Комплект заданий для учащихся 7-8 классов

READING

Time: 20 minutes

Task 1

Read the text and the questions below. For each question, mark the correct letter A, B, C or D. Circle the correct answer on your answer sheet.

Moonshine

The band Moonshine released their third CD last week. ‘Here again’ is a follow-up to ‘The Waves’. There have been a few changes since the last CD, with Tom Wilcott on bass guitar replacing Simon McVee, who left the band last year, and the arrival of Tom Simpson on drums.

It is clear from the first song on the CD, which is a dance tune that the band is no longer going to concentrate on slow songs. The second tune is also a dance tune and is even louder and heavier. Most later tracks are in the band’s more usual slow style. These two tracks will certainly come as a surprise to many fans. Either of them could easily become a hit single though, because they are excellent.

Singer Rob Letchford gets a chance to really show how good he is, reaching each note perfectly. Fans should be grateful he recorded the songs for the album before he had trouble

with his throat. This has resulted in the band having to cancel their next tour. (Anyone who has bought tickets need not worry as all the concerts will be rearranged as soon as Rob has recovered.)

On this CD, Moonshine show they can produce perfect music in a variety of styles, from the slow ones we are familiar with to the ones that will keep your feet tapping. I did feel, though, that they put their best songs at the beginning and the last few tracks were not of quite the same quality. Despite this, ‘Here again’ is certain to be a big hit and bring more success to this band.

1. What is the writer trying to do?

A Make suggestions about how a band could improve.

B Offer his opinion of a band’s new CD.

C Give information about the members of a band.

D Explain why a CD has been so successful.

1. What does the writer say about the two songs at the beginning of the CD?

A They are unlike the songs the band normally performs.

B They are similar to other songs on the CD.

C They may not be enjoyed as much as other songs on the CD.

D They are too loud and heavy.

1. What does the writer tell us about Rob Letchford?

A He was not at his best when he recorded the CD.

B He is unable to do any more performances.

C He has become unwell since making the CD.

D He will not appear at some performances with the band.

1. What conclusion does the writer come to about the CD?

A He enjoyed the slow songs in particular.

B He prefers some of their earlier CDs.

C He thinks some of the songs may become annoying.

D He feels the songs at the end are worse than the ones at the beginning.

1. Which of the following did a fan say about the CD?

A I’m so pleased the band have made a CD with all their best hits. I love their music, so I know all these songs and can sing along to them.

B This CD is better than the last one because it’s got some dance tunes on it as well as some lovely slow tunes.

C I saw the band perform this CD recently at a concert so I went and bought it immediately.

D The members of this band haven’t changed since they started and this CD shows how they have learnt to produce an amazing sound together.

Task 2

Read the holiday brochure and decide if each statement (6-10) is True (A) or False (B). Circle the correct answer on your answer sheet.

**Yukon Adventure Holidays**

Looking for the perfect place for a holiday? Then come to the Yukon, in north-western Canada, where we have package holidays to please everyone. From October to March you can choose one of our “winter wonderland” holidays. These include skiing, snowmobiling and dogsledding. From March to August we have organized hiking or mountain climbing activities, as well as canoeing or white water rafting down some of the most beautiful rivers in the Yukon Valley. All of our adventure package holidays include guides and instructors to help you enjoy activities you have never tried before. Accommodation ranges from four-star hotels to log cabins or camping grounds.

For more information check our website: [www.yukonholidays.com](http://www.yukonholidays.com) or call us toll free at 1-800-yukon.

1. Package holidays are available all year round.
2. You can travel by dogsled in July.
3. You can do watersports in the Yukon.
4. You can only stay at campsites.
5. Phone calls to the company are free of charge

Transfer your answers to the answer sheet!

USE OF ENGLISH  
Time: 10 minutes

Read the text below and choose the correct word for each space. For each question, mark the correct letter - A, B, C or D. Number (0) has been done for you as an example.

The Skywalk

The Grand Canyon in the United States (0) created by the River Colorado. People

visit the Grand Canyon Park to go walking and running but (1) to look at the view. It is a

wonderful view made (2) better by the Skywalk. The distance (3) the Skywalk to

the bottom of the Grand Canyon is 1219 metres. It is a platform (4) walls and floor are

built of glass (5) that you can see the beautiful rocks of the canyon. Up to 120 people

are allowed to stand on it at the same (6) . It opened in 2007 and since (7)

thousands of people have used it. You have to (8) special covers over your shoes to

1. scratching the glass beneath your feet. Walking onto the Skywalk makes you
2. \_ like a bird floating high up in the air.

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| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| 0. | A | was | B | Had | C | Did | D | has |
| 1. | A | hugely | B | mainly | C | Greatly | D | completely |
| 2. | A | already | B | Such | C | More | D | even |
| 3. | A | from | B | Through | C | By | D | for |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| 4. | A | who | B | What | C whose | D which |
| 5. | A | therefore | B | although | C so | D because |
| 6. | A | day | B | Period | C hour | D time |
| 7. | A | then | B | There | C that | D this |
| 8. | A | take | B | Wear | C dress | D change |
| 9. | A | avoid | B keep | | C hold | D let |
| 10. | A | believe | B | Wish | C consider | D feel |

Transfer your answers to the answer sheet!

WRITING  
Time: 20 minutes

ID NUMBER

Imagine that you want to invite your friend to your farewell party. Write him/her a letter of invitation.

Do not forget to:

* send your wishes;
* give the reasons why you want him to come.
* You should write about 90 -100 words.

Participant’s ID number

ANSWER SHEET

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| List | ening |
| 1 |  |
| 2 |  |
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Reading

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| --- | --- | --- | --- | --- |
| 1 | A | B | С | D |
| 2 | A | B | С | D |
| 3 | A | B | С | D |
| 4 | A | B | С | D |
| 5 | A | B | С | D |
| 6 | A | B |  | |
| 7 | A | B |
| 8 | A | B |
| 9 | A | B |
| 10 | A | B |

Use of English

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Writing

Внимание! При оценке 0 по критерию "Содержание11 выставляется общая оценка 0.

image4

Критерии оценивания и подсчет баллов

Подсчет баллов за все конкурсы

7-8 класс

Школьный этап

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

Use of English - максимальное количество баллов 10. Задание проверяется по ключам. Каждый правильный ответ оценивается в 1 балл. За неверный ответ или отсутствие ответа выставляется 0 баллов.

Writing - максимальное количество баллов 10. Задание оценивается по Критериям оценивания. При подведении итогов баллы за все конкурсы суммируются.

Максимальное количество баллов за все конкурсы - 40 баллов.

WRITING - КРИТЕРИИ ОЦЕНИВАНИЯ

Максимальное количество баллов: 10

СОДЕРЖАНИЕ

(максимум 5 баллов)

ОФОРМЛЕНИЕ (максимум 5 баллов)

Лексика

Грамматика

Орфография

(максимум 2 балла) (максимум 2 балла) (максимум 1

балл)

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| 0 | Коммуникативная задача |  | 0 баллов | 0 баллов | 0 баллов |
|  | не выполнена. |  | Участник демонстрирует | В тексте присутствуют | В тексте |
|  | Содержание письма не |  | крайне ограниченный | многочисленные | присутствуют |
|  | отвечает заданным |  | словарный запас. Или: | грамматические | многочисленные |
|  | параметрам. |  | Имеются | ошибки, затрудняющие | орфографические |
|  | Или: Объем менее 50% |  | многочисленные ошибки | его понимание (5 и | ошибки, |
|  | от заданного (менее 45 |  | в употреблении лексики | более). | затрудняющие его |
|  | слов). |  | (5 и более). |  | понимание (более |
|  |  | |  |  | 3). |

Процедура проверки работ в конкурсе письменной речи

Каждая работа проверяется в обязательном порядке двумя членами жюри независимо друг от друга (каждый член жюри получает чистую копию работы без каких-либо пометок). Члены жюри записывают замечания и выставляют баллы не в работе, а в своем бланке протокола. Итоговым баллом является средний балл между баллами, выставленными двумя членами жюри, проверяющими работу. В случае значительного расхождения выставленных оценок (расхождение оценок более 3 -х баллов), назначается еще одна проверка, затем выставляется средняя оценка между двумя ближайшими баллами (третья оценка при этом не учитывается). Если после третьей проверки все три оценки значительно расходятся (расхождение оценок более 3-х баллов), работа считается «спорной». «Спорные» работы проверяются и обсуждаются коллективно.

ПРОТОКОЛ ОЦЕНКИ КОНКУРСА «ПИСЬМО» Эксперт №

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ID  участника | К1  содержание | К2  лексика | КЗ  граммати  ка | К4  орфогра  фия | Сумма  баллов |
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**Keys**

Use

|  |  |
| --- | --- |
| 1 | **B** |
| 2 | **D** |
| 3 | **A** |
| 4 | **C** |
| 5 | **C** |
| 6 | **D** |
| 7 | **A** |
| 8 | **B** |
| 9 | **A** |
| 10 | **D** |

Reading

|  |  |
| --- | --- |
| 1 | **В** |
| 2 | **A** |
| 3 | **C** |
| 4 | **D** |
| 5 | **B** |
| 6 | **B** |
| 7 | **B** |
| 8 | **A** |
| 9 | **B** |
| 10 | **A** |

**SOURCES**

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2. Louise Hashemi, Barbara Thomas Objective Pet, Cambridge University Press, 2010
3. Peter May and Amanda Thomas. Complete PET, WB, CUP, 2010;
4. PET for schools, Past Paper Pack, Teachers' Booklet, CUP, 2009;
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8. D. Spencer. Gateway, Test booklet, A 2, Macmillan Publishers Ltd., 2010

**Комплект заданий для учащихся 9-11 классов**

READING

Time: 30 minutes

Read the text and do the tasks after it.

The Development of Museums

1. The conviction that historical relics reflect real life of the past is rooted in the nineteenth and early twentieth centuries, when science was regarded as objective and free of human attitudes. As one writer observes: ‘Although it is now evident that material objects are as easily changed as chronicles, public belief in their authenticity is still very strong: a tangible relic seems real.’ Such conviction was, until recently, reflected in museum displays. Museums used to look - and some still do - much like storage rooms of objects packed together in showcases: good for scholars who wanted to study the subtle differences in design, but not for the ordinary visitor, to whom it all looked alike. Similarly, the information accompanying the objects often made little sense to the general public. The content and format of explanations dated back to a time when the museum was the exclusive domain of the scientific researcher.
2. Recently, however, attitudes towards history and the way it should be presented have changed. The key word in heritage display is now ‘experience’, the more excit ing the better and, if possible, involving all the senses. Good examples of this approach in the UK are the Jorvik Centre in York; the National Museum of Photography, Film and Television in Bradford; and the Imperial War Museum in London. In the US the trend emerged much earlier: Williamsburg has been a prototype for many heritage developments in other parts of the world. No one can predict where the process will end. On so-called heritage sites the re-enactment of historical events is increasingly popular, and computers will soon provide virtual reality experiences, which will present visitors with a vivid image of the period of their choice, in which they themselves can act as if part of the historical environment. Such developments have been criticized as vulgar, but the success of many historical theme parks and similar locations suggests that the majority of the public does not share this opinion.
3. In a related development, the sharp distinction between museum and heritage sites on the one hand, and theme parks on the other, is gradually evaporating. They already borrow ideas and concepts from one another. For example, museums have adopted story lines for exhibitions, sites have accepted ‘theming’ as a relevant tool, and theme parks are moving towards more authenticity and research-based presentations. Similarly, animals in zoos are no longer kept in cages, but in great spaces, either in the open air or in enormous greenhouses, such as the jungle and desert environments in Burgers’ Zoo in Holland. This particular trend is regarded as one of the major developments in the presentation of natural history in the twentieth century.
4. Theme parks are undergoing other changes, too, as they try to present more serious social and cultural issues, and move away from fantasy. This development is a response to market forces and, although museums and heritage sites have a special, rather distinct, role to fulfil, they are also operating in a very competitive environment, where visitors make choice on how and where to spend their free time. Heritage and museum experts do not have to invent stories and recreate historical environments to attract their visitors: their assets are already in place. However, exhibits must be both based on objects and facts as we know them, and attractively presented. Those who are professionally engaged in the art of interpreting history are thus in a difficult position, as they must steer a narrow course between the demands of ‘evidence’ and ‘attractiveness’ , especially given the increasing need in the heritage industry for money­generating activities.
5. It can be said that in order to make everything in heritage more ‘real’, historical accuracy must be more and more adapted to today’s reality. For example, Pithecanthropus erectus is depicted in an Indonesian museum with Malay facial features, because this corresponds to public perceptions. Similarly, in the Museum of Natural History in Washington, Neanderthal man is shown making a dominant gesture to his wife. Such presentations tell us more about contemporary perceptions of the world than about our ancestors. There is one compensation, however, for the professionals who make these interpretations: if they did not provide the interpretation, visitors would do it for themselves, based on their own ideas, misconceptions and prejudices. And no matter how exciting the result, it would contain a lot more bias, or lack of objectivity, than the presentations provided by experts.
6. Human bias is inevitable, but another source of bias in the representation of history has to do with the transitory nature of the materials themselves. The simple fact is that not everything from history survives the historical process. Castles, palaces and cathedrals have a longer lifespan than the dwellings of ordinary people. The same applies to the furnishings and other contents of the premises. In a town like Leyden in Holland, which in the seventeenth century was occupied by approximately the same number of inhabitants as today, people lived within the walled town, an area more than five times smaller than modern Leyden. In most of the houses several families lived together in circumstances beyond our imagination. Yet in museums, fine period rooms give only an image of the lifestyle of the upper class of that era. No wonder that people who stroll around exhibitions are filled with nostalgia; the evidence in museums indicates that life was so much better in the past. This notion is caused by the bias in its representation in museums and heritage centres.

Task 1. Questions 1-7.

Do the following statements agree with the information given in the text? In boxes 1-7 on your answer sheet, circle:

A (TRUE) if the statement agrees with the information;

B (FALSE) if the statement contradicts the information;

C (NOT GIVEN) if there is no information on this.

Many people believe that material objects kept in museums are true relics of the past. More people visit museums in the UK than in the US.

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In zoos, animals are kept in the environments similar to their natural habitats.

Today theme parks tend to avoid serious issues.

Stories about historical events are specially written by experts in order to attract tourists. The boundaries of Leyden have changed little since the seventeenth century.

Museums can give a wrong impression of what life was like in the past.

Task 2. Questions 8-15.

Choose option A, B, C or D which best fits according to the text. Circle the correct letter in boxes 8-15 on your answer sheet.

The author begins by comparing today’s museums with those of the past and says that the latter

8

A did not present history in a detailed way.

B were not primarily intended for the public.

C were more clearly organized.

D preserved items with greater care.

9 According to the second paragraph, current trends in the heritage industry

A emphasise personal involvement.

B have their origins in York and London.

C rely on computer images.

D reflect minority tastes.

10 What process is meant in the sentence 'No one can predict where the process will end' in the second paragraph?

A Vulgarisation of historical events.

B Turning traditional museums into theme parks and heritage sites.

C Computerisation of museums.

D Further involvement of scientists into creating new museums.

1. In the third paragraph, the writer says that museums, heritage sites and theme parks

A often work in close partnership.

B try to preserve separate identities.

C have similar exhibits.

D are less easy to distinguish than before.

1. The writer concludes the forth paragraph by saying that in preparing exhibits for museums, experts

A should pursue a single objective.

B have to do a certain amount of language translation.

C should be free from commercial constraints.

D have to balance conflicting priorities.

1. In the fifth paragraph, the writer suggests that some museums

A fail to match visitors’ expectations.

B are based on the false assumptions of professionals.

C reveal more about present beliefs than about the past.

D allow visitors to make more use of their imagination.

Historians interpret past events when presenting them in the museums because

14

A historians don’t want visitors to make wrong assumptions.

B facts can never be presented without judgments.

C historians also have misconceptions and prejudices.

D historians can be legally prosecuted for wrong interpretations.

1. In the last paragraph, the writer notes that our view of history is biased because

A we fail to use our imagination.

B only very durable objects remain from the past.

C we tend to ignore things that displease us.

D museum exhibits focus too much on the local area.

Transfer your answers to the answer sheet!

USE OF ENGLISH

Time: 15 minutes

For items 1-15 fill in the gaps in the text choosing an appropriate word from the column on the right. Choose one word once only. There are two extra words in the right column which you don’t have to choose.

Researchers at the University of Toronto have discovered that people who live in areas jostling with fast food outlets are constitutionally less able to slow down and enjoy the simple things in life. Apparently, it's not just a question of additives and

sugar ruining their powers of 1) : the Toronto research showed

that just looking at a photograph of the McDonald's golden arch

or KFC chicken is 2) to give you the fidgets. As a result,

you're less likely to 3) images of natural beauty or an operatic

aria than if you had dined at home with a proper knife and fork. The panic around the moral and psychological damage of fast

food - 4) the obesity debate - is a familiar one. Behind Jamie

Oliver’s abhorrence of the Turkey Twizzler’s empty calories was always a much deeper suspicion of what it represented:

ignorance, indifference, a wilful 5) to imagine a better way of

feeding the future. It's for that reason that, back in the early 19th-century, moralists including William Cobbett churned out a

appreciate

before

both

concentration

cooking

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| whole array of 'cottage economies' and 'penny cookbooks' aimed at stopping the working classes from squandering money in the pie shop. These prim moral primers were full of bright | enough |
| suggestions for turning the scraggy end of lamb and on-the-turn  turnips into 6) that not only nourished body and soul but also  saved pennies for a rainy day. | exhausted |
| Fifty years later, Mrs Beeton had the moral dangers of fast food in mind when she announced to her readers her reasons for writing her venerable cookbook: she wanted to 7) husbands away from the clubs and taverns into 8) they were apt to dive at the end of a long working day, desperate for a quick supper. Beeton's solution was to set 9) the weary homecomer a series | fine |
| forget |
| of delicious labour-intensive dishes - the sort of thing no short-order cook would contemplate. Her soups often took 15 10) and required a 10-hour simmer. | inability |
| The point of all these initiatives, from Cobbett to Oliver, has  always been 11) about getting nutritious food inside people  than to teach them a lesson. Learning how to make and eat slow food is to develop a capacity for delayed gratification that, in turn, fits 12) maker and consumer for life under capitalism. | ingredients |
| just |
| What all those Victorian moralists missed -13) as the Toronto  report ignores - is that fast food is the emblematic product of maturing and late capitalism. Urban workers, forced to work  longer and longer hours, do not have the time to invest in 14)  from scratch. Those who are obliged to live in shared accommodation and rented digs may not have the right equipment for making real food slowly (Agas don't fit into  bedsits; microwaves do). When you are 15) after a 10-hour  shift, then soup is fiddly to consume on the way home. Burgers and kebabs, by contrast, are easy to eat with one hand and |
| less |
| lure |
| publicity |
| require neither plates nor knives. Far from being the refuseniks of capitalism, unable to master its first principle of delayed gratification, the people who rely on fast food outlets are its | something |
| honourable foot soldiers. We should salute them. | which |

Transfer your answers to the answer sheet!

WRITING

Time: 30 minutes

Comment on the following piece of news:

Eric Larsen is preparing for his new expedition.

Cycle South will be a world-first bicycle journey across the Antarctic continent to the South Pole. Eric says: “The goal of the Cycle South expedition is to combine adventure and advocacy to demonstrate the many ways in which people can use a bicycle to protect our environment as well as improve the quality of our lives. In my opinion, modern expeditions are less about geographic firsts and more about story telling. The Cycle South expedition will use a bicycle to achieve the following objectives:

* Complete the first-ever bicycle expedition to the Geographic South Pole (and return should conditions prove favorable);
* Engage a global audience through daily updates, podcasts, videos, real-time tracking, and more;
* Produce a documentary film and a book;
* Raise money for several bicycle-themed advocacy groups (Parkinson's Disease, Climate Change, Bicycle Accessibility and Developing Nation Bicycle Donations);
* Develop a post expedition multi-media lecture series. "

Write 100 -120 words.

Remember to

* make an introduction,
* express your personal opinion on modern expeditions and give reasons for your opinion,
* make a conclusion.

Write in your own words. DO NOT quote from the given text.

Participant’s ID number

ANSWER SHEET

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| List | ening |  |  |  |
| 1 | A | B |  |  |
| 2 | A | B |  |  |
| 3 | A | B |  |  |
| 4 | A | B |  |  |
| 5 | A | B |  |  |
| 6 | A | B |  |  |
| 7 | A | B |  |  |
| 8 | A | B |  |  |
| 9 | A | B |  |  |
| 10 | A | B |  |  |
| Reading | |  |  |  |
| 1 | A | B | С |  |
| 2 | A | B | С |  |
| 3 | A | B | С |  |
| 4 | A | B | С |  |
| 5 | A | B | С |  |
| 6 | A | B | С |  |
| 7 | A | B | С |  |
| 8 | A | B | С | D |
| 9 | A | B | С | D |
| 10 | A | B | С | D |
| 11 | A | B | С | D |
| 12 | A | B | С | D |
| 13 | A | B | С | D |
| 14 | A | B | С | D |

15

A

B

С

D

Use of English

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| --- | --- |
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| 15 |  |

Writing

Критерии оценивания и подсчет баллов  
Подсчет баллов за все конкурсы  
9 - 11 класс  
Школьный этап

Listening -максимальное количество баллов 10 . Задание проверяется по ключам. Каждый правильный ответ оценивается в 1 балл.

Reading - максимальное количество баллов 15. Задание проверяется по ключам. Каждый правильный ответ оценивается в 1 балл.

Use of English - максимальное количество баллов 15. Задание проверяется по ключам. Каждый правильный ответ оценивается в 1 балл.

Writing - максимальное количество баллов 20. Задание оценивается по Критериям оценивания. При подведении итогов баллы за все конкурсы суммируются.

Максимальное количество баллов за все конкурсы - 60 баллов.

Максимальное количество баллов: 20

Внимание! При оценке 0 по критерию "Содержание" выставляется общая оценка 0. [[1]](#footnote-1)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| БАЛЛЫ  (за  содерж  ание) |  | СОДЕРЖАНИЕ (максимум 10 баллов) |  | ОФОРМЛЕНИЕ (максимум 8 баллов) | | | |
| Организация текста (максимум 2 балла) | Лексика  (максимум 3 балла) | Г рамматика (максимум 3 балла) | Орфография и пунктуация (максимум 2 балла) |
| 10 |  | Коммуникативная задача полностью выполнена. Тема раскрыта полностью. В работе   1. есть введение 2. четко выражено мнение участника 3. приведен хотя бы один аргумент в защиту этого мнения 4. есть заключение   4   1. нет элементов цитирования |  | 2 балла  Работа не имеет ошибок с точки организации текста:   1. есть вступление и заключение 2. абзацное членение текста логично. 3. Слова-связки использованы правильно. | 3 балла  Участник демонстрирует богатый лексический запас, необходимый для раскрытия темы, точный выбор слов и адекватное владение лексической сочетаемостью.  Работа не имеет ошибок с точки зрения лексического оформления. | 3 балла  Участник демонстрирует грамотное и уместное употребление структур, необходимых для раскрытия темы. Работа не имеет ошибок с точки зрения грамматического оформления. | 2 балла  Участник демонстрирует уверенное владение навыками орфографии и пунктуации.  Работа не имеет ошибок с точки зрения орфографического и пунктуационного оформления. |
| 9 – 1 | Коммуникативная задача выполнена. Тема раскрыта, однако в работе не выполнен.или частично выполнен один или более пунктов задания (см. выше). За невыполнение пункта снимается 2 балла, за частичное выполнение пункта снимается 1 балл; за 1 случай цитирования снимается 1 балл, за 2 и более случаев цитирования снимается 2 балла. | |  | 1 балл  В целом текст имеет четкую структуру, соответствующую заданной теме. Имеются незначительные нарушения в 1 или 2 пунктах (из трех указанных выше). | 2 балла  В целом лексический состав текста соответствует заданной теме, однако имеются неточности в выборе слов и лексической сочетаемости (1-2), которые не затрудняют понимания текста. Или: используется стандартная, однообразная лексика. | 2 балла  В тексте присутствует ряд незначительных грамматических и/или синтаксических ошибок, не затрудняющих общего понимания текста (1 -2). | 1 балл  В тексте присутствуют орфографические и/или пунктуационные ошибки, которые не затрудняют общего понимания текста  (1 -3). |
| 1 балл  В целом лексический состав текста соответствует заданной теме, однако имеются ошибки в выборе слов и лексической сочетаемости (3-5), которые не затрудняют понимания текста. | 1 балл  В тексте присутствует ряд грамматических и/или синтаксических ошибок, не затрудняющих общего понимания текста (3-5). |

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| --- | --- | --- | --- | --- | --- |
| 0 | Коммуникативная задача не |  | .0 баллов | 0 баллов | 0 баллов |
|  | выполнена. Содержание текста не |  | Текст не имеет четкой логической | Имеются многочисленные ошибки в | В тексте присутствуют многочисленные |
|  | отвечает заданной теме (или не |  | структуры. Отсутствует или | употреблении лексики, затрудняющие | ошибки, затрудняющие его понимание |
|  | выполнен ни один из 5 пунктов |  | неправильно выполнено абзацное | понимание текста (больше 5). | (больше 5 ). |
|  | задания). или объем работы менее |  | членение текста. Имеются серьезные |  |  |
|  | 50% от заданного. |  | нарушения связности текста и/или |  |  |
|  |  | | многочисленные ошибки в |  |  |
|  |  | | употреблении логических средств |  |  |
|  |  | | связи, т.е. имеются нарушения в 3 |  |  |
|  |  | | пунктах (из трех указанных выше). |  |  |

0 баллов

В тексте присутствуют многочисленные орфографические и/или пунктуационные ошибки, затрудняющие его понимание (больше 3).

ПРОТОКОЛ ОЦЕНКИ КОНКУРСА «ПИСЬМО»

Эксперт №

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| ID  участника | К1  содержание | К2  Организация  текста | КЗ  лексика | К4  грамма  тика | К5  орфогра  фия | Сумма  баллов |
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Процедура проверки работ в конкурсе письменной речи

Каждая работа проверяется в обязательном порядке двумя членами жюри независимо друг от друга (каждый член жюри получает чистую копию работы без каких-либо пометок). Члены жюри записывают замечания и выставляют баллы не в работе, а в своем бланке протокола. Итоговым баллом является средний балл между баллами, выставленными двумя членами жюри, проверяющими работу. В случае значительного расхождения выставленных оценок (расхождение оценок более 3-х баллов), назначается еще одна проверка, затем выставляется средняя оценка между двумя ближайшими баллами (третья оценка при этом не учитывается). Если после третьей проверки все три оценки значительно расходятся (расхождение оценок более 3-х баллов), работа считается «спорной». «Спорные» работы проверяются и обсуждаются коллективно

**Keys**

Use

|  |  |
| --- | --- |
|  | Use |
| 1 | concentration |
| 2 | enough |
| 3 | appreciate |
| 4 | forget |
| 5 | inability |
| 6 | something |
| 7 | lure |
| 8 | which |
| 9 | before |
| 10 | ingredients |
| 11 | less |
| 12 | both |
| 13 | just |
| 14 | cooking |
| 15 | exhausted |

Reading

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 |
| A | C | A | B | B | B | A | B | A | B | D | D | C | A | B |

1. Под цитированием понимается повторение четырех или более слов подряд из текста-стимула. [↑](#footnote-ref-1)