

Олимпиада для школьников
«ЛОМОНОСОВ»
2019-2020
10-11 классы

Дистанционный тур
КЛЮЧИ

Блок 1. 10 БАЛЛОВ

1. According to literary sources, Odin was the foremost of the Aesir, but the limited occurrence of his name in place-names seems to indicate that his worship was not widespread.
2. He appears, however, to have been the god of kings and nobility more than the deity to whom the common man would turn for support.
3. His name defines him as the god of inspired mental activity and strong emotional stress, as it is related to Icelandic *óðr*, which applies to the movements of the mind, and to German *Wut*, meaning “rage,” or “fury.”
4. This qualifies him as the god of poetic inspiration and the stories about the origin of poetry narrate how Odin brought the sacred mead of poetry to the world of the gods.
5. It later came into the hands of a giant and was stolen by Odin, who flew from the giant's stronghold in the shape of an eagle, carrying the sacred mead in his crop to regurgitate it in the dwelling of the gods.
6. There is also a darker side to Odin's personality: he incites kinsmen to fight and turns against his own favourites, because he needs heroes in the otherworld to join him in the final battle against the forces of destruction at the time of Ragnarök.
7. Therefore, the fallen warriors on the battlefield are said to go to his castle Valhalla (Valhöll), the “Hall of the Slain,” where they live in bliss, training for the ultimate combat.
8. He is also a necromancer and a powerful magician who can make hanged men talk.
9. He is the god of the hanged, because he hanged himself on the cosmic tree Yggdrasil to acquire his occult wisdom.
10. As the “Hávamál” tells us, he hung there for nine nights, pierced with a spear, sacrificed to himself, nearly dead, to gain the mastery of the runes and the knowledge of the magic spells that blunt a foe's weapons or free a friend from fetters.

Блок 2. 10 БАЛЛОВ

Woolf wished to build on her achievement in her previous work by 1. **melding/merging** the novelistic and elegiac forms. As an elegy, *To the Lighthouse*—published on May 5, 1927, the 32nd anniversary of her mother's death—2. **evoked** childhood summers at Talland House. As a novel, it 3. **broke** narrative continuity into a tripartite structure. The first section, “The Window,” begins as Mrs. Ramsay

and James, her youngest son—like her siblings—sit in the French window of the Ramsays' summer home while a houseguest named Lily Briscoe paints them and James begs to go to a nearby lighthouse. Mr. Ramsay, like her father, sees poetry as didacticism, conversation as winning points, and life as a tally of accomplishments. He uses logic 4. **to deflate** hopes for a trip to the lighthouse, but he needs sympathy from his wife. She is attuned to emotions rather than reason. In the climactic dinner-party scene, she inspires such harmony and composure that the moment “5. **partook**, she felt,...of eternity.” The novel's middle “Time Passes” section focuses on the empty house during a 10-year hiatus and the last-minute housecleaning for the returning Ramsays. Woolf describes the progress of weeds, mold, dust, and gusts of wind, but she merely 6. **announces** such major events as the deaths of Mrs. Ramsay and a son and daughter. In the novel's third section, “The Lighthouse,” Woolf brings Mr. Ramsay, his youngest children (James and Cam), Lily Briscoe, and others from “The Window” back to the house. As Mr. Ramsay and the now-teenage children reach the lighthouse and 7. **achieve** a moment of reconciliation, Lily completes her painting. *To the Lighthouse* 8. **melds** into its structure questions about creativity and the nature and function of art. Lily argues effectively for nonrepresentational but emotive art, and her painting (in which mother and child 9. **are reduced** to two shapes with a line between them) 10. **echoes** the abstract structure of Woolf's profoundly elegiac novel.

Блок 3. 10 БАЛЛОВ

It's hard to miss this wonderful, prancing, leaping horse – the famous racehorse Whistlejacket – as you walk through Mercer Street. The question I always have is this wonderful doubt as 1. (of, **to**, if) its leaping: where is it going to land? It seems 2. (to float, **to be floating**, to have been floating) in space and yet pushing off with such energy against the ground, wherever the ground is.

You might wonder whether this picture is actually this size in real life. As we walk around we're so used to 3. (see, **seeing**, be seen) advertisements that take familiar images and blow them up to mammoth size. In this case, however, the painting really is this big, as you'll discover if you go to the National Gallery. It's over 12 feet high and, as it 4. (**were**, does, --), is threatening to literally jump down on the viewer.

George Stubbs was the foremost horse artist of 18th-century England and painted this for an aristocrat who was himself a great lover of horses. In order to prepare himself for producing such wonderfully detailed works, George Stubbs had gone through a 5. (decided, decisive, **decidedly**) rigorous, if not downright unpleasant, apprenticeship. He had spent 18 months laboriously dissecting a series of horses. Over six to seven weeks was spent on each horse, by which time it must have been obviously 6. (**whiffy**, reek, smelled). A wonderful, 7. (though, but, **if**) not slightly deranged, thing 8. (was done, **to have done**, to be doing), but something that really paid rewards.

I think it's a painting that stops traffic, quite literally. When it was acquired it was projected onto the side of the National Gallery, Sainsbury Wing and the police had to intervene because it was causing so 9. (a lot of, **many**, few) accidents. A wonderful 10. (test, testing, **testament**) to its power for us today.

Блок 4. 15 БАЛЛОВ

Количество слов в предложении: 30-35. Ответ, содержащий менее 30 слов – вычит 1 балла за содержание

4 слова подряд из текста – ответ на этот вопрос – 0 баллов

Каждый ответ:

1 балл – грамматика

1 балл – лексика

1 балл – содержание

1. What was the main idea behind the demographic policy in Australia at the turn of the 20th century?

One of the first objectives of the new federal government, established in 1901, was to design a “White Australia” policy, which aimed to prevent diluting Australia’s Anglo-Celtic heritage.

2. What shift in the policy did Australia see later in the 20th century?

The battles in the Pacific theatre during World War II revived the “populate or perish” catchcry, and after the war a vigorous campaign was launched to encourage immigration from all parts of Europe. The government initially continued to emphasize the exclusivist White Australia policy, and the country’s ethnic composition was only slightly affected. Over the succeeding decades, however, ethnic diversification gradually intensified, eventually setting off heated debates over the relative merits of publicly funded programs for assimilation and for multiculturalism.

3. How did immigrants spread across the continent?

The big cities received the bulk of the postwar immigration. Melbourne’s early lead in industrialization was closely associated with the immigration boom, but Sydney eventually proved more attractive. The impact of immigration was not confined to these two centres; whereas the overseas-born population accounted for about one-third of the total for Sydney and Melbourne at the start of the 21st century, the national proportion was more than one-fifth and rising. Each of the other state capitals and the industrializing provincial centres also received their share of the influx. The impact was much smaller in the rural districts, except for the areas under irrigation.

4. What contributed to Australia’s becoming a multiethnic nation?

At the outset, the federal government preferred to maintain **British and Irish immigration** at a high rate, but those sources were soon deemed insufficient to meet rising expectations, and further “assisted migration” and “private sponsorship” agreements were negotiated with other **European and Middle Eastern** governments. In addition, most major world crises have introduced fresh waves of immigrants: **refugees from Hungary and Czechoslovakia** after the uprisings in the 1950s and '60s; from **Lebanon** and from **Chile and other Latin American countries** in the 1970s; from **Southeast Asia (Cambodia, Laos, and Vietnam)** and **China** in the late 1970s and '80s; and from **the Balkans** in the 1990s. Since the end of World War II, some 600,000 refugees and displaced persons have arrived in Australia—more than **one-tenth of the total number of new settlers**. Consequently, about **half of the population has been born overseas or has at least one overseas-born parent**.

5. What are the most significant features of the current demographics in Australia?

The White Australia policy was relaxed in 1966 and officially abandoned in 1973.

... opposition to immigration and multiculturalism policies sparked the formation of the anti-immigrant One Nation Party in the late 1990s

Australians largely have been spared the kinds of interracial conflict that have scarred other immigrant societies.

... there was a dramatic increase in the indigenous population after World War II

The relatively youthful age-structures and high fertility rates of those enumerated as indigenous largely account for the continuing upward trend. Nevertheless, infant mortality is unusually high, and average life expectancy at birth is about 30 percent lower than that of the rest of Australia.

Australia's overall rate of natural population increase is less than half the world average, and its death and birth rates are also less than the world average. Life expectancy is high—in excess of 75 years for men and 80 years for women. Australia's population age 65 or over is substantial and growing, and about one-fifth of the population (many from the immigrant and Aboriginal communities) is under 15.

Блок 5. 55 БАЛЛОВ

Критерии оценки задания по письменной речи

			ИТОГ - макс 55
Содержание – 28			
Тип текста – комментарий	нет – 0 балла	да – 1 балл	
Количество слов	нижний порог – 1 балл	верхний порог – 2 балла	
Оформление текста	отсутствует – 0 балла	присутствует – 1 балл	
Стиль	попытка выдержать стиль частично удалась – 1 балл	в одном стиле на протяжении всего рассказа – 2 балла	
Связность	средний уровень – 1 балл	высокий уровень – 2 балла	
Тема разговора	средний уровень – 1 балл	высокий уровень – 2 балла	
Начальная реплика разговора	средний уровень – 1 балл	высокий уровень – 2 балла	
Участники разговора, связь между ними (2 человека)	средний уровень – 2 балла	высокий уровень – 4 балла	
Где происходит разговор	средний уровень – 1 балл	высокий уровень – 2 балла	
Когда происходит разговор	средний уровень – 1 балл	высокий уровень – 2 балла	
Чувства, которые испытывают участники разговора (2 человека)	средний уровень – 2 балла	высокий уровень – 4 балла	
Конец разговора (2 реплики)	средний уровень – 2 балла	высокий уровень – 4 балла	
Язык – 27			
орфография	вычет 1 балл за каждую ошибку		
пунктуация			
грамматика	вычет 2 балла за каждую ошибку		
лексика			