

Ключи

Listening Comprehension

For questions 1-15, decide whether the information in the statements is *True*, *False*, or *Not Given*.

True: The statement agrees with the information in the recording

False: The statement contradicts the information in the recording

Not Given: The information is not mentioned in the recording

1. The queen claims that her decision to step down was made without much thought.

False

2. She believes a sovereign must prioritize their family to understand their subjects better.

True

3. The queen admits she lacks the skills necessary to lead in challenging times.

True

4. According to the queen, her family requested her to abdicate the throne.

Not Given

5. She acknowledges that she possesses more wisdom than any other potential leader.

False

6. The queen states she will leave the country permanently after stepping down.

False

7. She feels there are others more capable of guiding the kingdom through current challenges.

True

8. The queen considers herself better suited to leadership than to service.

False

9. She states that her dedication to the country's values will continue even after her abdication.

True

10. The queen asserts that only she is fit to uphold the title of sovereign.

False

11. According to the speech, the queen feels that her weaknesses would endanger the kingdom if she remains on the throne.

True

12. The queen encourages the people of the country to help the new sovereign.

True

13. She expresses confidence in a future marked by peace, prosperity, and unity.

True

14. The queen directly names her successor in the speech.

Not Given

15. The speech suggests that the queen sees herself continuing in a role that benefits the kingdom, though not as its leader.

True

Script

My dear subjects,

As I stand before you today, it is with a heart both heavy and resolute that I announce my decision to step down from the throne. This is not a choice made lightly; rather, it is one born of deep reflection and an earnest consideration of my duties to this nation, to my family, and to you, the cherished people of this country. Allow me, then, to explain my reasons to you with clarity and humility.

First and foremost, the unyielding needs of my family weigh upon my spirit. In these turbulent times, my family—both immediate and extended—require my full presence, a commitment I find impossible to balance with the sacred obligations of the crown. It is my belief that one's duty to one's family is as paramount as one's duty to one's country, for a sovereign who cannot attend to her family cannot rightly understand the trials faced by her subjects.

Secondly, I must humbly acknowledge the limits of my abilities in times of crisis. A nation faced with grave challenges demands a leader of unparalleled strength, skill, and wisdom—qualities I do not possess to the degree that these times so earnestly demand. I am not blind to my own shortcomings, nor am I willing to jeopardise the future of this land by clinging to a title that I cannot uphold with the dignity it deserves.

Thirdly, I have come to understand that new visions and stronger hands are needed to guide our kingdom through this period of hardship and change. There are others more adept at navigating the complexities of governance in these modern times—individuals whose talents, resilience, and acumen far exceed my own. It is only just that they be given the opportunity to steer us forward, with the steadfast support of our people.

Furthermore, my role as queen has made it evident that I am more suited to a life of service than one of leadership. I take pride in the ways I have served this country, but I know in my heart that true service need not be confined to a throne. My dedication to our values and to our people will remain steadfast, but it is time for me to contribute in a way more fitting to my nature and capacity.

Finally, I am stepping down because I believe that the crown belongs to the people as much as to any single sovereign. As such, it is my duty to entrust it to those best suited to carry its weight. I am confident that this change will strengthen our kingdom, placing it in hands better equipped to rise to the call of these times.

Know that I do not bid farewell to you in spirit, for my heart shall ever remain in service to this land. May we continue forward together, and may the next chapter bring forth the peace, prosperity, and unity that you so deeply deserve.

Thank you, and may God bless our country.

Reading comprehension

Read the extract of the story.

For questions 1-15, choose the answer (A,B,C, or D) which you think fits best according to the story.

Peter and Ann had gone off to a party, wearing their best clothes and looking ever so fancy. The house was very quiet and still. It felt as though it were thinking its own thoughts, or dreaming perhaps.

Down in the living-room Mother was reading the paper with her spectacles perched on her nose. Father was in the garden busily doing nothing. Grandfather was on the kitchen sofa with his feet up. And the house stood very quietly around them all, dreaming its own dreams, or thinking perhaps.

Upstairs in the nursery the sunlight poured in at the window, flickering on the white walls, dancing over the beds where the babies were lying.

"I say, move over! You're right in my eyes," said William in a loud voice.

"Sorry!" said the sunlight. "But I can't help it. I've got to get across this room somehow. Orders is orders. I must move from East to West in a day and my way lies through this nursery. Sorry! Shut your eyes and you won't notice me."

The gold shaft of sunlight lengthened across the room. It was obviously moving as quickly as it could in order to oblige William.

"How soft, how sweet you are! I love you," said Maria, holding out her hands to its shining warmth.

"Good girl," said the sunlight approvingly, and moved up over her cheeks and into her hair with a light, caressing movement. "Do you like the feel of me?" it said, as though it loved being praised.

"Dee-licious!" said Maria, with a happy sigh.

"Chatter, chatter, chatter! I never heard such a place for chatter. There's always somebody talking in this room," said a shrill voice at the window.

William and Maria looked up. It was the Rook who lived on the top of the chimney.

"I like that," said William, standing up quickly. "What about yourself? All day long on the roofs and telegraph poles. Roaring and screaming and shouting — you'd talk the leg off a chair, you would. Worse than any sparrow."

The Rook cocked his head on one side and looked down at him from his perch on the windowframe. "Well," he said, "I have my business to attend to. Consultations, discussions, arguments, bargaining. And that, of course, necessitates a certain amount of — er — quiet conversation—"

"Quiet!" exclaimed Maria, laughing heartily.

"And I wasn't talking to you, young lady," said the Rook, hopping down on to the window-sill. "And you needn't talk — anyway. I heard you for several hours on end last Saturday week. Goodness, I thought you'd never stop — you kept me awake all night."

"That wasn't talking," said Maria. "I was—" She paused. "I mean, I had a pain."

"Humph!" said the Rook, and hopped on to the back of Maria's bed. He sidled along it until he came to the head of the bed. Then he said in a soft, wheedling voice: "Well, Maria Smith, anything for the old fellow today, eh?"

Maria brought herself into a sitting position by supporting her body with her both hands. "There's the other half of my arrowroot biscuit," she said, and held it out in her round, fat fist. The Rook swooped down, plucked it out of her hand and flew back to the window-sill. He began nibbling it greedily.

"Thank you!" said William, meaningly, but the Rook was too busy eating to notice the rebuke. "I said 'Thank you!'" said William a little louder.

The Rook looked up. "Eh — what? Oh, get along, boy, get along. I've no time for such frills and furbelows." And he gobbled up the last of his biscuit.

The room was very quiet.

1. What does the phrase "The house stood very quietly around them all" imply?

A) The house is actively involved in the events.

B) The house is literally still with no movement.

C) The house is a metaphor for the children's thoughts.

D) The house is personified, as though it were capable of human actions and states.

2. What does "you'd talk the leg off a chair" mean?

A) You would avoid talking.

B) You would talk endlessly.

C) You would sit quietly all day.

D) You would walk a long distance.

3. Which character is portrayed through an oxymoron?

A) Dad.

B) Mum.

C) The Sun.

D) The Rook.

4. Where does the word "rook" etymologically come from?

A) From the Latin word "corvus".

- B) From Old French “rok”.
- C) From the Arabic “rukhhk”.
- D) From the Germanic “hrōkr”.**

5. Which of the following is an example of a personification in the story?

- A) “The sunlight poured in at the window.”
- B) “Father was in the garden busily doing nothing.”
- C) “The Rook cocked his head on one side and looked down at him.”
- D) “It was obviously moving as quickly as it could in order to oblige William.”**

6. What might the Rook’s attitude toward Maria suggest about its character?

- A) Rooks are viewed as sacred and wise birds.
- B) Rooks are known to be hardworking and diligent.
- C) Rooks are seen as cheeky, mischievous, and bold.**
- D) Rooks are traditionally considered omens of bad luck.

7. What is Maria’s reaction to the sunlight moving over her?

- A) She ignores it.
- B) She criticizes it.
- C) She welcomes it.**
- D) She asks the sunlight to move.

8. What does the Rook request from Maria?

- A) A piece of food.**
- B) A book to read.
- C) A drink of water.
- D) A place to sleep.

9. How does William react when the Rook criticizes Maria’s chatter?

- A) He sides with Maria.**
- B) He agrees with the Rook.
- C) He asks the Rook to leave.
- D) He becomes angry and scolds the Rook.

10. What does the word “chatter” most likely mean in the context of the story?

- A) To rattle.
- B) To gossip.
- C) To knock together.
- D) To talk quickly and noisily.**

11. What does the word “caressing” most likely mean in the context of the story?

- A) Striking.
- B) Stroking.**
- C) Ignoring.
- D) Taking care of someone.

12. What is implied by the phrase “orders is orders”?

- A) The sunlight is uneducated.
- B) The sunlight doubts its duties.
- C) The sunlight is proud of its actions.
- D) The sunlight cannot change its path.**

13. In the context of the story, what is not the synonym of “wheedling”?

- A) Meek.**
- B) Coaxing.
- C) Flattering.
- D) Manipulative.

14. What tone best describes the overall feeling of the story?

- A) Dark.
- B) Mournful.
- C) Humorous.**
- D) Suspenseful.

15. What message is conveyed in the interaction between Maria and the Rook?

- A) Animals are selfish.
- B) Birds should not be trusted.
- C) Humor can be found in daily life.**
- D) Nature always has something to teach us.

Grammar and Vocabulary

For questions 1-15, read the extract from the story and complete the tasks.

Use these verbs in their new forms – finite (tense, mood, number, person) and non-finite (infinitive, gerund, participle) – and complete the gaps.

commence
lead
revere
see
experiment

Use these stems in new lexemes – with the help of prefixes, suffixes, conversion – and complete the gaps.

access
classic
interconnect
romantic
scholar

Think of ONE word to fill each of the remaining gaps.

The evolution of literary genres has been shaped by many social, cultural, and historical factors. Literature was first classified into genres in ancient times. Epic poetry and tragedies were written in the **1. classical** era, with the works of Homer and Sophocles, for example, being widely studied and **2. revered**. Over the centuries, various genres, such as the novel, drama, and poetry, have developed and **3. been** influenced by changing political and societal norms.

In the Middle Ages, the clergy **4. were** committed to preserving many of the Latin and Greek texts, making them **5. accessible** to future generations. The role of the church in the development of literature was significant, especially with the translation of texts from and into Latin, which was used as the primary language for **6. scholarly/ classical** writing.

By the Renaissance, writers **7. had commenced** to experiment with different styles, and the invention of the printing press **8. led** to the widespread distribution of books. The novel, a genre that would become central in the modern era, **9. was** to be introduced in the 17th century with works such as Don Quixote by Cervantes.

In the 18th century, the rise of the middle class gave **10. rise** to the development of new genres. The novel was further developed, **11. with** writers such as Samuel Richardson and Jane Austen making significant contributions to the genre. Societal issues were explored through literature, and the rise of satire also marked this period: Jonathan Swift's Gulliver's Travels is considered one of the most prominent works of the time.

The 19th century **12. saw** the flourishing of the novel as a dominant genre. The authors like Victor Hugo, Charles Dickens, and Leo Tolstoy are among the most celebrated novelists of this era. **13. Romanticism**, a movement that valued emotion over reason, influenced poetry and prose. Authors blended the personal with the political, exploring themes such as industrialization, class struggles, and human rights. This period also witnessed the rise of Gothic fiction, exemplified by Mary Shelley's Frankenstein and Bram Stoker's Dracula, which combined elements of horror, mystery, and the supernatural.

Over time, literary forms have continued to evolve. Writers are now used to **14. experimenting** with new forms and incorporating influences from other artistic media. The advent of mass media in the 20th century is a driving force behind the expansion of genres like science fiction and detective fiction.

The 21st century has brought further developments in genres. Digital literature and interactive storytelling are not uncommon any more. Genres are continuously transformed by technological innovations, social changes, and global **15. interconnectedness/ interconnectivity**.

Overall, literary genres have adapted to new cultural and technological challenges and opportunities, and their evolution is likely to continue as society progresses. This adaptability of literary genres is part of what makes literature such a dynamic and important form of human expression.

Writing

Представьте, что Вам разрешили завести экзотического питомца. Выберите животное, которое Ваша семья вряд ли бы одобрила.

Напишите **рассказ** о том дне, когда этот питомец появился у Вас в доме.

Напишите рассказ в пределах **160-180 слов**.

Персонажи:

Вы.

Животное.

Члены семьи, соседи, друзья и т.д.

Проблемы:

Ваша семья не хотела заводить это животное, несмотря на все Ваши просьбы.

Животное действительно нелегко содержать в обычной квартире/в обычном доме.

Все обязанности по уходу и развлечению животного ложатся только на Вас.

Место действия:

Квартира/частный дом.

Ваша, теперь уже общая с питомцем, комната.

В рассказ необходимо включить следующие **компоненты структуры**:

1. Завязка (день ничего не предвещал, шёл своим чередом). Повествуйте в прошедших временах.
2. Череда событий (Ваши мечты о питомце материализовались совершенно удивительным образом). Повествуйте в прошедших временах.
3. Кульминация (встреча с семьёй, которая узнаёт о новом "члене семьи"). Опишите состояние членов семьи (и любых других персонажей) при знакомстве с животным. Описывайте и повествуйте в настоящих временах.
4. Развязка (совет всех заинтересованных лиц в форме краткого диалога, в рамках которого определяется дальнейшая судьба животного и распределяются функции по его уходу на будущее; приходит осознание, что обязанности неравномерно распределены и Вы несёте практически полную ответственность). Описывайте своё состояние и повествуйте о решении семьи в настоящих и будущих временах.

Требования:

- Описание места. Используйте яркие эпитеты, которые отражают эмоциональное состояние персонажей.
- Описание внешнего вида животного. Используйте слова, точно отражающие специфику выбранного животного.
- Повествование о событиях. Используйте конкретные глаголы, точно отражающие действия, и эпитеты наречия.
- Прямая речь персонажей. Помните о правилах пунктуации.
- Упоминание проблем, которые возникают в связи с новыми обстоятельствами. Используйте логические связи.
- Решение проблем. Используйте логические связи.
- Опишите перспективы Вашего нового уклада жизни.

Внимание!

Заимствованный или сгенерированный рассказ будет снят с конкурса.

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