



МАТЕРИАЛЫ ЗАДАНИЙ

*олимпиады школьников
«ЛОМОНОСОВ»
по иностранный язык*

2015/2016 учебный год

Отборочный этап
10-11 классы
II тур

Разминка

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

1. Why ... (in the pink, the long face, out of the blue)? – I'm upset about my exam results.
2. Don't waste your time on him, he won't change – it's a ... (lost game, lost cause, lost bet).
3. Newton's cradle is ... (a board game, a cuddly toy, an executive toy) that is extremely popular among adult office workers.
4. I'm tired of his ... (harking back, barking up, dating back) to how great everything was in his day.
5. The new *Peter Pan* ... (comes, goes, becomes) highly recommended.

Основное задание

Блок 1

Read the text and look at the given list of stems/roots. Match each of them with the corresponding gap. Derive NEW words from these stems/roots to complete the gaps. Use each stem/root only ONCE.

ACCESS

BEAR

COMPREHEND

CONTEMPORARY

EXCLUSIVE

OWE

REGARD

SIGNIFY

SQUARE

TOUCH

Since the 18th century, English painters and those who bought their work had displayed a particular interest in landscape – which the doctrines of Classicism rated low. **1.** ... to the distinctive evolution of English society and the nation's economy, England had originated a fundamentally new approach to landscape: the landscape garden. The distinctive landscape atmospheres and moods established by different kinds of weather or light offered an important aesthetic attraction in this kind of work.

Turner took his **2.** ... in part from the 17th-century Dutch seascape tradition and from dramatic 18th-century shipwreck scenes which can be considered an early stage in Romantic art. While Romanticism in general left the Impressionists fairly **3.** ..., Turner's leaning towards a meditative and philosophical approach to pictorial content offered a form of Romantic art that remained important. His idiosyncratic version of the Romantic view of Nature included a unique

eye for the expressive atmospherics of light and colour phenomena. To many **4. ...**, Turner's paintings with the visionary use of colour and form could often seem the **5. ...** extravagance of a madman.

Constable's works were certainly more **6.** This painter, by no means universally esteemed in England during his lifetime, almost **7. ...** painted the landscape and villages of his home, Suffolk, and the outlying areas of London. While his work was in many respects a continuation of 17th-century Dutch art, Constable did take a **8. ...** step forward in the core sensuousness of art taken from life, by recording the colour impressions that his subjects made upon him in meticulous nuances, though with a sketcher's **9. ...** for exact detail. Simple motifs were being more highly valued by the aesthetics of the time, and in his choice of undramatic subjects Constable was **10. ...** in line with this key development in 19th-century art.

Блок 2

Read the text and look at the given list of words. Match each of them with the corresponding gap. Use these words in the appropriate grammatical form (which can consist of one or several words) to fit in the gaps. Use each word only ONCE.

For example:

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

avoid	little
establish	take
follow	term
have	that/this
interfere	turn

When we look at theories of education and learning we see a constant shifting of views as **1. ...** theories are questioned and refined or even replaced, and we can see this very clearly in the way that attitudes towards bilingualism have changed.

Bilingualism is the ability to communicate with the same degree of proficiency in at **2. ...** two languages. In practical **3. ...** this might seem like a good thing - something we'd all like to be able to do. However, early research done with children in the USA in fact suggested that being bilingual **4. ...** in some way with learning and with the development of their mental processes, and so in **5. ...** days bilingualism was regarded as something **6. ...**, and parents were encouraged to bring their children up as monolingual - just speaking one language. But this research, which took place in the early part of the twentieth century, is now regarded as unsound for various reasons, mainly because it **7. ...** into account other factors such as the children's social and economic backgrounds.

8. ... the research that's been done into the way children learn, into their cognitive development, we believe now that the relationship between bilingualism and cognitive

development is actually a positive one. Moreover, it **9.** ... out that cognitive skills such as problem solving, which don't seem at first glance **10.** ... anything to do with how many languages you speak, are better among bilingual children than monolingual ones.

Блок 3

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/phrases there are two that do not fit any of the gaps.

a moderate hit
an extra
cry from
fatal to
goes
is divided

more than
no wrong
put it
readily identify
the day
was to

Harold Lloyd made his screen debut as **1.** ... in 1912, and the following year he met another actor, Hal Roach. The pair created *Lonesome Luke*, an aggressive figure who, in the year 1916-17, proved **2.** As Lloyd later **3.** ..., 'I was quite successful, but not really good.' This changed in 1917, however, when either Lloyd or Roach – history **4.** ... – hit on the idea of making the former don horn-rimmed specs, and reject stylization in favour of normality. Far **5.** ... Charlie Chaplin, or even his other chief rival Buster Keaton, Lloyd was now someone with whom audiences could **6.** For the next ten years, Lloyd could do **7.** Audiences flocked to see his character save **8.** ... through his combination of lateral thinking and preternatural physical prowess. But the double onslaught of cinematic sound and the Depression of the 1930s proved **9.** ... Lloyd's career. His first talkie, *Welcome Danger*, was a hit, but it **10.** ... be his last: he was instinctively a visual performer, and his indomitable optimism was now incongruous.

Блок 4

You are going to read and excerpt from the short story by K. Mansfield 'Sixpence'. 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.

Children are unaccountable little creatures. Why should a small boy like Dicky, good as gold as a rule, sensitive, affectionate, obedient, and marvellously sensible for his age, have moods when, without the slightest warning, he suddenly went "mad dog," as his sisters called it, and there was no doing anything with him?

"Dicky, come here! Come here, sir, at once! Do you hear your mother calling you? Dicky!"

But Dicky wouldn't come. Oh, he heard right enough. A clear, ringing little laugh was his only reply. And away he flew; hiding, running through the uncut hay on the lawn, dashing past the woodshed,

making a rush for the kitchen garden, and there dodging, peering at his mother from behind the mossy apple trunks, and leaping up and down like a wild Indian.

It had begun at tea-time. While Dicky's mother and Mrs. Spears, who was spending the afternoon with her, were quietly sitting over their sewing in the drawing-room, this, according to the servant girl, was what had happened at the children's tea. They were eating their first bread and butter as nicely and quietly as you please, and the servant girl had just poured out the milk and water, when Dicky had suddenly seized the bread plate, put it upside down on his head, and clutched the bread knife.

"Look at me!" he shouted.

His startled sisters looked, and before the servant girl could get there, the bread plate wobbled, slid, flew to the floor, and broke into shivers. At this awful point the little girls lifted up their voices and shrieked their loudest.

"Mother, come and look what he's done!"

"Dicky's broke a great big plate!"

"Come and stop him, mother!"

You can imagine how mother came flying. But she was too late. Dicky had leapt out of his chair, run through the French windows on to the verandah, and, well—there she stood—popping her thimble on and off, helpless. What could she do? She couldn't chase after the child. She couldn't stalk Dicky among the apples and damsons. That would be too undignified. It was more than annoying, it was exasperating. Especially as Mrs. Spears, Mrs. Spears of all people, whose two boys were so exemplary, was waiting for her in the drawing-room.

"Very well, Dicky," she cried, "I shall have to think of some way of punishing you."

"I don't care," sounded the high little voice, and again there came that ringing laugh. The child was quite beside himself ...

"Oh, Mrs. Spears, I don't know how to apologise for leaving you by yourself like this."

"It's quite all right, Mrs. Bendall," said Mrs. Spears, in her soft, sugary voice, and raising her eyebrows in the way she had. She seemed to smile to herself as she stroked the gathers. "These little things will happen from time to time. I only hope it was nothing serious."

"It was Dicky," said Mrs. Bendall, looking rather helplessly for her only fine needle. And she explained the whole affair to Mrs. Spears.

"And the worst of it is, I don't know how to cure him. Nothing when he's in that mood seems to have the slightest effect on him."

Mrs. Spears opened her pale eyes. "Not even a whipping?" said she.

But Mrs. Bendall, threading her needle, pursed up her lips. "We never have whipped the children," she said. "The girls never seem to have needed it. And Dicky is such a baby, and the only boy. Somehow ..."

"Oh, my dear," said Mrs. Spears, and she laid her sewing down. "I don't wonder Dicky has these little outbreaks. You don't mind my saying so? But I'm sure you make a great mistake in trying to bring up children without whipping them. Nothing really takes its place. And I speak from experience, my dear. I used to try gentler measures" — Mrs. Spears drew in her breath with a little hissing sound—"soaping the boys' tongues, for instance, with yellow soap, or making them stand

on the table for the whole of Saturday afternoon. But no, believe me,” said Mrs. Spears, “there is nothing, there is nothing like handing them over to their father.”

1. unaccountable	a) bread sliced and buttered
2. dashing	b) bursting
3. mossy	c) downy
4. bread and butter	d) graceful
5. seized	e) livelihood
6. shivers	f) not responsible
7. popping	g) rushing
8. gathers	h) rashes
9. fine	i) strange
10. outbreaks	j) strongly attracted
	k) stylish
	l) the jitters
	m) took hold of suddenly
	n) very thin
	o) a mass of molten glass
	p) a puckering in cloth
	q) antiquated
	r) outbursts
	s) pieces
	t) putting

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.

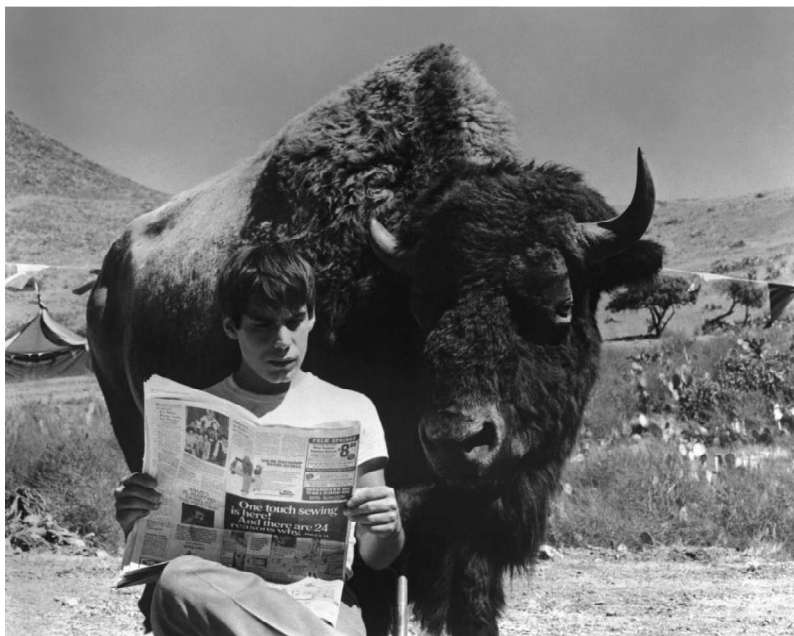
Your story should contain direct speech and should be written in the past.

Your story should 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
3. The place where the scene is set
4. 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