

ВСЕРОССИЙСКАЯ ОЛИМПИАДА ШКОЛЬНИКОВ
ПО АНГЛИЙСКОМУ ЯЗЫКУ 2021 г.
МУНИЦИПАЛЬНЫЙ ЭТАП. 10 КЛАСС

LISTENING

Task 1. You are going to hear the radio interview with a young well-known artist. Listen to the interview and mark the statements below (1-10) with “T” if they are true, “F” if they are false and “NS” if the information is not given. You will hear the recording twice. Now you have 30 seconds to look through the items.

[Pause.]

Now we begin.

I: Here with us today is Connie Stuart who was just nineteen as one of the most promising young artists. Our listeners have sent in questions to Connie, but first Connie can you tell us how you first took up painting?

C: Well, art lessons at school weren't too serious. I wasn't that bothered because I was busy with other subjects. A trip to an art gallery with my grandparents sparked my interest. And I did a huge amount of useful research online. I was self-taught really. My family weren't exactly enthusiastic and thought it was just a passing thing. No wonder really because I tended to get bored with things quickly.

I: Ella has emailed to ask what sort of art has influenced the way you paint.

C: Well, I started out doing portraits and it was cartoons that inspired me originally. People are surprised by this because they think of cartoons as unrealistic and over the top. Actually, the work that goes into them can be underestimated. Anyway, the best cartoon characters have remarkably expressive faces which is what fascinated me and made me want to do the same in my paintings of people.

I: Another question here from Max. What sort of place do you work in?

C: I do all my painting in the attic because that is the only place where I can spread out my things whenever I get the inspiration which can be at any time night or day. It goes without saying that I need peace and quiet 'cause other people in their chatter even if it's amusing interrupt my train of thought rather than inspire me. I often have paper all over the floor and I paint with my fingers and hands so it's a

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really messy process. I think anyone who saw it would think it was just chaos but underneath all that there is an order and a system.

I: There is a text here from Anna who would like to know what you're trying to do when you paint.

C: For lots of young painters having fun from start to finish is what matters right from coming up with the idea to showing everyone your painting. I've usually found painting hard work to be honest. I sort of knew I was just copying other peoples' style until I got more experienced so being different has never been a big deal. I wanted to transform the ordinary boring things you can see everywhere so that they looked beautiful. I don't worry about being accurate.

I: Tom wants to know why your paintings don't have titles.

C: Well, I'm always afraid that a title can give away too much. I like people to have to think about what they see and speculate. What they think doesn't have to exactly reflect my ideas. Everyone can make up their own stories about the individuals or events in the picture. That's how we can stimulate the viewers' imagination. Some people contact me with suggestions for names but they're missing the point really.

I: Franchesca asks whether it bothers you when people don't like your paintings.

C: Some people are too polite to say anything critical. Though I think that those artists who say they are not worried about getting negative comments shouldn't be believed. I take a different approach. I aim to be my own worst critic because I know myself better than anyone else. Other peoples' opinions don't tell me much. I can see exactly where I've gone wrong and spot things nobody else noticed.

I: And finally a question from Alexey. How do you feel about the exhibition of your work which opens next week?

C: Well, actually there's going to be paintings by other young artists. So it's not just me in the spotlight which actually suits me. I'm afraid this exhibition hasn't been advertised much because the local newspapers prefer reporting music and

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sport. At the exhibition there'll also be a chance for people to pick a brush and have a go. I think even if you are not confident or have never been encouraged much to do art this may inspire you.

Now you have 30 seconds to check your answers.

[Pause.]

Now listen again.

[Text repeated.]

Now you have 30 seconds to check your answers.

[Pause.]

This is the end of Listening Task 1.

Task 2. You are going to hear an interview with a psychologist on a radio show. For questions 11-20 choose the best answer (A, B or C). You will hear the recording twice. Now you have 30 seconds to look through the items.

[Pause.]

Now we begin.

Presenter: Here on the Human Side today we are talking to psychologist Dr Andrew Linn about apologizing and why we find it so hard to say we are sorry. Dr Linn, welcome to the show.

Dr Linn: Thank you for having me.

Presenter: So, Dr Linn, we all know everyone makes mistakes and that no one is perfect, but why do we find it difficult to own up to our mistakes and then apologize for them?

Dr Linn: There are different reasons for this, but perhaps the simplest one is that really no one likes to admit they're wrong. People also don't like being rejected, so they don't apologize because they are worried that the other person won't accept their apology.

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Presenter: So they are just happy to put up with a situation which they know is not right rather than deal with it?

Dr Linn: That's right. So some people worry about the other person not accepting the apology, but others feel it is a sign of weakness to apologize. In both cases, people would rather not feel that way, so they just won't say sorry even to a friend or a family member if they have fallen out with them.

Presenter: What are some of the other reasons we don't like apologizing?

Dr Linn: For some people it's all about power and being in control. They think that if they apologize, they will lose that. Sometimes issues with apologizing can be put down to experiences in a person's childhood: perhaps a child was criticized a lot by their parents while they were growing up and felt they never lived up to their parents' expectations. As they get older, they can take two approaches to this to avoid all the negative associations from childhood. One is to try and avoid situations where they may end up having to apologize at all. This is a very difficult strategy to get away with because it is completely unrealistic. The other, simpler approach is to avoid admitting they have made mistakes or come up with excuses time after time not to apologize.

Presenter: So, what is the best way to overcome issues like this?

Dr Linn: It's quite simple really; the person who is wrong needs to ask for forgiveness from the person who is right. Apologies are difficult, but they are also a good way to build relationships and to stop relationships breaking down completely. The hardest thing for us is to admit that we have hurt someone's feelings or caused them emotional pain. We then need to take responsibility for our actions and deal with it. If we don't do this, we won't be able to go on and have good relationships.

Presenter: Isn't that easier said than done?

Dr Linn: Yes, it is, but if everyone decided they weren't going to take responsibility for things they had done wrong or find the time to get round to

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apologizing for their mistakes we would all be in a bit of a mess! There would be a lot of mistrust amongst people and we probably wouldn't have many friends.

Presenter: That doesn't sound good.

Dr Linn: No, it doesn't. Apologizing is all about showing the people you love that you really do care. Admitting your mistakes and putting things right is far more important than being right all of the time.

Presenter: Thank you, Dr Linn.

Now you have 30 seconds to check your answers.

[Pause.]

Now listen again.

[Text repeated.]

Now you have 20 seconds to complete the task and transfer your answers to the answer sheet.

[Pause.]

This is the end of the Listening Task.