<b>12</b>	
<b>1</b>		<b>13</b>	
<b>2</b>		<b>14</b>	
<b>3</b>		<b>15</b>	
<b>4</b>		<b>16</b>	
<b>5</b>		<b>17</b>	
<b>6</b>		<b>Use of English</b>	
<b>7</b>		<b>1</b>	
<b>8</b>		<b>2</b>	
<b>9</b>		<b>3</b>	
<b>10</b>		<b>4</b>	
	<b>Reading</b>	<b>5</b>	
<b>1</b>		<b>6</b>	
<b>2</b>		<b>7</b>	
<b>3</b>		<b>8</b>	
<b>4</b>		<b>9</b>	
<b>5</b>		<b>10</b>	
<b>6</b>		<b>11</b>	
<b>7</b>		<b>12</b>	
<b>8</b>		<b>13</b>	
<b>9</b>		<b>14</b>	
<b>10</b>		<b>15</b>	
<b>11</b>		<b>16</b>	

<b>17</b>			
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<b>27</b>		<b>40</b>	
<b>28</b>		<b>41</b>	
<b>29</b>		<b>42</b>	
<b>30</b>		<b>43</b>	
<b>31</b>		<b>44</b>	
<b>32</b>		<b>45</b>	
<b>33</b>		<b>46</b>	
<b>34</b>		<b>57</b>	
<b>35</b>		<b>48</b>	
<b>36</b>		<b>49</b>	
<b>37</b>		<b>50</b>	
<b>38</b>		<b>51</b>	
<b>39</b>		<b>52</b>	
		<b>53</b>	

**Listening** \_\_\_\_\_

**Use of English** \_\_\_\_\_

**Reading** \_\_\_\_\_

**Writing** \_\_\_\_\_

**Total** \_\_\_\_\_

**ANSWER SHEET**

**КЛЮЧИ**

	<i>Listening</i>	12	F
1	physical	13	F
2	instincts	14	C
3	relief	15	D
4	(social) bonds	16	B
5	power	17	C
6	negative	Use of English	
7	release	1	C
8	hormones	2	A
9	immune system	3	E
10	Bad dreams	4	D
	<u>Reading</u>	5	B
1	C	6	F
2	B	7	J
3	D	8	H
4	D	9	I
5	A	10	G
6	C	11	C
7	T	12	I
8	F	13	A
9	T	14	H
10	T	15	G
11	NG	16	D

17	They seem to think they can charge an arm and a leg for their services because we all need them.		
18	It will cost a small fortune to take the whole group on a foreign trip.		
19	The only stumbling block to my chances of getting a promotion is my lack of experience in this field.		
20	Getting children to do their homework can be a battle of wills.		
21	We had hardly any money but we managed to travel around on a shoestring.		
22	...had been in your shoes I wouldn't....		
23	...the later you work tonight, the more tired....		
24	...nothing like going home...		
25	...doesn't approve of our/us leaving		
26	...would have been better if you had taken		
27	...would sooner go by car than...	40	j
28	...is not so much...	41	H
29	...goes without saying that I did...	42	E
30	...stay in this job but for the good...	43	i
31	primarily	44	F
32	originated	45	G
33	ailments	46	A
34	unexpectedly	57	D
35	ownership	48	E
36	characterizes	49	B
37	acquisition	50	C
38	prosperous	51	A
39	A	52	B
		53	C

Listening \_\_\_\_\_

Use of English \_\_\_\_\_

Reading \_\_\_\_\_

Writing \_\_\_\_\_

Total \_\_\_\_\_

## Критерии оценивания в разделе «Письменная речь»

**Максимальное количество баллов – 20 баллов.**

### К1 Содержание (максимум 10 баллов).

**Внимание: При оценке 0 по критерию «Содержание» выставляется общая оценка 0.**

9-10 баллов	7-8 баллов	5-6 баллов	3-4 баллов	1-2 баллов	0 баллов
<p>Коммуникативная задача полностью выполнена с учетом цели высказывания и адресата. Тема раскрыта полностью. Участник демонстрирует оригинальный подход к раскрытию темы. Участник уложился в заданный объем: <b>180-200 слов</b></p>	<p>Коммуникативная задача выполнена с учетом цели высказывания и адресата. Тема раскрыта полностью, однако в работе не хватает оригинальности в раскрытии темы. Или участник не уложился в заданный объем (отклонение в сторону увеличения или уменьшения объема текста от 0 до 10%): <b>162-220 слов.</b></p>	<p>Коммуникативная задача в целом выполнена, однако имеются отдельные нарушения целостности содержания. Тема раскрыта не полностью: не приведены все необходимые аргументы и/или факты. Или участник не уложился в заданный объем (отклонение в сторону увеличения или уменьшения объема текста от 10 до 20%): <b>144-240 слов.</b></p>	<p>Коммуникативная задача выполнена частично. Содержание текста не полностью отвечает заданной теме. Или участник не уложился в заданный объем (отклонение в сторону увеличения или уменьшения объема текста от 20 до 30%): <b>126-260 слов.</b></p>	<p>Коммуникативная задача выполнена частично. Содержание текста не полностью отвечает заданной теме. Или участник не уложился в заданный объем (отклонение в сторону увеличения или уменьшения объема текста от 30 до 50%): <b>108-280 слов</b></p>	<p>Коммуникативная задача не выполнена. Содержание текста не отвечает заданной теме. Или участник не уложился в заданный объем (отклонение в сторону увеличения или уменьшения объема текста более 50%): <b>90-300 слов.</b></p>

Баллов	К2 Композиция (максимум 2 балла)	К3 Лексика (максимум 3 балла)	К4 Грамматика (максимум 3 балла)	К5 Орфография и пунктуация (макс. 2 балла)
3 балла		3 балла. Участник демонстрирует богатый лексический запас, необходимый для раскрытия темы, точный выбор слов и адекватное владение лексической сочетаемостью. Работа не имеет ошибок с точки зрения лексического оформления. <b><u>0 (НОЛЬ) ошибок.</u></b>	3 балла. Участник демонстрирует грамотное и уместное употребление структур, необходимых для раскрытия темы. Работа не имеет ошибок с точки зрения грамматического оформления. <b><u>0 (НОЛЬ) ошибок.</u></b>	
2 балла	2 балла. Работа не имеет ошибок с точки зрения композиции ( <u>абзацы есть, связующие элементы есть, высказывание логично</u> ). <b><u>0 (НОЛЬ) ошибок.</u></b>	2 балла. Участник демонстрирует богатый лексический запас, необходимый для раскрытия темы, точный выбор слов и адекватное владение лексической сочетаемостью. В работе имеются <b><u>1-2 лексические ошибки.</u></b>	2 балла. Участник демонстрирует грамотное и уместное употребление структур, необходимых для раскрытия темы. В работе имеются <b><u>1-2 грамматические ошибки.</u></b>	2 балла. Участник демонстрирует уверенное владение навыками орфографии и пунктуации. Работа не имеет ошибок с точки зрения орфографич. и пунктуационного оформления. <b><u>0 (НОЛЬ) ошибок.</u></b>
1 балл	1 балл. В целом текст имеет четкую структуру, соответствующую заданной теме. Текст разделен на абзацы. В тексте присутствуют связующие элементы. <u>Допустимы 1-2 нарушения</u> структуры, логики или связности текста.	1 балл. В целом лексический состав текста соответствует заданной теме, однако имеются неточности в выборе слов и лексической сочетаемости ( <b><u>3-4 ошибки</u></b> ). Или: используется <b><u>стандартная, однообразная</u></b> лексика.	1 балл. В тексте присутствуют грамматические и/или синтаксические ошибки ( <b><u>3-4 ошибки</u></b> ). Или: используются <b><u>простые однообразные</u></b> грамматически конструкции.	1 балл. В тексте присутствуют <b><u>1-2 орфографические и/или пунктуационные</u></b> ошибки.
0 баллов	0 баллов. Текст не имеет четкой логической структуры. Отсутствует или неправильно выполнено абзацное членение текста. Имеются серьезные нарушения связности текста <b><u>и/или 3 и более ошибок</u></b> в употреблении средств логической связи.	0 баллов. Участник демонстрирует <b><u>крайне ограниченный</u></b> словарный запас. Или: имеются <b><u>5 и более</u></b> ошибок в употреблении лексики.	0 баллов. В тексте присутствуют <b><u>5 и более</u></b> грамматических ошибок.	0 баллов. В тексте присутствуют <b><u>3 и более</u></b> орфографических и/или пунктуационных ошибок.