

Ключи

Listening comprehension

You will hear six extracts of *commencement speeches*.

For questions 1-12 choose the answer which fits best according to what you hear.

For questions 13-15, complete the sentences with a word from Extract F.

1. Which three speeches view the pursuit of personal passion as essential for fulfillment?
C, E, F
2. Which three speeches view individual responsibility as a means of impacting broader society?
A, B, D
3. Which two speeches focus on the importance of honour and sound moral principles?
E, F
4. Which three speeches emphasize the need for resilience in facing life's challenges?
B, E, F
5. Which three speeches suggest that graduates embrace a sense of humility?
A, D, E
6. Which speech shows the effects of false aims and lack of authenticity?
E
7. Which speech contains the idiom that is reflected in the *Midjourney* generated image?



bite off more than you can chew

E

8. Which speech contains the phrasal verb which is polysemantic or even a contronym, meaning either “agree to do, undertake” or “fight against”?

B

take on

9. Which speech contains the Americanism verb that can be used in the following sentence?

*I'll only marry for love: I can't **settle** for the person I do not love.*

C

10. Which speech contains the adjective that is etymologically related to the first concept in the famous Latin axiom "*Mors vincit omnia*" = "death always wins".

A

mortal

11. Which speech contains the idiom that illustrates the following situation and can be used to continue the sentence?

*Why did he listen to his parents and become a doctor? I wish he could **stick to his guns** and live his own life.*

F

12. Which speech contains the verb that is a synonym of "urge" in the following sentence?

*J.F.K.Kennedy **urged** = **exhorted** people to stay away from violence.*

B

Sincerity cannot be **13. counterfeit**—people will notice when you're **14. genuine**, even if it's **15. subtle**.

Script

Commencement speech A

Let us not be blind to our differences, but let us also direct attention to our common interests and to the means by which those differences can be resolved. And if we cannot end now our differences, at least we can help make the world safe for diversity. For, in the final analysis, our most basic common link is that we all inhabit this small planet. We all breathe the same air. We all cherish our children's future. And we are all mortal.

Commencement speech B

In line with the promise of this age, I want to exhort each of the graduates here to take on an issue—a complex problem, a deep inequity, and become a specialist on it. If you make it the focus of your career, that would be phenomenal. But you don't have to do that to make an impact... don't let complexity stop you. Be activists. Take on big inequities. I feel sure it will be one of the great experiences of your lives.

Commencement speech C

You've got to find what you love. And that is as true for your work as it is for your lovers. Your work is going to fill a large part of your life, and the only way to be truly satisfied is to do what you believe is great work. And the only way to do great work is to love what you do. If you haven't found it yet, keep looking. Don't settle. As with all matters of the heart, you'll know when you find it. And, like any great relationship, it just gets better and better as the years roll on. So keep looking until you find it. Don't settle.

Commencement speech D

Decisions are made by those who show up. Don't ever forget that you're a citizen of this world, and there are things you can do to lift the human spirit, things that are easy, things that are free, things that you can do every day: civility, respect, kindness, character.

Commencement speech E

Be curious, not cool. Feed your soul, too. Every day. Remember, insecurity makes liars of us all. Don't confuse success with excellence. The poet Robert Penn Warren once told me that "careerism is death." Do not descend too deeply into specialism either. Educate all of your parts. You will be healthier. Free yourselves from the limitations of the binary world. It is just a tool. A means, not an end. Seek out – and have – mentors. Listen to them. The late theatrical director Tyrone Guthrie once said, "We are looking for ideas large enough to be afraid of again." Embrace those new ideas. Bite off more than you can chew. Travel. Do not get stuck in one place. Visit our national parks. Their sheer majesty may remind you of your own "atomic insignificance," as one observer noted, but in the inscrutable ways of Nature, you will feel larger, inspirited, just as the egotist in our midst is diminished by his or her self-regard. Insist on heroes. And be one. Read. The book is still the greatest manmade machine of all – not the car, not the TV, not the smartphone.

Commencement speech F

As you step out into the world, remember that integrity is the foundation upon which a truly fulfilling life is built. Life, as they say, is not a bed of roses, and there will be times when taking the high road feels like an uphill battle. But when you stick to your guns and stand by your values, you'll find that respect and trust follow naturally. Honesty, in all its forms, is a bridge that connects us to others and ourselves.

Always remember, sincerity cannot be counterfeit—people will notice when you're genuine, even if it's subtle. So, don't let anything jeopardize your commitment to truth, even when it's difficult. The world is in need of people like you, willing to stand by what's right. Go forth, be courageous, and let your true identity be your guiding light."

Reading Comprehension

You are going to read an essay on the evolution of literature and cinematography.

For questions 1-15 choose the answer (A, B, C or D) which you think fits best according to the text.

Quick Cuts: The Novel Follows Film Into a World of Fewer Words

By E.L. DOCTOROW

The effect of a hundred years of filmmaking on the practice of literature has been considerable. As more than one critic has noted, today's novelists tend not to write exposition as fully as novelists of the 19th century. Where the first chapter of Stendahl's "Red and the Black" (1830) is given over to the leisurely description of a provincial French town, its topographic features, the basis of its economy, the person of its mayor, the mayor's mansion, the mansion's terraced gardens and so on, Faulkner's "Sanctuary" (1931) begins this way: "From beyond the screen of bushes which surrounded the spring, Popeye watched the man drinking."

The 20th-century novel minimizes discourse that dwells on settings, characters' CVs and the like. The writer finds it preferable to incorporate all necessary information in the action, to carry it along in the current of the narrative, as is done in movies.

Of course there are 19th-century works, Mark Twain's "Tom Sawyer," for example (" 'Tom?' No answer."), that jump right into things, and perhaps American writers always have been disposed to move along at a snappier pace than their European counterparts. But the minimal use of exposition does suppose a kind of filmic compact between writer and reader, that everything will become clear eventually.

Beyond that, the rise of film art is coincident with the tendency of novelists to conceive of compositions less symphonic and more solo voiced, intimate personalist work expressive of the operating consciousness. A case could be made that the novel's steady retreat from realism is as much a result of film's expansive record of the way the world looks as it is of the increasing sophistications of literature itself.

Another crossover effect has to do with film's major device, the instantaneous reposition in space and time: the cut. Writers today derive all sorts of effects from scanting the interstitial explanations or transitions that get their story from one character to another, or their characters from one place to another, or from yesterday to next year. More daring uses of discontinuity have occurred from violations of the grammatical protocols of person or tense.

But after a hundred years or so, it may be that movies can do nothing more for, or to, literature than they already have done. By now film has begun to affirm its essentially nonliterate nature and to make of its conventions an art form detached and self-contained, like painting.

Movies began in silence. The early filmmakers learned to convey meaning apart from the use of language. For the most part the title cards of the silent films only nailed down the intelligence given to the audience nonverbally. (Young couple on porch swing at night. He removes a ring from his vest pocket. He gazes into her eyes. Title card: "Milly, will you be my wife?")

In the modern audible feature film, especially as made by Hollywood, spoken dialogue tends more and more to function as the old title cards of the silents. The genre of the film is indicated with the portentous opening credits. The beginning shots site the film and identify its time period. A given scene is lighted, and the camera is positioned to create mood or inform the audience as to how it is to regard what it is seeing, how serious or unserious the story may be, how objectively we may regard the characters, how intimately we are being asked to share their adventures.

The film stock is color coordinated with its subject. The actors are dressed, and their hair is cut or coiffed, to indicate age, economic class, social status, education and even degree of virtue. They're directed to demonstrate their characters' states of mind with bodily attitudes, gestures, facial expressions and the movements of their eyes. Given all this, the weight of the scene is carried nonverbally. What is seen and felt is a signifying context for any words actually spoken. In some of today's film dramas, 95 percent of a scene's meaning is conveyed before a word is uttered; 98 percent if you add music.

Of course recent filmmakers -- Eric Rohmer, for example, or Louis Malle -- have made highly verbal films. As a generalization, the assemblage of visual effects that make of dialogue a capstone is less true of comedy. The art of the television sitcom, for example, is highly verbal. Its standing sets, and its inclination to celebrate character, provide the impetus for wordplay, gags and verbal economies that can verge on the aphoristic. On the other hand the sitcom's mostly interior scenes and its limited scope for camera setups suggest it is closer to a filmed stage play than it is to movies.

In the 1930s and 40s, when stage plays and books were a major source of film scripts, the talkies were talkier (as adaptations of Shakespeare are still). Films of that period were, by comparison with today's products, logorrheic. Even action films, the Bogart film noir, the Errol Flynn swashbuckler, abounded with dialogue. Now, after a century of development, the medium of film generates its own culture. Its audience is as schooled in its rhythms and motifs and habits of being as Wagnerians are in *der Nibelungen*. Films work off previous films. They are genre referential and can be more of what they are by nature.

Literary language extends experience in discourse. It flowers to thought with nouns, verbs, objects. It thinks. That is why the term "film language" may be an oxymoron. Film de-literates thought; it relies primarily on an association of visual impressions or understandings. Moviegoing is an act of inference. You receive what you see as a broad band of sensual effects that evoke your intuitive nonverbal intelligence. You understand what you see without having to think it through with words.

For questions 1-15, choose the answer (A, B, C or D) which you think fits best according to the text.

1. What does the first paragraph suggest is minimized in 20th-century novels compared to 19th-century novels?

- A) Dialogue
- B) Exposition**
- C) Action
- D) Characters' inner thoughts

2. Which of the following is an example used in the passage to describe an unusual 19th-century exposition?

- A) Faulkner's "Sanctuary"
- B) The title card in silent films

C) Stendhal's "Red and the Black"

D) Mark Twain's "Tom Sawyer"

3. What major technique in film is highlighted in the passage as influencing modern novels?

A) The use of symbolism

B) The cut

C) Flashbacks

D) Direct address to the audience

4. How does the passage describe early film title cards?

A) A major source of narrative tension

B) A tool for nonverbal communication

C) An art form detached from film

D) A way to introduce the genre of the film

5. Which of the following is described as a characteristic of sitcoms in the passage?

A) They use fewer visual effects than action films.

B) They celebrate character through wordplay and gags.

C) They rely primarily on visual effects to convey meaning.

D) They emphasize music over dialogue.

6. What word in the passage describes the verbose nature of films from the 1930s and 40s?

A) Snappy

B) Logorrheic

C) Minimal

D) Subtle

7. According to the passage, what role does the film stock play in conveying meaning?

A) It determines the genre of the film.

B) It indicates the emotional tone and subject matter.

C) It is irrelevant to the understanding of the film.

D) It is used to identify the time period of the film.

8. What does the passage imply about the effect of film on literary language?

A) Film enhances the complexity of literary language.

B) Film reduces the intellectual engagement required by literary language.

C) Film allows for more in-depth dialogue in literature.

D) Film has no effect on literary language.

9. How does the passage characterize the evolution of film over the last century?

A) It has become more narrative-focused.

B) It has become a self-contained art form.

C) It has abandoned visual effects for dialogue.

D) It has become less visually complex.

10. If the author were to create a movie version of the passage, which scene would most likely open it?

A) A novelist's pen slowing down as a projector speeds up

B) A film reel spinning and transforming into an open book

C) A silent film actor staring dramatically at the camera

D) A debate between two filmmakers on film's merits

11. If the author were to write a letter to a 19th-century novelist, which closing line would best convey their main point?

- A) "Keep telling stories your way – there's nothing like the depth of prose!"
- B) "Modern stories can do without the 'filler' – film has taught us that."
- C) "Adapt, as film has taught us, for the swift ways of today's world."
- D) "Times are changing – exposition is out, and we owe it to the magic of film."**

12. If the author's message was adapted into a tweet, which would best capture its essence?

- A) "Novels learned a thing or two from movies. Today's stories move faster, thanks to film!"**
- B) "Film's biggest gift to literature? Losing all that excessive description!"
- C) "Novels were better in the 1800s. Film has diluted storytelling."
- D) "Movies & books are worlds apart. Let's keep them that way."

13. Which of these represents the author's view on "film language"?

- A) A powerful new form of literature
- B) An intuitive, nonverbal style of communication**
- C) A declining art form
- D) A rival to traditional literature

14. What literary style does the author imply most sitcoms resemble?

- A) A witty, dialogue-driven play**
- B) A visually rich novel with detailed descriptions
- C) A silent film with title cards
- D) A philosophical essay

15. If the passage were a historical exhibit, which description would best fit?

- A) "Film and Literature: Rivals Through the Ages"
- B) "From Page to Screen: How Film Changed the Novel"**
- C) "Books in the Age of Film: The Lost Art of Exposition"
- D) "Literature Strikes Back: The Storytelling Debate"

Grammar and Vocabulary

For questions 1-15, read the extract from the story and complete the tasks.

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

burst
lie
master
roar
screech
see

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

BEAR
BREATH
CHANGE
FEATHER
PENETRATE

Use these Latin and Greek stems in their English forms and complete the gaps.

horrēre to bristle; to tremble

ēkhē sound

movēre to move

For a few moments the boys watched the fire in silence.

Then Tom giggled.

"Wasn't he mad?"

"About the—"

"Fire and the bird."

"Lucky he went for Tim, 'stead of us."

"Huh. Remember old Mad at school?"

"Boy—you-are-driving-me-slowly-insane!"

The boys 1. **burst** into hysterical laughter, then remembered the darkness and other things and swept the area uneasily.

The flames, busy about the tent, drew their eyes back again. Tom watched the scurrying ants that were so frantically unable to avoid the flames, and thought of the first fire—just down there, on the steeper side of the mountain, where now was 2. **impenetrable** darkness. He did not like to remember it, and looked away at the mountain-top. Warmth radiated now, and beat pleasantly on them. Heck amused himself by fitting branches into the fire as closely as possible. Tom spread out his hands, searching for the distance at which the heat was just 3. **bearable**. Idly looking beyond the fire, he resettled the scattered rocks from their flat shadows into daylight contours. Just there was the big rock, and the three stones there, that split rock, and there beyond was a gap—just there—

"Heck."

"Huh?"

"Nothing."

The fire 4. **was mastering** the branches, the bark was curling and falling away, the wood exploding. The tent fell inwards and flung a wide circle of light over the mountain-top. "Heck—"

"Huh?"

"Heck! Heck!"

Heck looked at Tom irritably. The intensity of Tom's gaze made the direction in which he looked dreadful, for Heck had his back to it. He squatted by Tom, and looked 5. **to see**. They became 6. **motionless**, gripped in each other's arms, four unwinking eyes aimed and two mouths open. Far beneath them, the trees of the forest sighed, then roared. The hair on their foreheads fluttered and flames blew out sideways from the fire. Fifteen yards away from them came the plopping noise of fabric blown open. Neither of the boys screamed but the grip of their arms tightened and their mouths grew peaked. For perhaps ten seconds they crouched like that while the flailing fire sent smoke and sparks and waves of 7. **changeable** light over the top of the mountain. Then as though they had but one terrified mind between them they scrambled away over the rocks and fled.

Tim was dreaming. He had fallen asleep after what seemed hours of tossing and turning noisily among the dry leaves. Even the sounds of nightmare from the other tent no longer reached him, for he was back to where he came from, playing with his children and talking to his wife in the house. Then someone was shaking his arm, telling him that it was time for tea. "Tim! Wake up!"

The leaves were roaring like the sea.

"Tim, wake up!"

"What's the matter?"

"We saw—"

"—the beast—"

"—plain!"

"Who are you? Tom, Heck?"

"We saw the beast—"

"Quiet. Becky!"

The leaves were 8. **roaring** still.

Becky tumbled down and Tom grabbed her. "You can't go out—it's horrible!"

"Becky—where are the swords?"

"I can hear the—"

"Quiet then. Lie still."

They 9. **lay** there listening, at first with doubt but then with terror to the description Tom and Heck 10. **breathed** at them between bouts of extreme silence. Soon the darkness was full of claws, full of the 11. **horrific** unknown and menace. An interminable dawn faded the stars out, and at last light, sad and grey, filtered into the shelter. They began to stir though still the world outside the shelter was impossibly 12. **perilous**. The maze of the darkness sorted into near and far, and at the high point of the sky the cloudlets were warmed with color. A single sea bird flapped upwards with a hoarse cry that 13. **echoed** immediately, and something 14. **screeched** in the forest. Now streaks of cloud near the horizon began to glow rosily, and the the palms waved their 15. **feathery** green tops.

Writing

You are going to write an *original story* based on your personal experience of being a high school student navigating relationships, shaping your identity and character.

Your class went camping for a day but got lost in a dense forest. Draw from your personal experience of knowing yourself and your classmates. Show how your or their character can reveal itself or change in a calamity.

Write your **story in 200-220 words**.

To write a successful competition story, make sure you meet all the following requirements:

I. Story structure:

1. Setting/exposition

(WHO? WHEN? WHERE?)

Describe the location. Establish the context. The reason for getting lost.

2. Chain of events

(WHAT DID YOU PERSONALLY DO? HOW WERE YOU PERSONALLY FEELING? WHAT DID YOUR CLASSMATES DO? HOW WERE THEY FEELING? WHAT WERE THE ADULTS ACCOMPANYING YOU DOING?)

Add a dangerous situation that raises a moral dilemma. Build up tension arising from the conflict. Show how one character unexpectedly steps up and becomes the leader. Show how negativity, despair, and violence can be tackled through communication, compassion, ingenuity, and clever distribution of roles and tasks.

3. Climax

(This is where the suspense is peaking)

By now your reader is conditioned to be rooting for one character who saves the day.

4. Anticlimax

(This is where the conflict or the dilemma gets its resolution)

Everyone is safe and sound.

II. Language:

1. Use vivid epithets in your description. Be short but specific.
2. Use a range of verbs and adverbs showing detailed actions. Be short but specific.
4. Use Direct Speech. Observe punctuation rules. Be short but specific.
5. Use past tenses.

Внимание!

Заимствованная история будет снята с конкурса.

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