

ВСЕРОССИЙСКАЯ ОЛИМПИАДА ШКОЛЬНИКОВ ПО АНГЛИЙСКОМУ ЯЗЫКУ
МУНИЦИПАЛЬНЫЙ ЭТАП
2025/26 учебный год
9-11 классы

ПИСЬМЕННЫЙ ТУР

Уважаемый участник олимпиады!

Вам предстоит выполнить письменные задания.

Время выполнения заданий письменного тура 120 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 – 70 баллов.

LISTENING (15 points)

Time: 15 minutes

Task 1. *You will hear a conversation between two students discussing the subject of local history. For questions 1-6 choose the best answer (A, B, C or D), for questions 7-10 choose the best option (A or B). You will hear the text twice.*

- 1. What does local history study?**
 - A. The history of small towns and villages
 - B. The history of definite countries
 - C. The events affected by their location
 - D. The role the place played in the events

- 2. How does local history differ from conventional one?**
 - A. There are no differences
 - B. The place takes priority over the event
 - C. The event takes priority over the place
 - D. Local history doesn't focus on the events

- 3. What is the sphere of interest of local history?**
 - A. The influence of centres of power
 - B. Geopolitics of the local territory
 - C. Run-of-the-mill activities of local people
 - D. Cultural diversity of local people

- 4. What do conventional historians neglect in their researches?**
 - A. Forces that shape the life of the nation
 - B. Actions controlling ordinary people
 - C. The influence of an elite
 - D. The lives of ordinary people

- 5. What is the study of "social space" focused on?**
 - A. The arrangement of places for different communities
 - B. The difference of life in the past
 - C. The process of shaping the life of the nation

D. The discrepancy between men and women

6. What is the aim of local history?

- A. To look at the target picture of history
- B. To teach people about the details of history
- C. To help people understand the significance of nation
- D. To interpret the crucial meaning of history

7. Local history is described thoroughly by most historians

- A. True
- B. False

8. Interest in the lives of ordinary people has risen in the last decades

- A. True
- B. False

9. Common belongings of people can contribute to local history greatly

- A. True
- B. False

10. At the end of the conversation the man is inclined not to sign for the course

- A. True
- B. False

Task 2. For questions 11-15 choose the problem each speaker has while sharing a house. You will hear the text twice. There are 2 extra letters you do not need to use.

- A. Appreciating one's own space
- B. Managing household chores
- C. Investing money in one's house
- D. Adapting to someone else's lifestyle
- E. Finding the right flat mate
- F. Bearing an ill-mannered person
- G. Splitting the bills

Transfer your answers to the answer sheet

READING (15 points)

Time: 40 minutes

Task 1. Read the given text and choose which of the paragraphs A-H below fit into the numbered gaps.

Maintaining space for other life: “wilderness” preservation

Romanticism may have been the first articulated expression of the ecological impulse, but its status in relation to subsequent articulations is that of undeveloped prototype.

In more recent times the purest political expression of the impulse that is the key trigger to a green commitment is to be found in the battles to preserve remaining “wilderness” areas within such “new world” countries as the United States, Canada, and Australia; a battle that has more recently been extended to the rapidly disappearing rainforests in countries of the tropics. 1._____ To defend wilderness, in these countries, is the environment movement’s first-order goal.

Historical attitudes to wilderness have not always been unambiguously positive. Today wilderness is valued. People want to preserve what is left of it. Until recently, though, wilderness meant brutal and dangerous places, and this view of wilderness has a long pedigree. 2.____ Thus, the history of civilization can be seen as a history of escaping from wilderness; of establishing mastery over it through fire, clearing, cropping, domestication of animals, and so on.

Certainly, tribal peoples value the natural resources that provide them with food. While almost all early cultures had an Eden, it was invariably a wilderness of the useful, with animals living in harmony with humanity. Fear and want disappear in such a garden. 3._____ Similarly, indigenous religions have nature cults. However, these are for domesticated nature, not untamed nature.

Untamed nature is full of dangers. 4._____ In folklore and nursery tales, for example, “the wood” is a fearful place. 5._____ In such tales most of which trace back at least as far as the Middle Ages, wilderness is portrayed in the worst possible light – dank, cold, gloomy, unvisited, immensely threatening.

There is a dissenting tradition, however, which has primitive *homo sapiens* living in harmony with wilderness, at home in it, respecting it as the bountiful provider. This view reached its apogee in the eighteenth century with Rousseau’s dissident notion of the “noble savage”. 6._____

This ambivalence – a dominant tradition that places humanity at war with other life, and a minority tradition that lodges humanity harmoniously within it – seems to run through western culture. 7. _____

Taking the impact of ex-European colonisation first, the most profound ambivalence over wilderness can be seen to have occurred in North America. On the westward-moving frontier the agenda of taming and mastering nature was refined to its greatest practical expression in the history of the planet. 8. _____

- A.** Wilderness is peopled with the sinister and the supernatural.
- B.** According to this perception, humanity was now in steady decline from the state of nobility and grace that had existed prior to “civilisation”, and our response to our alienation from the wild is to want a quality missing from our lives, a quality that we can no longer clearly identify.
- C.** The landscape was made over with extraordinary speed, and the dominant values in the United States (and other societies founded upon European emigration) today affirm the rightness and greatness of that project at a most fundamental level.
- D.** But such a “paradise” is not really wilderness. It is leached of its “wild-ness”; it is nature tamed, not nature wild.
- E.** In these immigrant societies the preservation of wilderness is demonstrably the point of inspiration for modern environmentalism, and the impulse to defend the existence rights of the species contained therein is the main psychological urge behind an environmental commitment.
- F.** For pre-industrial peoples the prime question faced daily was that of survival. Wilderness was thought to be hostile, threatening, pervasive, and it had to be fought and conquered.
- G.** There steal the trolls and the dark magicians to stop the courteous knight and catch in a trap the fair maiden, and there is to be found Red Riding Hood’s wolf.
- H.** Two events make our current ambivalence towards wildness explicit: large-scale emigration to the “new world” in the eighteenth century, proceeding quickly in the nineteenth century, and the industrial revolution.

Task 2. For items 9-15, read the text and choose the correct option.

Greatest show on Middle Earth

It's taken 10 years to produce, and at £12.5m, it's the costliest musical ever to hit town, so *The Lord of the Rings* had better be good. And, oddly enough, it just might be.

Laura Michelle Kelly is used to belting out numbers while hanging 15ft above the stage. When she gave up playing *Mary Poppins* in the West End, she thought those days were over. No such luck. In her latest role, as Galadriel, queen of the elves, in the new musical adaptation of the *Lord of the Rings*, the 26-year-old leading lady spends much of her time looking down on hobbits from her wires, while singing powerfully of the delights of her Middle-earthly heaven, Lothlorien. "It may look easy," Kelly explains, "but it's actually incredibly demanding, I had to spend months getting bodily fit to play this part. We all did. The stamina everybody needs to carry it off is amazing." "Shakespeare meets *Cirque du Soleil*" is what the show's director, Matthew Warchus calls it, appropriately. Warchus has a roomful of awards, for productions ranging from the classics to opera and new plays such as *Art*, and he admits that he was sceptical, at first as to whether an adaptation of Tolkien's beloved doorstep could, "Not because you can't put big novels on stage," he says, "You can. *Les Misérables* is a good example. But when it comes to epics, you think how much easier it would be to spoof it. The idea of this seemed risible."

What brought Warchus round, after he had reread the books, was the realization that "all the things that happen in the story are things the stage can do quite well. It has taken cinema 100 hundred years to work out how to render huge armies, battle sequences, ghosts, mountains, floods and avalanches. Theatre works in a more abstract and poetic way, and it relies on the audience's imagination to complete the story". Having settled his anxieties on the artistic front, Warchus worried that this project would take two whole years out of his life. "I was concerned about all the opportunities I would have to pass on."

That was four years ago. The producer, Kevin Wallace, had been plugging away at the show for much longer. He first became interested in the possibility of translating Tolkien to the musical stage after helping a friend with a doomed version of the *Hobbit*, which opened, then swiftly closed, in a tent in Berlin in 1997. Wallace blamed a lumpy script and the inappropriate Broadway styling of the music for the show's failure, but thought the basic idea felt solid. "I'd never read the books," he says. "But I loved the story and I thought that, done right, it could work well as a musical."

It was this belief that prompted Wallace to leave his post as an in-house producer for Andrew Lloyd Webber's Really Useful Group and set up his own company in 2001. Two years

later, he had Warchus in place as director and co-writer, and Christopher Nightingale on the case with the music. He also had unforeseen competitor in the shape of the director Peter Jackson. The appearance of Jackson's wildly popular film trilogy, from 2001 onward, robbed the stage version of the element of surprise and raised the bar in terms of what new, young Tolkien fans might expect, visually, from a stage show.

So it's no surprise that getting the musical into its present shape has involved five rewrites and any number of technical rethinks. "There was no template or expertise we could apply to this," Warchus says, blaming a variety of factors, from the unusually knotty plot to the production's triple-action revolving stage, for the delays. Then, when the piece was finally ready in 2005, it turned out that no available theatre in London or on Broadway was large enough to house it. So, with the clock ticking away expensively on a payroll numbering 200, and a budget creeping up to £12.5m – making this the most expensive musical London has ever seen – Wallace took *The Lord of the Rings* to Toronto for its world premiere last March.

This was the point at which he and his team must have felt that the *travails* of Frodo and his small pals in Middle-earth were a doddle compared to fending off obituary notices such as this one, whose critic dismissed the musical as "largely incomprehensible... everything ends up lost in this \$25m adaptation, including plot, character and the patience of the most ordinary theatre-goers". In a parallel strike, the Toronto Star headlined its review "Why we are bored of *The Rings*", while a visiting critic from Britain complained that there was "nothing here to rival the imaginative visual coups and heart-tugging emotion of such great family shows as *Billy Elliot*, *The Lion King* and *Mary Poppins*".

Showing hobbit-like determination and a calm eloquence worthy of Gandalf himself, Wallace put a brave face on things when, in September, he abruptly closed the Toronto show after only six months. "We have made theatre history here," he declared, but he also promised that *The Lord of the Rings* would reappear in London in the summer of 2007. And Wallace spoke wisely. His production, almost entirely recast, with more music and 25 minutes shaved off the running time to bring it in at three hours, is now previewing at the Theatre Royal Drury Lane, and will open for critical scrutiny, after a lengthy bedding-down.

9. What physical quality is every actor playing in the musical *the Lord of the Rings* supposed to have?

- A. They must not be afraid of height.
- B. They must have great physical power.
- C. They must have strength that enables them to do something difficult for long periods of time.
- D. They must be able to move fast.

10. When did the director of the musical finally decide to work with it?

- A. When he went over the writings of Tolkien once again.
- B. When he realized that one can't put big novels on stage.
- C. When he understood that the idea was risible.
- D. When he discussed the idea with the producer, Kevin Wallace.

11. Mathew Warchus

- A. was happy he could work with the project.
- B. was looking forward to show battles, mountains and avalanches on the stage.
- C. was afraid it would be too hard to rely on the audience's imagination.
- D. worried that the project would take a lot of his life time.

12. Why had Kevin Wallace been plugging away at the show longer?

- A. Because the Hobbit opened and then swiftly closed.
- B. Because of a lumpy script and inappropriate Broadway styling of the music.
- C. Because he had been working with one of the writings of Tolkien before the Lord of the Rings.
- D. Because he loved the story and thought it could work well as a musical.

13. Why did Peter Jackson become a competitor to Kevin Wallace?

- A. Because he showed in his cinematizations the way Tolkien's books may look like.
- B. Because of his unforeseen appearance in the stage version.
- C. Because he robbed young Tolkien fans.
- D. Because he made Kevin Wallace rethink and rewrite many components of the performance.

14. Why was the premiere of The Lord of the Rings taken to Toronto?

- A. There was no certain template and expertise so the producer did not know what to do.
- B. The performance was too massive for London and Broadway theatres.
- C. The triple-action revolving stage took much time to prepare.
- D. The budget expanded too much.

15. Choose the best definition of the meaning of the word "travails" in the eighth paragraph of the text.

- A. The difficulties that are experienced as part of a particular situation.
- B. Something that is very easy to do.
- C. A path through a countryside, mountain, or forest area.
- D. An unusual and exciting activity.

Transfer your answers to the answer sheet

USE OF ENGLISH (20 points)

Time: 25 minutes

Task 1. For items 1-12, read the text below and decide which option (A, B, C or D) best fits each gap.

Harvard University

Harvard University is the oldest institution of (1)_____learning in the United States (founded 1636) and one of the eight Ivy League schools, widely (2)_____for high academic standards, selectivity in admissions, and social (3)_____. The main university campus lies along the Charles River in Cambridge, Massachusetts, a few miles west of downtown Boston. Harvard's (4)_____ enrolment in the early 21st century is about 25,000.

Harvard's undergraduate school, Harvard College, (5)_____ about one-third of the total student body. The core of the university's teaching (6)_____ consists of the faculty of arts and sciences, which includes the graduate (7)_____of arts and sciences. The university has graduate or professional schools of medicine, law, business, divinity, education, government, dental medicine, design, and public health. The schools of law, medicine, and business are particularly prestigious <...>.

Harvard (8) _____ for its many sports teams and athletic events, as well as for its rivalry with Yale University that dates back to 1852 when they competed in an intercollegiate boat (9)_____, which Harvard won. In 1875 the universities played each other in a football match. (10)_____events are now fixtures on the sporting calendars of the universities: Harvard and Yale face (11)_____ in an annual regatta and in a football match called "The Game." Harvard alumni (12)_____Olympic medalists, such as ice hockey players Bill Cleary and Bob Cleary and figure skater Dick Button.

1.	A highly	B high	C higher	D highest
2.	A regarded	B educated	C brought up	D expelled
3.	A distribution	B prestige	C access	D success
4.	A relatively	B approximately	C totally	D total
5.	A celebrates	B contains	C creates	D enumerates
6.	A senate	B league	C leadership	D staff
7.	A faculty	B tutor	C alumni	D jury
8.	A has known	B is known	C knows	D knowing
9.	A race	B cruise	C tour	D rivalry
10.	A Each	B As well as	C Either	D Both
11.	A each other	B itself	C themselves	D both
12.	A are included	B include	C is included	D includes

Task 2. For items 13-20, read the fragments below and decide which option (A, B, C or D) best fits each gap.

Ben Nevis is the highest mountain of the British Isles, in the Highland council area, (13)_____.

(14)_____are those branches of knowledge that concern themselves with human beings and their culture or with analytic and critical methods of inquiry derived from an appreciation of human values and of the unique ability of the human spirit to express itself.

An Oxonian is a student or a graduate of (15)_____.

(16)_____ is the system by which the president and vice president of the United States are chosen. It was devised by the framers of the United States Constitution to provide a method of election that was feasible, desirable, and consistent with a republican form of government.

Houses of Parliament in the United Kingdom of Great Britain and Northern Ireland are the seat of the bicameral (17)_____, including the House of Commons and the House of Lords. It is

located on the left bank of the River Thames in the borough of Westminster, London.

The Labour Party is the British political party whose historic links with trade unions have led it to promote an active role for the state in the creation of economic prosperity and in the provision of social services. In opposition to (18)____, it has been the major democratic socialist party in Britain since the early 20th century.

In the United States and Great Britain <...> the bachelor's degree marks the completion of (19)____ study, usually amounting to four years. The master's degree involves one to two years' additional study, while the doctorate usually involves a lengthier period of work.

The United States Capitol is a meeting place of the United States (20)____ and one of the most familiar landmarks in Washington, D.C.

13.	A Wales	B Northern Ireland	C Scotland	D England
14.	A Baccalaureate	B Alumni	C Humanities	D Apprenticeship
15.	A Oxford	B Oxbridge	C Brexit	D Oxford and Cambridge
16.	A The Inauguration	B The Electoral College	C The Primaries	D The Senate
17.	A Senate	B Parliament	C Constitution	D Capitol
18.	A the Conservative Party	B the Republican Party	C the House of Lords	D the House of Commons
19.	A public	B postgraduate	C comprehensive	D undergraduate
20.	A Commonwealth	B Parliament	C Primaries	D Congress

Task 3. For questions 21-25, fill in the gaps with a suitable idiom.

(an) eager beaver	(a) tired horse	(a) stick-in-the-mud	pig days
(a) fly in the ointment	dog days	(a) stalking horse	(a) shaggy dog

21. I enjoy my job but is that I start early in the morning.
22. My grandad insists on telling these..... stories which nobody finds funny except him.
23. I do not think we ought to use the working man as..... for this sort of thing.
24. Every winter there is a week or two of..... when sales drop dramatically.
25. Ever since he got his new drill set my husband has been..... around the house.

Transfer your answers to the answer sheet

WRITING (15 points)

Time: 40 minutes

Comment on the following Chinese proverb.

“Teachers open the door. You enter by yourself.”

Use the following plan:

- make an introduction;
- express your personal opinion and give reasons to support it;
- give examples to illustrate your reasons, using your personal experience, literature or background knowledge;
- make a conclusion.

Write **140–180 words**.

Transfer your writing to the answer sheet