

**ВСЕРОССИЙСКАЯ ОЛИМПИАДА ШКОЛЬНИКОВ
ПО АНГЛИЙСКОМУ ЯЗЫКУ. 2014-2015 ГОД
ШКОЛЬНЫЙ ЭТАП. 9-11 КЛАСС**

LISTENING

Time: 15 minutes

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. You will hear the text twice.

The narrator says that:

1. in the picture Picasso has more eyes than his model.
2. Picasso's mouth is the only realistic thing in the picture.
3. artists had to observe certain rules.
4. Picasso never learned how to paint by the rules.
5. the visitors will see the works of artists who didn't follow the rules.
6. Matisse's work is a model of a window.
7. the star at the top symbolizes Baby Jesus.
8. the work is dark and gloomy.
9. Matisse didn't use paint and brushes making his work.
10. Matisse's health was not good when he made his work.



Transfer your answers to the answer sheet!

READING
Time: 30 minutes

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 to the answer sheet!

USE OF ENGLISH

Time: 15 minutes

For items 1-15 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.

<p>Researchers at the University of Toronto have discovered that people who live in areas jostling with fast food outlets are constitutionally less able to slow down and enjoy the simple things in life. Apparently, it's not just a question of additives and sugar ruining their powers of 1)__: the Toronto research showed that just looking at a photograph of the McDonald's golden arch or KFC chicken is 2)__ to give you the fidgets. As a result, you're less likely to 3)__ images of natural beauty or an operatic aria than if you had dined at home with a proper knife and fork. The panic around the moral and psychological damage of fast food – 4)__ the obesity debate – is a familiar one. Behind Jamie Oliver's abhorrence of the Turkey Twizzler's empty calories was always a much deeper suspicion of what it represented: ignorance, indifference, a wilful 5)__ to imagine a better way of feeding the future. It's for that reason that, back in the early 19th-century, moralists including William Cobbett churned out a whole array of 'cottage economies' and 'penny cookbooks' aimed at stopping the working classes from squandering money in the pie shop. These prim moral primers were full of bright suggestions for turning the scraggy end of lamb and on-the-turn turnips into 6)__ that not only nourished body and soul but also saved pennies for a rainy day.</p> <p>Fifty years later, Mrs Beeton had the moral dangers of fast food in mind when she announced to her readers her reasons for writing her venerable cookbook: she wanted to 7)__ husbands away from the clubs and taverns into 8)__ they were apt to dive at the end of a long working day, desperate for a quick supper. Beeton's solution was to set 9)__ the weary homecomer a series of delicious labour-intensive dishes – the sort of thing no short-order cook would contemplate. Her soups often took 15 10)__ and required a 10-hour simmer.</p> <p>The point of all these initiatives, from Cobbett to Oliver, has always been 11)__ about getting nutritious food inside people</p>	appreciate
	before
	both
	concentration
	cooking
	enough
	exhausted
	fine
	forget
	inability
	ingredients

<p>than to teach them a lesson. Learning how to make and eat slow food is to develop a capacity for delayed gratification that, in turn, fits 12)__ maker and consumer for life under capitalism.</p> <p>What all those Victorian moralists missed –13)__ as the Toronto report ignores – is that fast food is the emblematic product of maturing and late capitalism. Urban workers, forced to work longer and longer hours, do not have the time to invest in 14)__ from scratch. Those who are obliged to live in shared accommodation and rented digs may not have the right equipment for making real food slowly (Agas don't fit into bedsits; microwaves do). When you are 15)__ after a 10-hour shift, then soup is fiddly to consume on the way home. Burgers and kebabs, by contrast, are easy to eat with one hand and require neither plates nor knives. Far from being the refuseniks of capitalism, unable to master its first principle of delayed gratification, the people who rely on fast food outlets are its honourable foot soldiers. We should salute them.</p>	just
	less
	lure
	publicity
	something
	which

Transfer your answers to the answer sheet!

WRITING
Time: 30 minutes

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.