

**ВСЕРОССИЙСКАЯ ОЛИМПИАДА ШКОЛЬНИКОВ
ПО АНГЛИЙСКОМУ ЯЗЫКУ 2024-2025 уч.г.
МУНИЦИПАЛЬНЫЙ ЭТАП. 9-11 КЛАССЫ.**

КЛЮЧИ И КРИТЕРИИ ОЦЕНИВАНИЯ

Listening – максимальное количество баллов **10**. Задание проверяется по ключам. Каждый правильный ответ оценивается в 1 балл. За неверный ответ или отсутствие ответа выставляется 0 баллов.

Reading – максимальное количество баллов **14**. Задание проверяется по ключам. Каждый правильный ответ оценивается в 1 балл. За неверный ответ или отсутствие ответа выставляется 0 баллов.

Аудирование и чтение не апеллируются.

Use of English – максимальное количество баллов **21**. Задание проверяется по ключам. Каждый правильный ответ оценивается в 1 балл. За неверный ответ или отсутствие ответа выставляется 0 баллов. В вопросах 1-14 учитывается орфография. При наличии орфографической ошибки балл не начисляется.

Так как есть вопросы открытого типа следует предусмотреть возможность расширения ключей для данных заданий. При этом в ходе проверки работ жюри следует предусмотреть обсуждение (отсмотр) ответов участников, не совпадающих с ключом, и процедуру принятия решения о добавлении некоторых предложенных участниками вариантов ответов в ключ (эти варианты будут засчитываться как правильные, наряду с предложенными в первоначальном ключе). Члены жюри, проверяющие задания данного типа, должны обязательно иметь текст самого задания во время проверки работ для своевременного принятия решения о расширении ключей. Решение о расширении ключей должно быть оформлено протоколом жюри соответствующего этапа и должно быть принято до проведения разбора заданий, показа работ и апелляций.

Writing – максимальное количество баллов **20**. Задание оценивается по Критериям оценивания.

При подведении итогов баллы за все конкурсы суммируются.

Максимальное количество баллов за все конкурсы – 65 баллов.

КЛЮЧИ И ТРАНСКРИПЦИЯ ТЕКСТОВ ДЛЯ АУДИРОВАНИЯ

LISTENING

1	2	3	4	5	6	7	8	9	10
G	H	F	B	E	G	B	E	A	H

READING

1	2	3	4	5	6	7	8	9	10	11	12	13	14
D	A	C	D	C	D	B	A	B	C	A	C	D	D

TRANSCRIPT

Speaker 1

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I was thrilled when I heard I'd won first prize - a substantial amount of money! I'd had a sneaky look at all the novels that had been entered and I must admit every single one was a gripping read and well written. The ironic thing about winning the money was that I needed it less after I'd won. I'd spent a couple of years earning enough to live on, but not exactly living the high life. Then, once news was out about me winning, bookshops were overwhelmed with readers suddenly wanting anything and everything I'd ever written! Thankfully, my agent dealt with the emails that flooded in from fans and she also managed my social media presence.

Speaker 2

I live in Australia and I was on a flight back from Europe when the news broke, so I'd no idea I'd won the competition until the next day. Sure, I remember the publicity that surrounded winning, but what marked the event for me was the mental switch I made from writing novels based on historical facts to more descriptive, character-driven stories. I also recall, when I'd just sent off the entry form, thinking whatever the result, win or lose, it'd give me the chance to get feedback on my work and I'd take it on board. The judges were all highly respected writers and publishers, and even if they'd poured scorn on my work, it'd still have been useful.

Speaker 3

Well, to be honest, winning the prize has been a double-edged sword. Yeah, it was great to be headline news, but after that all died down, I spent hours staring at a blank screen, thinking - what now? Obviously, I knew I was a good writer, I wouldn't have won otherwise, but it was hard for about a year. It's weird, because when I went in for the competition I had numerous sleepless nights thinking: what'll happen if I don't win? Would I go into some sort of decline and not want to face my friends and colleagues? Fortunately, I did win, so those anxieties never had to be faced.

Speaker 4

The minute I'd completed the form to enter the competition, the only thing I could think about was; what would I say when I accepted the prize? At that stage I had no idea whether I'd even win or not. I knew there'd be a big formal dinner and the winner would have to get up and come out with words of wisdom and the thought made me feel numb with fear! Anyway, I managed to mumble thanks to all my readers and the usual stuff when the time came. In contrast, afterwards there was no time to think at all - I was being asked to write a follow-up novel by companies in countries I knew little about!

Speaker 5

I was so hacked off by all the criteria I had to meet for the competition that by the time I'd checked this, that and the other, sent endless confirmations of my ID, and read the competition style guide for the tenth time, I hoped I'd have nothing more to do with it all. Of course, having won, I can now see the funny side of all that. Winning has also made me a more assertive person, sure enough of myself to say, 'No thank you, I won't be doing that interview or attending that party. The same's happened as far as writing goes - I know what works for me!

EXPLANATIONS (READING)

TASK ONE

1. **D** C concludes that 'The sensible choice is to continue to build on the successes of solar, wind and thermal energy until tidal technology has reached a point where it is viable.' So for C it shouldn't be a priority. D also argues against tidal power and says that 'more traditional energy sources like oil and gas cost less and make more sense to exploit. However, B says: "Everything we know about global warming ... points to the need to expand our ocean power resources without further delay? A doesn't say whether or not it should be a priority, but the enthusiastic comments on the 'huge prize' to be gained and the 'colossal importance of the environmental benefits suggest agreement with B.
2. **A** D says that 'tidal schemes can harm animal and plant life' and gives an example of the 'disastrous' effects of a French barrage on some species. B doesn't discuss marine ecosystems. C has a similar view to D: 'Noise from construction and from turbines, the corrosion of building materials and the way that turbines change water flows can all be very disruptive for flora and fauna.' However, A has a different view: 'Any new technology will inevitably affect the environment to some degree. However, the evidence suggests that barrages and underwater turbines have a relatively benign effect.'
3. **C** C thinks that appearance is a problem: 'Towering concrete barrages ... are clearly unsightly, and even submerged turbines can impinge on an area. The change in the speed and height of tides as a result of these schemes ... can detract markedly from the visual appeal of these places. However, A, B and D have little concern about appearance. A: 'These structures are often not easily visible from land' and are relatively 'inoffensive. B: 'All the evidence ... indicates that these installations are minimally intrusive. D: 'whether it offends aesthetic sensibilities is a trivial matter.'
4. **D** B says: 'Everything we know about global warming - its causes and implications for the future - points to the need to expand our ocean power resources without further delay. A takes a similar position: '(Tidal power

schemes) produce no green house gas emissions, and given what we know about the severity of climate change, this is of colossal importance'. C doesn't favour tidal power, but does acknowledge its benefit for global warming: 'it has no toxic by-products ... which cause temperatures around the world to rise.' However, D takes the very different view that the building and maintenance of tidal power structures contribute to global warming: 'there's a tendency to forget the considerable energy consumption involved in manufacturing materials for them, and constructing and repairing them. This, of course, involves greenhouse gas emissions, which, in turn, play a role in higher temperatures across the planet.'

TASK TWO

5. **C** The writer says that in Valrhona's newest factory, there are paintings of the chefs who are fans of Valrhona.
6. **D** Pierre Costet believes that assumptions about the three kinds of cacao bean are exaggerated. What is widely accepted and considered is in fact too simplistic, according to him.
7. **B** When Valrhona first introduced a 70 per cent cocoa solids chocolate bar, it caused a flurry (a big reaction) among chefs. who used it in their dishes and gave it star billing on menus (named it as the most important ingredient).
8. **A** The recipes in Valrhona's book are mesmerizingly complex creations strictly for trained chefs or time-rich amateurs - they are too complicated for people who are not trained chefs or ordinary people with a lot of time to spend on them.
9. **B** The contrast is between boutique chocolate makers, who carry out the whole process of creating chocolate themselves, turning beans into chocolate bars, and the many other companies who buy ready-made chocolate and then form it into bars and other products.
10. **C** They bought modern machines for their factory and they were much more efficient. However, they just didn't produce such good chocolate, and so the company decided to return to using the old machines. from the 1960s
11. **A** The writer explains the term tempering, which is one stage in the preparation of chocolate. It is one of the 'techniques that is in the book and is explained in the bracketed part of the sentence.
12. **C** The various ingredients are ground together to make a paste and this paste has to contain grains that are no bigger than 17 microns. This is because the grains should not be felt by the tongue.

- 13.D** The writer asks Pierre Costet whether it is possible to use too much cocoa solids in a chocolate bar and he says that it is. The flavour of some chocolate might not be what is wanted if the amount of cocoa solids is too great.
- 14.D** Pierre Costet says that how the beans are grown and fermented has a big influence on the quality. If Forestero beans are well looked after, they can be of a higher quality than Criollo beans that have been poorly treated, even though Criollo beans are generally considered to be of a much higher quality than Forestero beans.

USE OF ENGLISH

1	LOOK AFTER
2	WENT INTO
3	TOOK ON
4	ASK HER OUT/ASK OUT
5	BOUGHT UP
6	PUT OUT
7	CALL IN ON
8	FELL THROUGH
9	GET BY
10	BAT
11	RAW
12	FLASH
13	GLASS
14	CHARGE
15	D
16	A
17	E
18	C
19	F
20	B
21	G