

## Listening Comprehension

15 баллов, 1 балл за каждый вопрос

**You are going to listen to an extract from an interview. For questions 1-15, choose the answer which fits best according to what you hear.**

1. How does the author test whether scenes are suitable for children?
  - a) He asks teachers to read them.
  - b) **He reads them to his own sons.**
  - c) He consults child psychologists.
  - d) He edits them after publication.
2. The sons' reaction to new characters shows
  - a) boredom with reading.
  - b) **fascination with constant action and violence.**
  - c) preference for emotional stories.
  - d) fear of dangerous scenes.
3. The writer uses humour when describing his children's comments mainly to
  - a) criticise modern parenting.
  - b) **distance himself from the blame for violence.**
  - c) show his strict discipline.
  - d) defend violent movies.
4. Why does he include scientific and medical detail about bullets?
  - a) To make violence seem glamorous.
  - b) **To give a realistic and educational context.**
  - c) To lengthen the story.
  - d) To impress adult readers.
5. Compared with film violence, the author believes book violence should
  - a) be more graphic.
  - b) ignore consequences.
  - c) **reflect pain and consequences.**
  - d) include no injuries.
6. What literary purpose does he assign to violence?
  - a) Pure entertainment.
  - b) **Teaching empathy and realism.**
  - c) Political commentary.
  - d) Parody of action films.

7. Why did he begin writing these books?
  - a) To replace the Alex Rider series.
  - b) To encourage boys to start reading again.
  - c) To earn money for his children's school.
  - d) To modernise classic Bond stories.
8. What general problem does he mention about boys and reading?
  - a) They are too young for long novels.
  - b) There were not enough engaging books written for them.
  - c) They prefer sports to books.
  - d) Schools forbid adventure stories.
9. What feedback has he received?
  - a) Parents and teachers are grateful that boys read again.
  - b) Critics dislike his violent scenes.
  - c) Publishers want fewer action scenes.
  - d) Eton forbids his books.
10. Why are the books set in the 1930s?
  - a) It was a golden age of boys' adventure fiction.
  - b) The writer lived then.
  - c) To avoid modern technology.
  - d) Because publishing rules required it.
11. The reference to Ian Fleming connects the series to
  - a) the origins of James Bond in British culture.
  - b) American spy fiction.
  - c) historical biography.
  - d) gothic horror tradition.
12. The author's pride that "old Etonians" believe he studied there shows
  - a) he values realistic research and convincing detail.
  - b) he wants to hide his real education.
  - c) he disapproves of private schools.
  - d) he dislikes being compared to Fleming.
13. His attitude toward Eton is best described as
  - a) respectful but socially critical.
  - b) completely negative.
  - c) indifferent and uninformed.
  - d) jealous.
14. What does he see as the main limitation of elite education?
  - a) Too much academic pressure.
  - b) Lack of contact with wider society.
  - c) Poor discipline among pupils.
  - d) Outdated teaching methods.

15. What wider social message emerges from his comments about schooling?

- a) True learning requires diversity of experience.
- b) Only elite schools produce good citizens.
- c) Private schools should be abolished.
- d) Boys' schools are better than mixed schools.

## Script

Interviewer: There are some quite violent murders in the book and some rather scary bits among the tombs of Highgate Cemetery. How do you do violence for children?

The writer: Well, when I write these books, I read them out to my own boys. I've got three boys who are 8, 12 and 14. So I read each chapter out to them. And I can only say, you know, if anyone complains about the violence in the books, it's not my fault. You can blame my children. They're crying out for more violence. You know, if I'm reading a chapter and I'll introduce a new character and they'll say, kill him. I said what he's only just been in it for two lines I don't care kill him push him off a cliff or something I want to see him die now and I said well you know the books can't just be a string of people being killed one after the other said yes they can My boys, that's what they'd like in a book, would be non-stop fighting. As far as they're concerned, that's what a story is, it's fighting. It is tricky doing violence in books. For instance, there's quite a lot in the new book about what happens, for instance, if you get shot by a bullet.

And it's not like in the films where you just go bang and someone falls down and you carry on, like in the sort of classic James Bond shootout sequence. you know actually being shot by a bullet is a very painful experience and it does terrible damage to your body. So I've tried to put in some actual sort of scientific and medical detail in the book for instance about what happens if you get shot by a gun. So I tried to put in the violence and the action but temper it with a bit of kind of reality so the kids can step back and not just gloat in the bloodshed.

I: Was it one of your aims to get young boys to read?

W: Yes, that was one of the reasons I wanted to write these books. And there has been a problem and a lot of debate of people saying, why do boys stop reading? Why don't boys read as much as girls? And I do think that one of the reasons has been that there haven't been the books there for boys to read. When I was first given the job of writing young-born books, I thought, right, I better go out and see who my competition is. Who else is writing these type of action-adventure stories? And there really wasn't anyone. I mean, obviously, there were the Alex Rider books, and that was about it. But I've had fantastic feedback from kids, from parents, from teachers saying my boy had stopped reading or I couldn't find any books for the boys in my class to read and thank you for the young Bond books, they're really getting into them. The books are set in the early 1930s. That was a sort of heyday of action-adventure stories for boys. There were a lot of books like that written in those days. And a lot of those books were the sort of books that had inspired Ian Fleming himself to write the adult James Bond books. So I think there is definitely a trend back to this type of writing. And I think we are starting to see more boys reading books now.

I: You create a really believable world of this young Bond at Eton. Do you have experience of this world or known people who've been there?

W: No, it's very nice actually, because some people, including some old Etonians, have said, you must have been at Eton to get all that right. So that pleases me a lot. But no, I am like most writers, I just make things up. I had to do a lot of research for these books. I've been up to Eton a few times, because Ian Fleming himself went to Eton. So they're quite proud at Eton of their connections with James Bond. It makes the school a little bit more cool.

I: Would you send your children to Eton?

W: My children go to the local comprehensive school in North London. I wouldn't send my children to Eton. Eton is a fantastic school and the boys there get an amazing education and they get an amazing education for life. They're taught a lot of things other than just the lessons they're taught how to be. how to be with grown-ups, how to be confident. And it does turn out a very special breed of boy. But at the same time, I think that the kids there are living in a bit of a bubble. They're not experiencing what it's like for a lot of people in this country. I did go to a public

school, which was an all-male public school. I wasn't a boarder, but I did feel, for instance, it would have been nice to go to a school where there were some girls, but also to mix with a wider range of people.

## Reading comprehension

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Read the extract from a children's story.

For questions 1-15, choose the answer which you think fits best according to the story.

James was gripped by a mixture of panic, fear and excitement. He had never driven this fast before. He could feel the body of the car shaking and rattling. Every tiny bump in the road felt like he was hitting a great boulder. His face was frozen, his lips forced back from his aching teeth. He fought to keep the car under control as it bounced over the road, but his hands were numb on the slippery wheel. He didn't know if he could outrun the Daimler. It was larger and heavier than the Bamford and Martin, but it was more powerful and its driver more experienced. Plus, the skull-faced man had the advantage of being able to follow James' rear lights. James had nothing. He was on the point of looking round to see how far behind the Daimler was when he felt a mighty jolt and heard a bang. They had rammed him.

He swerved across the road and narrowly avoided a car going the other way, shrouded in a cocoon of spray. He fought the Bamford and Martin back into control and coaxed a little more speed out of her. She was still handling all right, so the collision hadn't caused any serious damage. But if they rammed him again, he might not be so lucky. There were lights up ahead, and they thundered into the village. James was aware of a brief blur of buildings and a howling racket, and then darkness again. This was Fenland, flat and featureless for miles around. There was nowhere to hide out here. It was totally exposed. The wind cut across it, flat and hard. James wasn't sure how long he could keep this up. He was driving on instinct. The thinking part of his brain was shut down. His eyes were stinging, and no matter how often he blinked them, he could barely see anything. Then he remembered that his goggles were in the glove box. He leant over and fumbled for them, steering with one hand.

His fingers closed round the strap and he yanked them out. He tried to pull them over his face. For a moment he was completely blinded, but then they were on. Almost immediately they were plastered with sleet and he had to wipe them clean, but it was still an improvement. Once again the Daimler rammed him and his head jerked painfully back. If they kept up this crazy chase they would eventually either run out of road or crash. Either way, James was done for.

1. What emotion combination best describes James at the start?
  - a) Calm curiosity.
  - b) **Panic, fear, and excitement.**
  - c) Determination and anger.
  - d) Confidence and joy.
  
2. The description of the car "shaking and rattling" mainly emphasises
  - a) poor car maintenance.
  - b) **the driver's inexperience and danger of speed.**
  - c) the modern technology of the vehicle.

- d) the peaceful countryside atmosphere.
3. The writer's use of physical sensations (numb hands, aching teeth) serves to
- a) exaggerate the beauty of the moment.
  - b) **make the reader share James's tension and physical stress.**
  - c) show James's lack of interest in driving.
  - d) describe the car's mechanical problems.
4. The Daimler's "skull-faced driver" most likely symbolises
- a) **death and danger following James.**
  - b) a police officer.
  - c) James's best friend.
  - d) a mysterious stranger helping him.
5. What advantage does the Daimler driver have over James?
- a) A faster and newer car.
  - b) Knowledge of the local roads.
  - c) **The ability to follow James's rear lights.**
  - d) More fuel.
6. The sentence "He was driving on instinct" implies that James
- a) **was relying only on physical reflexes, not conscious thought.**
  - b) had lost control of the car.
  - c) trusted his passenger to guide him.
  - d) was following a map.
7. Why does James put on the goggles?
- a) To look more professional.
  - b) **To protect his eyes and improve vision.**
  - c) To hide his fear from the pursuer.
  - d) To signal surrender.
8. The author personifies the car ("coaxed a little more speed out of her") to
- a) **show James's affection and dependence on the vehicle.**
  - b) mock the car's weakness.
  - c) compare the car to a wild animal.
  - d) describe a competition between machines.
9. "Fenland, flat and featureless for miles around" helps create a mood of
- a) security and calm.
  - b) freedom and possibility.
  - c) **exposure and hopelessness.**
  - d) historical nostalgia.
10. The phrase "the thinking part of his brain was shut down" indicates
- a) James has fallen asleep.
  - b) **he is acting purely on adrenaline.**
  - c) he has become unconscious.

- d) he is planning rationally.
11. The collision scene mainly builds
- a) romantic tension.
  - b) physical comedy.
  - c) **suspense and action intensity.**
  - d) political conflict.
12. The goggles being “plastered with sleet” illustrates
- a) **the hostility of nature.**
  - b) a moment of relief.
  - c) advanced technology.
  - d) the passage of time.
13. Which statement best describes the narrative perspective?
- a) Objective third-person.
  - b) **Limited third-person from James’s viewpoint.**
  - c) Omniscient narrator explaining everyone’s thoughts.
  - d) First-person from the pursuer’s view.
14. What cultural or historical detail is indirectly suggested by the car names (Bamford & Martin, Daimler)?
- a) **Early 20th-century British setting and upper-class technology.**
  - b) American racing culture of the 1950s.
  - c) Contemporary urban crime.
  - d) Post-war reconstruction in Europe.
15. The phrase “Either way, James was done for” conveys
- a) ironic humour.
  - b) **fatalistic acceptance of danger.**
  - c) hope for survival.
  - d) relief after the chase.

### Grammar and Vocabulary

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For questions 1-13, read the extract from the article and complete the task.

Use these verbs in their new forms – finite (tense, mood, number, person) and non-finite (infinitive, gerund, participle) – and complete the gaps.

carry  
copy  
have  
impose  
lead  
spread  
understand

Use these stems in new lexemes – with the help of prefixes, suffixes, compounding, conversion – and complete the gaps.

benefit  
evolution  
large  
new  
similar  
stable

A meme is a unit of cultural information 1. **spread** by imitation. The term meme (from the Greek *mimema*, meaning “imitated”) was first used in 1976 by the British 2. **evolutionary** biologist Richard Dawkins in his famous book *The Selfish Gene*.

Dawkins thought of memes as the cultural version of biological genes. He described them, like “selfish” genes, as being in control of their own reproduction and serving their own purpose. 3. **Understood** in those terms, memes carry information, can be copied, and are passed from one person to another. They can also evolve, changing by chance and through natural selection, with or without any real effect on human survival or success. The idea of the meme is still 4. **largely** theoretical and sometimes controversial. The reason is that it suggests that cultures, like living things, can evolve by themselves. This idea later became the basis for a new field called *memetics*.

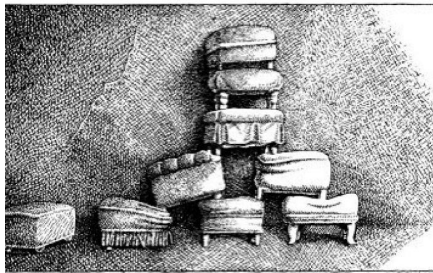
Within a culture, memes can appear as ideas, skills, behaviours, phrases, or fashions. A meme is transmitted when one person copies it from another. The process of transmission 5. **is carried** out primarily by means of verbal, visual, or electronic communication, such as books, conversations, television, e-mail, or the Internet. The memes that are most successful in 6. **being copied** and transmitted become the most common ones in a culture.

Research into how culture and imitation work together has 7. **led** to intriguing theories about memes. Some researchers ask whether memes are 8. **beneficial**, neutral, or harmful. Certain scholars describe memes as *parasites or viruses of the mind* because, once they enter human thought, they aim only to copy themselves, with humans 9. **having** little or no control over them. Some memes are harmless or helpful but may become dangerous if they are misused. For example, memes linked to religion or politics can help people who share them, but when they are 10. **imposed** on people with different beliefs, they may cause damage, such as the loss of traditions or social 11. **stability**. In extreme cases, such memes are used by cults or extremist groups, which can even lead to violence. Positive memes, however, include those that improve health and survival — for instance, ideas about hygiene.

In the early 21st century, Internet memes became very popular and brought 12. **renewed** interest to the meme concept. Internet memes spread quickly from person to person by imitation, often through e-mail, social media, or websites. They usually take the form of pictures, videos, or other media that people intentionally change. These deliberate changes do not fit perfectly with Dawkins’s original idea. Therefore, even though they show a strong 13. **similarity** to other types of memes, Dawkins and other experts often see Internet memes as a newer, adapted version of the meme idea.

## Task 2

Analyse the following meme.



14. What stylistic device is used in this meme?

- a) zeugma.
- b) oxymoron.
- c) pun.
- d) epithet.

15. What stylistic device is used in the actual name of this piece of furniture?

- a) pun.
- b) metonymy.
- c) paradiastole.
- d) hyperbole.

## Writing

55 баллов



To sleep --  
purrchanse to  
dream...

I don't like  
mornings...

Напишите **комментарий** к следующему мему.

Данный мем представляет собой вариацию известного мемного архетипа (шаблона мема, используемого в различных вариантах).

Напишите комментарий в пределах **160-180 слов**, ответив на все пункты плана. Напишите свой ответ в виде связного текста с логической структурой и соответствующими связующими словами.

**План:**

**Исследование.** Кратко объясните, где этот мем появился впервые, в какой ситуации он обычно используется и какие значения он может иметь. Предоставьте ссылку на



авторитетную базу данных или академический источник, где вы нашли информацию о происхождении этого мема, чтобы подтвердить свои слова.

**Анализ.** Определите и объясните стилистические приемы, использованные в меме, и предскажите, какую реакцию они могут вызвать у читателей. Кажется ли этот мем смешным лично Вам? Почему? Почему нет?

**Рефлексия.** Приведите краткий пример из реальной жизни (из вашего опыта или наблюдений), когда какой-либо мем вызывал недопонимание или негативную реакцию. Делитесь ли вы мемами в чатах с учителями, классом и семьей? Почему? Почему нет?

**Заключение.** Подведите итог, высказав свое мнение. Завершите одним развернутым предложением, выражающим ваше общее отношение к мемам в современном мире, подкрепляя сказанное аргументом/аргументами.

Внимание!

Заимствованный или сгенерированный текст будет снят с конкурса.

Работа провокационного характера, написанная с нарушением этических норм, будет снята с конкурса.

#### Критерии оценивания 9-10 классы

Содержание		макс 22 * 2 = 44	
История мема, оригинальное употребление	2: описание присутствует; развернуто, логично, конкретно 1: описано не полностью и/или не логично и/или неубедительно 0: описание отсутствует	2	
Описание ситуации	2: описание присутствует; развернуто, логично, конкретно 1: описана не полностью и/или не логично и/или неубедительно 0: описание отсутствует	2	
Значение	2: описание присутствует; развернуто, логично, конкретно 1: описано не полностью и/или не логично и/или неубедительно 0: описание отсутствует	2	
Стилистические приемы	2: приемы выделены; определены верно; описаны развернуто, логично, конкретно 1: описаны не полностью и/или не логично и/или неубедительно 0: описание отсутствует	2	
Реакция на мем	2: реакция определена верно; описана развернуто, логично, конкретно 1: определена неверно, описана не полностью и/или не логично и/или неубедительно 0: описание отсутствует	2	
Личное отношение к юмору	2: отношение приводится; развернуто, логично, конкретно 1: приводится не полностью и/или не логично и/или неубедительно	2	

	0: мнение отсутствует		
<b>Описание примера из жизни</b>	2: пример приведён; описан развернуто, логично, конкретно 1: описан не полностью и/или не логично и/или неубедительно 0: пример отсутствует	<b>2</b>	
<b>Личное отношение к мемам применительно к близким</b>	2: мнение приводится; развернуто, логично, конкретно 1: приводится не полностью и/или не логично и/или неубедительно 0: мнение отсутствует	<b>2</b>	
<b>Личное отношение к мемам в общем</b>	2: мнение приводится; развернуто, логично, конкретно 1: приводится не полностью и/или не логично и/или неубедительно 0: мнение отсутствует	<b>2</b>	
<b>Связующая лексика</b>	2: лексика используется; корректно, логично 1: используется корректно частично/не для всех переходов к новому компоненту текста 0: используется некорректно/ отсутствует	<b>2</b>	
<b>Структура</b>	1: деление на абзацы присутствует 0: деление на абзацы отсутствует	<b>1</b>	
<b>Дополнительный балл</b>	1: Автор выходит за рамки шаблонного мышления и описания, проявляет креативность	<b>1</b>	
<b>Язык</b>		<b>макс 11</b>	
<b>Стиль</b>	1: один стиль последовательно поддерживается во всей работе 0: стиль не последователен	<b>1</b>	
<b>Лексика</b>	3: 1-2 ошибки 2: 3-4 ошибки 1: 5-6 ошибки 0: 7 и более ошибок	<b>3</b>	
<b>Дополнительный балл</b>	1: Автор выходит за рамки комфортной зоны знакомого и безопасного запаса слов, рискует ради оригинального и яркого выражения мыслей	<b>1</b>	
<b>Грамматика</b>	3: 1-2 ошибки 2: 3-4 ошибки 1: 5-6 ошибки 0: 7 и более ошибок	<b>3</b>	
<b>Пунктуация и орфография</b>	2: 1-2 ошибки 1: 3-4 ошибки 0: 5 и более ошибок	<b>2</b>	
<b>Дополнительный балл</b>	1: Автор выходит за рамки комфортной зоны знакомого и безопасного запаса структур, рискует ради оригинального и яркого выражения мыслей	<b>1</b>	

Первичный балл за содержание умножить на 2

**Количество слов:** более 270 слов / менее 80 слов - 0 балла за содержание, оценивается только языковая часть

**Генерирование текста AI:** 0 балла за всю работу

**Провокационное содержание:** 0 балла за всю работу