

**Муниципальная олимпиада школьников по английскому языку 2022  
для учащихся 9<sup>x</sup>-11<sup>x</sup> классов**

**Лексико-грамматический тест (Use of English)**

**Time: 20 minutes**

**33 points**

**I. Choose the correct option to complete the sentences 1-15.**

1. 'To twist someone's arm' means to.....
  - a. convince someone to do something
  - b. hurt someone's feelings
  - c. borrow money from someone
  - d. tell someone a lie
  
2. 'To be under the weather' means to.....
  - a. be sick
  - b. be wet
  - c. be outside in the rain
  - d. be in trouble
  
3. The idiom which means 'to put yourself in a position where you will be criticized or punished for something you have done' is to.....
  - a. face the heat
  - b. face the cold
  - c. face the train
  - d. face the music
  
4. 'To cut corners' means to.....
  - a. do something thoroughly
  - b. take a shortcut
  - c. do something in a less thorough way than you should
  - d. forget your friend's birthday
  
5. 'To get a taste of your own medicine' is to .....
  - a. taste food that you don't like.
  - b. have something bad happen to you that you have done to someone else.
  - c. say you are better at something than everyone else.
  - d. feel sick.
  
6. To do something 'by the book' means to...
  - a. do something you read about.
  - b. check the person's calendar.
  - c. do it properly in accordance with the rules.
  - d. do something based on research.
  
7. To 'learn the ropes' is to...
  - a. exercise at lunch time
  - b. learn how to drive
  - c. bond with your colleagues
  - d. to learn how to do a particular job or task

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8. If something happens 'once in a blue moon', it happens...
  - a. rarely
  - b. often
  - c. sometimes
  - d. usually
  
9. If you 'wouldn't be caught dead doing something', you.....
  - a. have never done it before
  - b. would never do it
  - c. think it would be fun, but naughty
  - d. love doing something
  
10. The idiom that means 'to say something in a small number of words' is...
  - a. in a nutshell
  - b. in an eggshell
  - c. in a bowl of nuts
  - d. in the end
  
11. If you are 'barking up the wrong tree', you .....
  - a. are parking in a no parking zone
  - b. are looking in the wrong drawer
  - c. have come to the wrong conclusion
  - d. have sent an email to the wrong person
  
12. The idiom that means that something is expensive is.....
  - a. I must see a man about a horse
  - b. it costs two feet
  - c. it costs an arm and a leg
  - d. it costs more than a bicycle
  
13. If you heard something 'straight from the horse's mouth', you....
  - a. heard it directly from the source
  - b. think that someone is lying to you
  - c. heard someone talking about you behind your back
  - d. saw someone talking whilst they were eating
  
14. To finish something 'at the eleventh hour' means to....
  - a. finish it at 11 in the morning
  - b. finish it just before it is due
  - c. finish it late at night
  - d. finish it after it is due
  
15. An idiom which means 'to talk about something entirely different'?
  - a. A mouse that runs backwards
  - b. A flower that blooms at night
  - c. A different block of chocolate
  - d. A different kettle of fish

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1.	2.	3.	4.	5.
6.	7.	8.	9.	10.
11.	12.	13.	14.	15.

	<b>15</b>
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**II. For questions 16-20, complete the second sentence so that it has a similar meaning to the first sentence, using the word given. Do not change the word given. You must use between *two* and *five* words, including the word given. There is an example at the beginning (0).**

You must do exactly what the manager tells you.

**CARRY**

You must carry out the manager's instructions exactly.

**16.** So that Susan would be fit for the skiing, she went to the gym three times a week.

**ORDER**

Susan went to the gym three times a week \_\_\_\_\_ fit for the skiing.

**17.** It's not worth inviting her to the party. She will never come.

**POINT**

There \_\_\_\_\_ in inviting her to the party. She will never come.

**18.** She had to finish her homework before she went out.

**UNTIL**

She had to stay in \_\_\_\_\_ her homework.

**19.** Jo had not expected the film to be so good.

**BETTER**

The film \_\_\_\_\_ had expected.

**20.** If Patrick does not arrange some more lessons, he will never pass his driving test.

**DOES**

Patrick will never pass his driving test \_\_\_\_\_ some more lessons.

**16.** \_\_\_\_\_

**17.** \_\_\_\_\_

**18.** \_\_\_\_\_

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19. \_\_\_\_\_

20. \_\_\_\_\_

	<b>10</b>
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**III. Choose the correct option to complete the sentences 21-28.** Read the text below. Use the word given in capitals at the end of some of the lines to form a word that fits in the gap in the same line.

**Agriculture in Australia**

Traditionally, Australia was _____ for producing wheat and wool,	<b>21. FAME</b>
but times have changed in _____ years,	<b>22. RECENTLY</b>
with many farmers _____ to be more diverse in their crop and livestock range.	<b>23. ELECT</b>
It is now quite common to see farms with more exotic fruit and vegetables. Farmers are _____ to sell their produce locally nowadays, but rather to the factories in the cities.	<b>24. LIKE</b>
As a result, farms are now large-scale _____ where thousands of tonnes of crops are cultivated.	<b>25. PRODUCE</b>
Another aspect that is different nowadays is _____.	<b>26. IRRIGATE</b>
In the past, farmers would just flood the fields but now it is common to see sprinkler _____ everywhere.	<b>27. SYSTEMATIC</b>
This means that more water is conserved, which has been helpful with the drought that has severely impacted the _____ of the farms in the southern states of the country.	<b>28. MAJOR</b>

<b>21.</b>
<b>22.</b>
<b>23.</b>
<b>24.</b>
<b>25.</b>
<b>26.</b>
<b>27.</b>
<b>28.</b>

	<b>8</b>
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TRANSFER ALL YOUR ANSWERS TO YOUR ANSWER SHEET

КЛЮЧ

Лексико-грамматический тест (Use of English)

I.

1. a	2. a	3. d	4. c	5. b
6. c	7. d	8. a	9. b	10. a
11. c	12. c	13. a	14. b	15. d

II.

16. Susan went to the gym three times a week **in order to be** fit for the skiing.
17. There **is no point** in inviting her to the party. She will never come.
18. She had to stay in **until she had finished** her homework.
19. The film **was better than Jo** had expected.
20. Patrick will never pass his driving test **if he does not arrange** some more lessons.

III.

21. famous  
22. recent  
23. electing  
24. unlikely  
25. producers  
26. irrigation  
27. systems  
28. majority

**Конкурс письменной речи (Writing)**

**Time:** 50 minutes

**20 points**

**Creative Writing**

You have decided to enter a short story competition in an English-language magazine. Your story should be based on the given photo and must begin with these words:

*It was a nasty day Sue'll never forget.*

The competition rules also say that

- 1) your story should contain the description of feelings and emotions;
- 2) your story should contain at least 2 cases of direct speech;
- 3) your story should have a title and an emotional ending;
- 4) you should use the following words in your story:

spoiled

exciting

challenging

confused

failed.

Underline the required words when used in your story.

You should write about 180 – 250 words.

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Writing

**Шкала критериев оценивания заданий для конкурса «Writing».**  
**Внимание! При оценке 0 по критерию "Решение коммуникативной задачи" выставляется общая оценка 0.**

**РЕШЕНИЕ КОММУНИКАТИВНОЙ ЗАДАЧИ (максимум 10 баллов)**

<p><b>10 баллов</b> Коммуникативная задача полностью выполнена – составленный текст является рассказом с заданными параметрами:</p> <ol style="list-style-type: none"> <li>1. Есть заголовок соответствующий содержанию текста.</li> <li>2. В рассказ включены описания чувств и эмоций.</li> <li>3. Рассказ включает в себя прямую речь.</li> <li>4. Представлен неожиданный, но подходящий конец.</li> <li>5. <b>Правильно использованы все 4 слова, указанные в задании<sup>1</sup>.</b> Участник демонстрирует умение описывать имевшие место или вымышленные события, проявляя при этом творческий подход и оригинальность мышления. Сюжет рассказа понятен и интересен. Начало и конец полностью вписываются в сюжет. Объем работы либо соответствует заданному, либо отклоняется от заданного не более чем на 20% (в сторону увеличения).</li> </ol> <p><b>9 баллов</b> Коммуникативная задача выполнена - составленный текст является рассказом с</p>	<p><b>8 баллов</b> Коммуникативная задача выполнена - составленный текст является рассказом с заданными параметрами. Участник демонстрирует умение описывать имевшие место или вымышленные события, проявляя при этом творческий подход и оригинальность мышления. Сюжет рассказа понятен и интересен. Начало и конец полностью вписываются в сюжет. Однако в работе <b>не выполнены 2</b> из перечисленных в задании аспектов (1-4). Или объем 80% от заданного</p> <p><b>7 баллов</b> Коммуникативная задача выполнена - составленный текст является рассказом с заданными параметрами. Участник демонстрирует умение описывать имевшие место или вымышленные события. Однако в работе не хватает оригинальности в развитии сюжета. И/или в работе <b>не выполнены 3 (1-4)</b> из перечисленных в задании аспектов. Объем менее 80% от заданного.</p>	<p><b>6 баллов</b> Коммуникативная задача в целом выполнена, однако имеются отдельные нарушения целостности содержания рассказа. В работе не хватает оригинальности в развитии сюжета. Начало ИЛИ конец написанного рассказа не полностью сочетаются с содержанием рассказа. Но присутствуют все 4 (1-4) аспекта, перечисленные в задании. Или объем менее 70% от заданного.</p> <p><b>5 баллов</b> Коммуникативная задача в целом выполнена, однако имеются отдельные нарушения целостности содержания рассказа. В работе не хватает оригинальности в развитии сюжета. Начало И конец написанного рассказа не полностью сочетаются с содержанием рассказа. Но присутствуют все 4 (1-4) аспекта, перечисленные в задании. Или объем менее 70% от заданного.</p>	<p><b>4 баллов</b> Коммуникативная задача выполнена частично. Содержание рассказа не полностью соответствует параметрам рассказа. Рассказ лишен оригинальности в развитии сюжета. Начало ИЛИ конец написанного рассказа не полностью сочетаются с содержанием рассказа. Участник не демонстрирует умения описывать имевшие место или вымышленные события. И в работе <b>не выполнен 1</b> из перечисленных в задании аспектов (1-4). Или: Объем работы менее 60% от заданного.</p> <p><b>3 балла</b> Коммуникативная задача выполнена частично. Содержание рассказа не полностью соответствует заданным параметрам рассказа. Рассказ лишен оригинальности в развитии сюжета. Участник не демонстрирует умения описывать имевшие место или вымышленные события. Начало И конец написанного рассказа не полностью сочетаются с содержанием рассказа И в</p>	<p><b>2 балла</b> Коммуникативная задача выполнена частично. Содержание рассказа не полностью соответствует заданным параметрам. Рассказ лишен оригинальности в развитии сюжета. Начало и конец не сочетаются с содержанием рассказа. И в работе <b>не выполнены 2</b> аспекта из перечисленных в задании (1-4). Или: Объем работы менее 60% от заданного.</p> <p><b>1 балл</b> Коммуникативная задача выполнена частично. Содержание рассказа не полностью соответствует заданным параметрам. Рассказ лишен оригинальности в развитии сюжета. Начало и конец не сочетаются с содержанием рассказа. И в работе <b>не выполнены 3</b> аспекта из перечисленных в задании (1-4). Или объем менее 60% от заданного.</p>
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<p>заданными параметрами. Участник демонстрирует умение описывать имевшие место или вымышленные события, проявляя при этом творческий подход и оригинальность мышления. Сюжет рассказа понятен и интересен. Начало и конец полностью вписываются в сюжет. Однако в работе <b>не выполнен 1</b> из перечисленных в задании аспектов (1-4). Или объем превышает заданный более чем на 20%.</p>			<p>работе <b>не выполнен 1</b> из перечисленных в задании аспектов (1-4). Или объем менее 60% от заданного.</p>	
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**0 баллов** Коммуникативная задача **не** выполнена. Содержание текста **не** отвечает заданной теме. Объём текста больше / меньше заданного на более чем 50%.

**ОРГАНИЗАЦИЯ И ЯЗЫКОВОЕ ОФОРМЛЕНИЕ ТЕКСТА  
(максимум 10 баллов: 2 + 3 + 3 + 2)**

Организация текста	Лексика	Грамматика	Орфография и пунктуация
<p><b>2 балла</b> Работа не имеет ошибок с точки зрения композиции. Текст правильно разделён на абзацы. Логика построения текста не нарушена.</p>	<p><b>3 балла</b> Участник демонстрирует богатый лексический запас, необходимый для раскрытия темы, адекватное владение лексической сочетаемостью. Имеется 1 незначительная лексическая ошибка.</p>	<p><b>3 балла</b> Грамотное и уместное употребление структур, необходимых для раскрытия темы. Имеется 1 незначительная грамматическая ошибка.</p>	<p><b>2 балла</b> Работа имеет 1 ошибку с точки зрения орфографического или пунктуационного оформления.</p>
	<p><b>2 балла</b> Богатый лексический запас, необходимый для раскрытия темы, точный выбор слов и адекватное владение лексической сочетаемостью. Имеются 2-3 незначительные лексические ошибки.</p>	<p><b>2 балла</b> Грамотное и уместное употребление структур, необходимых для раскрытия темы. Имеются 2-3 незначительные грамматические ошибки.</p>	
<p><b>1 балл</b> В целом текст имеет чёткую структуру, соответствующую заданной теме. Текст разделен на абзацы, есть связующие элементы. Допустимы незначитель-</p>	<p><b>1 балл</b> В целом лексический состав текста соответствует заданной теме, однако имеется 4-7 неточностей в выборе слов и лексической сочетаемости, кото-</p>	<p><b>1 балл</b> В тексте присутствует 4-7 незначительных грамматических и/или синтаксических ошибок, не затрудняющих общего понимания текста. Или: исполь-</p>	<p><b>1 балл</b> В тексте присутствуют 2-4 орфографические и пунктуационные ошибки, которые не затрудняют общего понимания текста.</p>

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ные нарушения структуры, логики текста.	рые не затрудняют понимания текста. Или: используется стандартная, однообразная лексика.	зуются простые, однообразные грамматические конструкции.	
<b>0 баллов</b> Текст не имеет чёткой логической структуры. Имеются серьезные нарушения связности текста и/или многочисленные ошибки в употреблении логических средств связи.	<b>0 баллов</b> Участник демонстрирует крайне ограниченный словарный запас. Или: имеются многочисленные ошибки в употреблении лексики, затрудняющие понимание текста.	<b>0 баллов</b> В тексте присутствуют многочисленные грамматические ошибки, затрудняющие его понимание.	<b>0 баллов</b> В тексте присутствуют многочисленные орфографические и пунктуационные ошибки, затрудняющие его понимание.

– ЗА КАЖДОЕ НЕПРАВИЛЬНО ИСПОЛЬЗОВАННОЕ СЛОВО ИЛИ НЕИСПОЛЬЗОВАННОЕ СЛОВО, УКАЗАННОЕ В ЗАДАНИИ, ВЫЧИТАЕТСЯ 1 БАЛЛ.

– В ПЛАНЕ ПУНКТУАЦИИ УЧИТЫВАЮТСЯ ТОЧКИ, ВОПРОСИТЕЛЬНЫЕ, ВОСКЛИЦАТЕЛЬНЫЕ ЗНАКИ В КОНЦЕ ПРЕДЛОЖЕНИЙ, ЗАПЯТЫЕ ПРИ ОДНОРОДНЫХ ЧЛЕНАХ ПРЕДЛОЖЕНИЙ, И НАЛИЧИЕ КАВЫЧЕК ПРИ ПРЯМОЙ РЕЧИ.

**Конкурс понимания письменной речи (Reading)**

**Time: 20 minutes**

**15 points**

**I. Read the text and choose the correct option to complete the sentences 1-10.**

**The World of Parkour**

In 1902, a volcano in the Caribbean island of Martinique blew up. A French naval officer on the scene, Lt. George Hébert managed to coordinate the rescue of over 700 people, both indigenous and European. He noticed, as he did so, how people moved, some well, some badly, around the obstacles in their path, and how this affected their chances of survival. Hébert had travelled widely and was well aware of skills many indigenous people exhibited in being able to traverse the natural environment. From these experiences, Hébert developed a training discipline which he called ‘the natural method’ in which climbing, jumping and running techniques were used to negotiate obstacles. His method was adopted by the French military and became the basis for all their training. In time, it became known as *parcours du combattant* – the path of the warrior.

Raymond Belle was a practitioner of *parcour* in Vietnam in the 1950s. He had great athletic ability, and the skills and agility he had learnt through *parcour* earned him a reputation as an agile and elite soldier. In later life, he returned to France and passed on his skills to his son, David, who combined what he had learnt from his father with his own knowledge of martial arts and gymnastics, and in time, the sport of *parkour* was born.

*Parkour* involves a range of ‘moves’, although none are official. They involve vaulting, jumping and landing accurately on small and narrow features, catching ledges, traversing high wall and landing with a rolling impact to absorb impacts.

Belle formed a group of *traceurs* called the *Yamikasi*, meaning ‘strong man, strong spirit’, that included his friend, Sebastian Foucan. In time, the two of them started to follow different paths. Belle

concentrated on the art of getting from place to place in the most efficient way possible, while Foucan developed his own style which involved more self-expression. This he termed freerunning.

From the late 1990s, the art and sport of parkour spread worldwide. Both Belle and Foucan gave interviews and appeared on television. In 2003, filmmaker Mike Christie made the film *Jump London*, and urban freerunning, or freeflow, began to dominate the London scene. But it was the arrival of YouTube in 2005 that really brought freerunning to a global audience. People around the world began to post their videos online, making freerunning a mainstream sport, and in 2007, the first major freerunning and parkour competition was held in Vienna.

Since parkour values freedom, there are few facilities dedicated to the practice. Traceurs use both rural and urban areas, typically parks, offices and abandoned buildings. Traceurs generally respect the environment they practice in, and since part of their philosophy is 'leave no trace', there have been few concerns over damage to property. However, law enforcement and fire and rescue teams argue that freerunners are risking their lives needlessly, especially when they practice at height. However, practitioners argue that injuries are rare, because they rely on their own hands and feet rather than things out of their immediate control, such as ice and wheels, as is the case with skiing and race-driving.

**1. George Hebert developed *parcour du combattant* because....**

- A. he saw native people doing it in Martinique.
- B. he saw how it could save lives.
- C. he saw how the French were poor at negotiating obstacles.

**2. The natural method...**

- A. was replaced by Hebert's new discipline.
- B. was taught to Hebert by indigenous people.
- C. was widely practiced by the French military.

**3. Raymond Belle...**

- A. was trained by George Hebert.
- B. gave the discipline its new name.
- C. was a notable practitioner of the natural method.

**4. David Belle...**

- A. brought in moves from other disciplines.
- B. also learnt parkour while in the French military.
- C. learnt parkour from his father in Vietnam.

**5. A traceur is...**

- A. a parkour move.
- B. someone who practices parkour.
- C. an obstacle in a parkour course.

**6. Freerunning differs from parkour in that...**

- A. it is faster.
- B. it is more creative.

C. it is more efficient.

**7. What brought parkour and freerunning to an international audience?**

A. TV appearances and interviews

B. a British documentary

C. a video sharing website

**8. According to practitioners, where is the best place to do parkour or free-running?**

A. in cities

B. in safe facilities

C. wherever you like

**9. Which of the following is NOT true about freerunning?**

A. There are a large number of reported injuries.

B. There are now international competitions.

C. Practitioners often cause damage to public property.

**10. Parkour and freerunning practitioners...**

A. require a lot of equipment.

B. rely on their own bodies.

C. avoid taking risks.

1.	2.	3.	4.	5.
6.	7.	8.	9.	10.

	10
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**II. Read the text about the film *A Plastic Ocean*. Match the missing sentences with the correct place in the text (11–15).**

*A Plastic Ocean* is a film to make you think. Think, and then act. We need to take action on our dependence on plastic. We've been producing plastic in huge quantities since the 1940s. Drink bottles, shopping bags, toiletries and even clothes are made with plastic. 11) \_\_\_\_\_. What happens to all the rest? This is the question the film *A Plastic Ocean* answers. It is a documentary that looks at the impact that plastic waste has on the environment. Spoiler alert: the impact is devastating.

The film begins as a journey to film the largest animal on the planet, the blue whale. But during the journey the filmmakers (journalist Craig Leeson and environmental activist Tanya Streeter) make the shocking discovery of a huge, thick layer of plastic floating in the middle of the Indian Ocean. 12) \_\_\_\_\_. In total, they visited 20 locations around the world during the four years it took them to make the film. The documentary premiered in 2016, and is now on streaming services such as Netflix.

It's very clear that a lot of research went into the film. There are beautiful shots of the seas and marine life. 13) \_\_\_\_\_. We see how marine species are being killed by all the plastic we are dumping in the ocean. The message about our use of plastic is painfully obvious.

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14) \_\_\_\_\_. In the second half, the filmmakers look at what we can do to reverse the tide of plastic flowing around the world. They present short-term and long-term solutions. These include avoiding plastic containers and 'single-use' plastic products as much as possible. Reuse your plastic bags and recycle as much as you can. The filmmakers also stress the need for governments to work more on recycling programmes, and look at how technology is developing that can convert plastic into fuel.

We make a staggering amount of plastic. In terms of plastic bags alone, we use five hundred billion worldwide annually. Over 300 million tons of plastic are produced every year, and at least 8 million of those are dumped into the oceans. 15) \_\_\_\_\_. Once you've seen *A Plastic Ocean*, you'll realise the time is now and we all have a role to play.

**Match the missing sentences with the correct place in the text (11–15).**

- A. These are contrasted with scenes of polluted cities and dumps full of plastic rubbish.
- B. This prompts them to travel around the world to look at other areas that have been affected.
- C. We live in a world full of plastic, and only a small proportion is recycled.
- D. The results are disastrous, but it isn't too late to change.
- E. But the film doesn't only present the negative side.

<b>11.</b>	<b>12.</b>	<b>13.</b>	<b>14.</b>	<b>15.</b>
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	5
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**TRANSFER ALL YOUR ANSWERS TO YOUR ANSWER SHEET**

**КЛЮЧ**

**Конкурс понимания письменной речи (Reading)**

**I.**

<b>1</b>	<b>B</b>
<b>2</b>	<b>C</b>
<b>3</b>	<b>C</b>
<b>4</b>	<b>A</b>
<b>5</b>	<b>B</b>
<b>6</b>	<b>B</b>
<b>7</b>	<b>C</b>
<b>8</b>	<b>C</b>
<b>9</b>	<b>A</b>
<b>10</b>	<b>B</b>

**II.**

<b>11</b>	<b>C</b>
<b>12</b>	<b>B</b>
<b>13</b>	<b>A</b>
<b>14</b>	<b>E</b>
<b>15</b>	<b>D</b>

**Конкурс понимания устной речи (Listening)**

**12 points**

**You are going to listen to an interview with Mike Byatt, a portrait painter, and his subject, actress, Emily Curran. For questions 1-6, choose the answer (A, B, C or D) which fits best. You will hear the text twice.**

**1. Mike painted the portrait in Emily's home because**

- A. he wanted to include her things in the portrait.
- B. he wanted her to pose as naturally as possible.
- C. he believed it would help him understand her personality.
- D. he prefers his subjects to choose the background.

**2. How did Emily feel at the beginning of the process?**

- A. Unsure how she should pose.
- B. Uncomfortable with so much attention.
- C. Excited to be achieving a dream.
- D. Impatient about the time it would take.

**3. According to Mike, the main reason why people have their portrait painted is that**

- A. portraits are more revealing than photos.
- B. portraits are more decorative than photos.
- C. portraits indicate a person's importance.
- D. portraits stay with the family for many years.

**4. Why does Mike prefer painting portraits with the sitter in front of him?**

- A. He can discuss the portrait with the sitter.
- B. He can observe the sitter's mood and personality.
- C. He can achieve a more exact image.
- D. He enjoys the sitter's company.

**5. What surprised Emily about the experience?**

- A. She had to concentrate.
- B. She sometimes annoyed the artist.
- C. She found it easy to stay still.
- D. She was unhappy when it ended.

**6. Mike says the personality of the person he paints**

- A. is revealed in a successful portrait.
- B. is mixed with the artist's own in a portrait.
- C. is exaggerated in the final result.
- D. is interpreted by the portrait's viewers.

1	2	3	4	5	6

	12
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**TRANSFER ALL YOUR ANSWERS TO YOUR ANSWER SHEET**

**Конкурс понимания устной речи (Listening)**

**Tapescript**

**LISTENING COMPREHENSION**

**1. You are going to listen to an interview with Mike Byatt, a portrait painter, and his subject, actress, Emily Curran. The conversation lasts 4 minutes.**

- ✓ Before listening, you will be given 2 minutes to look through the task.
- ✓ Then you will listen to the information for the first time.
- ✓ After that you will be given 2 minutes to check the task.
- ✓ Then you will listen to the information for the second time.
- ✓ After that you'll be given 2 minutes to recheck the task.

**2. Study the tasks. You have 2 minutes.**

*Pause 2 minutes.*

**3. Listen to the text (4 min).**



**Interviewer:** I'm delighted to be talking to artist Mike Byatt about his new portrait of actress Emily Curran, soon to be hung in the Bristol City Theatre, and to Emily herself, who's also with us to share her experience. Mike, you didn't paint Emily in your studio, did you?

**Mike:** No, I put the finishing touches to my work in the studio, but I always prefer to paint my subjects in their own surroundings, with their objects and furniture around them. I find, because they're on their own territory, so to speak, that they're more self-assured and comfortable, so they pose in a way that's more typical of them. That's what I attempt to capture: the person in their element, physically how they are. I've done a

fair number of portraits that way and it seems to work better.

**Interviewer:** And Emily, a new experience for you?

**Emily:** Entirely, although as an actress, I'm used to directors and colleagues looking at me and being highly critical of my work, how I move, and paying very, very close attention to my performance. In this case the attention was extremely intense right from the outset and even in my own home it was quite awkward to find a way of sitting that I felt happy with, so in the end, as you can see, I stood. As an actress, I'm quite used to doing so for hours on end, so that was no hardship and I thought, mistakenly as it turned out, that I'd be able to daydream my way through the whole process and relax.

**Interviewer:** Mike, Emily's portrait was commissioned by the Bristol Theatre Society, but speaking more generally, why do people commission portraits of themselves?

**Mike:** There can be any number of reasons. Unlike photos, which are mechanically produced images, portraits are an artist's interpretation of reality, the artist trying to see and present an image of the real person. They really are, visually, trying to tell the truth about that person, and in Emily's case that's important because you normally see her in the theatre playing someone else. Speaking more generally, though, if you visit people's homes, you'll often see portraits hanging over the mantelpiece which have been in the family for generations, often with their favourite horse, in front of their house, or in the library with their books, and by and large I'd say people have regarded their portraits as status symbols. Not that I'm suggesting that in Emily's case.

**Emily:** Although I am very proud of it and where it's going to hang!

**Interviewer:** You don't paint from photographs, do you, Mike?

**Mike:** No, during the painting process a very personal connection's formed between the painter and the sitter. You watch the shadows pass across their face as you paint, so to speak, and as the hours pass with the changing lights and shades, you see the person in three dimensions as you never would in a photo and you paint that, so that what you have, I believe, when you're successful is a closer likeness than you could ever manage from copying a photo.

**Emily:** I'm totally with Mike in his last remark. For me the whole experience was nothing like what I'd been expecting. It was so much more intense and unsettling.



As I said before, I'd been expecting to daydream all day, but Mike painted me standing staring directly at him and I had to stand still with this very intense, concentrated man's eyes boring into me. Whenever my attention wandered, he'd say, 'You're not really looking at me, your mind's elsewhere.' And I had to come back to the present. It was harder than any acting job because I had to be myself through the entire process. I felt a huge sense of release when Mike announced he'd finished with me.

Interviewer: So, Mike, do you feel you capture the personality of your sitters?

Mike: No doubt I get some intuition about my subjects' personalities as I work with them, though we don't normally talk much, because the process of painting takes up all my attention. Critics say that the person's personality comes through in great portraits, but I think that argument's a bit overstated. I feel that if I capture anything, it's my subject's passing moods and emotions. People looking at the portraits later draw their own conclusions about character – and that's how the best art should be, shouldn't it? An interaction between the subject, the artist and the observer, where each one makes a contribution to something which never has one definitive result but where each individual takes from it what they see at that moment.

**4. Do the task. You have 2 minutes.**

*Pause 2 minutes.*

**5. Listen to the information for the second time.**

*Second listening.*

**6. You have 2 minutes to recheck the task.**

*Pause 2 minute.*

**7. You have 1 minute left to fulfill the tasks. Transfer all your answers to your answer sheet.**

*Pause 1 minute.*

**8. Time is over. Put aside your pens.**

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