



**Демоверсия вступительных испытаний по профилю «Английский язык»**

**10-11 класс**

Длительность экзамена: 180 минут.

Во время экзамена разрешено использовать: черновик.

Профильный экзамен по английскому языку включает в себя устное собеседование (зачет/незачет) и тестовую часть.

*Раздел 1: Listening. Задания 1-11*

Аудиофайл к заданиям: <https://yadi.sk/d/Iy740-vJxdrMaA>

*For items 1-11, listen to a passage from a lecture about sleep deprivation and decide whether the statements (1-11) are TRUE, or FALSE, according to the text you hear. You will hear the text twice.*

1. Randy Gardner's 1965 experiment did not have a specific purpose.

a) True

b) False

2. Gardner suffered lasting long-term memory damage as a result of the 11 days he spent without sleep.

a) True

b) False

3. The first ability Randy Gardner lost as a result of sleep deprivation was his eyes' ability to focus.

a) True

b) False

4. Adults need more hours of sleep a night than teenagers do.

a) True

b) False

5. Sleepiness is a result of both internal and external signals.

a) True

b) False

6. Adenosine and melatonin are needed for our bodies to relax and fall asleep.

a) True

b) False

7. 66% of adolescents in the United States experience a lack of sleep on a regular basis.

a) True

b) False

8. High blood pressure is one of the possible causes of sleep deprivation and insomnia.

a) True



- b) False
9. Caffeine is one of the byproducts into which our body's energy sources break down at the end of the day.
- a) True  
b) False
10. Sleep pressure is a term meaning sleepiness or a wish to fall asleep.
- a) True  
b) False
11. The glymphatic system is only active when a person is asleep.
- a) True  
b) False

*Раздел 2: Reading. Задания 12-17*

*Read the text below and then answer questions 12-17.*

To say the least, Alexander Trevozhov's was an unusual interpretation of the ballade's beginning. He did not play the opening chords forte and pesante, as is written, but so softly that they were almost inaudible. In any ordinary concert they would have been, but his unexpected use of understatement, along with his formidable presence, had commanded absolute silence in his audience. I began to understand the praise of him I had heard.

I did not open my eyes, but I listened intently. It was impossible not to: the music caught and bound me as it had caught and bound the entire house. The anxiety accrued during Mr Trevozhov's long delay may have shifted as he began to play, but it had not abated. It seemed that the tension his presence had unfurled was slowly weaving into the music, becoming so ingrained that the familiar score sounded entirely alien.

Technically, he was perfect. But the pain emanating from every note he played was something significantly more potent than the regretful melancholy Chopin had written into the piece. Each note was askew, its emotion turned inward on itself to reverberate as something close to horror. I wanted the music to end but also to go on forever. My intense desire to run away had not dissipated, but equally strong was the ridiculous desire to run to him. I was unaware of having heard the final chords until I realized that we had been sitting for several moments in absolute silence - a sound I had never heard in that hall in my life, and which I doubt will ever be heard there again.

The hush dangled, as unresolved as the music had been. Then, all at once, it was filled with uproarious applause, a standing ovation. But I could not clap, nor stand; I could only sit staring at the light-box of the stage, for once completely unaware of myself. I did not even sense the tears streaming down my face. My grandfather looked down at me with troubled eyes. At his side, Mary looked hazily triumphant.

'Still think it's only the best that a dying man could do, love?' she asked.



Although I knew that it was only her way of telling me that I did not yet know everything there was to know, I shook my head. 'No,' I said softly, but with more vehemence than her mild gibe deserved. 'It's not the music. He could have played scales, and it would have been the same. That's no ordinary man on that stage.'

Before either of them could answer, Mr Trevozhov was playing again, this time Debussy. Again I was listening to a sound that transcended, even ridiculed the lines and notes composing the music spilling from beneath his fingers. All too soon the incredible sound had been swallowed again by applause.

When the concert ended, I insisted on meeting him, but the crowd around his dressing room was impenetrable. Mary and my grandfather wanted to go, she complaining of weariness, he of an ache in his arms and chest; grudgingly I agreed. I turned once, though, as we retreated, to have a last look at Mr Trevozhov. By fate or chance he turned as well. His eyes snagged for a moment on my grandfather's fragile form, then moved on to me. Recovering from what seemed a great surprise, he smiled. He gestured as though to move toward us, but at the same moment my grandfather stepped between us, blocking my view of him.

'The car's waiting, Eleanor,' he said. There was no question of contradicting the steely authority in his voice; it was a tone he used with me seldom, and never without good cause. I looked at him, puzzled, but he wouldn't meet my eyes. Mary tugged gently at my hand, urging me toward the lobby, and though I tried again to catch the pianist's eye, the crowd had closed around him once more, sealing him off from me as effectively as my grandfather could have wished.

'Do you know him?' I asked, as we made our way out into the snowy night.

'No,' he answered shortly, looking straight ahead.

'He seemed to know you - or to have something to say to us, anyway.'

He didn't answer, nor look at me. Mary smiled sympathetically as we climbed into the car, but the truth was, I had nearly put the incident out of my mind again, turning instead to more frivolous thoughts. I had not begun to examine the intricacies of the feeling the foreign pianist's eyes had stirred in me. It seemed enough at the time, that he had noticed me. Yet I would find myself replaying the scene many times in the months to come, sometimes with regret, sometimes with pleasure, but always with a recondite feeling of emptiness and longing.

12. When Trevozhov began to play, absolute silence prevailed because

- a) he himself had insisted on it.
- b) he interpreted the music in such an unusual way.
- c) the audience were awed by his charisma and style.
- d) the audience had to strain to hear the music.

13. The narrator noted that Trevozhov's interpretation of Chopin's music

- a) was far superior to the composer's original intentions.



- b) contained barely perceptible musical flaws.
  - c) caused the audience to feel increasingly tense.
  - d) was infused with so much raw emotion that it unsettled her.
14. When Trevozhov had finished playing the first piece, the audience
- a) immediately began cheering and clapping enthusiastically.
  - b) made no sound whatsoever.
  - c) leapt to their feet in unison.
  - d) stood and clapped after a moment of stunned silence.
15. The narrator clearly felt
- a) that the music had not ended properly.
  - b) that she had overreacted to Mary's comment.
  - c) jealous of Trevozhov's extraordinary talent.
  - d) that Trevozhov had superhuman powers.
16. The narrator was unable to meet Trevozhov after the performance because
- a) there were too many people around him.
  - b) her companions wanted to leave early.
  - c) their car was about to leave.
  - d) her grandfather forbade it.
17. After that night, the narrator
- a) tried to forget about the way she'd felt when she saw Trevozhov.
  - b) went back to thinking about inconsequential matters.
  - c) would often think about the moment Trevozhov had looked at her.
  - d) regretted not having spoken to Trevozhov when she had had the chance.

*Раздел 2: Reading. Задания 18-23*

*Read the text below. Six paragraphs have been removed from the text. Choose from the paragraphs A-G the one which fits each gap 1-6. There is one EXTRA paragraph which you do not need to use.*

A night under the streetlights: urban camping takes off

When you think about camping, you probably have something like this in mind: fields, trees, the occasional cow in the background, the sound of birdsong, perhaps a river for a quick swim. Traditionally, the point of camping was getting away from it all, escaping for a few days from the stresses and strains of urban life and a chance to recharge the batteries.



[18] \_\_\_\_\_

It wasn't particularly complicated, but, like so many once simple pleasures, all that is changing. We see a new direction for all those campers.

[19] \_\_\_\_\_

It all started in the USA with a New York artist, Janey Jones's 'city discoveries program'. She had noticed that there were vast areas of land which were virtually empty throughout the city which she began to think of as unexplored territory; the tops of apartment blocks and skyscrapers.

[20] \_\_\_\_\_

Now the phenomenon has reached Europe and stepped off the tops of buildings and on to the streets below. Berliners, for instance, can now pitch their tents right outside the central train station and at tourist landmarks like the Brandenburg Gate. There are even floating campsites on river barges.

[21] \_\_\_\_\_

For those who don't like their camping too organised and who want to hang on to some of that pioneering camping spirit, you can also buy your own version from them and do it yourself. Naturally, websites such as 'campingthecity.com' have already sprung up to help people track down places where urban camping is possible.

[22] \_\_\_\_\_

Camping has always been popular at the budget end of the travel market, after all. But it is also driven by something more complicated than just financial considerations. Essentially, it's an exciting way to get back in touch with a city. Having an urban adventure can be the perfect way to feel that bit closer to somewhere you might be getting bored with, somewhere you might previously have gone camping in the countryside to get away from.

[23] \_\_\_\_\_

That said, it is impossible to deny that the unexplored city exerts a powerful attraction. Like many traditional rural pursuits - beekeeping and vegetable growing, to name but two, - the city is able to accept and absorb urban camping. One final thought: not everyone sleeping on the streets tonight will be doing it by choice.

#### PARAGRAPHS A-G:

[A] You gathered a few friends around you if you wanted a bit of company, you got on a train, you got off somewhere suitable, you hiked for a while and then you put up your tent, had something to eat and went to sleep to awake refreshed in the sunny morning light.



[B] Apart from artistic endeavours, what has driven the rise of urban camping? Unsurprisingly, much of the motivation springs from a desire to save money. With the average cost of city hotels becoming unaffordable for many young travellers, it was a natural step.

[C] The plan involved making camp as if on the tops of mountains, claiming them for the people like the explorers of old. So successful has the idea been that she took it further afield to Miami and Chicago.

[D] Of course, urban camping is not for everyone. Many city dwellers can be hostile to strangers setting up a tent in 'their' streets. And it is important to remember that cities can be dangerous places for the unwary. Choose the wrong place and you might find none of the advantages of traditional camping plus all of the drawbacks.

[E] The advantage of doing it this way is that there is always a good hotel within walking distance. Not all of the urban campers out there are equipped to deal with everything Mother Nature can throw at them and being in a city does not mean there is no bad weather.

[F] Nowadays, they are heading into town for their adventures and a night in your tent may now have less to do with fields, rivers, trees and cows and more to do with street lighting, hard pavements and the sounds of the morning rush hour. Urban camping has arrived.

[G] Others have also embraced the concept and specialist companies like Camp Paris give anyone the opportunity to sleep in designer urban tents, all set up for you and ready to go; none of that fumbling around with tent poles in the middle of the night.

*Раздел 3: Use of English. Задания 24-31.*

*Read the short text in the picture below. For questions 24-31, think of the word which best fits each gap. Use only one word for each gap. Write your answers in CAPITAL LETTERS. There is an example (0) at the beginning.*

**HAPPINESS: IT'S A STATE OF MIND**

Research undertaken into (0) *the* pursuit of happiness has produced some interesting ideas. Apparently, our level of happiness depends on (24) \_\_\_\_\_ much we invest in it. The hypothesis is that happiness resembles a skill and can therefore be learned - if people are willing to put time and effort (25) \_\_\_\_\_ it. Meditation seems to be a key factor and this (26) \_\_\_\_\_ be scientifically demonstrated. MRI scans performed on people who meditated regularly showed raised levels of positivity in the left-hand side of (27) \_\_\_\_\_ brains, the part usually connected with happiness. At the same time, they managed to keep the more negative right side (28) \_\_\_\_\_ check. Does this mean only specialist meditators can be happy? Apparently (29) \_\_\_\_\_, as even people who only meditated occasionally demonstrated greater positivity. This could indicate that tweaking the (30) \_\_\_\_\_ we channel our thoughts, modifying our perception of things around us, can (31) \_\_\_\_\_ a big difference to our sense of well-being. If true, isn't it worth putting in some effort?

*Раздел 3: Use of English. Задания 32-39.*



Read the short text in the picture below. For questions 32-39, use the word given in capitals at the end of some of the lines to form a word that fits the gap in the same line. Write your answers in CAPITAL LETTERS. There is an example (0) at the beginning.

**WAS HAMLET JUST ONE OF US?**

One of the biggest issues many of us have to deal with in the modern world is (0) **procrastination** - the problem that Hamlet struggles to

**PROCRASTINATE**

overcome throughout Shakespeare's play. We're all experts

at putting off things we're (32) \_\_\_\_\_ to do, though we probably regard

**WILL**

our failures in this area as (33) \_\_\_\_\_, and react to them

**SIGNIFY**

far less (34) \_\_\_\_\_ than Hamlet does! However, when we come up

**EMOTION**

with (35) \_\_\_\_\_ imaginary reasons for not meeting a deadline or leaving a job unfinished, we're not alone. It's been said that nearly a quarter of

**NUMBER**

the world's population follow the same pattern of (36) \_\_\_\_\_. Sadly,

**BEHAVE**

although we might like to think it, we are not all (37) \_\_\_\_\_ who work

**PERFECT**

better under pressure - this is a myth and a well-used excuse. Putting

things off can lead to some quite startling (38) \_\_\_\_\_ such as poor

**COMPLICATE**

health and lack of success at work. It also has the potential to cause

those around us great (39) \_\_\_\_\_ - as Hamlet found out to his cost!

**CONVENIENT**

*Раздел 4: Writing. Задание 40.*

*Comment on the following problem:*

Nowadays, most university students work part-time in addition to their studies. What are the advantages and disadvantages of this?

! Write at least 200 words !

Use the following plan:

- 1) make an introduction;
- 2) comment on the advantages, giving reasons and examples to support your opinion;
- 3) comment on the disadvantages, giving reasons and examples to support your opinion;
- 4) make a conclusion: does this have more advantages or disadvantages?



Ответы и разбалловка

Номер задания	Правильный ответ	Балл
1	<i>False</i>	1
2	<i>False</i>	1
3	<i>True</i>	1
4	<i>False</i>	1
5	<i>True</i>	1
6	<i>True</i>	1
7	<i>True</i>	1
8	<i>False</i>	1
9	<i>False</i>	1
10	<i>True</i>	1
11	<i>False</i>	1
12	the audience were awed by his charisma and style.	2
13	was infused with so much raw emotion that it unsettled her.	2
14	stood and clapped after a moment of stunned silence.	2
15	that she had overreacted to Mary's comment.	2
16	there were too many people around him.	2
17	would often think about the moment Trevozhov had looked at her.	2
18	A	1
19	F	1
20	C	1
21	G	1
22	B	1
23	D	1
24	HOW	1
25	INTO	1
26	CAN	1
27	THEIR	1
28	IN	1
29	NOT	1
30	WAY	1
31	MAKE	1
32	UNWILLING	1
33	INSIGNIFICANT	1
34	EMOTIONALLY	1
35	NUMEROUS	1
36	BEHAVIOUR или BEHAVIOR	1
37	PERFECTIONISTS	1
38	COMPLICATIONS	1
39	INCONVENIENCE	1