

ВСЕРОССИЙСКАЯ ОЛИМПИАДА ШКОЛЬНИКОВ ПО АНГЛИЙСКОМУ ЯЗЫКУ
(МУНИЦИПАЛЬНЫЙ ЭТАП)

Возрастная группа: 9-11 классы

Шифр участника

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Listening

Part 1		Part 2		Part 3	
1.	C	1.	ANIMATION	1.	C
2.	A	2.	(BITTER) RIVALS	2.	C
3.	B	3.	CONCEPT ARTIST	3.	D
4.	C	4.	ADAPTABILITY	4.	A
5.	B	5.	DATA	5.	B
6.	C	6.	CONCENTRATION	6.	D
		7.	HEADPHONES	Total: 20	
		8.	FINANCE		

Reading

Part 1				Part 2		Part 3			
1.	F	6.	H	8.	NS	1.	INTERPRETATIONS	6.	MYTHS
2.	I	7.	C	9.	T	2.	IMMIGRANT	7.	LANGUAGES
3.	J			10.	F	3.	ARID	8.	DISPOSSESSED
4.	G					4.	NATIONALISM	9.	MINING
5.	A					5.	IDENTITY	10.	FILMMAKERS

Total: 20

Use of English

Part 1.		Part 2.		Part 3.	
1.	MONARCHS	1.	AS/THOUGH	1.	NAMESAKES
2.	WIDOW	2.	MADE	2.	EPONYMS
3.	CROWN	3.	WHICH/ THAT	3.	COUNTERPART
4.	HEIR	4.	OTHER	4.	DOPPELGANGERS
5.	PERMISSION	5.	FROM	5.	PSEUDONYM
6.	PROTESTANTISM	6.	TO	Total: 25	
7.	VIRGIN	7.	AS		
8.	EXECUTED	8.	USED		
9.	SURVIVED	9.	MANY		
10.	TUDOR	10.	WITHOUT		

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Возрастная группа: 9-11 классы

Listening (Script)

Part 1. *You will hear three different speakers. For questions 1-6, choose the answer (A, B or C) which fits best according to what you hear. There are two questions for each extract.*

Now listen to Part 1 and answer Questions 1-6.

Extract 1. You hear two friends talking about building a drone.

Boy: So, what are we trying to prove with this drone?

Girl: You mean, apart from that we're geniuses? We're showing that *the lift generated by the propellers must be greater than or equal to how heavy the drone is* for it to stay in the air or fly forward. We could also make it easier to steer the drone by making the propellers spin at different speeds but I'm not sure we could pull that off.

Boy: Maybe not, but in any case, I don't think putting the drone together will be the hardest part. I have my doubts whether all that stuff we'll need is available locally. Those mini propellers, for example, I've never seen them before.

Girl: We'll get those online and I'm sure my dad's got a battery pack we can use. We'll build it at school so we can use the glue gun. As you know, *we have to keep recording all the data but that'll need high levels of precision.* It says to use jewellery scales but I don't think we can get those.

Boy: Mm, it also mentions kitchen scales, which we do have *but I wouldn't have thought they'd be sensitive enough.* Anyway, we'll check with Mr Rasheed.

Extract 2. You hear two friends discussing jackets that use smart technology.

Woman: Have you seen Alexi's new heated jacket?

Man: Yeah, I doubt whether that kind of jacket's going to catch on here, where it never goes below 10 degrees, but in his country, it gets to minus 20, so you'd assume they'd be popular there.

Woman: Yeah, you would but I've heard the cost is one reason they're not that popular, and it's yet another battery to keep charged.

Man: Makes sense. They sound *a bit risky* to me, especially if you fell into a river or something. *You'd get electrocuted, surely.*

Woman: Possibly, *but the wires are separated by a waterproof layer, so you should be fine,* though the battery probably wouldn't. It says it's designed to stop you getting too hot, but I'd worry about that in this country. What I'd like is an air-conditioned jacket. Is that a thing?

Man: Apparently so. I've seen them on TV. The air comes into the coat and it puffs up with cooling air. *Not very flattering, admittedly, and they can be a bit bulky,* but I suppose that's better than being stuck working in a tunnel or underground on a hot day. That's what they were originally meant for, and compared to using a normal air conditioner, they don't need nearly as much electricity.

Extract 3. You hear a man and woman discussing a science programme they watched on TV.

Woman: Did you watch the *Science Today* programme last night?

Man: About the helium balloons being used to provide remote areas with the internet? Apparently, they create an aerial network up there at the edge of space, making it possible to get online in places that were previously inaccessible. It was just amazing!

Woman: I was so excited for the entire first half of the story, but then they got into the whole thing about affordability and import taxes and all the difficulties they've had getting it off the ground. It could change the

world - help people do business, get an education, save lives even. *It would be a shame if, after all they've done and all the funding they've raised, it didn't go anywhere.*

Man: I know. The second part of the programme was interesting too, about other ways of supporting people in remote areas with technology, such as recycling smart phones. It was also amazing how they're using translation apps to overcome the lack of information online once people have access. *Who knew that unless you know English, there's so little information you can access on the web?* It was such a simple solution too, so I was taken aback that it hadn't been done before

Now you will hear Part 1 again.

[Text repeated]

Part 2. *You will hear a woman called Luisa giving a talk about her work in the games design industry. For questions 1-8 complete the sentences with a word or short phrase.*

Now you have 40 seconds to look at Questions 1-8.

Pause (40 seconds)

My name is Luisa, and I've been invited to talk to you about my job. I've been working in computer games design since finishing my degree, so about nine or ten years, now.

When I was at school, my gut feeling was that my university studies would focus on illustration, and I'd go on to create artwork for adverts or books. But, because I also loved gaming - computer games had been an obsession of mine for years - when the time came to apply, I knew I needed to find a course where *animation* featured heavily.

After university, I managed to secure a junior role at a small games studio. This is an unbelievably difficult industry to get into, with huge numbers of people applying for any vacancy that does occasionally come up. Applicants are not so much competitive candidates for the job as *(bitter) rivals*. Once I got my foot in the door, though, my colleagues were so supportive.

Probably my favourite part of the development process comes at the very start of each new project, when only the outline elements of a game exist. I get hugely energised whenever I first get sent *the concept artist's* proposals, and I can't wait to sit down with the designer to figure out how, with the help of the programmer, we can start turning them all into an amazing game.

I'd soon made a name for myself in that role, but even so I was wary about being seen as an expert in one thing. In this industry, your career will eventually hit a brick wall if you don't show your *adaptability*, so I moved more towards the programming side of things. It really pushed me to focus on more technical areas, most notably how *data* is structured, and I also understood that solving problems and puzzles is essentially about arranging your thoughts in a certain way.

Games developers prefer to work in a quiet environment, if possible. Unfortunately, our company is based in a busy, open-plan office alongside three or four other businesses, so it isn't ideal if you want peace and quiet. It only needs a meeting to kick off a few desks down, and suddenly I've completely lost my *concentration*. I've no idea what industry those other companies are in, to be honest - possibly banking, but it's not like anyone

comes to work in a suit anymore, so who knows? Office workers all tend to dress in casual clothes these days. But you'll always recognise us - we're the ones with *headphones* on, trying to drown out the noise.

While games design is a great industry to work in, the long hours do eventually get to you, and you do start feeling it's time for a change. I've recently been thinking about making a clean break and starting up a catering business. All things considered, though, I'm probably leaning towards something in *finance*, as the markets seem to be moving increasingly towards computerisation, and I know I could find something there to get my teeth into.

Now you will hear Part 2 again.
[Text repeated]

Part 3. *You will hear an interview in which two photographers called Hanna Bergkamp and Stefan Rose are discussing photography. For questions 1-5, choose the answer (A, B, C or D) which fits best according to what you hear.*

Now you have some time to look at Questions 1-6.

Pause (30 seconds)

Interviewer: With me on the show today are Hanna Bergkamp and Stefan Rose, two well-known photographers who have just launched a project to uncover young talent in their industry. Stefan, after five years of being a high-profile photographer for fashion and celebrity magazines, this is quite a change.

Stefan: Yes, but a welcome one. Glossy magazines promote the idea that fashion is the root of all happiness. *In contrast, my sole aim is for my portraits to capture something uniquely true and personal about whoever I happen to be taking pictures of.* Don't get me wrong, I've always been fascinated by representations of glamour and that type of lifestyle. *In the end, though, I couldn't get away from the fact that the craft of my photography was underappreciated, and I was certain it was time for a change.* Most people I shot were remarkably genuine and down-to-earth, but by the end, I couldn't bear the idea of even looking at another celebrity, let alone shooting them.

Interviewer: Hanna, would you say you work in a more everyday area of photography to Stefan?

Hanna: Yes, that's true, but I wouldn't say we're worlds apart. Okay, Stefan has largely dealt in portraits of models and celebrities, whereas my photos focus on ordinary people doing normal things, like going for a coffee. But they're only *meant* to look like I've captured a brief moment in time, that's *what drives me to create* them. There's actually a huge amount of preparation and choreography that goes into each one, much like Stefan's work. At my graduate show last year, everyone said I've got a gift for presenting momentary fragments from life, but reluctantly I had to tell them the truth. They're all completely manufactured.

Interviewer: And what made you both decide to collaborate on this project?

Hanna: Well, Stefan had come to my graduate show and emailed me after to say that he'd been thinking about offering his services as my mentor, but in the end had decided that I didn't actually need one. I took that as a huge compliment, and it started me thinking more about the encouragement I'd had during my time at art college from other inspirational figures like him. Soon after, we talked about this at greater length over the phone, and *it became apparent we both shared a desire to support and promote unknown young photographers.*

Interviewer: Stefan, is it more difficult to spot talent, given the technology available nowadays?

Stefan: The sheer quality of modern camera phones is staggering, so the average person can take photos that they wouldn't have been able to even a few years ago. But technology has revolutionised every aspect of our lives, hasn't it? Not just photography. I mean, I'm in far better shape than I was ten years ago, partly thanks to the state-of-the-art fitness equipment at my local gym. But my expensive pair of trainers doesn't mean I can hope to compete against the best in the Olympic Games, and you shouldn't expect something similar from a thousand-pound smartphone.

Interviewer: How did you agree on street photography as the medium of expression for this project?

Hanna: As much as our primary aim was to find new talent, we also felt an overwhelming need to test ourselves as well. As I said earlier, I spend ages setting up each shot to make it look realistic, while Stefan hadn't worked outside of a studio in years. Neither of us were overly familiar with the spontaneous world of street photography, so that seemed the obvious choice to take us out of our comfort zones. We've just spent a few months researching that medium, and now we can't wait to see what these talented youngsters might send us.

Interviewer: Finally, what advice would you give to your hopeful teenage applicants?

Hanna: Well, firstly, don't think of yourself as a street photographer, go about it like the street is your studio. It's essentially the same principle, being hyper-alert to everything around you, the lighting, the mood, and so on. Be prepared for anything - one of those moments that you could never have planned might come along, and that's your shot.

Stefan: While there are similarities, on the streets it's impossible to come up with everything yourself like you can in a more controlled environment. But, sure, it's a huge mistake not to be on your toes, searching this way and that way, ready for anything to happen at a moment's notice... You can only legislate for so much.

Now you will hear Part 3 again.

[Text repeated]

That's the end of the task.