

Английский язык
10-11 классы
Отборочный этап
1 тур

Разминка

Read the sentences. Decide which answer best fits the gap.

3

1. His father's company is at the cutting **room/ edge/ corner** of interior design in this country.
2. It pays **double-checking/ checking double/ to double-check** your paper before handing it in.
3. Sizing is not a problem with **preshrink/ preshrunk/ preshrinking** clothes.
4. To follow **up/ through/ on** the story, they sent their best investigative journalist.
5. We will require a statement of all **money/ the money/ monies** that have been paid into your account.

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 eleven that do not fit any of the gaps.

are causing	to accuse
are doing	to acknowledge
are inflicting	to avoid
deciding	to blame
determine	to decide
have	to enjoy
not to disprove	to escape
not to encourage	to exercise
own	to recognize
possess	to tell
regard	

Given the enormous influence the makers of films, television programmes and music videos now
1. ... on our young people, we believe they have a moral duty **2.** ... that power responsibly. We appeal to them **3.** ... the glorification of violence, dishonesty or antisocial behavior and ask them **4.** ... sexist, racist or xenophobic attitudes. We expect them **5.** ... that all their production, including 'adult' films, will inevitably be seen by many children and **6.** ... the harmful effects such material can have. These may range from the frightening and the upsetting, to the terrifying and the deeply disturbing. We find the argument that it is for the parents **7.** ... what their children see totally unrealistic in this age of working mothers and independent young people. In fact, we **8.** ... this

excuse as a cynical attempt **9.** ... others for the damage they themselves **10.** ... on the younger generation.

Блок 2

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.

ABLE

EMBROIDER

EXAGGERATE

FINE

HABIT

MOBILE

PARTICULAR

PORTRAIT

POWER

TRUE

This represents King Philip IV of Spain, by far the most **1.** ... monarch of his day. He ruled, without **2.** ... , a global empire. This is a work made by his principal painter, Diego Velázquez, who is recognised as one of the supreme masters of European art, and **3.** ... in the realm of **4.** Philip was known for **5.** ... wearing black, so this is a very special suit.

In this case, the King is presented standing **6.** ... ; he was known for his poker face, for being **7.** ... above it all. The great miracle of this picture is it's the painting in which Velázquez really realises his dash-and-daub technique. Most painters would have delineated every detail to really emphasise the **8.** ... , but Velázquez has been much more interested in capturing the effect of light playing across this silver **9.** ... , suggesting rather than elaborating detail.

This is a painting that really must be experienced in the original, because ink on paper cannot capture texture. And in this work of art, these daubs and dabs of paint sit and play on the surface of the canvas, according to the light in which they are seen. So, by all means, come to the National Gallery – this is just two minutes inside the front door – and experience the magic of this artist's **10.** ... to manipulate paint on the canvas.

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.

Before the Union of the Scottish and English Parliaments in 1707, and to an even greater extent before the Union of the Crowns in 1603, Scotland was an independent kingdom with a vigorous culture of its own and in many respects a closer cultural relationship with the European continent than England had. But the northern kingdom was smaller and poorer than the southern, which made frequent attempts to dominate its neighbor, sometimes successful; lowland Scotland and northern England were geographically and linguistically more closely akin than northern England

and southern England; and Scotland was comparatively slow in developing as a unified nation. These three facts make it sometimes difficult to define the identity of Scottish literature even before 1603, while after 1603 the increasing number of Scottish writers who wrote in English for English readers makes the difficulty even greater—great enough, indeed, to make it very much a matter of arbitrary choice whether someone like Drummond of Hawthornden, or James Thomson (author of *The Seasons*), or Tobias Smollett is considered in an English or a Scottish context. But in the Middle Ages, when Scots was a literary language with both a national tradition and a European perspective, the fact of an identifiable Scottish literature and Scottish literary tradition is unquestionable.

Even in the medieval period, however, the situation is complicated, though in a different way. In the Anglo-Saxon or Old English period of English literature the language spoken in what is now Scotland was either one of three Celtic languages, or Norse, or the same language that was spoken and written in northern England as far south as the Humber. Much of Lowland Scotland during this period was linguistically part of Northumbria. The borders between England and Scotland were continually shifting, and the mixture of Scots, Picts, Strathclyde Britons, Norsemen, and Anglo-Saxons which (with a sprinkling of Normans) was to make the Scottish people was still in the formative process. Gregory Smith has pointed out that the fragment of *The Dream of the Rood* carved in runes on the Ruthwell Cross in Dumfriesshire (probably about the year 800) might have been carved, so far as the language is concerned, in Edinburgh or in York. At this period, Scotland was “partly a piece of England, speaking English, partly a Norwegian colony, speaking Norse, and the rest three independent kingdoms, speaking three separate Celtic languages.” Gradually the kings of Scotland won the eastern Lowlands from Northumbria and the north and the west from Norway, and the languages of Scotland shook down into two—“Scots” (which the medieval Scots called “Inglis”), originally identical with the Anglian speech of northern England, and the Celtic language we know as Scottish Gaelic. The former was spoken and written in the Lowlands, the latter in central, western, and northern Scotland. Early Scots is thus a form of English written in Scotland by Scotsmen. But by the fifteenth century, when the phase of the language which we call Middle Scots develops, Scots has become a highly complex literary speech, used by all the Scottish writers in non-Gaelic Scotland in the golden century which produced Scotland’s greatest poets. Scotland’s struggle for independence against the English kings Edward I and Edward II at the end of the thirteenth and beginning of the fourteenth centuries had helped to mold a heterogeneous group of people into a nation and to give it a strong national feeling; while the genius of the early Stuart kings in the fifteenth century encouraged the production of a national culture. Between about 1430 and 1513, when the disastrous Battle of Flodden undid at a blow so much of the first four Stuarts’ work, Scottish literature, using Middle Scots as its literary language, showed a poise, a maturity, and a national character to a degree never afterward equaled, even though the literary language survived for another century and even though in the eighteenth century a deliberate attempt was made by a handful of writers, notably Robert Fergusson and Robert Burns, to revive a native Scottish literature by drawing on the spoken Scots vernacular.

1. When will they finally break the ... and write an article that goes against this outdated tradition?
2. When you are on an important project, put all your personal problems into
3. Don’t be a fool! Don’t ... your last chance.
4. If he ... his career with this award, I don’t think there will ever be a scientist to achieve the same success.

5. They will have to ... out a number of jobs in favour of a computer.
6. We don't have ... rooms any more, we have lounges.
7. His stage fright is ... to my fear of heights.
8. An ant ... is based on a complex physical and social structure.
9. He built his relationships on the ... sands of infatuation, not on the rock of friendship.
10. They have an annoying trait: they never ... up to doing anything wrong.

Блок 4

You are going to read an extract from a story. 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.

Norman Gortsby sat on a bench in the Park, with his back to a strip of bush-planted sward, fenced by the park railings, and the Row fronting him across a wide stretch of carriage drive. Hyde Park Corner, with its rattle and hoot of traffic, lay immediately to his right. It was some thirty minutes past six on an early March evening, and dusk had fallen heavily over the scene, dusk mitigated by some faint moonlight and many street lamps. There was a wide emptiness over road and sidewalk, and yet there were many unconsidered figures moving silently through the half-light, or dotted unobtrusively on bench and chair, scarcely to be distinguished from the shadowed gloom in which they sat.

The scene pleased Gortsby and harmonised with his present mood. Dusk, to his mind, was the hour of the defeated. Men and women, who had fought and lost, who hid their fallen fortunes and dead hopes as far as possible from the scrutiny of the curious, came forth in this hour of gloaming, when their shabby clothes and bowed shoulders and unhappy eyes might pass unnoticed, or, at any rate, unrecognised.

A king that is conquered must see strange looks, So bitter a thing is the heart of man.

The wanderers in the dusk did not choose to have strange looks fasten on them, therefore they came out in this bat-fashion, taking their pleasure sadly in a pleasure-ground that had emptied of its rightful occupants. Beyond the sheltering screen of bushes and palings came a realm of brilliant lights and noisy, rushing traffic. A blazing, many-tiered stretch of windows shone through the dusk and almost dispersed it, marking the haunts of those other people, who held their own in life's struggle, or at any rate had not had to admit failure. So Gortsby's imagination pictured things as he sat on his bench in the almost deserted walk. He was in the mood to count himself among the defeated. Money troubles did not press on him; had he so wished he could have strolled into the thoroughfares of light and noise, and taken his place among the jostling ranks of those who enjoyed prosperity or struggled for it.

He had failed in a more subtle ambition, and for the moment he was heartsore and disillusioned, and not disinclined to take a certain cynical pleasure in observing and labelling his fellow wanderers as they went their ways in the dark stretches between the lamp-lights.

bowed	a case containing pellets used as a baby's toy
faint	a growth or stand of trees, shrubs, or plants that protects or hides something from something
	a way of referring to a man or boy

fasten	anything that prevents a person from realizing his true feelings about someone or something
fellow	appear somewhere
fence	attack and defense with the foil, épée, or saber
front	belonging to the same group
press	bent forward
rattle	curved
scene	dim, low
screen	direct or be directed in a concentrated way; fix
	face something or somebody
	lay stress or emphasis on
	noise, racket
	surround something
	take firm hold (of)
	the prospect of a place, landscape, etc; a place
	the setting for the action of a play, novel, etc
	trouble, make somebody only able to think about sad things
	weak, dizzy

Блок 5

Writing: Story based on a painting



Write a story of **150-180 words** based on the picture given.

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

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

Make sure that your story includes information about the following:

- 1. At least two characters**
- 2. The place where the scene is set**
- 3. What is going on in the picture**

Необходимые аспекты:

- соответствие описания изображенному на картинке сюжету
- соответствие достаточному для полного раскрытия темы уровню лексики
- соответствие нормам грамматики английского языка
- соответствие нормам сочетаемости английского языка
- соответствие указанному количеству слов
- соблюдение одного стиля на протяжении всего ответа
- отсутствие повторов и тавтологии
- присутствие логических связок и структурных элементов связного текста
- отсутствие заимствований из опубликованных и размещенных в сети Интернет источников (в случае обнаружения заимствований работа снимается с конкурса).