

Форма бланка заданий
ВСЕРОССИЙСКАЯ ОЛИМПИАДА ШКОЛЬНИКОВ ПО АНГЛИЙСКОМУ ЯЗЫКУ
(I ЭТАП)
ПИСЬМЕННЫЙ ТУР

возрастная группа (9-11 классы)

Уважаемый участник олимпиады!

Вам предстоит выполнить письменные задания.

Время выполнения заданий письменного тура 2 академических часа (90 минут).

Выполнение заданий целесообразно организовать следующим образом:

- ☐ не спеша, внимательно прочитайте формулировку задания;
- ☐ напишите правильный вариант ответа в бланке ответов;
- ☐ после выполнения всех предложенных заданий еще раз удостоверьтесь в

правильности ваших ответов;

☐ если потребуется корректировка выбранного Вами варианта ответа, то неправильный вариант ответа зачеркните крестиком и рядом напишите новый.

☐ Предупреждаем Вас, что:

☐ при оценке тестовых заданий, где необходимо определить один правильный ответ, **0** баллов выставляется за неверный ответ и в случае, если участником отмечены несколько ответов (в том числе правильный), или все ответы;

☐ при оценке тестовых заданий, где необходимо определить все правильные ответы, **0** баллов выставляется, если участником отмечены неверные ответы, большее количество ответов, чем предусмотрено в задании (в том числе правильные ответы), или все ответы.

Задание письменного тура считается выполненным, если Вы вовремя сдаете его членам жюри.

Максимальная оценка – 55 баллов.

LISTENING (7 points)

Time: 10 minutes

You will hear part of a radio interview with an author called Mickey Smith, who is talking about becoming excellent at sport. For questions 1 – 7, choose the best answer (A, B or C).

1 When asked about his theory on talent, Mickey says that

- A** he is doing further research with other people.
- B** he realises some people disagree with him.
- C** he has not yet fully proved his ideas.

2 Mickey believes that outstanding football players

- A** have better levels of concentration than other players.
- B** are aware of the positions of other players on the pitch.
- C** are faster runners than other players.

3 How did Mickey feel when he first became successful at gymnastics?

- A** convinced he had a natural aptitude for the sport
- B** conscious that others in his area didn't have the same chances
- C** lucky to have had one of the best training routines

4 Mickey says that the motivation to continue training for long periods of time

- A** develops at an early age in people who become experts.

- B** depends on your personal attitude towards success.
- C** does not come naturally to most people.

- 5 Mickey says that coaches working with young people need to understand that
- A** children and adults have different thought processes.
 - B** young people have a built-in drive to succeed in areas like sport.
 - C** it is important to focus on mental rather than physical techniques.
- 6 Mickey says that many people who play sport don't bother to try hard because
- A** they feel incapable of reaching the same levels as sports stars.
 - B** they don't have time to put in the necessary effort.
 - C** they are not confident in their ability to deal with success.
- 7 According to Mickey, what can cause some sports people to fail at important events?
- A** They haven't trained enough.
 - B** They are inexperienced at dealing with pressure.
 - C** They can become too aware of their actions.

Transfer your answers to the answer sheet

READING (16 points)

Time: 30 minutes

Task 1. Read an article in which four athletes talk about what they eat. For questions 1-10, choose from the people A-D. The athletes may be chosen more than once.

Which athlete

1. enjoys cooking but finds the planning difficult?
2. has to carry food with him when training?
3. doesn't find it easy to eat before an event?
4. uses cooking as a way to relax?
5. sometimes allows himself certain food as a reward?
6. has seen a change in the diet of sports people?
7. once made the wrong decision about the food he ate?
8. says that people are unaware of what he actually eats?
9. says knowing what and when to eat is critical?
10. has had to change his diet with a change of sport?

Sports diets

Four athletes talk about what they eat.

A. Keri-Anne

It's definitely possible to eat delicious food and be a professional swimmer. I've always loved food so I'm not going to be obsessive because you can get what you need and still enjoy every bite. I'm not really one for endless protein shakes and energy drinks. Before a training session I'd rather have a banana. That's not to say I'm perfect. At the world championships I got my feeding strategy wrong – and I paid for it. For my sport it's what you eat two days before the competition that make the difference. You have to 'carb load' – eat piles of rice and pasta – and I didn't. I was leading for a long way, but I ended up 11th. My biggest indulgence is pastry. And I love baking. I train for 33 hours a week so in my time off I need to rest, and spending time in the kitchen is perfect. Swimming is my biggest passion, but baking comes a close second.

B. Clayton

For a gymnast, a kilo can make all the difference. But if you don't eat enough, you'll be a bit shaky and weak. It's all about eating the right amount, at the right time – two hours before you do anything. Breakfast is fruit and if I'm a bit puckish, wholewheat toast and butter! I get to training for 12 p.m., then break after three hours for lunch – more fruit, a cheese and tomato sandwich. I'm back in the gym from 5 p.m. to 8 p.m., then I go to my Mum's for steak and vegetables or chicken and salad. I don't tend to mix carbs with meat late at night. I'm not the best cook, but I think it's fun to do. I know how to make chicken from my mum's recipe, it just takes me a bit longer to get organized.

C. Stuart

When I am cycling on my own, I stuff my pockets with bananas and protein bars. On the longest rides I'll eat something every half an hour. For heavier training it's physically impossible to get enough energy from food alone, so you do rely on energy drinks. One development in sports nutrition since I've been competing is the focus on the importance of protein. Cycling is much more weight-oriented than the swimming I used to do, which means I need to eat differently now. Protein feeds the muscles but keeps them as lean as possible. I've been an athlete for 20 years so healthy eating is normal for me, but that's not to say I don't get a tasty take-away meal from time to time. I've just learned to spot the meals that will provide what I need. It's simple things like steering clear of the creamy sauces and making sure I get lots of veg.

D. William

Everyone says: 'As a runner you must be on a really strict diet. Do you only eat salad? Are you allowed chocolate?' But that's really not the case. I've got salad and vegetables in my shopping trolley but there's always some chocolate in there, too. I do most of the cooking at home. On the morning of a competition, I get so nervous I feel really sick. I have to force myself to have something so I'll have enough energy to perform well. Sometimes I get those days where I don't want to be so disciplined. You think: 'I've trained really hard, I deserve to have a pizza.' It's OK to have a little relapse every now and then but I can't do it every day or I'd be rolling round the track!

Task 2

For items 11-15, read the text and choose the best answer for the questions below.

Kombat Kate

James Stanton meets 'Kombat Kate' Waters, who trains theatre actors in how to 'fight' on stage.

There must be few occasions when it would be really rude to refuse an invitation to head-butt someone you've just met! But I'm in one of those right now. I'm in a rehearsal room in a theatre with a group of actors, facing up to stage fighting director Kate Waters. I've already dragged her around the room and slapped her on the arm. Now she wants me to head-butt her. But fear not, this is all strictly pretend!

'Imagine there's a tin can on my shoulder,' she says. 'Now try to knock it off.' I lower my head as instructed, then lift it sharply, aiming for the imaginary can, hoping desperately that I don't miscalculate the angle and end up doing damage to her face. To my amazement, I get it right. 'That was good,' says Waters. 'Now maybe try it again without smiling.'

Waters, known in the industry as Kombat Kate, is showing me how actors fight each other without getting hurt, and that includes sword-fighting. (She inspires fierce devotion: when I tweet that I'm meeting Waters, one actress friend responds: 'She's amazing. She taught me how to be a secret service agent in two days.')

Perhaps the most famous play Kate has worked on recently was called *Noises Off*. She taught the cast how to fall down the stairs without breaking any bones. One of the fight scenes is fairly close,

Kate tells me, to the one we're trying out now. 'I've just slowed it down a bit,' she says tactfully, before inviting me to throw her against the wall. I obey, making sure I let go of her quickly, so she can control her own movement. Push your opponent too hard, and they will hit the wall for real. I watch her hit the wall before falling to the ground. She's fine, of course. 'That's my party trick,' she says with a grin. 'Works every time.'

Once the lesson is over Kate tells me how she became one of only two women on the official register of stage fight directors. Already a keen martial arts expert from childhood, Kate did drama at university, and one module of her course introduced her to stage combat. When she made enquiries about the possibility of teaching it as a career, she was told about the register and the qualifications she'd need to be accepted onto it. It was **no small order**: as well as a certificate in advanced stage combat, she would need a black belt in karate and proficiency in fencing, a sport she'd never tried before.

But she rose to the challenge and taught the subject for several years at a drama college before going freelance and becoming a fight advisor for the theatrical world. The play she's working on is Shakespeare's *Richard III*. This involves a famous sword fight. With no instructions left by the great playwright other than –Enter Richard and Richmond: they fight, Richard dies – the style and sequence of the fight is down to Kate and the actors.

'I try to get as much information as possible about what a fight would have been like in a particular period,' Kate explains. 'But because what I'm eventually doing is telling a dramatic story, not all of it is useful. The scene has to be exciting and do something for the audience.'

Ultimately, of course, a stage fight is all smoke and mirrors. In our lesson, Kate shows me how an actor will stand with his or her back to the audience ahead of a choreographed slap or punch. When the slap comes it makes contact not with skin but with air: the actor whacks his chest or leg to make the sound of the slap.

In the rehearsal room, I can't resist asking Kate how she thinks she would fare in a real fight. Would she give her attacker a hard time? She laughs, 'Oh, I'd be awful,' she says. 'I only know how to fake it.' I can't help thinking, however, that she's just being rather modest.

11 In the first paragraph, the writer is aware of

- A a critical attitude from Kate.
- B the concern of the other actors.
- C the need to reassure his readers.
- D having been in a similar situation before.

12 How does the writer feel when Kate mentions the tin can?

- A worried about hurting Kate
- B relieved that Kate is just pretending
- C concerned that it may injure his head
- D convinced that he won't take it seriously enough

13 When Kate and the writer repeat the fight scene from *Noises Off*, we learn that

- A the writer isn't sure of his instructions.
- B Kate has adapted it slightly for the writer to try.
- C the writer is initially unwilling to do it.
- D Kate has to react quickly to a mistake the writer makes.

14 What does the phrase 'no small order' (passage 5) tell us about stage combat?

- A Kate knew she would love learning about it.
- B It is something very few people ever perfect.
- C Studying it required a lot of obedience and respect.
- D Qualifying to teach it would be a long and difficult process.

15 What does the writer tell us about the sword fight in the play *Richard III*?

- A Its details need to be made up.
- B It's a particularly challenging scene to do.
- C Its action is conveyed through spoken words.
- D It is widely agreed to be the most exciting of its kind.

16 What does 'it' refer to in passage 7?

- A information
- B a fight
- C a particular period
- D a dramatic story

Transfer your answers to the answer sheet.

USE OF ENGLISH (18 points)

Time: 20 minutes

Task 1. For items 1–9, read the text below and think of the word which best fits each gap. Use only one word in each gap.

Animal communication

It (1) sometimes said that animals use a language. Certainly, some animal species have developed amazingly sophisticated ways of communicating with (2) another.

But there are huge differences between the ways animals communicate and the ways human beings do. When animals make a sound, such (3) a bark or a call, it is in reaction to (4) is happening around them. An alarm call means they are frightened. A hunger call means they want food. Animals, though, cannot make a call meaning 'I was scared yesterday' or 'I'll be hungry tomorrow'. Only human beings are capable (5) doing this.

Zoologists have had some success in teaching human language to animals. (6) some famous experiments, chimpanzees have (7) taught to use their hands to give information on a range of things. Some animals even managed to put signs together in (8) to make simple sentences. However, getting them to do this takes a huge (9) of training.

Task 2. For items 10–18, read the text below and decide which option (A, B, C or D) best fits each gap.

New words for a dictionary

The editors of a new online dictionary are (10) the public to submit words that they would like to see in the dictionary. People are already sending in words, some of which they have (11) themselves – these will almost certainly not (12) in the dictionary!

When a new word is submitted, editors check newspapers, radio, television and social networks to see how (13) the word is used. They also (14) whether the word is likely to remain in use for more than one or two years. The evidence they collect will help them decide whether or not to put it in the dictionary.

Editors will (15) feedback on any words submitted by the public. Even words not accepted will (16) to be mentioned over the following year. Editors need to be (17) of new words which emerge from areas such as popular culture and technology, so that their dictionary is a genuine (18) of the current language.

10.	A inviting	B attracting	C involving	D appealing
11.	A set out	B made up	C brought out	D come up
12.	A include	B show	C consist	D appear
13.	A totally	B widely	C fully	D vastly
14.	A consider	B regard	C prove	D rate
15.	A state	B tell	C provide	D inform
16.	A keep	B rest	C last	D continue
17.	A familiar	B aware	C alert	D experience
18.	A mark	B copy	C reflection	D imitation

Transfer your answers to the answer sheet.

WRITING (14 points)

Time: 30 minutes

**You recently saw this notice in an English-language magazine called Theatre World.
Reviews needed!**

Have you seen any plays by Russian playwrights in the theatre recently? If so, could you write us a review of the play you saw? Include information on the characters, costumes and story and say whether you would recommend the play to other people.

The best reviews will be published next month.

Write your review. Use 100–140 words.

Transfer your review to the answer sheet.