

АНГЛИЙСКИЙ ЯЗЫК
10-11 классы
Отборочный этап
II тур

Разминка

Read the text and look at the given list of stems/roots. Match each of them with the corresponding gap. Use these stems/roots to form new words that fit in the gaps.

CONSERVE LIKE MARRY NEGOTIATE PROSPECT

Christina of Denmark, Duchess of Milan. She's 16 years old and she's a widow wearing widow's clothes. You look at her hand and you'll see her wedding ring. She didn't seem to be too upset that she's a widow but the **1. ...** to her husband, the Duke of Milan, was arranged for her and when he died, well, she's on the market again. This picture was made by Hans Holbein, a German artist who was working in London and it was actually made for a **2. ...** husband who sent Holbein to meet Christina and to paint her **3. ...**, to take it back to him to see if he liked her.

And the husband-to-be was called Henry VIII and Henry VIII, as I'm sure you know, got through wives like there was no tomorrow. This particular wife-to-be certainly tickled his fancy because the story goes that when he saw the picture he went straight up to it and planted a big wet kiss on the lips, which **4. ...** now of course try to persuade people not to do to Old Master paintings. But, of course, Henry had paid for the picture; this was going to be his wife. Christina of Denmark was spared the fate of marrying Henry. The marriage **5. ...** fell through and, in fact, Christina later in her life is reported to have said that she was very glad that she didn't marry Henry because she felt she was rather too attached to her head.

Основное задание

Блок 1

Read the text. Ten words/phrases have been removed from the text. Fill the gaps with the words/phrases from the list. Among the words there are two that do not fit any of the gaps.

a soft orange shade

crushed

derelict

either

garlanded

layout

much needed shade

no

sight

tinted

vagrant

view

Rakesh Thakore's farm is not really a farm - the only animal in 1. ... is the pet dog. The house is square with a two-storey round tower built in one corner to break up the angular symmetry of the 2. Two sides of the square have open outer walls, which form long verandahs overlooking the lush gardens filled with cornflowers, poppies, jasmine, and fruit trees. In the middle of the surrounding square of walls is an enclosed grassy garden with a mature tree providing 3. ... during the heat of the summer. And a shrine 4. ... with freshly picked flowers is in a corner behind a low wall, while granite pillars from a 5. ... temple give the garden a uniquely Indian feel. Although the architectural layout of the house, which has two levels and wings on 6. ... side of the tower, is interesting, it is the style of decoration that brings it to life. At first, most of the walls appear white, but they are 7. ... with just the slightest hint of blue. Other walls are painted 8. ... and are so beautiful and delicate that they look as if they could have been coloured with 9. ... marigold petals. The bedrooms are decorated in natural tones, restful creams and cool white, but where the colours are neutral, texture plays an important part. 10. ... two cushions or throws appear to be the same - some are plain and others have beautiful and intricate patterns.

Блок 2

Read the text and choose a word from the list to complete each gap. Change its form to make a word/a group of words that fits in the gap. Different aspects of form change are possible: active or passive voice; indicative, imperative or subjunctive mood; finite or non-finite forms (infinitive, gerund, participle); tense for finite forms or aspect for non-finite forms; full or bare infinitive, etc.

For example:

(be) He is said *to have been* the greatest surgeon of his time.

baffle	go
do	grant
fail	include
get	perceive
go	receive

Taste is the sensation produced when a substance in the mouth reacts chemically with taste receptor cells located on taste buds in the oral cavity, mostly on the tongue. The 1. ... wisdom used to be that there were four tastes, and that each 2. ... at a specific location on the tongue - sweet tastes at the tip, salty and then sour along the sides, and bitter at the back. This so-called 'Tongue Map' was based on some rudimentary research originally 3. ... in 1901, and then later misinterpreted. But these assumptions 4. ... unchallenged for a staggering seventy-three years, until a researcher called Virginia Collings proved that in fact every part of the tongue has receptors for every basic taste - 5. ... 'umami', a fifth taste which most Western scientists ignored until relatively recently. Why textbooks should persist in printing this so-called 'map' is quite beyond me, frankly. It certainly 6. ... me back when I was a kid at school. I could never 7. ... the experiment right in science class, and I 8. ... for insisting that I could taste sugar at the back of my mouth. It 9. ... to show you shouldn't always take for 10. ... what your textbook or your teachers tell you! In fact, the remarkable thing about our sense of taste is just how little is known about it.

Блок 3

You are going to read an extract from a book on literature. Find ten words in the text which will fit the gaps of the following sentences. The words should fit the new contexts in both meaning and grammar. They have the same graphic form as the one in the original text.

Example:

Original text: <...> He told us not to write more than three sides.<...>

Answer: 0. In every dispute he always sides with my mother.

The Reformation created an urgent need for a religious prose. Luther wanted to put the word of God into the ploughboy's

hand; his German Bible (finished in 1545) helped to form not only German Protestants but also the German language. The English Bible, in the Authorized Version (AV) of 1611, although less decisive in the evolution of the language, played a similar role in the culture of English-speaking countries; it was adopted in Presbyterian Scotland and later in the Empire. More generally, the Reformation gave the book and the word a privileged place in Protestant lands, and the non-verbal arts a lower place. The spreading of the Word was the task of the apostles, given the gift of tongues. The Bible, put into Greek before the time of Christ, has overwhelmingly been read ever since in translation. The aim of its translators has been fidelity. Fidelity was the rule of Jerome (c.342-420) when he translated the Bible from Greek and Hebrew into Latin, the language of the people of the West. Jerome's Vulgate was in the vulgar tongue, and, like the 16th-century translators, he wrote to be read aloud.

St Augustine (358-430) says in his *Confessions* that he was astonished to see Ambrose of Milan read without moving his lips. Though a practised orator, Augustine had not seen this before. The Protestants who practised the private unguided reading of which the Church disapproved also moved their lips or heard the words in their heads.

By 1539 Miles Coverdale (1488-1568), producer of the first complete printed English Bible, knew that his words formed part of the services of the Church of England. Translators producing texts for such a use did not neglect rhythm and rhetorical spoken quality: they wrote for the tongue to perform and for the ear to hear. Very different is the situation of modern Bible translators, translating for speedy silent readers in a world where there is too much to read. Their gift of tongues is an expertise in ancient languages.

The psalms, gospel, epistles and Old Testament lessons were part of church services, as before, but were now in English. Under Elizabeth, church attendance on Sundays was required by law. As important to Anglicans as the Bible was the Book of Common Prayer (BCP, 1549) with its still largely Catholic liturgy, translated under Cranmer from the Church's Latin. For centuries the words and cadences of the AV and the BCP conducted English people from the cradle to the altar to the grave, and through the Christian year, as Latin had done for a millennium. In the 1920s, T. S. Eliot's titles 'The Burial of the Dead' and 'Ash-Wednesday' needed no footnotes; they had been in the BCP since the 16th century.

Such words were for many the words of life; for all, an example of public English. There are biblical allusions in the early English poems *The Dream of the Rood* and *Beowulf*, but the Bible-version which has contributed most to the language is the AV.

The first English translation of the Bible we know of is by Bede, who finished his version of the gospels in 735. Aelfric (d.c.1020) translated Genesis and other parts of the Old Testament. Parts of several Old English

translations survive; there were also Middle English versions, notably those produced by disciples of Wyclif (d.1384).

The first English Bible translated from Greek and Hebrew rather than Latin was by the gifted William Tyndale, who in 1523, in exile, began a New Testament. He was martyred in 1536. The first complete printed English Bible was published in 1535 by Miles Coverdale in Zurich. In 1540 the Great Bible, adding Coverdale to Tyndale, was placed in churches.

In 1560 came the Geneva Bible, by Protestant refugees with a Calvinist commentary. In 1568 the less Protestant Bishops' Bible was issued in England. Catholic refugees produced a New Testament in Rheims (1582) and an Old Testament at Douai (1610); the Douai-Rheims Bible is translated from the Vulgate. In 1604, King James authorized 'a more exact Translation into the English Tongue', avoiding the errors of Papists and also of 'self-conceited Brethren'. Under the chairmanship of Lancelot Andrewes, teams of scholars produced in 1611 the Authorized Version (AV) or King James Version. It was based on the original tongues and drew on earlier English versions, especially Tyndale's. It was not revised until 1881-5.

1. All his students ... an air of confidence on completing the course.
2. Give me a ...-up if your change your mind about the trip.
3. He was arrested and sentenced to five years in prison for child ..., which, as his was his children's sole caregiver, forced the social services to put them up for adoption.
4. He's definitely got a silver ...: he can talk you into buying most anything.
5. Keep your passports to ..., please, as we may still need some information to fill in the forms.
6. Kurt Vonnegut was awarded his Master's degree for his world-famous novel *Cat's*
7. Mr. White's latest discovery is a ... to his hard work and devotion to his vocation.
8. The Queen thought she punished her minister when she decided to ... him to the middle of nowhere, but he eventually found the love of his life there and died a happy man.
9. The woman ... a bead on the attacker and shot him in the arm.
10. This country doesn't grant political asylum to the ... fleeing from the Middle East.

Блок 4

You are going to read a newspaper article on international relations. Match the following definitions with the words used in the text. There are ten extra definitions that do not correspond to the meaning of the words in this context.

This is the age of the disgruntled – in domestic politics and foreign affairs alike. Anti-establishment sentiment within countries is somehow echoed by the way the rule book of international relations is being torn up. These dynamics feed on each other. They are at play in America (the rise of Donald Trump), Europe (growing populism) and Asia (nationalism and an arms race). Finding a way to address them will be crucial if democracies are to have any hope of resisting instability.

At the Lennart Meri conference in Estonia much of the talk focused on how the “dream of a Europe whole and free” might be fading, and how that is affecting security and stability. And this week in London, at a meeting on global governance, and what needs to be done to improve it, a key focus of British and other European participants was: how do we restore the legitimacy of international institutions?

In democracies it is only natural that public opinion influences actions taken by governments on the international stage. But the way that pressure is exerted has changed. The Dutch government would never have

sought a review of an association agreement between the EU and Ukraine if a referendum in the Netherlands – with a turnout of only 32%, triggered by a petition that had just over 300,000 signatures – hadn't signalled a rejection of that treaty.

Angela Merkel would never have pushed for a relaunching of EU membership talks with Turkey (something she had been blocking for almost 10 years) if the German far right hadn't started doing better in opinion polls. In Austria pressures have already led to borders being shut to refugees. And in the US Donald Trump's success is already beginning to frame the foreign policy debate.

Just as the traditional domestic politics of many nations is being upended by groups who claim that elites have lost all legitimacy, global politics is being shaken up by the way institutions created after 1945 have lost much of their credibility. The UN has failed dismally to put an end to the war in Syria; and the EU is widely criticised for its inability to address a variety of crises – its very functioning as an institution is questioned as never before.

Both in Europe and Asia alliances are being put to the test, with many asking if they will hold. The result of much of this is that global governance appears weakened, if not powerless. Passions and frustrations, often with strong nationalistic undertones, have become a major driving force of events, both domestically and internationally. Increasingly we see the rule of force – even rule of the mob – prevailing over the rule of law and over diplomatic mechanisms designed to defuse tensions.

To a large extent that's because the very legitimacy of institutions, and the way we have known them, has eroded. Many citizens feel their voices are not being heard. The influence of the internet means representative democracy is losing ground to grassroots mobilisation – spontaneous or orchestrated – that often exists outside a recognised framework. And on a global stage tensions between powers fester because the forums meant to settle them aren't working. Accepted rules and limits are increasingly set aside. Broadly speaking, what we are seeing is a growing cacophony in which it is unclear who, or what, will ultimately act as an arbiter.

The parallel between disgruntlement on the inside and disruptive behaviour on the outside may well define our era. It's as if a race is under way between the growing aspirations of citizens (not least driven by a massive, instant spread of information and disinformation) and the struggling capacity of governments and international institutions to address them.

So what can be done? Reforming the UN system entirely is much talked about, though all but impossible right now. Reinventing the way democracies function is just as difficult. So perhaps small steps might be taken. At the Tallinn conference some speakers suggested EU officials could embark on “town hall meetings” across the continent, to reach out to citizens who resent what they see as a dehumanised Brussels bureaucracy.

And in the London discussion, several participants spoke of the need to create a “multi stakeholder” model for international institutions in which not just states but NGOs and citizens would have a say in open and transparent deliberations. Depending on the issue at hand, ad hoc groups of stakeholders could be convened. One idea was dubbed “the skateboard model” after the sport's eschewing of judging panels in favour of competitors marking each other's performances in open discussions – apparently everyone comes out more satisfied.

It's easy to see the flaws (for example, how do you make sure the results aren't manipulated?). But the key point is that if passions are to be managed in an orderly way, both within societies and globally, new mechanisms are needed to restore the legitimacy of decision-making. That this issue is increasingly being discussed is a good thing – because the risk of sticking to the status quo is that populists, everywhere, will continue to thrive.

address	a) a general subject or area of knowledge
arbiter	b) a person who judges an article or research idea before it is published or money is provided for it

fester	c) a personal judgement, opinion or belief that is held not founded on proof d) a successful position to be won and maintained
frame	e) an authority whose views and actions have great influence over trends in society f) feelings of pity, love, sadness etc that are often considered to be too strong or not suitable for a particular situation
ground	g) perfect, united h) to adapt something to something, to develop, make up something
hold	i) to begin to think about an issue and deal with it j) to deliberately make someone seem guilty of a crime when they are not guilty, by lying to the police or in a court of law
reach out	k) to deteriorate, become more intense
sentiment	l) to remain in a certain state, condition m) to ripen and generate pus
stick to	n) to say or write remarks and complaints directly to someone o) to take and maintain control over, often by violent means
10. whole	p) unmixed, pure

Блок 5

Writing: Story based on a still frame

Write a story of 150-180 words based on the still frame given.



Avoid using the plot of the original film.

Your story must contain direct speech and should be written in the past.

Your story must consist of:

- an introduction which sets the scene and/or begins dramatically to capture the reader's attention
- a main body which develops the events clearly, gives vivid descriptions of the events/people involved

- a conclusion which completes the story and may describe people's feelings, reactions or the consequences of what happened

Make sure that your story includes information about the following:

1. The characters involved in the scene
2. The place where the scene is set
3. The events captured in the scene

Обратите внимание:

- история не должна повторять сюжет оригинального фильма (в случае совпадения с оригинальным сюжетом работа снимается с конкурса)
- история не должна содержать заимствования из опубликованных и размещенных в сети Интернет источников (в случае обнаружения заимствований работа снимается с конкурса)

Необходимо помнить о(б)

- соответствии описания изображенному на кадре сюжету
- соответствии достаточному для полного раскрытия темы уровню лексики
- соответствии нормам грамматики английского языка
- соответствии нормам сочетаемости английского языка
- соответствии указанному количеству слов
- соблюдении одного стиля на протяжении всего ответа
- отсутствии повторов и тавтологии
- присутствии структурных элементов связного текста