

ПОДГОТОВКА К ШКОЛЬНОМУ ЭТАПУ
ВСЕРОССИЙСКОЙ ОЛИМПИАДЫ ШКОЛЬНИКОВ
ПО АНГЛИЙСКОМУ ЯЗЫКУ

ТРЕНИРОВОЧНЫЙ ВАРИАНТ

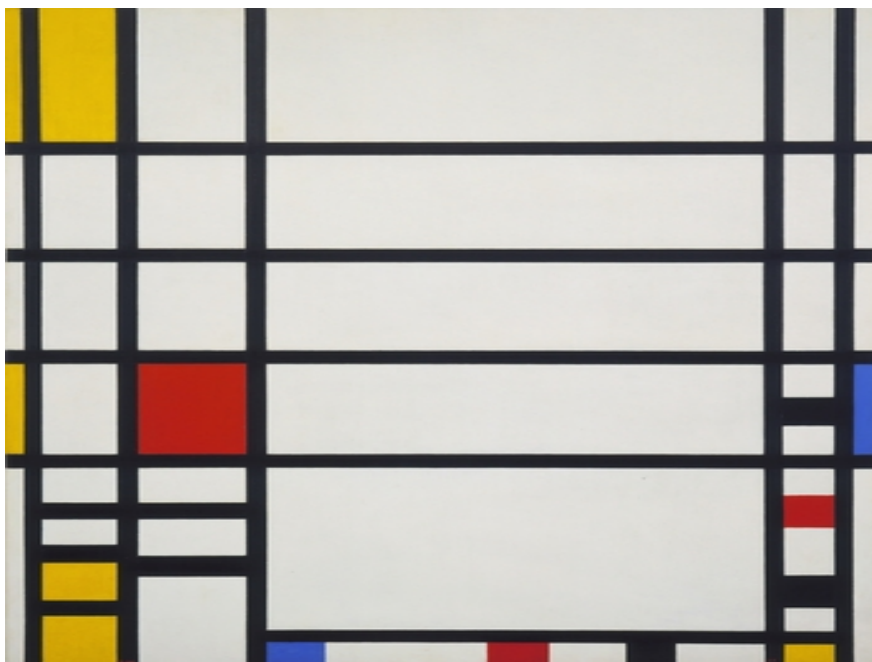
Part 1 (15 minutes)

Listening

*Listen to a part of an audio guide in a museum of modern arts. Decide whether the statements 1–10 are **True (A)** or **False (B)** according to the text you hear. Circle the correct variant on your answer sheet. You will hear the text twice.*

The narrator says that:

- 1) a square in Brancusi's sculpture is made of oak.
- 2) Brancusi likes to demonstrate contrasting objects.
- 3) it's difficult to guess the name of the sculpture.
- 4) Brancusi's bird is crying.
- 5) the bird opens its mouth to sing.
- 6) many Mondrian's paintings are very confusing.
- 7) Mondrian's painting is like a closed window.
- 8) there is a wide variety of bright colours in this painting.
- 9) Mondrian signed the painting with his initials.
- 10) Mondrian also wrote some music.



Transfer your answers into the answer sheet!

Part 2 (30 minutes)

Reading

Read the text and do the tasks after it.

The Development of Museums

(1) The conviction that historical relics reflect real life of the past is rooted in the nineteenth and early twentieth centuries, when science was regarded as objective and free of human attitudes. As one writer observes: ‘Although it is now evident that material objects are as easily changed as chronicles, public belief in their authenticity is still very strong: a tangible relic seems real.’ Such conviction was, until recently, reflected in museum displays. Museums used to look – and some still do – much like storage rooms of objects packed together in showcases: good for scholars who wanted to study the subtle differences in design, but not for the ordinary visitor, to whom it all looked alike. Similarly, the information accompanying the objects often made little sense to the general public. The content and format of explanations dated back to a time when the museum was the exclusive domain of the scientific researcher.

(2) Recently, however, attitudes towards history and the way it should be presented have changed. The key word in heritage display is now ‘experience’, the more exciting the better and, if possible, involving all the senses. Good examples of this approach in the UK are the Jorvik Centre in York; the National Museum of Photography, Film and Television in Bradford; and the Imperial War Museum in London. In the US the trend emerged much earlier: Williamsburg has been a prototype for many heritage developments in other parts of the world. No one can predict where the process will end. On so-called heritage sites the re-enactment of historical events is increasingly popular, and computers will soon provide virtual reality experiences, which will present visitors with a vivid image of the period of their choice, in which they themselves can act as if part of the historical environment. Such developments have been criticized as vulgar, but the success of many historical theme parks and similar locations suggests that the majority of the public does not share this opinion.

(3) In a related development, the sharp distinction between museum and heritage sites on the one hand, and theme parks on the other, is gradually evaporating. They already borrow ideas and concepts from one another. For example, museums have adopted story lines for exhibitions, sites have accepted ‘theming’ as a relevant tool, and theme parks are moving towards more authenticity and research-based presentations. Similarly, animals in zoos are no longer kept in cages, but in great spaces, either in

the open air or in enormous greenhouses, such as the jungle and desert environments in Burgers' Zoo in Holland. This particular trend is regarded as one of the major developments in the presentation of natural history in the twentieth century.

(4) Theme parks are undergoing other changes, too, as they try to present more serious social and cultural issues, and move away from fantasy. This development is a response to market forces and, although museums and heritage sites have a special, rather distinct, role to fulfil, they are also operating in a very competitive environment, where visitors make choice on how and where to spend their free time. Heritage and museum experts do not have to invent stories and recreate historical environments to attract their visitors: their assets are already in place. However, exhibits must be both based on objects and facts as we know them, and attractively presented. Those who are professionally engaged in the art of interpreting history are thus in a difficult position, as they must steer a narrow course between the demands of 'evidence' and 'attractiveness', especially given the increasing need in the heritage industry for money-generating activities.

(5) It can be said that in order to make everything in heritage more 'real', historical accuracy must be more and more adapted to today's reality. For example, *Pithecanthropus erectus* is depicted in an Indonesian museum with Malay facial features, because this corresponds to public perceptions. Similarly, in the Museum of Natural History in Washington, Neanderthal man is shown making a dominant gesture to his wife. Such presentations tell us more about contemporary perceptions of the world than about our ancestors. There is one compensation, however, for the professionals who make these interpretations: if they did not provide the interpretation, visitors would do it for themselves, based on their own ideas, misconceptions and prejudices. And no matter how exciting the result, it would contain a lot more bias, or lack of objectivity, than the presentations provided by experts.

(6) Human bias is inevitable, but another source of bias in the representation of history has to do with the transitory nature of the materials themselves. The simple fact is that not everything from history survives the historical process. Castles, palaces and cathedrals have a longer lifespan than the dwellings of ordinary people. The same applies to the furnishings and other contents of the premises. In a town like Leyden in Holland, which in the seventeenth century was occupied by approximately the same number of inhabitants as today, people lived within the walled town, an area more than five times smaller than modern Leyden. In most of the houses several families lived together in circumstances beyond our imagination. Yet in museums, fine period rooms give only an image of the lifestyle of the upper class of that era. No wonder that people who stroll around exhibitions are filled with nostalgia; the

evidence in museums indicates that life was so much better in the past. This notion is caused by the bias in its representation in museums and heritage centres.

Task 1. Questions 1–7

Do the following statements agree with the information given in the text? In boxes 1–7 on your answer sheet, circle: **A (TRUE)** if the statement agrees with the information; **B (FALSE)** if the statement contradicts the information; **C (NOT GIVEN)** if there is no information on this.

1. Many people believe that material objects kept in museums are true relics of the past.
2. More people visit museums in the UK than in the US
3. In zoos, animals are kept in the environments similar to their natural habitats.
4. Today theme parks tend to avoid serious issues.
5. Stories about historical events are specially written by experts in order to attract tourists.
6. The boundaries of Leyden have changed little since the seventeenth century.
7. Museums can give a wrong impression of what life was like in the past.

Task 2. Questions 8–15

Choose option **A, B, C or D** which best fits according to the text. Circle the correct letter in boxes 8-15 on your answer sheet.

8. The author begins by comparing today's museums with those of the past and says that the latter
 - A. did not present history in a detailed way.
 - B. were not primarily intended for the public.
 - C. were more clearly organized.
 - D. preserved items with greater care.
9. According to the second paragraph, current trends in the heritage industry
 - A. emphasise personal involvement.
 - B. have their origins in York and London.
 - C. rely on computer images.
 - D. reflect minority tastes.
10. What process is meant in the sentence '*No one can predict where the process will end*' in the second paragraph?
 - A. Vulgarisation of historical events.

- B. Turning traditional museums into theme parks and heritage sites.
 - C. Computerisation of museums.
 - D. Further involvement of scientists into creating new museums.
- 11.** In the third paragraph, the writer says that museums, heritage sites and theme parks
- A. often work in close partnership.
 - B. try to preserve separate identities.
 - C. have similar exhibits.
 - D. are less easy to distinguish than before.
- 12.** The writer concludes the fourth paragraph by saying that in preparing exhibits for museums, experts
- A. should pursue a single objective.
 - B. have to do a certain amount of language translation.
 - C. should be free from commercial constraints.
 - D. have to balance conflicting priorities.
- 13.** In the fifth paragraph, the writer suggests that some museums
- A. fail to match visitors' expectations.
 - B. are based on the false assumptions of professionals.
 - C. reveal more about present beliefs than about the past.
 - D. allow visitors to make more use of their imagination.
- 14.** Historians interpret past events when presenting them in the museums because
- A. historians don't want visitors to make wrong assumptions.
 - B. facts can never be presented without judgments.
 - C. historians also have misconceptions and prejudices.
 - D. historians can be legally prosecuted for wrong interpretations.
- 15.** In the last paragraph, the writer notes that our view of history is biased because
- A. we fail to use our imagination.
 - B. only very durable objects remain from the past.
 - C. we tend to ignore things that displease us.
 - D. museum exhibits focus too much on the local area.

Transfer your answers into the answer sheet!

Part 3 (25 minutes)

Use of English

Task 1

*Match sentences 1-10 with the way (a–k) each person is travelling in Great Britain.
There is one extra means of travelling.*

1. I am often called to rescue people, because I can take off and land in difficult places.
2. When the traffic lights turned green, my dad drove away.
3. I got a flat tyre as I was on my way to school.
4. We had to wait for ages on the platform.
5. You get a seat upstairs and I'll buy a ticket from the driver.
6. The waves are coming right over the side, so we're all getting wet!
7. The driver will take us to our door, and we'll pay when we get there.
8. I go very fast when I'm riding this, so it's dangerous not to wear a helmet.
9. After we'd all got in, the door shut and we dived down under the water.
10. We climbed into the basket and took off from a field – it was really quiet!

- a) motorcycle
- b) boat
- c) train
- d) helicopter
- e) submarine
- f) hot air balloon
- g) bus
- h) car
- i) bicycle
- j) taxi
- k) airplane

Task 2

For items 1–10 fill in the gaps in the text choosing an appropriate word from the column on the right. Choose one word *once only*. There are *two extra words* in the right column which you don't have to choose. Write the letter which marks the word next to the number of the gap *on the answer sheet*.

<p>An 11-year-old piano prodigy from Indonesia will appear at the prestigious Newport Jazz Festival after taking the American jazz (11)_____ by storm.</p>	<p>A) at</p>
<p>Joey Alexander, who releases his debut album <i>My Favorite Things</i> this week, has attracted high (12)_____ from trumpeter and director of Jazz at Lincoln Centre Wynton Marsalis, who has said: "There has never been anyone that you can think of who could play like that (13)_____ his age. I loved everything about his playing – his rhythm, his confidence, his understanding of the music."</p>	<p>B) book</p>
<p>Marsalis said he found out about Bali-born Alexander after a friend suggested he watched a YouTube clip of the then 10-year-old (14)_____ tunes by John Coltrane, Thelonious Monk and Chick Corea.</p>	<p>C) for</p>
<p>Now, to (15)_____ his debut album, Alexander is set to play at the Montreal and Newport jazz festivals.</p>	<p>D) heart</p>
<p>Newport producer George Wein says he's always been reluctant to (16)_____ so-called child prodigies, but he made an exception after Jeanne Moutoussamy-Ashe, tennis legend Arthur Ashe's widow, brought Alexander over to his Manhattan apartment to (17)_____ for him. "The thing that differs him from most young players is the maturity of his harmonic approach," Wein told AP reporter Charles J Gans. "His playing is very contemporary but he also has a (18)_____ of the history of the music."</p>	<p>E) of</p>
<p>Alexander's parents were jazz fans and he himself admires the playing (19)_____ Horace Silver, McCoy Tyner, Bill Evans and Brad Mehldau. He also loves the Avengers and SpongeBob Squarepants.</p>	<p>F) performing</p>
<p>"For me jazz is a calling. I love jazz because it's about freedom to express yourself and being spontaneous, full of rhythm and full of improvisation," said the young pianist. "Technique is important, but for me first when I play it's from the (20)_____ and feeling the groove. I want to develop by practicing and playing, and challenging myself to get better every day," said Alexander.</p>	<p>G) play</p>
	<p>H) praise</p>
	<p>I) promote</p>
	<p>J) pushing</p>
	<p>K) scene</p>
	<p>L) sense</p>

Transfer your answers into the answer sheet!

Part 4 (30 minutes)

Writing

Comment on the following piece of news in **your blog**.

Eric Larsen is preparing for his new expedition.

Cycle South will be a world-first bicycle journey across the Antarctic continent to the South Pole. Eric says: “The goal of the Cycle South expedition is to combine adventure and advocacy to demonstrate the many ways in which people can use a bicycle to protect our environment as well as improve the quality of our lives. In my opinion, modern expeditions are less about geographic firsts and more about story telling. The Cycle South expedition will use a bicycle to achieve the following objectives:

- *Complete the first-ever bicycle expedition to the Geographic South Pole (and return should conditions prove favorable);*
- *Engage a global audience through daily updates, podcasts, videos, real-time tracking, and more;*
- *Produce a documentary film and a book;*
- *Raise money for several bicycle-themed advocacy groups (Parkinson's Disease, Climate Change, Bicycle Accessibility and Developing Nation Bicycle Donations);*
- *Develop a post expedition multi-media lecture series.”*

Write **100–120 words**.

Remember to

- make an introduction,
- express your personal opinion on modern expeditions and give reasons for your opinion,
- make a conclusion.

Write in your own words. DO NOT quote from the given text.