

МИНИСТЕРСТВО ОБРАЗОВАНИЯ ИРКУТСКОЙ ОБЛАСТИ  
ГОСУДАРСТВЕННОЕ АВТОНОМНОЕ НЕТИПОВОЕ УЧРЕЖДЕНИЕ  
ДОПОЛНИТЕЛЬНОГО ОБРАЗОВАНИЯ ИРКУТСКОЙ ОБЛАСТИ  
РЕГИОНАЛЬНЫЙ ЦЕНТР ВЫЯВЛЕНИЯ И ПОДДЕРЖКИ ОДАРЕННЫХ ДЕТЕЙ  
«ОБРАЗОВАТЕЛЬНЫЙ ЦЕНТР «ПЕРСЕЙ»



**УТВЕРЖДЕНО**

Директор

А.А. Шестаков

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**ДОПОЛНИТЕЛЬНАЯ ОБЩЕРАЗВИВАЮЩАЯ ПРОГРАММА  
ПОДГОТОВКА К УЧАСТИЮ В РЕГИОНАЛЬНОМ ЭТАПЕ ВСОШ ПО  
АНГЛИЙСКОМУ ЯЗЫКУ**

**Направленность:** социально-гуманитарная

**Категория учащихся:** 15 – 17 лет

**Объем:** 36 часов

**Форма обучения:** очная

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Разработчики программы:

Иванова Елена Владимировна, к. фил. н., доцент кафедры английской филологии ИФИЯМ  
ФГБОУ ВО «ИГУ»

## 1. ОБЩАЯ ХАРАКТЕРИСТИКА ПРОГРАММЫ

### 1.1. Нормативно-правовые основания разработки программы

Нормативную правовую основу разработки программы составляют:

–Федеральный закон от 29.12.2012 г. №273 «Об образовании в Российской Федерации»;

–Приказ Минпросвещения России № 196 от 09.11.2018 (ред. от 30.09.2020) «Об утверждении Порядка организации и осуществления образовательной деятельности по дополнительным общеобразовательным программам»;

–Приказ Минпросвещения России от 30.09.2020 N 533 «О внесении изменений в Порядок организации и осуществления образовательной деятельности по дополнительным общеобразовательным программам, утвержденный приказом Министерства просвещения Российской Федерации от 9 ноября 2018 г. N 196» (зарегистрировано в Минюсте России 27.10.2020 N 60590);

–Методические рекомендации по проектированию дополнительных общеобразовательных программ (включая разноуровневые программы) / Приложение к письму Министерства образования и науки Российской Федерации № 09-3242 от 18 ноября 2015 г.;

–Федеральный государственный образовательный стандарт среднего общего образования (утв. Приказом Министерства образования и науки РФ от 17 мая 2012 г. N 413). (С изменениями и дополнениями от: 29 декабря 2014 г., 31 декабря 2015 г., 29 июня 2017 г., 24 сентября, 11 декабря 2020 г.);

–Федеральный государственный образовательный стандарт основного общего образования (утв. приказом Министерства образования и науки РФ от 17 декабря 2010 г. N 1897) (С изменениями и дополнениями от: 29 декабря 2014 г., 31 декабря 2015 г., 11 декабря 2020 г.);

–Постановлением Главного государственного санитарного врача Российской Федерации от 28.09.2020 г. № 28 «Об утверждении санитарных правил СП 2.4. 3648-20 «Санитарно-эпидемиологические требования к организациям воспитания и обучения, отдыха и оздоровления детей и молодежи»;

–Устав Образовательного центра «Персей»;

–Положение о разработке и реализации дополнительных общеобразовательных программ.

### 1.2. Актуальность программы

Отличительной особенностью программы является ее ориентированность на теоретико-практическую подготовку детей к выполнению заданий Всероссийской олимпиады школьников. Учащиеся, в рамках данной программы, смогут ознакомиться с заданиями олимпиады по различным предметам прошлых лет, изучить их решение и типичные ошибки участников, возникающие при их выполнении.

### 1.3. Направленность программы – социально-гуманитарная

### 1.4. Адресат программы:

К освоению программы допускаются учащиеся образовательных организаций в возрасте от 15 до 17 лет. Приступая к освоению данной программы, школьник должен иметь базовые знания первого иностранного языка не ниже уровня В1 в соответствии с общеевропейскими компетенциями владения иностранными языками.

### 1.5. Цель, задачи и планируемые результаты освоения программы:

*Цель* - формирование у школьников иноязычной компетенции, то есть системы знаний, умений и навыков эффективной коммуникации в иноязычной среде на уровне, необходимом и достаточном для успешного выполнения заданий на Всероссийской олимпиаде школьников.

*Основные задачи:*

– развитие языковых навыков, обогащение лексического запаса, углубление грамматических знаний, укрепление навыков построения грамматически и лексически правильных высказываний;

- обучение подготовленной и неподготовленной речи на актуальные темы;
- развитие коммуникативных навыков, способности реагировать на различные проявления коммуникативного поведения в ситуациях разного типа;
- стимулирование информационно-поисковой работы с целью расширения знаний о повседневных, страноведческих, морально-этических и культурных аспектах жизни современных англоговорящих стран, обогащения лексического запаса, формирования необходимых фоновых знаний.

*Планируемые результаты освоения:*

*В результате освоения программы учащийся должен*

*Знать:*

- этические нормы и ценности иноязычной культуры; основные фонетические, лексические, грамматические, словообразовательные явления и закономерности функционирования английского языка; композиционные элементы текста;
- особенности официального, нейтрального и неофициального регистров общения.

*Уметь:*

- свободно выражать свои мысли, адекватно используя разнообразные языковые средства с целью выделения релевантной информации;
- использовать этикетные формулы в устной и письменной коммуникации.

*Владеть:*

- навыками социокультурной и межкультурной коммуникации; культурой мышления, способностью к анализу, обобщению информации, постановке целей и выбору путей их достижения; системой лингвистических знаний;
- основными дискурсивными способами реализации коммуникативных целей высказывания.

1.6. Объем и срок освоения программы.

Программа рассчитана на 36 часа и предполагает овладение материалом в течении 7 дней. Данное количество часов определяется содержанием и прогнозируемыми результатами программы.

1.7. Форма обучения: очная

1.8. Формы аттестации. Оценочные материалы.

Для определения результатов освоения программы у учащихся используются следующие виды контроля:

- итоговая аттестация – письменная практическая работа.

1.9. Режим занятий – реализация программы проходит в течение 7 дней, не более 6 часов в день.

1.10. Особенности организации образовательной деятельности. Практическая направленность программы осуществляется через решение олимпиадных заданий ВСОШ по английскому языку.

1.11. Форма итоговой аттестации – письменная практическая работа.

## 2. УЧЕБНЫЙ ПЛАН

### 2.1. Учебный план по очной форме обучения

№	Наименование разделов, дисциплин (модулей)	всего часов	Аудиторная нагрузка		Промежуточная аттестация  форма
			теоретические занятия	практические занятия	
<b>I</b>	<b>Раздел 1. Муниципальный этап</b>	<b>14</b>	<b>6</b>	<b>8</b>	
1.1.	Тема 1.1. Чтение. Письмо. Говорение	4	2	2	
1.2.	Тема 1.2. Аудирование	4	2	2	
1.3.	Тема 1.3. Лексико-грамматический тест	6	2	4	
<b>II</b>	<b>Раздел 2. Региональный этап</b>	<b>20</b>	<b>8</b>	<b>12</b>	
2.1.	Тема 2.1. Лексико-грамматический тест	5	2	3	
2.2.	Тема 2.2. Аудирование. Чтение	5	2	3	
2.3.	Тема 2.3. Говорение	5	2	3	
2.4.	Тема 2.4. Письмо	5	2	3	
<b>III</b>	<b>Раздел 3. Итоговая аттестация</b>	<b>2</b>		<b>2</b>	<b>Письменная практическая работа</b>
3.1.	Тема 3.1. Письменная работа	2		2	
		<b>36</b>	<b>14</b>	<b>22</b>	

### 3. КАЛЕНДАРНЫЙ УЧЕБНЫЙ ГРАФИК

3.1. Для реализации дополнительной общеразвивающей программы предусмотрена очная форма обучения. Срок освоения ДОП составляет 7 день, в том числе:

Обучение по разделам (дисциплинам)	6 дн.
Итоговая аттестация	1 дн.
<b>Итого</b>	<b>7 дн.</b>

3.2. Календарные сроки реализации ДОП устанавливаются Образовательным центром «Персей» на основании плана-графика.

№	Наименование разделов, дисциплин, модулей и тем	Всего часов	Дни						
			1	2	3	4	5	6	7
<b>I</b>	<b>Раздел 1. Муниципальный этап</b>	<b>14</b>	<b>4</b>	<b>6</b>	<b>4</b>				
1.1.	Тема 1.1. Чтение. Письмо. Говорение	4	4						
1.2.	Тема 1.2. Аудирование	4		4					
1.3.	Тема 1.3. Лексико-грамматический тест	6		2	4				
<b>II</b>	<b>Раздел 2. Региональный этап</b>	<b>20</b>			<b>2</b>	<b>6</b>	<b>6</b>	<b>6</b>	
2.1.	Тема 2.1. Лексико-	5			2	3			

	грамматический тест							
2.2.	Тема 2.2. Аудирование. Чтение	5			3	2		
2.3.	Тема 2.3. Говорение	5				4	1	
2.4.	Тема 2.4. Письмо	5					5	
<b>III</b>	<b>Раздел 3. Итоговая аттестация</b>	2						2
3.1.	Тема 3.1. Письменная работа	2						2
	Итого	36						

#### 4. СОДЕРЖАНИЕ ДОПОЛНИТЕЛЬНОЙ ОБЩЕРАЗВИВАЮЩЕЙ ПРОГРАММЫ

Наименование, содержание раздела, дисциплины (практические, теоретические занятия)	Всего часов
<b>Раздел 1. Муниципальный этап</b>	<b>14</b>
<b>Тема 1.1. Чтение. Письмо. Говорение</b>	<b>4</b>
Теоретическое занятие 1.1. Чтение. Письмо. Говорение	2
Практическое занятие 1.1. Методические рекомендации по проведению конкурсов. Конкурс понимания устного текста	2
<b>Тема 1.2. Аудирование</b>	<b>4</b>
Теоретическое занятие 1.2. Аудирование	2
Практическое занятие 1.2. Аудирование	2
<b>Тема 1.3. Лексико-грамматический тест</b>	<b>6</b>
Теоретическое занятие 1.3. Лексико-грамматический текст	2
Практическое занятие 1.3. Лексико-грамматический текст. Работа с текстом	4
<b>Раздел 2. Региональный этап</b>	<b>20</b>
<b>Тема 2.1. Лексико-грамматический тест</b>	<b>5</b>
Теоретическое занятие 2.1. Лексико-грамматический текст	2
Практическое занятие 2.1. Лексико-грамматический текст. Работа с текстом	3
<b>Тема 2.2. Аудирование. Чтение</b>	<b>5</b>
Теоретическое занятие 2.2. Аудирование. Чтение.	2
Практическое занятие 2.2. Интегрированное задание по аудированию и чтению. Чтение текста с пониманием общего содержания, задание на упорядочение, восстановление логических связей в тексте или задание на соответствие с полным пониманием прочитанного	3
<b>Тема 2.3. Говорение</b>	<b>5</b>
Теоретическое занятие 2.3. Говорение	2
Практическое занятие 2.3. Заполнение пропусков в связном тексте, с выбором правильного слова или грамматической формы из 4-х предложенных. Задание на множественный выбор.	3
<b>Тема 2.4. Письмо</b>	<b>5</b>
Теоретическое занятие 2.4. Письмо	2
Практическое занятие 2.4. Продуктивное письменное высказывание в формате сочинение-мнение	3
<b>Раздел 3. Итоговая аттестация</b>	<b>2</b>
<b>Тема 3.1. Письменная работа</b>	<b>2</b>
Практическое занятие 3.1. Письменная практическая работа	2
<b>Итого</b>	<b>36</b>

## 5. ОРГАНИЗАЦИОННО-ПЕДАГОГИЧЕСКИЕ УСЛОВИЯ

### 5.1. Материально-техническое обеспечение

Реализация программы на базе кампуса:

- корпус № 1, кабинет № 29

- мебель, оборудование и расходные материалы (Приложение 1)

### 5.2. Информационное обеспечение обучения. Информационное обеспечение обучения.

Перечень рекомендуемых учебных изданий, Интернет-ресурсов, дополнительной литературы

*Основные источники:*

1. Мелкумова М.В. Лексический тренажер по английскому языку для 9 класса к УМК «Английский в фокусе – Spotlight»: учебное пособие / М.В. Мелкумова. – Москва; Берлин: Директ-Медиа, 2020. – 39 с. – URL: <https://biblioclub.ru/index.php?page=book&id=563307>.

2. Мелкумова М.В. Лексический тренажер по английскому языку для 10 класса к УМК «Английский в фокусе – Spotlight»: учебное пособие / М.В. Мелкумова. – Москва; Берлин: Директ-Медиа, 2020. – 39 с. – URL: <https://biblioclub.ru/index.php?page=book&id=563295>.

3. Тихонов А.А. Английский язык: теория и практика перевода: учебное пособие / А. А. Тихонов. – Москва: ФЛИНТА, 2019. – 120 с. – URL: <https://biblioclub.ru/index.php?page=book&id=611202>.

4. Хоменкер Л.С. Английский язык: уроки репетитора: учебное пособие / Л.С. Хоменкер. – Санкт-Петербург: КАРО, 2019. – 360 с. – URL: <https://biblioclub.ru/index.php?page=book&id=610800>.

5. Щербакова И.В. Основные лексическо-грамматические темы современного английского языка: учебное пособие / И.В. Щербакова, О.А. Фомина. – Москва; Берлин: Директ-Медиа, 2021. – 116 с. – URL: <https://biblioclub.ru/index.php?page=book&id=602385>.

*Дополнительные источники:*

1. Haines S., Nettle M., Hewings M. Advanced Grammar in Use Supplementary Exercises. Cambridge University Press, 20072. Cotton D., Falvey D., Kent D. Language Leader Course book. Upper intermediate. Pearson, 20133. Mark Foley and Dianne Hall. Longman Advanced Learners' Grammar. Pearson Longman, 20104. Roni S.Lebauer. Learn to Listen, Listen to Learn. Academic Listening and Note-Taking Books 1 and

2. Pearson Longman 20105. Sue O'Connel. Focus on IELTS. Pearson Longman, 20106. Gude, K. Proficiency Masterclass. Oxford: Oxford University Press, 2001 7. Azar B. S. Understanding and using English Grammar. London: Longman, 1999 8. Gairns R. True to Life: Upper-Intermediate: Class Book. Cambridge: Cambridge University Press, 19999. Hewings M. Advanced grammar in Use: a self-study reference and practice book for advanced learners of English: With answers. Cambridge: University Press, 199910. Redman S. English Vocabulary in Use. Cambridge University Press, 1997

*Интернет-ресурсы:*

Dictionary and Thesaurus | Merriam-Webster [Электронный ресурс]. URL: <http://www.merriam-webster.com/>. Alison: A New World of Free Certified Learning | English Language Skills [Электронный ресурс]. URL: <https://alison.com/subjects/11/EnglishLanguage-Skills>.

TOEFL Practice Test [Электронный ресурс]. URL: <http://learnenglish.britishcouncil.org/en/>. Free IELTS practice tests [Электронный ресурс]. URL: <http://takeielts.britishcouncil.org/prepare-test/free-practice-tests>.

Кадровое обеспечение. Реализация программы обеспечивается научно-педагогическими кадрами, имеющими образование, соответствующее направленности программы.

Каждый учащийся имеет рабочее место с доступом к сети Интернет (при необходимости), к современным профессиональным базам данных, информационным справочным и поисковым системам, электронной библиотеке «Библиоклуб».

Реализация программы обеспечивается педагогическими кадрами, имеющими образование, соответствующее направленности программы.

## **6. КОНТРОЛЬ И ОЦЕНКА РЕЗУЛЬТАТОВ ОСВОЕНИЯ ДОПОЛНИТЕЛЬНОЙ ОБЩЕРАЗВИВАЮЩЕЙ ПРОГРАММЫ**

6.1. Итоговая оценка результатов освоения программы осуществляется преподавателем в форме письменной практической работы.

6.2. Освоение ДОП заканчивается итоговой аттестацией учащихся. Лица, успешно освоившие ДОП и прошедшие итоговую аттестацию, получают сертификат.

6.3. Порядок проведения итоговой аттестации:

### **Критерии оценивания**

При полном безошибочном выполнении 15 из 23 заданий письменной практической работы выставляется зачет по курсу и выдается сертификат участника.

### **Практическая работа**

Listening comprehension. For items 1 to 10, listen to the talk about how playing an instrument benefits your brain and decide whether the statements 1 to 10 are true, A or false, B according to the text you hear. You will hear the text twice. You have 20 seconds to look through the items.

Now we begin. Did you know that every time musicians pick up their instruments, there are fireworks going off all over their brain. On the outside, they may look calm and focused, reading the music and making the precise and practiced movements required, but inside their brains, there's a party going on. How do we know this? Well, in the last few decades, neuroscientists have made enormous breakthroughs in understanding how our brains work by monitoring them in real-time with instruments like fMRI and PET scanners.

When people are hooked up to these machines, tasks such as reading or doing math problems each have corresponding areas of the brain where activity can be observed, but when researchers got the participants to listen to music, they saw fireworks. Multiple areas of their brains were lighting up at once, as they processed the sound, took it apart to understand elements like melody and rhythm, and then put it all back together into unified musical experience, and our brains do all this work in the split-second between when we first hear the music and when our foot starts to tap along. But when scientists turned from observing the brains of music listeners through those of musicians, the little backyard fireworks became a Jubilee. It turns out that while listening to music engages the brain in some pretty interesting activities, playing music is the brain's equivalent of a full-body workout.

The neuroscientists saw multiple areas of the brain light up, simultaneously processing different information in intricate interrelated and astonishingly fast sequences. The most obvious difference between listening to music and playing it is that the latter requires fine motor skills which are controlled in both hemispheres of the brain. It also combines the linguistic and mathematical precision in which the left hemisphere is more involved with the novel and creative content that the right excels in. This may allow musicians to solve problems more effectively and creatively in both academic and social settings. Because making music also involves crafting and



understanding its emotional content and message, musicians often have higher levels of executive function, a category of interlinked tasks that includes planning, strategizing, and attention to detail, and requires simultaneous analysis of both cognitive and emotional aspects. This ability also has an impact on how our memory systems work, and indeed, musicians exhibit enhanced memory functions, creating, storing, and retrieving memories more quickly and efficiently. Studies have found that musicians appear to use their highly connected brains to give each memory multiple tags, such as a conceptual tag, an emotional tag, an audio tag, and a contextual tag, like a good internet search engine. How do we know that all these benefits are unique to music, as opposed to, say, sports or painting? Or could it be that people who go into music were already smart to begin with? Neuroscientists have explored these issues but so far they have found that the artistic and aesthetic aspects of learning to play a musical instrument are different from any other activity studied, including other arts, and several randomized studies of participants who showed the same levels of cognitive function and neural processing at the start found that those who were exposed to a period of music learning showed enhancement in multiple brain areas compared to the others.

You have 20 seconds to check your answers. Now listen to the text again. Did you know that every time musicians pick up their instruments, there are fireworks going off all over their brain? On the outside, they may look calm and focused, reading the music and making the precise and practiced movements required, but inside their brains, there's a party going on. How do we know this? Well, in the last few decades, neuroscientists have made enormous breakthroughs in understanding how our brains work by monitoring them in real time with instruments like fMRI and PET scanners. When people are hooked up to these machines, tasks such as reading or doing math problem search have corresponding areas of the brain where activity can be observed, but when researchers got the participants to listen to music, they saw fireworks. Multiple areas of their brains were lighting up at once, as they processed the sound, took it apart to understand elements like melody and rhythm, and then put it all back together into unified musical experience, and our brains do all this work in the split second between when we first hear the music and when our foot starts to tap along. But when scientists turned from observing the brains of music listeners to those of musicians, the little backyard fireworks became a Jubilee. It turns out that while listening to music engages the brain in some pretty interesting activities, playing music is the brain's equivalent of a full body workout. The neuroscientists saw multiple areas of the brain light up, simultaneously processing different information in intricate interrelated and astonishingly fast sequences. The most obvious difference between listening to music and playing it is that the latter requires fine motor skills which are controlled in both hemispheres of the brain. It also combines the linguistic and mathematical precision in which the left hemisphere is more involved with the novel and creative content that the right excels in. This may allow musicians to solve problems more effectively and creatively in both academic and social settings. Because making music also involves crafting and understanding its emotional content and message, musicians often have higher levels of executive function, a category of interlinked tasks that includes planning, strategizing, and attention to detail, and requires simultaneous analysis of both cognitive and emotional aspects. This ability also has an impact on how our memory systems work. And indeed, musicians exhibit enhanced memory functions, creating, storing, and retrieving memories more quickly and efficiently. Studies have found that musicians appear to use their highly connected brains to give each memory multiple tags, such as a conceptual tag, an emotional tag, an audio tag, and a contextual tag, like a good internet search engine. How do we know that all these benefits are unique to music, as opposed to say sports or painting? Or could it be that people who go into music were already smart to begin with? Neuroscientists have explored these issues, but so far, they have found that the artistic and aesthetic aspects of learning to play a musical instrument are different from any other activity studied, including other arts. And several randomized studies of

participants who showed the same levels of cognitive function and neural processing at the start found that those who were exposed to period of music learning showed enhancement in multiple brain areas compared to the others.

You have 20 seconds to check your answers. For items 11 to 15, listen to the interview with an American singer-songwriter, Billy Eilish. Choose the correct answer A, B, or C to answer questions 11 to 15. You will hear the text only once. You now have 25 seconds to study the questions. Now we begin. How many Instagram followers do you have? I have 6.3 million now. Back in 2017, there are 257,000 and there are now 9.6 million Google results when you look up Billy Eilish compared with 1.13 million last year. What advice would you give yourself? Don't be sodas. It's such a waste of time. I haven't lived up to that yet. It's good advice, though. I know it has ruined so many things that could have been amazing because I was sad. What advice would you give yourself a year ago? Don't post everything you think. Don't posty our feelings. Do you feel pressure? Yeah. Are you handling it well? No, I'm handling the pressure horribly, but I just keep it to myself all the time except my wall. I write everything I feel in my wall. So if you go in my room and look at my wall, just yeah. What's your biggest regret? Letting myself be mistreated for a long time. I was really mistreated and then I just realized I was better than that and since then I feel like I've just grown to know my worth, I think. It's taken a minute and I don't think I'm there yet, but I'm getting there. I was so hurt then. What's the biggest thing you've learned? No matter what you do, you can never ever please anyone. What's the best approach to songwriting? Having the approach that no one's had, trying to write something no one's written. I don't know if that's the best approach because you might just fail and then want to die. I have to write something no one's ever heard.

That's why I'm still bad at it because that's what I was trying to do. This is the end of the listening comprehension part. You have one minute to complete your answer. Integrated listening and reading. Read the abstract of a film review below. Then listen to part of an interview with the actress playing the main part. You will notice that some ideas coincide and some differ in them. Answer questions 16 to 25 by choosing A, if the idea is expressed in both materials, B, if it can be found only in the reading text, C, if it can be found only in the audio recording, and D, if neither of the materials expresses the idea. Now you have 10 minutes to read the text below. Now listen to part of an interview with the actress playing the main part and then do the tasks. Questions 16 to 25. Comparing the text above and the interview. You will hear the interview twice. Now we begin. How did you prepare for the role? I just watched the available documentaries. Diana's ironically a very unknowable figure, which is her plate I think. All she wanted was to be available and she was. Her light feels incredible and she exudes it. She can't stop that even when she's not well in pictures. It was tiring to sift through a bunch of material and see so many conflicting perspectives and trying to formulate a personal feeling that felt distinct knowing that we could never do it perfectly correctly. There is no right way to do this here. Which scene were you most taken aback by when filming? And she was eating her entire pearl necklace out of her pea soup. She's in such trauma during these three projected days. We're definitely not saying that Diana was crazy.

When you're immense trauma, you feel like you're going crazy. If you can't know anything, if the truth is so ambiguous and so twisted and you're so gaslit, you feel like you're going a bit nuts. And the only way to convey that is to feel so muzzle that you have to rip off your pearls and eat them at the dinner table in front of your husband that's not listening to you. That is what it feels like sometimes in heightened situations and our film allows you to lean into those inner feelings to externalize in inner life. Cinema in general is the way to do that. Could you relate to the character with being in the public eye yourself? It's hard to compare because I'm not supposed to do anything. I'm not upholding ideals of a whole nation. The expectations are less daunting. I'm a living,

breathing person who's learning every day. I'm sure she had a very different experience. I think it was really impossible for her to lie. She's just felt like an incredibly honest person. And I know it might sound weird to people because her ways of communicating were sideways. She wasn't allowed to just say, Hey, I don't feel good and I am, you know, struggling with food, struggling with my body. I feel alone. But she was saying it, you know? People have found her to be fairly manipulative. Diana was an attention-seeking person. I think she was a combination of things that don't necessarily go hand in hand. And it was interesting to sift through the ways in which she was reaching out because they weren't always straight up. How difficult was it learning the accent? It was really hard. It was like really tiring. I have such a different tonal quality and not even just sonically and energetically, everything about my weight is different. It took like four months and, you know, I tried to nail the accent, but primarily I just tried to absorb her and just be really emotionally affected by her and keep it. And my coach was going to watch for any glaring mistakes. How did you and director Pablo Lorraine figure out how you would portray Diana? Every attempt at making a movie is extremely personal. I can't be Diana Spencer. I'm very much myself, and I think that my curiosities and desires are embedded in the film. And that is personal. It's our take on it, and he leans so far into this reality in the movie, and I think it's kind of the only way to not traipse on hollowed ground. We're definitely not proclaiming to know anything, but dreaming about her and wondering what it felt like from the inside. We're not answering any questions, we're just asking a lot of questions. I think directionally Pablo was really brilliant and really bold. You'll hear the interview again in 30 seconds.

Now listen to the interview again. How did you prepare for the role? I just watched the available documentaries. Diana's ironically a very unknowable figure, which is her plate, I think. All she wanted was to be available, and she was. Her light feels incredible, and she exudes it. She can't stop that even when she's not well in pictures. It was tiring to sift through a bunch of material and see so many conflicting perspectives and trying to formulate a personal feeling that felt distinct knowing that we could never do it perfectly correctly. There is no right way to do this here. What scene were you most taken aback by when filming? When she was eating her entire pearl necklace out of her pea soup, she's in such trauma during these three projected days. We're definitely not saying that Diana was crazy. When you're in immense trauma, you feel like you're going crazy. If you can't know anything, if the truth is so ambiguous and so twisted and you're so gaslit, you feel like you're going a bit nuts, and the only way to convey that is to feel so muzzled that you have to rip off your pearl and eat them at the dinner table in front of your husband that's not listening to you. That is what it feels like sometimes in heightened situations, and our film allows you to lean into those inner feelings to externalize in inner life. Cinema in general is the way to do that. Could you relate to the character with being in the public eye yourself? It's hard to compare because I'm not supposed to do anything. I'm not upholding ideals of a whole nation. The expectations are less daunting. I'm a living, breathing person who's learning every day. I'm sure she had a very different experience. I think it was really impossible for her to lie. She's just felt like an incredibly honest person, and I know it might sound weird to people because her ways of communicating were sideways. She wasn't allowed to just say, hey, I don't feel good, and I am, you know, struggling with food, struggling with my body, I feel alone. But she was saying it, you know, people have found her to be fairly manipulative.

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really emotionally affected by her and keep it. And my coach was going to watch for any glaring mistakes. How did you, and director Pablo Lorraine, figure out how you would portray Diana? Every attempt at making a movie is extremely personal. I can't be Diana Spencer. I'm very much myself, and I think that my curiosities and desires are embedded in the film. And that is personal. It's our take on it, and he leans so far into this reality in the movie, and I think it's kind of the only way to not traipse on hallowed ground. We're definitely not proclaiming to know anything, but dreaming about her and wondering what it felt like from the inside. We're not answering any questions, we're just asking a lot of questions. I think, directionally, Pablo was really brilliant and really bold. Now you have five minutes to finish the task, and transfer your answers to the answer sheet. This is the end of the integrated task. Now you can start working on your reading task.

### Задание №1

For items 1-10 listen to the talk about how playing an instrument benefits your brain and decide whether the statements (1-10) are TRUE (A), or FALSE (B) according to the text you hear. You will hear the text TWICE.

1. When playing an instrument musicians look as if there's a party going on.  
A. True B. False
2. New technologies have allowed a real time study of the brain.  
A. True B. False
3. When scanning how people read the researchers saw fireworks.  
A. True B. False
4. Playing music makes all parts of the brain work simultaneously.  
A. True B. False
5. Listening to music requires fine motor skills.  
A. True B. False
6. Motor skills are controlled in the left hemisphere of the brain.  
A. True B. False
7. Playing music improves musicians' problem-solving skills.  
A. True B. False
8. Music composers are good at planning and strategizing.  
A. True B. False
9. To retrieve their memories faster musicians use multiple tags in their brain.  
A. True B. False
10. Playing music as well as performing other arts makes people smarter.  
A. True B. False

ОТВЕТ:

1. B
2. F
3. B
4. A
5. B
6. B
7. A
8. A
9. A
10. B

## Задание №2

For items 11-15 listen to the interview with an American singer-songwriter Billie Eilish. Choose the correct answer (A, B or C) to answer questions 11-15. You will hear the text only ONCE.

11. How many Instagram followers does Billie have?

A. 9.6 million.

B. 6.3 million.

C. 1.13 million.

12. Billie DOES NOT think that being sad

A. ruins a lot of things.

B. is amazing.

C. is a waste of time.

13. To handle pressure Billie

A. creates new songs.

B. posts her feelings on her social media wall.

C. writes her feelings on her wall at home.

14. Billie DOES NOT regret about

A. being mistreated.

B. knowing her worth.

C. being an adult.

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15. When writing songs Billie wants to

A. write something no one has ever heard.

B. use a well-known approach.

C. please her fans.

Ответ:

11. B

12. B

13. C

14. B

15. A

## Задания №3

Read the abstract of a film review below, then listen to part of an interview with the actress playing the main part. You will notice that some ideas coincide and some differ in them. Answer questions 16-25 by choosing A if the idea is expressed in both materials, B if it can be found only in the reading text, C if it can be found only in the audio-recording, and D if neither of the materials expresses the idea.

Now you have 10 minutes to read the text. "Spencer", the new film about Princess Diana, is very definitely not "The Crown". "Spencer", the imagined story of which takes place over three ghastly days at Sandringham in 1991, veers far more gothic. In "Spencer", which is set over the royal family's three-day Christmas get-together, we see the princess desperately wielding wire-cutters in a ballgown; breaking into her crumbling childhood home; and, weirdly, clutching so ferociously at her string of pearls during a terrible Christmas Eve dinner that the beads clatter into

her bowl, which she then spoons up with her soup and has a good chew on. The film, in case it isn't already clear, leaves the borders of realism far, far behind. I am not sure it is recommended viewing for the real Diana's sons; although, the one place of stability for the protagonist is her tender relationship with her children. Kristen Stewart spent some months perfecting her Diana, she says, coming up with an evocation of the princess's whispery, rushed diction and wry little laugh that was pitchperfect enough to allow her to feel a sense of freedom in the role. Her dialect coach was William Conacher, who turns out to be all the Dianas' coaches: Emma Corrin (*The Crown*) and Naomi Watts (*Diana*) also worked with him. The accent, she says, was important, but more so, the whole manner: "She had such a particular way of talking, and she makes me feel something so specific to her," she says. "It was like a full-body exercise – the most muscular, unintuitive, yet extremely instinctive thing. It was weird: I needed to master it in order to kind of mess it up." Stewart continues: "I don't know if I believe in anything. I don't believe in ghosts, but I don't not believe in ghosts. I believe in a lingering energy. I took her in, whether or not it was my idea of her or there was some actual literal remnant of her." It must have been strange to immerse oneself in the world of this most famous, loved and vulnerable of women. "I guess the difference between playing somebody who existed in real life versus in someone's imagination exclusively, is talking about it afterwards and wondering how people are going to receive it," Stewart says. "Because when you are creating a character from scratch you still create a mythology, a list of facts that are true to the person you construct so that that person feels whole to you. "I'm not actually Princess Diana, I can't know everything about her. She's in our movie. She is a character: she exists in this story as something that I feel to be whole," she adds. In "Spencer", the viewer is edged into seeing events from Diana's off-kilter perspective: she is completely lost, physically and spiritually, and gets more so as soon as she enters the gloomy portals of Sandringham. The film is inviting us to see the food here not as an accurate rendering of Christmas dining at Sandringham, but, as something that, viewed through the lens of Diana's eating disorder, becomes tempting, threatening and overwhelming. This all plays out particularly twistedly during that Christmas Eve dinner scene.

**Now listen to part of an interview with the author of the book and then do the tasks (questions 16-25), comparing the text above and the interview. You will hear the interview TWICE**

16. The movie shows how Diana ate her pearl necklace.
17. The actress thinks that Diana believed in ghosts.
18. The movie shows that Diana had eating problems.
19. The movie shows three days of Diana's life.
20. The actress found it very demanding to study the materials about Diana's life.
21. The film director did a great job.
22. The actress worked with a coach on her pronunciation for the movie.
23. The actress thinks Diana's life resembled a gothic horror.
24. In her personality Diana combined the incompatible.
25. The actress thinks the princes should watch the movie.

**ОТВЕТ:**

16. A
17. D
18. B
19. A
20. C
21. C
22. A
23. D

**Мебель**

- Кресло для обучающихся Тип2 сетчатая ткань, крестовина металличес.хромированная
- Кресло для обучающихся Тип2 сетчатая ткань,голубая, металлич. Хромированная
- Кресло для обучающихся Тип3 сетчатая ткань черная, крестов. металличес.хромиров.
- Стол учебный тип3(1400\*600\*750мм) метал.каркас-серый матовый ,столешница.белая
- Стул для обучающихся Тип 1, синий (532\*550\*815мм)

**Оборудование**

- Интерактивный комплекс Тип4 (монитор, системный блок, клавиатура, мышь, проектор, экран)
- Монитор АОС 23.8" Value Line 24V2Q (00/01) черный IPS LED 5ms 16:9 HDMI матовая