

## Listening Comprehension

15 points

You are going to listen to an extract of an interview with Elon Musk, a world-known entrepreneur, on his projects connected with space exploration.

Listen to the extract and answer the following questions.

### Part 1

For questions 1-3 choose A, B or C.

1. The interview is held

- A in Elon's house in Bel Air.
- B in the studio in Los Angeles.
- C in a vast facility of the SpaceX headquarters.**

2. The host of the interview assumes that the competitors of SpaceX

- A are not at all profitable.
- B are winning more contracts than SpaceX.
- C are getting revenues from the merchandise rather than their spacecraft missions.**

3. Elon states that space exploration missions are usually

- A the responsibility of the state.**
- B the preserve of superpowers.
- C the major business interest of oligarchs.

### Part 2

For question 4 fill in the gap with three exact words from the interview.

Elon believes that the 4. **odds are against** SpaceX succeeding in creating a growing civilization on Mars.

### Part 3

For questions 5-10 decide whether the statements are True *if the statement agrees with the information*, False *if the statement does not agree with the information* or Not Stated *if there is no such information in the extract*.

5. Elon's company transports cargo for the Russian research team on the ISS.

**Not stated**

6. Elon did not suspect that space exploration missions are so daunting even when in college.

**False**

7. The SpaceX headquarters houses Elon's other businesses.

**True**

8. SpaceX has business only with NASA.

**False**

9. The host got the information about the age of SpaceX wrong.

**True**

10. Elon prioritizes profit over other aspects of his company's business.

**False**

#### **Part 4**

**For questions 11-13, choose 1, 2, 3, 4 or 5.**

11. This abbreviation stands for the award that SpaceX won two years prior to the interview:

1. NASA
2. ISS
3. CRS
- 4. COTS**
5. R&D

12. This abbreviation stands for the type of work SpaceX will channel their future profit into:

1. NASA
2. ISS
3. CRS
4. COTS
- 5. R&D**

13. This abbreviation stands for the destination of the missions SpaceX is planning to send before the following year elapses:

1. NASA
- 2. ISS**
3. CRS
4. COTS
5. R&D

#### **Script**

I visited Elon at SpaceX headquarters in Southern California. We spoke at a conference room, one of the few private areas in the cavernous facility, which also happens to contain the design center for Tesla Motors, builder of Elon's all electric sports car. I don't know where to start congratulating you, whether it's on the successful launch of the Falcon one a while back, but I think I'll stick with what's more recent and the award of that COTS contract. Did I get that right from NASA? Well, actually, technically, it's the award of the CRS contract, or cargo resupply Services. We won the COTS competition almost three years ago. Two years ago,

yeah. You'll soon be flying missions up to ISS and providing everything that they need to keep that place running. That's correct. NASA awarded us twelve of the 20 missions for cargo resupply following the retirement of the space shuttle, which occurs at the end of next year. Eight of the 20 were given to orbital sciences, although our vehicle actually carries more payload than an orbital sciences vehicle. So, in fact, we're about two thirds of the cargo that goes to space station will go on our vehicle. And in the immediate years following shuttle retirement, all of it will. Which brings up some other interesting questions that we won't go into. But OSC, which has been around for a little while, when I look at the other competition out there, or at least the companies that came into being around the time that you guys did, a lot of them are still making more money off of T shirts than actually going into space. And so you seem to be doing very, very well for a seven year old company. Yeah, we're not quite seven. We'll be seven in June ish. But, yeah, I think things are going reasonably well. We've been profitable for the last two years. We'll be profitable, I think, for at least the next. Well, just based on existing contracts, because we have many contracts besides the NASA contract. That's not the only one. We'll be profitable, I think, for at least the next four or five years and maybe forever. I don't know. I certainly aspire to be. And that's important because that means we'll have additional money to apply to R D and to continue to improve the technology. This is not a case where I intend to sell the company or declare dividends and make large sums of money or something like that. This really, from the standpoint of bringing in revenue so that we can continue to improve the technology and advance the state of the art of space exploration in fact, I almost get the impression, and I have no idea if this is the case, that everything else that you did was leading up to this. Well, I suppose not from any conscious goal. I mean, when I was in college, there were three areas that I thought would most affect the future of humanity, being the Internet, transitioning to a sustainable energy economy, and the third being space exploration, in particular, the extension of life to multiple planets. And I didn't really anticipate that I would be involved in space because that was space is a very high capital endeavor and usually the province of governments. So I wasn't thinking of it from the standpoint, necessarily of goals that I'd have, just something that would be really important to the future. Well, in fact, it's in the mission. You want to make us a space variant civilization, right? What SpaceX aspires to do is to lower the cost and improve the reliability of space transportation to the point where it is possible to make life multiplanetary, to create a growing civilization on someplace other than Earth. Not that I expect that we will do that, because I think that would be a pretty bold assumption. I suspect the odds are against us succeeding in doing that, but nonetheless, the aspiration is to move things as far in that direction as we can. Well, I'm willing to place my bet against the odds in this process. All right, we...

## Reading Comprehension

15 points

**You are going to read an article on a movement in art.**

**Read the text and answer the following questions.**

*American Tonalism* was a progressive school of landscape art spanning 4 decades – from 1880 to 1920. The following twelve characteristics or stylistic modes encapsulate the evolution of the style over the forty odd years when Tonalism was at its height. These stylistic characteristics of Tonalism cover both visual components and visual emotions:

- 1) the use of subtle color tones comprised of various greens, purples, blues, and grays that are restful and easy on the eye;
- 2) Aesthetic Tonalism and Expressive Tonalism;
- 3) Stress on Symbolic Form;
- 4) the depiction of atmosphere (the unseen air);
- 5) a sense of movement or metamorphosis in nature (the vibration and refraction of tones);
- 6) the use of expressive paint handling to embody emotion or mimic the felt-life of nature;
- 7) the employment of formal strategies of embedded patterns and the decorative deployment of natural and abstract forms (derived from Whistler and influenced by Asian

art), often used in conjunction with serial renderings of the same subject in different lights and from various angles of perception;

8) the use of soft-edged forms to further the sense of ambiguity and mystery of place (known as lost-edge technique in the nineteenth century);

9) an emphasis on the broad, graphic, ultimately abstract reading of major forms, producing an immediacy of emotional response to paintings, especially at a distance;

10) a predisposition for the elegiac poetry of landscape (reflecting the trauma of the Civil War);

11) the portrayal of a mystical organic relationship between perceiver and the perceived (the transcendentalist subjectivity espoused by Emerson and Thoreau);

12) a non-narrative synthetic art: an art about the feeling or mood evoked by the arrangement of landscape elements to project an emotion, rather than a realistic or representational depiction of a certain place.

These twelve characteristics of American Tonalism rarely if ever operated in isolation from one another, rather the opposite: in most cases, several or even all the characteristics can be seen to function seamlessly in a single work, whereby the emotional emphasis of the painting is tempered by the artistic choices among and balance between these various technical/stylistic options. What's more, there is clearly overlap and blurring of affinities, just as in any work of art employing a range of colors that blend and bleed one into the other. Nevertheless, it is useful to try and tease out these various technical and stylistic strains because it adds to our understanding of how artistic choices shaped the Tonalist aesthetic and, most especially, the progressive nature of Tonalism and the deep cultural roots out of which the movement developed. Lastly, by systematically enumerating these characteristics, the synergy between them is grasped more concretely, a synergy that is further galvanized by the qualitative and cumulative technical choices made by individual artists, each with their unique strengths and proclivities.

Most importantly, a familiarity with these progressive characteristics, almost all without exception fundamental to the origins of modernism, will go a long way to educating young people about the historical bloodlines of contemporary art, and so better connect them into the deeper heritage of art history. Such an exploration will help develop an appreciation and understanding and—dare I say it, a level of connoisseurship sorely lacking among many of today's collectors who have become overly dependent on digital images of artwork—quickly summoned and just as quickly dismissed—rather than long sessions of sweet, silent thought given over to contemplating actual artworks, and so fathoming their infinite complexity and the hard-won skills and singular visions of their creators.

## Part 1

For questions 1-2 choose A, B, C or D.

1. Which of the following influential professionals does the text NOT refer to?

- A An artist
- B A poet
- C A naturalist
- D A statesman**

2. Which of the following colours is NOT typical of Tonalist aesthetic?

- A Vermilion**

- B Celadon
- C Mauve
- D Teal

**Part 2**

For questions 3-4 choose A, B or C.

3. The author believes that each feature of Tonalism

- A can be seen clearly in every Tonalist painting.
- B should be viewed only in combination with the others.
- C works towards creating the desired effect when used in harmony with the others.**

4. The author believes that dissecting a work of art to reveal separate components and techniques used in it

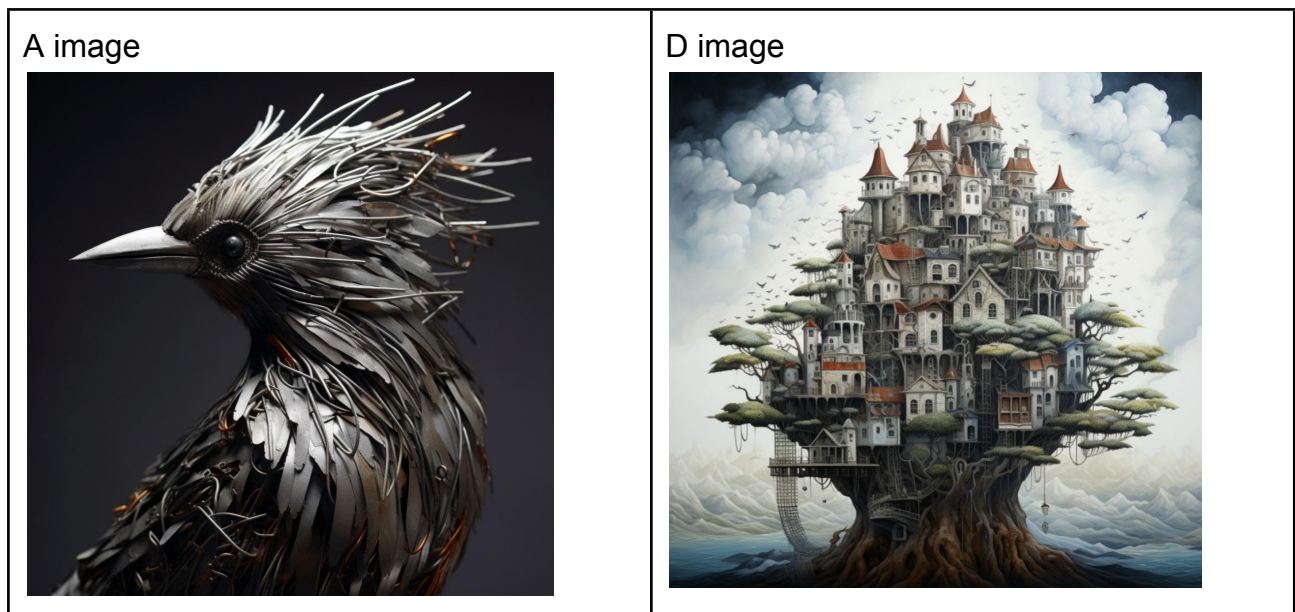
- A enables people to get a perspective on a trend or style in art.**
- B is a challenge that can be taken on only by mature critics of art.
- C is a waste of time because it's impossible to see clear boundaries between the characteristics of a tonalist work.

**Part 3**

An AI based resource for generating images used a deep learning technique to process the following metaphoric words and phrases from the text.

For questions 5-9 match the word/phrase with the corresponding image. The AI resource uses the literal meaning as the foundation for the image.

- 5. at its height **D**
- 6. bleed into one another **E**
- 7. tease something out **C**
- 8. to be galvanized by **A**
- 9. the historical bloodlines **B**



B image



E image



C image



#### Part 4

For questions 10-12 decide whether the statements are True *if the statement agrees with the information*, False *if the statement does not agree with the information* or Not Stated *if there is no such information in the extract*.

- 10. Tonalists usually depicted nature in a stasis. **False**
- 11. The trendsetters for Tonalism were Russian painters. **Not stated**
- 12. There are some traits of oriental art in Tonalism. **True**

#### Part 5

For questions 13-15 fill the gaps with ONE word exactly the way it is used in the text.

- 13. What word in the text rhymes with *shuttle*? **subtle**

14. What word in the text is the synonym of *predisposition*? **proclivity**

15. What word in the text is etymologically related to the word *cognition*?  
**connoisseurship**

### Grammar and vocabulary

15 points

You are going to read an extract from a story.

For questions 1-15 choose one option for each gap.

Terry lumbered into the room, uncertain of his every step. He was so **1. (shaken/shook on)**, he had to sit down. **2. (To be used/Having been used)** to his absence, I didn't even notice him. When I did, I thought it was incredible that he **3. (had been sat/had been sitting)** right next to me all this time. He did not even make a single sound. He stood up again, looked at me and nodded towards the bedroom door.

"You'd like to wish good night to my sister, **4. (hadn't/wouldn't)** you, Mr. Terry? Come in."

I walked him down the hall. Miss Marple was sitting by Angela's bed.

"Come on in, Terry," she said. "She is very much asleep after all the medicine the doctor gave her so don't worry – you won't wake her up."

Terry slowly approached the farthest corner of the room and just stood there **5. (poring/peering)** at Angela from a distance. I had to take him by the hand and tug a little bit. Up came his hand and then again he let it **6. (drop/dropped)**. He was shaking.

"You can pet her, Mr. Terry. She's asleep. She wouldn't allow you otherwise, so just pet her now."

Down came his hand on Angela's silky hair.

This is when I realised I could understand his **7. (body/language)** English. His hand clasped on mine, I understood that he was willing to leave. I led him to the porch. His uneasy steps halted. My hand still in his, he wouldn't let go **8. (about/of)** it.

"Walk me home," he whispered as if he was just a child afraid of the dark.

I patiently escorted him to his house. He found the doorknob and gently released my hand. He entered the house, **9. (without/not)** looking back, silently closed the door behind him, never **10. (saw/to be seen)** again.

He was my neighbour. But not just any neighbour. He was a neighbour who saved my sister's life.

Who would **11. (be/have)** thought that we would make such a journey – from our utter disdain for Terry to our deepest gratitude to him now.

My Mum was right back then when she said you never really know someone until you stand in their **12. (boots/shoes)** and walk around in them. I think even standing on Terry's porch was quite enough.

I trod back home. It was raining and the street looked **13. (fuzzily/fuzzy)**. I felt very old, as if decades had passed. I looked at the beads on the tip of my nose. Looking cross-eyed at the tip of your nose is **14. (no/not)** easy task. It makes you dizzy. So I just quit. I thought how Angela would be mad at me for missing all this. She wouldn't even speak to me. For days, no **15. (least/less)**. And I also thought that Angela and I, after all this, had almost nothing left to learn. Maybe except geometry.

You are going to write **a story** based on the following painting. But there is going to be a trick: you will be making up a story **OPPOSITE** of what is depicted in the painting.



The thing is, Fyodor Reshetnikov, a well-known Russian painter, was going to paint “Опять пятёрка” instead of the famous “Опять двойка” eventually thinking that the former would be lacking in any emotions or conflict worth depicting. Let’s experiment and prove him wrong.

Imagine that all the five characters are still present in the painting. However, both their appearance and emotional state are the opposite of the original. Moreover, there can be a conflict even if the main protagonist has been awarded another A at school. Let’s explore whose interests are jeopardized by this news.

Write your story in **200-220 words**.

To write a successful competition story, make sure your story meets **all** the following requirements:

### **I. Story structure:**

#### 1. Setting/exposition

(WHO? WHEN? WHERE? Establish the context. Describe the location.)

#### 2. Chain of events

(WHAT DID THEY DO? WHAT WERE THEY DOING? HOW WERE THEY FEELING? Add action and describe all the characters’ appearance and state. Build up tension arising from the conflict)

#### 3. Climax

(This is where the interests clash, the tension is peaking)

#### 4. Anticlimax



(This is where the conflict gets its resolution)

## II. Language:

1. Use vivid epithets in your description.
2. Use a range of verbs and adverbs showing detailed actions.
4. Use Direct Speech.
5. Use past tenses.

### Внимание!

*Заимствованная история будет снята с конкурса.*

*Работа провокационного характера, написанная с нарушением этических норм, будет снята с конкурса.*

### Критерии оценивания письменной речи

			<b>макс балл - 55</b>
<b>Содержание</b>			<b>25</b>
Коммуникативная цель	рассказ	1 балл - соответствует цели 0 балла - не соответствует цели, является по форме эссе или описанием картины без сюжета и нарратива  <i>в случае несоответствия содержанию картины работа получают 0 балла</i>	1
Экспозиция/Завязка	Кто? Где? Когда?	1 балл - наличие 0 балла - отсутствие	1
Череда событий	сюжет, выбранный участником	1 балл - наличие 0 балла - отсутствие	1
Прошедшие времена	сюжет, выбранный участником	1 балл - наличие 0 балла - отсутствие	1
Прямая речь	сюжет, выбранный участником	2 балла - наличие, верно оформлена 1 балл - наличие, неверно оформлена 0 балла - отсутствие	2
Выбор глаголов	сюжет, выбранный участником	2 балла - богатый выбор, полностью раскрывающий сюжет, детально описывающий действия, наличие стилистических приемов 1 балл - достаточный для раскрытия сюжета выбор без детального описания действий и стилистических приемов 0 балла - наличие ограниченного выбора только	2

		стандартных глаголов ( <i>went, said</i> ) без детального описания и стилистических приемов	
Выбор наречий	сюжет, выбранный участником	2 балла - богатый выбор, полностью раскрывающий сюжет, детально описывающий характер действий, наличие стилистических приемов 1 балл - достаточный для раскрытия сюжета выбор без детального описания характера действий и стилистических приемов 0 балла - наличие ограниченного выбора только стандартных наречий ( <i>very, really</i> ) без детального описания и стилистических приемов	2
Выбор прилагательных	сюжет, выбранный участником	2 балла - богатый выбор, полностью раскрывающий сюжет, детально описывающий качества объектов, наличие стилистических приемов 1 балл - достаточный для раскрытия сюжета выбор без детального описания качества объектов и стилистических приемов 0 балла - наличие ограниченного выбора только стандартных прилагательных ( <i>good, bad, happy, sad</i> ) без детального описания и стилистических приемов	2
5 персонажей	мальчик мама сестра брат собака	5 баллов - описание внешности каждого 5 баллов - описание поведения/эмоционального состояния каждого  вычитается 1 балл за отсутствие любого компонента вычитается 1 балл за отсутствие создания контраста с оригинальной картиной любого компонента	10
Кульминация	пик напряжения и конфликта	1 балл - наличие 0 балла - отсутствие	1
Развязка	спад напряжения, разрешение конфликта	1 балл - наличие 0 балла - отсутствие	1
Количество слов		1 балл - 200-220 слов  вычитается 1 балл за каждые 10 слов менее указанного количества в случае превышения 220 слов оценивается только та часть, которая входит в указанное	1

		КОЛИЧЕСТВО	
<b>Языковая составляющая</b>			<b>30</b>
Лексика		2 балла за каждую ошибку	
Грамматика		2 балла за каждую ошибку	
артикли, пунктуация, орфография		1 балл за каждую ошибку	
<i>рекуррентные ошибки учитываются 1 раз</i>			
тавтология, лексическая избыточность		вычет 2 балла за каждый повтор	