**Всероссийская олимпиада школьников**

**I муниципальный этап**

**английский язык**

**2013 год (8 класс)**

**Max 180 min**

*30 минут*

**LISTENING**

**Task 1**

***Questions 1-10***

***Listen to the text about RNLI (the Royal National Lifeboat Institution). In the first box on your booklet there are numbers and dates from the text. Match these to the correct information in the second box. Mark your answers in the third box. You will hear the text twice. You now have 30 seconds to look through the items.***

**Box 1**

|  |  |
| --- | --- |
| **1** | **1824** |
| **2** | **1886** |
| **3** | **1979** |
| **4** | **Оver 8000** |
| **5** | **Over 130 000** |
| **6** | **Over 200 000** |
| **7** | **More than 100** |
| **8** | **More than 230** |
| **9** | **Almost 4000** |
| **10** | **50** |

**Box 2**

|  |  |
| --- | --- |
| **A** | RNLI founded  |
| **B** | Fastnet race tragedy |
| **C** | The Mexico tragedy |
| **D** | People rescued by the Atlantic College lifeboat  |
| **E** | Lifeboat stations in the UK  |
| **F** | Distance from coast covered by RNLI (miles) |
| **G** | People rescued in 2003  |
| **H** | Cost to run the service - per day (POUNDS) |
| **I** | Volunteer lifeboat crew  |
| **J** | People rescued in its history  |

**Box 3**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
|  |  |  |  |  |  |  |  |  |  |

**Task 2**

***Questions 11 - 25***

***Listen to the text about some unusual festivals.***

***In the first box on your booklet there are 15 questions about the places mentioned in the text (11 - 25). In the second box there are the names of the 13 of those places. Match the names to the questions. Some of the names refer to more than one question. Mark your answers in the third box. You will hear the text twice. You now have 45 seconds to look through the items.***

**Box 1**

|  |  |
| --- | --- |
| **11** | Where are animals thrown? |
| **12** | Where are boats propelled in any unusual manner? |
| **13** | Where are the racing crafts made of unusual material? |
| **14** | Where do insects compete against each other? |
| **15** | Where do lots of young people get very dirty? |
| **16** | Where do most people get wet? |
| **17** | Where is it not as cold as it usually is for this type of racing? |
| **18** | Where is part of something eaten and the other part spat out? |
| **19** | Where is there an event that began a long time ago as a test of merit? |
| **20** | Where is there an event that started with a serious purpose but has turned into a fun party? |
| **21** | Where do people race children's toys? |
| **22** | Where is there religious worship involving animals? |
| **23** | Where would you not get so dirty if you were a good rider (or if you were lucky)? |
| **24** | Where is the festival held around the new year according to the local calendar? |
| **25** | Where is an event in which a person has to deal with a member of one’s own family? |

# Box 2

|  |  |
| --- | --- |
| **A** | Abruzzo |
| **B** | Alice Springs |
| **C** | Brisbane |
| **D** | Bunol |
| **E** | Canberra |
| **F** | Darwin |
| **G** | Eau Claire  |
| **H** | Kuala Lumpur |
| **I** | Llanwrtyd Wells |
| **J** | Pensacola |
| **K** | Scottsdale |
| **L** | Sonkajarvi |
| **M** | Thailand |

**Box 3**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **11** | **12** | **13** | **14** | **15** | **16** | **17** | **18** | **19** | **20** | **21** | **22** | **23** | **24** | **25** |
|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |

**READING**

*1 час (60 минут)*

***Task I. Read the text and tick the statements below as T (true), F (false) or NS (not stated in the text).***

**British Film**

British film has always been in the shadow of Hollywood. That’s its biggest problem. Britain doesn’t produce many films today, but when it does, they are normally quite good.

In the 20s and 30s British film followed Hollywood. They copied and they didn’t do a very good job, they were imitating something which was unnatural for them. Britons aren’t Americans, and they didn’t actually make very much success.

But then during the war and just after the war British cinema found its own identity, especially with documentary films. And a film like “Diary for Timothy”, of which you may have heard, a very famous film, it’s just the diary of a small baby called Timothy, born on the last day of the war, the 9th of May. A documentary film has never before made me cry, but I did when I saw this film. And that was an amazing thing for me to see it and made me very interested in cinema.

A Scottish film director Bill Forsyth has made many shorter films which are very funny and interesting. “Gregory’s Girl” which some of your students saw 2 years ago. And “Local Hero”. You couldn’t see these films, it’s a shame, but if you ever get a chance, I recommend them, there can be a festival or something.

But the problem today as in all arts in Britain is finance. It’s very expensive to make a film. And the government doesn’t sponsor film-making; there’s the British Film Institute but they make very few films a year. And the problem is, there are a lot of film-workers, very enthusiastic, a lot of ideas, workshops and groups ready to make films, but they haven’t got any money. And it’s a big shame.

But now, with the new technology of video, there’s a great revival among young film-makers because they have a medium with video, it’s very cheap and they can make a film with very few people in workshops. I’ve made several films like this.

|  |
| --- |
| **Statements** |
| 1. The USA film experts say that British films are not very good.
 |
| 1. Copying Hollywood films at the beginning of the 20th century was not a very successful experience.
 |
| 1. In the 1940s and later British film became very good at documentaries.
 |
| 1. The author has never cried in his life while watching documentaries.
 |
| 1. It is not easy for cinema fans to watch Scottish shorter films nowadays.
 |
| 1. Soon there will be a festival of British films.
 |
| 1. The British government doesn’t support the film industry because it has no money for this.
 |
| 1. In today’s film industry in Britain there’s a creativity crisis.
 |
| 1. The author feels upset about the lack of state financing in the British cinema industry.
 |
| 1. Video technologies open the new era for film-makers.
 |

***Task 2. Complete the mini-dialogues in a logical way choosing proper phrases from the box. Fill in the gaps with the letters. Mind that there are some extra phrases.***

1. - Excuse me, does this bus go to Victoria Station?

- \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. - You know, I’m going to take part in the next Olympic Games.

- \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. - Would you mind waiting a little?

- \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. - Do you think I could help you with this?

-\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

|  |
| --- |
| 1. I’m afraid I can’t help you. I don’t work here.
2. I think there’s a bank down this road.
3. You must be joking! You’ve never been interested in sports.
4. I was terrified that they would come back.
5. I cannot tell you, I’m afraid. I’m a tourist myself.
6. It’s not your fault.
7. I’m afraid I’m busy tonight.
8. Thanks for offering but I’ll be all right.
9. I’ll never lend you anything again.
10. Not at all.
 |

**VOCABULARY**

*(20 минут)*

***Task I. A proverb expresses a wise thought in a few words. It is short and laconic. Cross the extra words out in the sentences below to turn them into proverbs.***

1. A juicy apple a day keeps a professional doctor far away.
2. Healthy appetite comes with eating good food.
3. Great variety is the hot spice of life everywhere.
4. All things are first very difficult before they are easy for you.

5. Half a loaf of fresh bread is better than no bread at all

**GRAMMAR**

*(20 минут)*

***Task I. Change the form of the word given in brackets if necessary. Write the correct form in the box.***

**Van Cliburn's Pupil**

While on a tour in England, Van Cliburn, the famous American pianist, **1 (walk)** down the street of a small town. On one of the houses he saw the following sign: Miss Jones — Piano lessons — £5.

Inside, someone **2 (play)** one of Beethoven’s sonatas. The playing was very **3 (bad)**. Van Cliburn felt it was an insult to the memory of the great composer. **4 (Final)**, he walked up to the door and knocked. When Miss Jones herself answered the door, the famous pianist introduced himself and explained that he **5 (listen)** to her play. He also said that, if she wished him to do so, he gladly **6 (play)** the sonata for her in the way it should be played. Miss Jones said that she would be delighted if he **7 (play)** for her. Van Cliburn played several of Beethoven’s sonatas.

About a year **8 (late)**, Van Cliburn was in the same town again and was walking along the same street. However, **9 (come)** to the same house again, he now **10 (see)** this new sign displayed outside:Miss Jones, Van Cliburn’s pupil —Piano lessons — £25.

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|  |  |  |  |  |  |  |  |  |  |

**WRITING**

(60 минут)

|  |
| --- |
|  **Creative Writing*****Write your own version using the beginning of the tale.***You should **write about 180 - 220 words.** |

 Once upon a time, high above the World, up in the Sky, there lived a Little Star. She was very much admired by everybody. She was quite happy, but…

You see, she had a cherished dream. *. St\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_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YOU CAN USE THE OPPOSITE SIDE