

**ПАКЕТ МАТЕРИАЛОВ,
РЕКОМЕНДУЕМЫХ ДЛЯ ПРОВЕДЕНИЯ
МУНИЦИПАЛЬНОГО ЭТАПА
ВСЕРОССИЙСКОЙ ОЛИМПИАДЫ ШКОЛЬНИКОВ
ПО АНГЛИЙСКОМУ ЯЗЫКУ**

9 - 11 классы

2021 г.

Вариант № 1

РЕГЛАМЕНТ ПИСЬМЕННОГО ЭТАПА ОЛИМПИАДЫ

Этап 1. Listening Comprehension

Число заданий - 10.

Максимальный балл - **10.**

Время - 10 мин.

Этап 2. Reading Comprehension

Число заданий - 15.

Максимальный балл - **15.**

Время - 30 мин.

Этап 3. Use of English

Число заданий - 20.

Максимальный балл - **20.**

Время - 20 мин.

Этап 4. Writing

Максимальный балл – **10.**

Время - 30 мин.

Максимальный балл - 55.

Совокупное время для проведения письменных этапов - 90 минут.

Participant's ID number

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Listening

Time: 10 min.

In this record you are going to hear part of a radio programme about interactive television. The recording will be played twice. Before completing the tasks scan the tasks and the questions.

Task 1. For Questions 1 - 5, decide whether the statement is **TRUE (T)**, **FALSE (F)** or information was **NOT STATED (NS)**.

1. The interviewer states that the idea of interactive TV is clear to everyone.
2. Whitehead points out the interactive TV is different from cable and satellite television.
3. On the whole, interactive TV has a huge communication and education potential.
4. Elderly people will find interactive TV difficult to operate and deal with.
5. Whitehead believes in future popularity of interactive TV.

1	2	3	4	5
T / F / NS				

Task 2. For Questions 6 - 10, choose the correct letter A, B, C or D.

6. What does the interactive television entail?
 - A. more people having Internet access
 - B. superior television services
 - C. improved web browsing
 - D. a larger number of operators
7. In several years' time it is likely that ...
 - A. Internet will be a mass medium.
 - B. interactive TV will be widely adopted.
 - C. conventional television will be phased out.
 - D. every home worldwide will be online.

8. The growth of interactive TV may ...
 - A. be slower in the UK than in the US.
 - B. lead to people buying more.
 - C. overtake the growth of the PC Internet.
 - D. not live up to expectations.

9. What are the drawbacks to interactive TV?
 - A. Image quality is not as good as on a PC.
 - B. There is a huge amount of advertising.
 - C. You can only download information.
 - D. There are no news programmes.

10. What does the future hold for interactive TV?
 - A. It is doomed to failure.
 - B. It is too soon to say.
 - C. It seems to promise confusion.
 - D. It may be too young to attract customers.

TRANSFER ALL YOUR ANSWERS TO YOUR ANSWER SHEET

Participant's ID number

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Reading

Time: 30 min.

Task 1. *You are going to read an extract from an article about anthropological research methods and social aspects of it.*

PROFESSIONAL STRANGERS: MEDICAL ANTHROPOLOGY IN ACTION

- A Back in the 1970s, I was an anthropology student sitting in the library doggedly reading books and articles about the social lives of people in Africa, Asia, and the South Pacific. Why doggedly? The scholarly reading matter covered kinship systems, clan alliances, land tenure, and farming and political systems. Rarely did the reader of these texts catch a glimpse of the day-to-day lives of the people written about or what it was like to live amongst them. However, some books started with a preface describing how the anthropologist arrived in the distant village or town of study, found somewhere to live, and started engaging with local people. These accounts were often the most interesting part of the book and whetted my flagging appetite for medical anthropological research.
- B Since graduating, I have applied my anthropological training to health-related projects across Africa and Asia. Some contracts have lasted two years and some two weeks. The short-term research I have done is sometimes called 'quick and dirty'. 'Quick' means that surveys are carried out and people interviewed in a matter of weeks rather than years; 'dirty' means that the findings are analysed rapidly without too much concern for 'cleaning' the data so that exact percentages can be calculated and any inconsistencies in what people said can be accounted for. Quick and dirty research elicits the voices of the people for whom a development project is intended. The approach provides facts and figures that guide project design, but may not satisfy purist academics.
- C A lot of books discuss the ethics and methods of research in more detail than in the past. Such accounts of fieldwork contain useful ideas and guidance, usually in the introductory chapters. There are a number of particularly sensitive areas that people interviewed may be reticent about, notably personal finance, relationships, and illegal activities. Yet, research of sensitive topics with people considered 'hard to reach' can be interesting and rewarding. There are some basic rules and approaches that should keep the researcher, especially in the medical field, safe and the data collection ethical and effective.
- D Anybody going to do fieldwork should dress carefully. It is important to try and wear clothes that do not draw attention to yourself.
You do not want to be more conspicuous than you need by being more smartly or formally attired than the people you are going to talk to. Equally, it may be inappropriate to copy the dress code of interviewees, as you risk looking ridiculous.

- E When you interview people, it is important that they are not worried about confidentiality. Often people will not tell you anything of great interest unless they receive assurances that you will not reveal their private business or their full names. When you ask sensitive questions, interviewees may want you to answer similar questions in return, so researchers should be prepared to disclose some personal information. It is important that you do not lie about yourself and what you are doing: this is unethical and you risk being caught out and losing credibility.
- F Sensitive questions should be asked in a matter-of-fact manner because, if you appear embarrassed, the respondent will also be embarrassed and will ‘clam up’. Do not be, or appear to be, judgemental or shocked, no matter what you hear, as the interviewee will sense your reaction and stop talking. In addition, you should not contradict people even if they have said something that you know to be incorrect. You are there to listen and collect data, not to enter into argument or discussion. When the interview is over you can correct any potentially harmful misconceptions that the interviewee holds. But the most important rule to remember is: if you get nervous or scared, leave the situation.
- G Recently, I have started saying to colleagues that there are three qualities required in the anthropologist working in ‘the field’: liking people; respecting people; curiosity about people’s lives. If you cultivate these qualities, the tips I have outlined will come naturally to your work.

For **Questions 1-7** decide which paragraph A-G contains the following information 1-7. Write the correct letter in the table below. NB You may use any paragraph more than once. You are not required to use all letters.

- | | |
|-------------|--|
| Paragraph A | 1. Delicate issues and prospects of dealing with them |
| Paragraph B | 2. The fact that the interviewer should appear not to react to what the interviewee says |
| Paragraph C | 3. How to look when talking to interviewees |
| Paragraph D | 4. How the author took to anthropological research |
| Paragraph E | 5. The fact that the interviewer should not debate with the interviewee |
| Paragraph F | 6. Research that is a rough estimate of a situation |
| Paragraph G | 7. Necessity to be sincere and reciprocally responsive |

1	2	3	4	5	6	7
Paragraph _						

Task 2. You are going to read the text about music and its effects. Read the information below and answer **Questions 8 – 15.**

SOUNDS OF MUSIC

- (1) Even the Greeks couldn’t agree about it. Was music a source of order and proportion in society, regulating its innate chaos in ways similar to the disciplines of geometry and architecture? Or did its ability to express passionate emotions beyond the

reach of words create the potential for disorder and anarchy? Compare the behaviour of an audience listening to classical string quartets with headbangers at a rave, and the age-old conflict between Apollo and Dionysius is made manifest all over again in our own time.

(2) Shakespeare, though, came clean. For him, ‘the man who hath no music in himself. Nor is not mov’d with concord of sweet sounds. Is fit for treasons, strategems and spoils; The motions of his spirit are dull as night...’ Throughout his plays, Shakespeare perceives music as a healing force, an art whose practice makes man whole.

(3) Yet, despite the growth of the science of music therapy within the last two centuries, and despite the huge weight of books published on the miraculous ‘Mozart effect’, our schools and colleges have fallen strangely silent. The so-called ‘Mozart effect’ presents anecdotal and statistical evidence for advances in both social and academic skills in those children exposed in their formative years to the music of Mozart. But, in an age obsessed by pragmatism and by short-term vocational learning, music has been marginalized in both primary and secondary education. Compared with the holy trinity of reading, writing, and arithmetic, music is regarded as a luxury pastime. As a result, children are leaving school not only totally ignorant of their own musical heritage, but lacking in social, physical, and mental skills which musical performance can uniquely promote.

(4) Playing an instrument requires a degree of concentration and coordination which brings into play a plethora of mental and physical skills which are being eroded in our push-button world. Socialization and team-work are also involved. Schools with wind bands, string ensembles, jazz groups, and orchestras are right up there at the top of the league tables. In excelling in musical activity, the students’ performance in many other fields of learning is refocused and radically improved.

(5) There are medical aspects too. Long before British primary schools discovered the recorder – that most basic of all modern woodwind instruments – Australian Aborigines had developed the didgeridoo. Like the clarinet and the flute, this haunting and beautiful instrument helped to overcome both upper and lower respiratory tract problems and encouraged better sleep. In playing a wind instrument, abdominal muscles are used to support the breathing system. And these are the very muscles which come into play when an asthmatic is experiencing an attack.

(6) But what of those individuals and schools which simply cannot afford a musical instrument? What of those institutions where not a single member of staff can read music? This is where the human being’s most primitive form of music-making comes into its own. Singing is free. Everyone possesses a voice. And, with it the body expresses itself in the most fundamental and organic way.

(7) The Hungarian composer Zoltan Kodaly knew this, and developed his own system of training ear and voice within a simple yet comprehensive system of body language. Today, an organization called The Voices Foundation adapts and applies Kodaly’s methods, aiming to give children back their singing voices, and to make our schools ring with music-making once again. Their advisors and teachers have already achieved extraordinary turn-around effects the length and breadth of Britain and in schools in the troubled areas of South Africa.

(8) Important work is currently being done in Finland, Israel, and the United States on pre-school, even pre-birth, musical education. Music is very much part of the life of the unborn future citizens of Finland. And one has only to look at the educational standards, health records, and professional musical activity in this small nation to see what dividends music in education pays from the earliest days of human life. So shall we allow music to conjure a better society for us all? Or, relegate it to the ranks of mere entertainment?

8. Ancient Greeks recognized music's ...
- two-fold character.
 - magic phenomenon.
 - emotional effect.
 - none of the above mentioned.
9. In Shakespeare's dramas, music is seen in a ... light.
- different
 - negative
 - positive
 - neutral
10. Schools lack the funds
- to employ music teachers.
 - to take children to concerts.
 - to record music.
 - to buy musical instruments.
11. According to the writer, studying music ...
- may not help all students to improve in other areas of their studies.
 - means that students spend less time on reading, writing, and arithmetic.
 - helps students to improve enormously in other areas of their studies.
 - means that students will excel as professional musicians.
12. The didgeridoo is an instrument that ...
- has a negative effect on those suffering with breathing problems.
 - benefits those suffering with breathing problems.
 - tends to send those who listen to it to sleep.
 - sounds sad to most people.
13. Which of the following is the most suitable heading for passage 4 of the text?
- The growth of music in the school curriculum
 - Music throughout the ages
 - Music without concentration
 - The beneficial effects of a musical education
14. 'Mozart effect' stands for ...
- better social and academic skills thanks to Mozart's music.
 - anecdotal and statistical evidence on Mozart's music.
 - Mozart's musical heritage appreciated by people.
 - having a talent or gift for music similar to that of Mozart.
15. Methods by the Hungarian composer Zoltan Kodaly ...
- were borrowed from The Voices Foundation.
 - are used in Britain and beyond.
 - face skepticism in professional sphere.
 - help deaf children via the system of body language.

8	9	10	11	12	13	14	15

TRANSFER ALL YOUR ANSWERS TO YOUR ANSWER SHEET

Use of English

Time: 20 min.

Task 1. Cloze-test

For Questions 1-7, read the text below and think of the word which best fits each space. Use only one word in each space. Use the prompts in brackets. There is an example at the beginning (0).

Example: 0 dismissed

JUST or UNFAIR?

George was (0) **d_ _ m_ _ _ d** (= given the sack) last week. The main reason for it was his **i_ _ _ f_ _ _ _ t** (= basic and rudimentary) knowledge of his profession. He made a complain about his company's treating him unfairly. The trade union officials are going to (2) **i_ _ _ _ g_ _ _** (= look into) the whole matter. George hopes that the outcome will be quite (3) **b_ _ _ _ c_ _ l** (=good and positive) for him. He believes there won't be any (4) **d_ _ _ r_ _ _ _ y** (=disagreement or difference) in the officials' opinions. George sincerely regrets that they fired him in such an (5) **u_ _ u_ _ _ e** (= inconvenient and inopportune) moment. He needs to pay his rent and bank loan, and he has made no savings. "Oh, if only they would (6) **e_ _ _ _ y** (= hire or engage) him again!" he exclaims. "I need my (7) **s_ _ _ _ y** (= money paid for work or services) back!"

1	
2	
3	
4	
5	
6	
7	

Task 2. Multiple Choice

For Questions 8-14, read the text below and decide which answer A, B, C, or D best fits each space. There is an example at the beginning (0).

Example: 0 A straight B forward C everyday **D conventional**

STUDYING BLACK BEARS

After years studying North America's black bears in the (0) ... way, wildlife biologist Luke Robertson felt no closer to understanding the creatures. He realized that he had to (8) ... their trust. Abandoning scientific detachment, he took the daring step of forming relationships with the animals, bringing them food to gain their acceptance.

This has given him into their behaviour and has allowed to dispel certain myths about bears. (9) ... to popular belief, he contends that bears do not (10) ... as much for fruit as it was previously supposed. He also (11) ... claims that they are ferocious. He says that people should not be (12) ... by behaviour such as swatting paws on the ground, as this is a defensive, rather than aggressive, act.

However, Robertson is no sentimentalist. After devoting years of his life to the bears, he is under no (14) ... about their feelings for him. It is clear that their interest in him does not (14) ... beyond the food he brings.

8	A catch	B win	C achieve	D receive
9	A Opposite	B Opposed	C Contrary	D Contradictory
10	A care	B bother	C desire	D hope
11	A concludes	B disputes	C reasons	D argues
12	A confused	B misled	C misdirected	D misinformed
13	A error	B doubt	C illusion	D impression
14	A exert	B spread	C widen	D extend

Task 3. Filling in the gaps

For Questions 15-20, rewrite each sentence so that it has the same meaning and contains the word given in capitals. Do not change the word in any way. There is an example at the beginning (0).

(0) Nothing you do will make any difference.

(0) Nothing you do will alter anything. _____.	DIFFERENCE
(15) I hope I'm not inconveniencing you. _____.	TROUBLE
(16) Let's measure the room. _____.	TAKE
(17) Susan did not know where she was. _____.	WAY
(18) I can't bear to look at that boy! _____.	SIGHT
(19) What did you do while you were waiting for the train? _____.	TIME
(20) I now think differently about this matter. _____.	MIND

TRANSFER ALL YOUR ANSWERS TO YOUR ANSWER SHEET

Participant's ID number

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Writing

Time: 30 min.

Your teacher suggested that you should take part in the contest of critical reviewing «Reviews wanted». Contestants are invited to express their opinion about any book, film, TV show, vlog, podcast, computer game, etc. that affected them and / or people at large.

Share your ideas on the following issue:

WHO HAS GOT POWER TO INFLUENCE PEOPLE?

Write a composition of about 100 - 140 words in an appropriate style. Remember to structure your writing carefully:

- give an introduction (express your opinion on how people get affected),
 - provide examples of influential things or phenomena and their impact,
 - think of the reasons what makes books, films, TV shows, vlogs, etc. resound and resonate with the people,
 - make a conclusion about influencers and people getting under the influence.

ТРАНСКРИПТ

Interviewer: Satellite broadcasters, telecommunications giants and hardware manufacturers alike have been striving to be the first to develop a system which will allow limited interactivity with multi-channel television. Now that the goal has been achieved, and interactive TV is making its presence known in many living rooms, there is still confusion over what it actually is and does. Even people in the industry hedge with a swift 'Can I get back to you?' Now, with me in the studio today is Ted Whitehead of the National Broadcasters' Association to tell us more about what we're in for. Ted.

Whitehead: Well, in a nutshell, interactive TV makes use of something called a set-top box, a kind of super remote control, if you will. This gadget allows the subscriber access to four different interactive services. Firstly, there is what is known in the business as 'enhanced TV'...

Interviewer: Is that anything like cable or satellite television?

Whitehead: Not exactly. Instead of simply giving you extra channels, enhanced TV makes use of a back channel to allow the viewer to join in chat groups and take advantage of interactive advertisements and such things. Then there's limited web browsing, where you can surf the web via your TV, and t-commerce, which is similar to e-commerce, but instead of using your PC to buy things, you make purchases by using the set-top box. Lastly, there's teletext - basically, coded information about news and sports which is deciphered and displayed on your TV screen.

Interviewer: Do you think that interactive TV will gradually supersede the Internet?

Whitehead: Hmm. Let's put it this way – by combining television, telephone and the Internet, interactive television will reach the kind of mass audience that the PC alone never could. Still, the Internet is a very basic component in interactive television, so it looks like it will still be with us for a while.

Interviewer: What do you think about Internet companies' claims that they are responsible for the ever-increasing rate of homes going on-line?

Whitehead: Well, to give them their due, they have attracted a great number of users. However, the fact remains that if 31 per cent of UK homes do have PCs, then almost 70 percent are still managing without them. Even in the US, where numbers show that PCs are found in 50 per cent of homes, it still means that a lot of people are offline.

Interviewer: What part do the interactive companies think they have in all this?

Whitehead: Well, they say that they will accomplish what the Internet hasn't. Many of the makers of interactive TV boast that only they have the means to reach the mass market and turn every UK home online. Therefore, interactive TV makers say this will force their service into virtually every home in the UK.

Interviewer: Is it primarily the UK that the interactive companies are targeting?

Whitehead: Actually, no. One IT research company is predicting that interactive television will grow faster than the PC Internet in the US. According to a report published last week, the number of interactive TV subscribers will grow by 83 per cent per year, which means that IT services will be up and running in more than 46

million homes. It's this optimism which is leading forecasters to believe that the value of goods and services bought via interactive television, or t-commerce as it's called, will actually exceed the value of Internet consumer shopping within five years.

Interviewer: In your opinion, do you really think that interactive TV is as good as the Internet?

Whitehead: Well, as of yet, you can't access news groups or upload content from the Net through the set-top box. And a PC screen has many more pixels per inch than a television, which means the images are much better defined on your PC. From personal experience. I can tell you that unless you have eyes like a hawk, surfing the Web from the comfort of the settee is not an easy thing to do. To date, there are very few Internet websites offering specially configured web pages for the TV.

Interviewer. So you're going to stay loyal to your PC?

Whitehead: I didn't say that. I feel that interactive TV has a very bright future. I mean, it does let you access your bank details, arrange insurance and send email. And surfers are becoming more and more choosy about what they watch. Interactive television offers them the option to be selective.

Interviewer: So do you think interactive TV is here to stay.

Whitehead: I'm going to sit on the fence on that one. There's still a lot of confusion in the market. Despite all the bold predictions, the interactive television industry is looking shaky, what with customers not taking to interactive TV as quickly as everyone thought they would. But many of the operators insist that it's still a young medium. Really, something as new as this will take years to assess.

Interviewer: And on that note I'm afraid we'll have to leave it there, Ted. Thanks for coming on the programme ...

Speaking

Preparation time: 10 min.
Time: 15 min.

Карточка участника
Student 1

Set 1: The State Hermitage Museum

Prepare to speak about a famous museum in Russia using the Fact File.

You will have to comment on:

- General information about the sight
- History of the museum
- Collection of the museum
- Entrance fee. Cultural events and exhibitions
- The ways of getting there

Task 1

1. Monologue. Time: 3–4 minutes.

Imagine you are a guide telling a tourist about The State Hermitage Museum.

You have to

- comment on the 5 aspects mentioned above;
- remember to make an introduction and conclusion.

You can make notes during the preparation time, but you are not allowed to read the notes made during the preparation time.

2. Questions / Answers: Time: 2-3 minutes

Now answer 2 questions from your partner, who wants to get ADDITIONAL INFORMATION, not mentioned in your presentation.

Task 2

Now you are a tourist.

1. Listen to the presentation of your partner – a guide.
2. Questions / Answers: Time: 2–3 minutes

Ask 2 QUESTIONS about The State Tretyakov Gallery to get ADDITIONAL INFORMATION not mentioned in the presentation.

2 presentations and questions – 15 minutes
YOUR ANSWERS WILL BE RECORDED

FACT FILE

The State Hermitage Museum is a museum of art and culture in Saint Petersburg, Russia. It is the largest art museum in the world by gallery space. It was founded in 1764 when Empress Catherine the Great acquired an impressive collection of paintings from the Berlin merchant Johann Ernst Gotzkowsky.

The museum celebrates the anniversary of its founding each year on 7 December, Saint Catherine's Day. It has been open to the public since 1852. It attracted 968,604 visitors in 2020, a drop of eighty percent from 2019, due to the COVID-19 pandemic. In 2020 it ranked eleventh on the list of most visited art museums in the world.

The Hermitage buildings served as a home and workplace for nearly a thousand people, including the Imperial family. In addition to this, they also served as an extravagant showplace for all kinds of Russian relics and displays of wealth prior to the art collections. Many events were held in these buildings including masquerades for the nobility, grand receptions and ceremonies for state and government officials. The "Hermitage complex" was a creation of Catherine's that allowed all kinds of festivities to take place in the palace, the theatre and even the museum of the Hermitage. This helped solidify the Hermitage as not only a dwelling place for the Imperial family, but also as an important symbol and memorial to the imperial Russian state. Today, the palace and the museum are one and the same. In Catherine's day, the Winter Palace served as a central part of what was called the Palace Square. The Palace Square served as St. Petersburg's nerve center by linking it to all the city's most important buildings. The presence of the Palace Square was extremely significant to the urban development of St. Petersburg, and while it became less of a nerve center later into the 20th century, its symbolic value was still very much preserved.

Catherine's collection of at least 4,000 paintings came to rival the older and more prestigious museums of Western Europe. Catherine took great pride in her collection and actively participated in extensive competitive art gathering and collecting that was prevalent in European royal court culture. Through her art collection she gained European acknowledgment and acceptance and portrayed Russia as an enlightened society. Catherine went on to invest much of her identity in being a patron of the arts. She was particularly fond of the Roman deity Minerva, whose characteristics according to classical tradition are military prowess, wisdom, and patronage of the arts. Using the title Catherine the Minerva, she created new institutions of literature and culture and also participated in many projects of her own, mostly play writing. The representation of Catherine alongside Minerva would come to be a tradition of enlightened patronage in Russia. The imperial collections were continuously being enriched by Russian emperors.

Immediately after the Revolution of 1917 the Imperial Hermitage and the Winter Palace, the former Imperial residence, were proclaimed state museums and eventually merged.

Its collections, of which only a small part is on permanent display, comprise over three million items (the numismatic collection accounts for about one-third of them). The collections occupy a large complex of six historic buildings along Palace Embankment, including the Winter Palace, a former residence of Russian emperors. Apart from them, the Menshikov Palace, Museum of Porcelain, Storage Facility at Staraya Derevnya, and the eastern wing of the General Staff Building are also part of the museum.

The Western European Art collection includes European paintings, sculpture, and applied art from the 13th to the 20th centuries. It is displayed, in about 120 rooms, on the first and second floor of the four main buildings. Drawings and prints are displayed in temporary exhibitions. The museum has several exhibition centers abroad.

Of the six buildings in the main museum complex, five—namely the Winter Palace, Small Hermitage, Old Hermitage, New Hermitage, and Hermitage Theatre—are open to the public. The entrance ticket for foreign tourists costs more than the fee paid by citizens of Russia and Belarus. However, entrance does not exceed 500 rubles and is free of charge the third Thursday of every month for all visitors, and free daily for students and children. The museum is closed on Mondays.

The Hermitage offers themed tours, lectures, quests (journey games) and specialized programmes for school and pre-school study groups, and for parents and children. Children of different age groups are engaged in activities in study groups, clubs, and the Art Studio of the School Centre. The children's education programmes (with the exception of sightseeing tours and quests) are delivered from October to May.

Hermitage Lectorium advises courses and lectures for everyone who is interested in history of arts and cultures. The courses are unique, all of them are made by Hermitage researchers.

Located at the western end of St. Petersburg's main Nevsky Prospekt Avenue, the Hermitage Museum is accessible on foot from most hotels and attractions within central St. Petersburg. Alternatively, buses run from all of St. Petersburg's railway stations to the museum.

If you would like to take a guided tour of the museum, check for tour times in advance with the Tour Bureau of the Hermitage. The museum has pre-scheduled tours in many different languages. While a tour is not required for a general visit to the museum, it is obligatory if you wish to view the Treasure Gallery.

Also keep in mind that the State Hermitage Museum sometimes makes rooms unavailable to the public for maintenance. If you are concerned about missing something you had hoped to see, you can check for this information on the Hermitage's website schedule of closings. The website also offers a calendar of events and exhibitions which may help you plan your visit.

Карточка участника
Student 2

Set 2: The State Tretyakov Gallery

Prepare to speak about a famous museum in Russia using the Fact File.
You will have to comment on:

- General information about the museum
- History of the museum
- Collection of the museum
- Entrance fee. Cultural events and exhibitions
- The ways of getting there

Task 1

First you are a tourist.

1. Listen to the presentation of your partner – a guide.
2. Questions / Answers: Time: 2–3 minutes

Ask 2 QUESTIONS about The State Hermitage Museum to get ADDITIONAL INFORMATION not mentioned in the presentation.

Task 2

1. Monologue. Time: 3–4 minutes.

Imagine you are a guide telling a tourist about The State Tretyakov Gallery. You have to

- comment on the 5 aspects mentioned above;
- remember to make an introduction and conclusion.

You can make notes during the preparation time, but you are not allowed to read the notes made during the preparation time.

2. Questions / Answers: Time: 2-3 minutes

Now answer 2 questions from your partner, who wants to get ADDITIONAL INFORMATION, not mentioned in your presentation.

2 presentations and questions – 15 minutes
YOUR ANSWERS WILL BE RECORDED
FACT FILE

The State Tretyakov Gallery is an art gallery in Moscow, Russia, the foremost depository of Russian fine art in the world. It was ranked the 3rd museum nationally and the 13th globally in 2020. The museum is world renowned, it attracted 894,374 visitors in 2020 (down 68 percent from 2019), due to the COVID-19 pandemic.

The gallery's history starts in 1856 when the Moscow merchant Pavel Mikhailovich Tretyakov acquired works by Russian artists of his day with the aim of creating a collection, which might later grow into a museum of national art. In 1892, Tretyakov presented his already famous collection of approximately 2,000 works (1,362 paintings, 526 drawings, and 9 sculptures) to the Russian nation. The official opening of the museum called the Moscow City Gallery of Pavel and Sergei Tretyakov took place on 15 August 1893.

The façade of the gallery building was designed by the painter Viktor Vasnetsov in a peculiar Russian fairy-tale style. It was built in 1902–04 to the south from the Moscow Kremlin. During the 20th century, the gallery expanded to several neighboring buildings.

On 3 June 1918 the Tretyakov Gallery was declared owned by the Russian Federated Soviet Republic and was named the State Tretyakov Gallery. Igor Grabar was appointed director of the museum. With Grabar's active participation, the State Museum Fund was

created, which remained one of the most important sources of replenishment of the gallery's collection up until 1927.

In 1926 architect and academician A. V. Shchusev became the director of the gallery. In 1928 serious renovations were made to the gallery to provide heating and ventilation. In 1929 electricity was installed. Later the gallery began to develop a new concept of accommodating exhibits.

From the first days of the Great Patriotic War, the gallery's personnel began dismantling the exhibition, as well as those of other museums in Moscow, in preparation for evacuating during wartime. The gallery was not reopened in Moscow until 17 May 1945, upon the conclusion of the Great War.

The museum collection contains more than 130,000 exhibits, ranging from Rublev's icons to the monumental Composition VII by Wassily Kandinsky and the Black Square by Kazimir Malevich.

In 1977 the Gallery kept a significant part of the George Costakis collection.

In 1985, the Tretyakov Gallery was administratively merged with a gallery of contemporary art, housed in the Central House of the Artists a large modernist building along the Garden Ring, immediately south of the Krymsky Bridge. The grounds of this branch of the museum contain a collection of Socialist Realism sculpture, including such highlights as Yevgeny Vuchetich's iconic statue Iron Felix (which was removed from Lubyanka Square in 1991), and the Young Russia monument. Nearby is Zurab Tsereteli's 86-metre-tall statue of Peter the Great, one of the tallest outdoor statues in the world.

Near the gallery of modern art there is a sculpture garden called "the graveyard of fallen monuments" that displays statues of former Soviet Union that were relocated.

There are plans to demolish the gallery constructed in the late Soviet modernism style, though public opinion is strongly against this.

In May 2012, the Tretyakov Art Gallery played host to the prestigious FIDE World Chess Championship between Viswanathan Anand and Boris Gelfand as the organizers felt the event would promote both chess and art at the same time.

Overall, the Tretyakov gallery is famous for its unique collection of Russian icons. Here one can see mosaics dating back to the 10th-11th centuries, the icon of Our Lady of Vladimir, the Trinity by Andrey Rublev and many other famous images. The world shown by mediaeval Russian artists is bright and beautiful. In the words of French artist Henry Matisse after he saw an icon exhibition in Moscow, "I spent ten years searching for what your artists already discovered in the 14th century. It is not you who need to come to us to study, but it is we who need to learn from you."

The exhibitors highlight some of the most recognized works and artists of the Tretyakov Gallery:

- works by Vasily Ivanovich Surikov (1848–1916), who was one of the most famous Russian realistic painters. His most outstanding works deal with historical topics

related to Russia, e.g. The Morning of the Streltsy Execution and The Boyarynya Morozova.

- Bogatyres (1898) is one of the main works by Viktor Vasnetsov.
- works of Mikhail Vrubel (1856-1910), and others.

The gallery tour is an interesting opportunity to see Russia through the eyes of its talented artists. The museum has a rich collection of Russian realistic paintings, beautiful examples of Russian impressionism and Russian Art Nouveau. Portraits, landscapes and historical images can help understand Russian art and culture, to solve the mysteries of Russian mentality.

The Tretyakov gallery appears an unexpected delight for visitors. The guided tours share the stories behind the famous paintings. The tours are included in most Moscow itineraries.

The main exhibition of the Tretyakov Gallery, that everyone visits, is the one located in Lavrushinsky Lane, 10, a very centric location, a 15–20 minutes' walk from Red Square, the Kremlin or the Cathedral of Christ Savior.

The Tretyakov Gallery offers a basic entrance fee to its permanent exhibitions for 500 rubles. You can purchase them online. Students with an international ISIC card only pay half and for those under 18 entrance is free. As in other busy places of the capital, and especially in summer, it is advisable to buy tickets in advance to avoid lines.

