

Task 1. Integrated reading and listening

Read the text about an unusual house and then listen to the monologue on the same topic. Answer questions 1-10 by choosing A if the idea is expressed in both materials, B if it can be found only in the audio-recording, C if it can be found only in the reading text, and D if neither of the materials expresses the idea.

Write your answers on a separate answer sheet.

MY NEW HOME IN VENICE

Uncle Leo gives me a suspicious look when I call this place the ‘Scacchi Palace’. It is really a house, called Ca’Scacchi in Venetian. Anywhere else in the world this would surely be regarded as a palace, although it is one in need of a little care and attention.

Our house is by the side of the little San Cassian canal and a small square of the same name. We have a door which leads onto the street and two entrances from the water. One runs under a grand, rounded arch into the ground floor of the house, which, as is customary in the city, is used instead of a cellar for storing things. The second is used for our commercial activities and it is situated in another building which is three storeys high, attached to the north side, towards the Grand Canal.

Finally, there is yet another exit: a wooden bridge, with handrails, runs from the first floor of the house between the two river entrances straight over the canal and into the square itself. Consequently I can wander over it in the morning and find fresh water from the well in the centre of the square while still subbing sleep from my eyes. Or I may call a gondola from my bedroom window, find it waiting for me by the time I get downstairs and, just one minute later, be in the middle of the greatest waterway on earth: the Grand Canal of Venice.

The house is almost 200 years old, I am told, and built of bricks of a rich dark brown colour. It has elegant arched windows and green-painted shutters to keep out the cruel summer heat. I live on the third floor in the third room on the right with a view over the canal and the square. When I lie in bed at night I can hear the chatter and songs of the passing gondoliers and the conversations in the square nearby. I understand why Uncle runs his business here. The prices are not too steep. The location of the house is near the city centre and easy for our clients to find. Furthermore, the printing trade has many roots in this area of Venice, even if some of the old publishers from the area no longer exist.

Oh sister! I long for the day when I can show you these things instead of struggling to describe them in a letter which may take a long time to reach you in Spain! Venice is like a vast imitation of our old library at home, full of dark corners and unexpected surprises, some very close to me. Last night, while searching in the jumbled corners of the warehouse cellar,

I found a single copy of Aristotle's *Poetics*, published in 1502. I raced to Uncle Leo with my discovery and – now here's a victory – a smile mostly appeared on his face. 'A find, boy! This'll fetch good money when I sell it down in the market.'

'May I read a little first, sir?' I asked, and felt some anxiety when I made the request. Leo has a frightening manner at times.

'Books are for selling, not reading,' he replied immediately. But at least I had it for the night, since the dealers were by that time closed.

1. Moving to this house changed the life a lot.
2. The house has traditional features of local architecture.
3. There are several ways of entering the house.
4. The house is three storeys high.
5. The electricity for the house is produced locally.
6. The house is being repaired.
7. The furniture in the house is very simple.
8. There is no supply of fresh water in the house.
9. People live and work in the same building.
10. The hero's favourite pastime is reading.

Task 2. Reading

You are going to read an extract from a magazine article. Six paragraphs have been removed from the extract. Choose from the paragraphs A – G the one which fits each gap (1-6). There is one extra paragraph which you do not need to use.

Mark your answers on a separate answer sheet.

When the hippos roar, start paddling!

Richard Jackson and his wife spent their honeymoon going down the Zambezi river in a canoe.

'They say this is a good test of a relationship,' said Tim as he handed me the paddle. I wasn't sure that such a tough challenge was what was needed on a honeymoon, but it was too late to go back.

My wife, Leigh, and I were standing with our guide, Tim Came, on the banks of the Zambezi near the Zambia/Botswana border. This was to be the highlight of our honeymoon: a safari downriver, ending at the point where David Livingstone first saw the Victoria Falls.

1 _____

Neither of us had any canoeing experience. Tentatively we set off downstream, paddling with more enthusiasm than expertise. Soon we heard the first distant rumblings of what seemed like thunder. ‘Is that Victoria Falls?’ we inquired naively. ‘No,’ said Tim dismissively. ‘That’s our first rapid.’ Easy, we thought. Wrong!

2 _____

The canoe plotted a crazed path as we careered from side to side, our best efforts seeming only to add to our plight. This was the first of many rapids, all relatively minor, all enjoyably challenging for tourists like us.

3 _____

The overnight stops would mean mooring at a deserted island in the middle of the river, where Tim’s willing support team would be waiting, having erected a camp and got the water warm for our bucket showers. As the ice slowly melted in the drinks, restaurant-quality food would appear from a cooker using hot coals. Then people would begin to relax, and the day’s stories would take on epic proportions.

4 _____

One morning, Tim decided to count the number of hippos we saw, in an attempt to gauge the population in this part of the river. Most of the wildlife keeps a cautious distance, and we were assured that, safe in our canoe, any potential threats would be more scared of us than we were of them – but we had been warned to give these river giants a wide berth. They’d normally stay in mid-stream, watching us with some suspicion, and greeting our departure with a cacophony of grunts.

5 _____

Tim yelled ‘Paddle!’ and over the next 100 metres an Olympic runner would have struggled to keep up with us. The hippo gave up the chase, and although Tim said he was just a youngster showing off, our opinion was that he had honeymooners on the menu. That would certainly be the way we told the story by the time we got home.

6 _____

At some times of the year, you can even enjoy a natural jacuzzi in one of the rock pools beside the falls. No permanent structures are allowed on the island – everything has to be removed when you leave. The travel brochures say it’s the world’s most exclusive picnic spot. It’s certainly the ideal place to wind down after a near miss with a hippo.

A. Luckily we could make our mistakes in privacy as, apart from Tim and another couple, for two days we were alone. Our only other company was the array of bird and animal life. The paddling was fairly gentle and when we got tired, Tim would lead us to the shore and open a cool-box containing a picnic lunch.

B. If that was the scariest moment, the most romantic was undoubtedly our final night's campsite. Livingstone Island is perched literally on top of Victoria Falls. The safari company we were with have exclusive access to it: it's just you, a sheer drop of a few hundred metres and the continual roar as millions of litres of water pour over the edge.

C. There was plenty of passing traffic to observe on land as well – giraffes, hippos, elephants and warthogs, while eagles soared overhead. We even spotted two rare white rhinos – sadly shorn of their horns in an attempt to stop poaching. We paddled closer to get a better look.

D. We had a 4-metre aluminium canoe to ourselves. It was a small craft for such a mighty river, but quite big enough to house the odd domestic dispute. Couples had, it seemed, ended similar trips arguing rather than paddling. But it wasn't just newly-weds at risk. Tim assured us that a group of comedians from North America had failed to see the funny side too.

E. But number 150 had other ideas. As we hugged the bank he dropped under the water. We expected him to re-surface in the same spot, as the others had done. Instead, there was a sudden roar and he emerged lunging towards the canoe.

F. Over the next hour or so the noise grew to terrifying dimensions. By the time we edged around the bend to confront it, we were convinced we would be faced with mountains of white water. Instead, despite all the sound and fury, the Zambezi seemed only slightly ruffled by a line of small rocks.

G. When we'd all heard enough, we slept under canvas, right next to the river bank. Fortunately, we picked a time of year largely free of mosquitoes, so our nets and various lotions remained unused. The sounds of unseen animals were our nightly lullaby.

Task 3. Reading

You are going to read a newspaper article. For questions 1-7, choose the answer (A, B, C or D) which you think fits best according to the text. Mark your answers on a separate answer sheet.

The sound of music

Geoff Brown wonders whether film music can ever be regarded as art.

No one can claim such mastery of the fantasy blockbuster sound as British film music composer John Williams. It's a style of music he did much to define in *Star Wars* and then for many other films for the director Steven Spielberg. There are distinctive melodies which give the feeling of flying, snatches of music to represent different characters, and intricate illustrative details. In addition, everything follows the symphonic style of a hundred years ago. It's what the film industry in Hollywood wants, it's what John Williams supplies, and what audiences everywhere expect.

Can we call it art, or is it simply an interesting artefact, a sort of factory product? For the cinema-goer sitting with a popcorn bag the question doesn't arise. But since film music now spreads to a different audience far outside cinemas, on lavishly promoted soundtrack CDs and serious concert platforms, it may be interesting to answer the question.

Composers themselves have expressed very diverse opinions. Interviewed some years ago, Williams himself proudly referred to film music as 'the opera of the 20th century'. On the other hand, Richard Rodney Bennett, the composer of the music for the film *Murder on the Orient Express*, declared that 'in writing film music one is really using only a sixth of one's musical mind'. Everyone agrees on one point though: the rewards are pleasingly high. There are royalties. And if you hit the right buttons you can spin off into the lucrative sideline of a concert career, regularly mounting live performances of film compositions.

But if you consider the working conditions that composers put up with, superficially the odds do seem stacked against film music being classed as art. First of all, film music is composed in snippets, timed to the second, and written after the film is shot. Then there are insane deadlines - like having five days to compose 50 minutes of music. Next, the

composer has to live with the fact that he/she wields no artistic control. Finally, the ultimate insult is that what is written struggles to get itself noticed against a background of dialogue, squeals, and every possible visual delight from cartoon character *Shrek's* green body to actor Tom Cruise's chin. It can't be art, can it?

But think of the German composer Bach in the eighteenth century, satisfying his employers by writing one cantata a week. Few composers can write without a commission. And for the true artist, rules and restrictions stimulate. Film scoring can sharpen a composer's technique, encourage experimentation. The composer Vaughan Williams was never quite the same again after his work on the film *Scott of the Antarctic* caused him to branch into percussion instruments as a way of capturing a frozen landscape.

Film music can be art then, and has been, in fits and starts. The frustrating thing is that many film producers have limited expectations of what film music can be. Once the age of silent movies was over and talkies arrived, music became an integral part of the projected film and anything was possible. Music didn't have to be poured over the images like mayonnaise; it could argue with them, puncture them with irony, or rudely interrupt. In Europe, various composers such as Shostakovich and Hanns Eisler experimented with timbre and form, showing Hollywood (at the time still stuck with the sounds of a late nineteenth-century symphony orchestra beaver away) that innovative techniques were possible.

But even in Hollywood, art raised its head. All film composers look up to Bernard Herrmann, a giant who coloured each score with a different sound and let his music snake through the images in unconventional ways. The power of the film *Vertigo* lies not only in the director's images but in Herrmann's worried woodwind and turbulent strings and the weird harp solos that dog the characters' footsteps. His scores are usually so interwoven with their films that it's a futile task trying to carve the music into selections for concert use. Herrmann proves that it's even possible to write film scores in bulk without hurtling into an artistic decline.

So, what's my conclusion? Art or factory product? Both in fact, although there's rather more of the factory product than I would like at times.

1. What point is the writer making about John Williams' music in the first paragraph?
 - A It is similar to that produced by other composers.
 - B It is too old-fashioned to remain popular for long.
 - C It has a better reputation in Hollywood than elsewhere.
 - D It has certain characteristics that are easy to identify.
2. In the second paragraph, what does the writer imply about the attitude of cinema-goers to film music?

- A They are only interested in it if they can purchase the CD.
 - B They perceive it as being mass-produced.
 - C They are not concerned about whether it has artistic merit.
 - D They feel music is an important part of the cinema experience.
3. According to the writer, which view of film music do all composers share?
- A They consider that it is a worthy outlet for their talents.
 - B They appreciate the financial gains they make from it.
 - C They need it to supplement their main source of income.
 - D They can use it as a way into an alternative career.
4. According to the writer, what is the worst aspect of a film composer's working conditions?
- A The music has to be composed after the film is completed.
 - B The deadlines set for the composer cannot be achieved.
 - C The music has to compete for attention with other elements of the film.
 - D The composer has no control over how the music is used.
5. The writer compares modern film composers with Bach to show that
- A some composers work better under pressure.
 - B composers have unreasonable demands imposed on them.
 - C composers must aim to please their employers.
 - D all composers need some sort of sponsorship.
6. What point is made about Hollywood film music when the 'talkies' arrived?
- A It used less well-known symphony orchestras than before.
 - B It did not constitute a major part of the final production.
 - C It didn't generally make use of new ideas.
 - D It was not considered to make an artistic contribution to the film.
7. What does the writer say is special about Bernard Herrmann's music?
- A It is of high quality because he composed very little.
 - B It has a distinctive style which evokes the animal world.
 - C It is totally integrated with the visual element of the film.
 - D It has considerable potential for concert performance.

Task 4. Use of English

For questions 1-15, read the text below and think of the word which best fits each gap. Use only one word in each gap. There is an example at the beginning (0).

Write your answers IN CAPITAL LETTERS on a separate answer sheet.

Example:

0 HAS _____

Exploring the Arctic Ocean

A huge international project to explore the Arctic Ocean (0) _____ begun. It is expected to discover thousands of new species of marine animals, many of (1) _____ have been completely cut (2) _____ from the rest of the world for thousands of years. Scientists claim that the study of the unknown depths of the Arctic Ocean, perhaps the (3) _____ understood ocean on earth, is now urgent (4) _____ of the growing threat (5) _____ its unique marine life posed by global warming.

Climatologists estimate that the Arctic summer has increased by five days every decade for the (6) _____ forty years, and that a totally ice-free Arctic summer will soon occur.

The Arctic Ocean is unusual as much of it is capped (7) _____ ice and there is land all around it. "It is as (8) _____ the Arctic Ocean is inside a box which has a lid of ice on the top. There's (9) _____ other place in the world like it," says chief scientist Ron O'Dor. A particular focus planned for the project he is undertaking (10) _____ be the Canada Basin, an underwater hole 3,800 metres deep (11) _____ life has remained isolated (12) _____ millennia.

This Arctic exploration project is part of the *Census of Marine Life*, a collaboration of more than 300 scientists from 53 countries, (13) _____ aim is to address our ignorance of what lives in the sea. (14) _____ the Census began several years ago, more than 500 new species of fish have been identified. However, scientists believe (15) _____ could be ten times as many yet to be discovered.

Task 5. Use of English

Read the text below about writing good letters when applying for a job.

In most of the lines 1– 12 there is one extra word. It is either grammatically incorrect or does not fit in with the meaning of the text. Some lines, however, are correct.

- If a line is correct, write CORRECT on your Answer Sheet
- If there is an extra word in the line, write the extra word in CAPITAL LETTERS on your

answer sheet.

- The exercise begins with two examples, (0) and (00).

Examples :

0 CORRECT

00 YOU

0 When you're applying for a job, what can you do to ensure that your
00 covering letter doesn't just get 'filed' in the rubbish bin? Firstly, you
1 always remember that the purpose of a covering letter is there to
2 complement for your CV. This means it should flesh out and explain
3 clearly through any points that the CV alone doesn't deal with and that
4 therefore might otherwise be missed out by prospective employers.
5 For example, if you're looking to change in industries, then your letter
6 ought to explain them why you want to make the move, what your
7 motivation is, and what you hope to achieve. If your CV shows that you
8 don't hold a relevant qualification that the job ad has specified it (say,
9 a university degree or a vocational diploma), so you'll need to explain
10 why you should still be considered. It's not easy, and often writing the
11 letter can take twice as long as writing your CV. But because to some
12 extent that is how it should be: a CV is a formal, with structured document that simply
13 imparts information, whereas a letter is your chance to make an impression.

Task 6. Use of English

*For questions 1-5, think of **one** word only which can be used appropriately in all three sentences. Here is an example (0).*

Example:

- 0 They say the new minister is a lovely person and very _____ to talk to.
My neighbours have not had a very _____ life, but they always seem cheerful.
It's enough to see why the town is popular with tourists.

0 EASY

Write **only** the missing word IN CAPITAL LETTERS on the separate answer sheet.

1. Sometimes it is better not to tell the truth if someone is likely to be _____ unnecessarily.

Considering how many vehicles were involved, it seems miraculous that no one was _____ in the accident.

It won't _____ if you don't have time to iron the sheets after they've been washed.

2. The judge had a very _____ sense of humour, which often surprised people as he looked so serious.

Don't walk on the path until the concrete is _____ .

If you wash your hair too frequently, it may become very _____ and lose all its shine.

3. The President's 70th birthday was _____ by a parade followed by a gala dinner in the evening.

I've _____ the places we should visit on the map.

At the weekend, the teacher _____ over 50 student essays and prepared his lessons for the following week.

4. These tiny reptiles can shoot poison into your _____ from up to three metres away.

Never before has the ascent of this formidable mountain been attempted from the north _____ in winter.

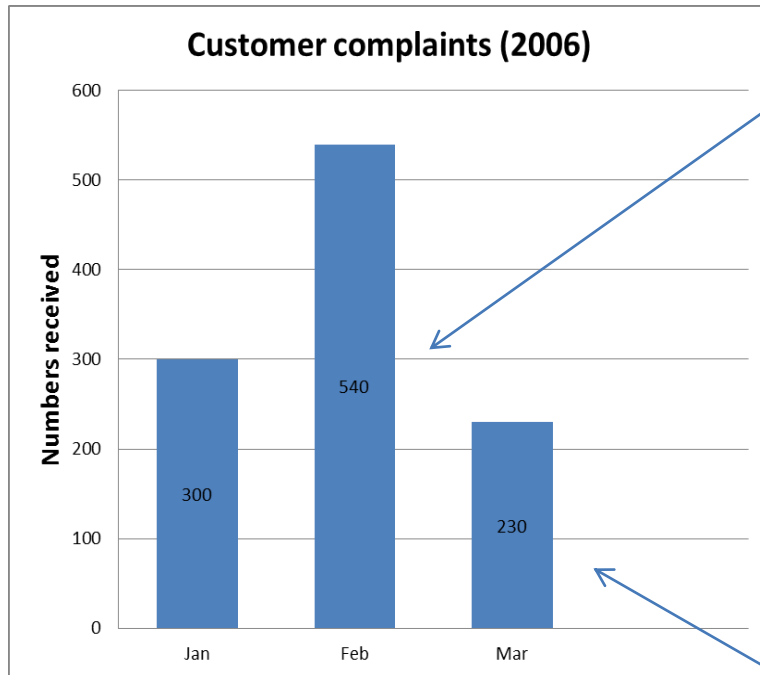
The history lecturer didn't want to lose _____ by admitting he didn't know the answer.

5. I'm not sure if I can park the car in that small space but I'll have a _____ at it.

A great roar went up from the crowd as the champion played a magnificent _____ and won the tennis match.

All news photographers dream of taking the perfect _____ that will make them famous.

*computer
system
breakdown*



*improved
order system
introduced*

fewer in

Reasons for complaints (Jan-March)

- ❖ Incorrect order delivered – 16%
- ❖ Time taken to deliver – 56%
- ❖ Product quality unsatisfactory – 28%

*say what is
being done
about this*

*explain
plans
to improve*

Task 9. Speaking

Student 1

1) Look at the pictures (set 1) carefully. Speak on the way people communicate. You will be asked to talk about them for 2 minutes. You have one minute to think about what you're going to say. At the end of your talk, your partner will ask you 3 questions about the things you haven't spoken about.

2) Listen to your partner attentively and ask him/her 3 questions about the things he/ she hasn't spoken about.

Student 2

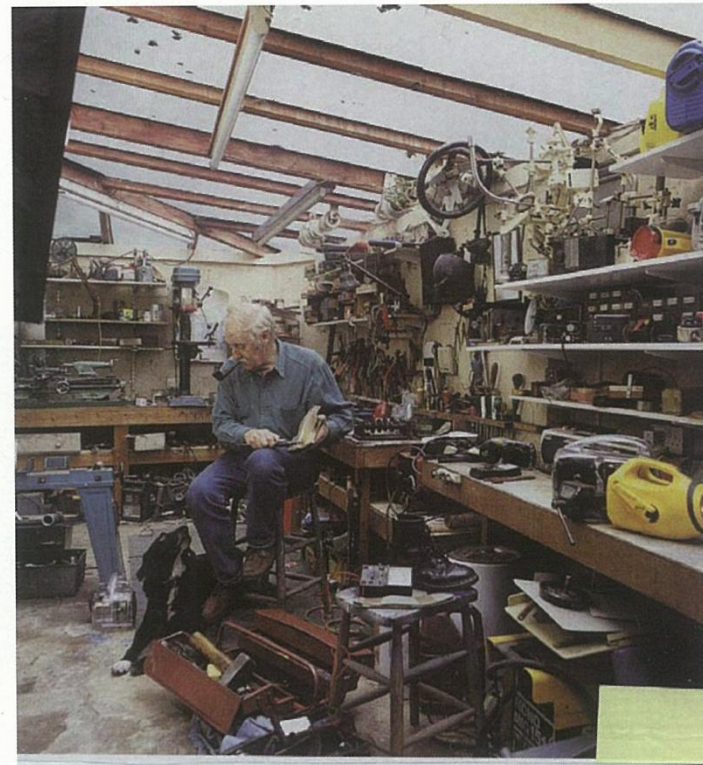
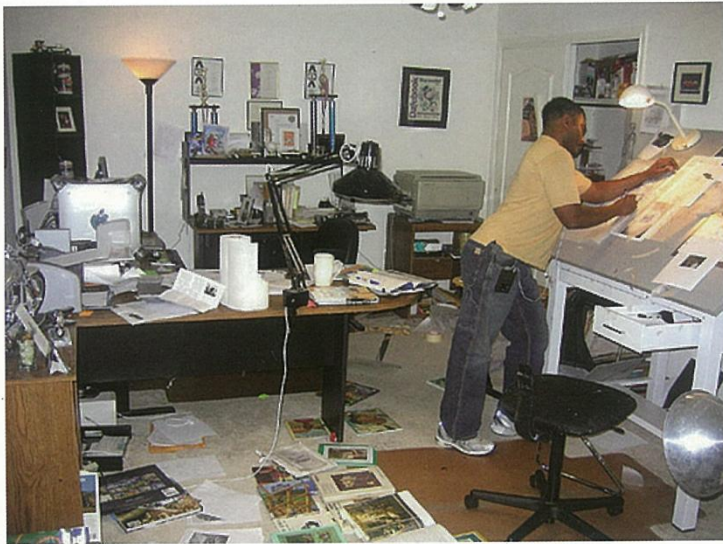
1) Look at the pictures (set 2) carefully. Speak on the way people work. You will be asked to talk about them for 2 minutes. You have one minute to think about what you're going to say. At the end of your talk, your partner will ask you 3 questions about the things you haven't spoken about.

2) Listen to your partner attentively and ask him/her 3 questions about the things he/she hasn't spoken about.

Всероссийская олимпиада школьников по английскому языку 2012-2013г
Муниципальный этап
9-11 классы

- Why might the people be working in conditions like these?
- What problems might they have?

B



Всероссийская олимпиада школьников по английскому языку 2012-2013г
Муниципальный этап
9-11 классы

- Why might the people have chosen to communicate in these ways?
- How difficult might it be for them to communicate effectively?

A

