



ქართული უნივერსიტეტი
მოსწავლეთა IX პირად-გუნდური საგნობრივი ოლიმპიადა

ინგლისური ენა - XI კლასი

მონაწილის გვარი, სახელი, ტელეფონი _____

სკოლა, კლასი _____

თანაგუნდელის გვარი, სახელი _____

მასწავლებლის გვარი, სახელი _____

I. წაიკითხეთ ტექსტი და შეასრულეთ მის ბოლოს მოცემული დავალება.

The sound of music

Geoff Brown wonders whether film music can ever be regarded as art.

No one can claim such mastery of the fantasy blockbuster sound as British film music composer John Williams. It's a style of music he did much to define in Star Wars and then for many other films for the director Steven Spielberg. There are distinctive melodies which give the feeling of flying, snatches of music to represent different characters, and intricate illustrative details. In addition, everything follows the symphonic style of a hundred years ago. It's what the film industry in Hollywood wants, it's what John Williams supplies, and what audiences everywhere expect.

Can we call it art, or is it simply an interesting artefact, a sort of factory product? For the cinema-goer sitting with a popcorn bag the question doesn't arise. But since film music now spreads to a different audience far outside cinemas, on lavishly promoted soundtrack CDs and serious concert platforms, it may be interesting to answer the question.

Composers themselves have expressed very diverse opinions. Interviewed some years ago, Williams himself proudly referred to film music as 'the opera of the 20th century'. On the other hand, Richard Rodney Bennett, the composer of the music for the film *Murder on the Orient Express*, declared that 'in writing film music one is really using only a sixth of one's musical mind'. Everyone agrees on one point though: the rewards are pleasingly high. There are royalties. And if you hit the right buttons you can spin off into the lucrative sideline of a concert career, regularly mounting live performances of film compositions.

But if you consider the working conditions that composers put up with, superficially the odds do seem stacked against film music being classed as art. First of all, film music is composed in snippets, timed to the second, and written after the film is shot. Then there are insane deadlines - like having five days to compose 50 minutes of music. Next, the composer has to live with the fact that he/she wields no artistic control. Finally, the ultimate insult is that what is written struggles to get itself noticed against a background of dialogue, squeals, and every possible visual delight from cartoon character *Shrek's* green body to actor Tom Cruise's chin. It can't be art, can it?

But think of the German composer Bach in the eighteenth century, satisfying his employers

by writing one cantata a week. Few composers can write without a commission. And for the true artist, rules and restrictions stimulate. Film scoring can sharpen a composer's technique, encourage experimentation. The composer Vaughan Williams was never quite the same again after his work on the film *Scott of the Antarctic* caused him to branch into percussion instruments as a way of capturing a frozen landscape.

Film music can be art then, and has been, in fits and starts. The frustrating thing is that many film producers have limited expectations of what film music can be. Once the age of silent movies was over and talkies arrived, music became an integral part of the projected film and anything was possible. Music didn't have to be poured over the images like mayonnaise; it could argue with them, puncture them with irony, or rudely interrupt. In Europe, various composers such as Shostakovich and Hanns Eisler experimented with timbre and form, showing Hollywood (at the time still stuck with the sounds of a late nineteenth-century symphony orchestra beavering away) that innovative techniques were possible.

But even in Hollywood, art raised its head. All film composers look up to Bernard Herrmann, a giant who coloured each score with a different sound and let his music snake through the images in unconventional ways. The power of the film *Vertigo* lies not only in the director's images but in Herrmann's worried woodwind and turbulent strings and the weird harp solos that dog the characters' footsteps. His scores are usually so interwoven with their films that it's a futile task trying to carve the music into selections for concert use. Herrmann proves that it's even possible to write film scores in bulk without hurtling into an artistic decline.

So, what's my conclusion? Art or factory product? Both in fact, although there's rather more of the factory product than I would like at times.

1-7. შეგმოხანზეთ სწორი პასუხი A, B, C ან D.

1. What point is the writer making about John Williams' music in the first paragraph?

- A It is similar to that produced by other composers.
- B It is too old-fashioned to remain popular for long.
- C It has a better reputation in Hollywood than elsewhere.
- D It has certain characteristics that are easy to identify.

2. In the second paragraph, what does the writer imply about the attitude of cinema-goers to film music?

- A They are only interested in it if they can purchase the CD.
- B They perceive it as being mass-produced.
- C They are not concerned about whether it has artistic merit.
- D They feel music is an important part of the cinema experience.

3. According to the writer, which view of film music do all composers share?

- A They consider that it is a worthy outlet for their talents.
- B They appreciate the financial gains they make from it.
- C They need it to supplement their main source of income.
- D They can use it as a way into an alternative career.

4. According to the writer, what is the worst aspect of a film composer's working conditions?

- A The music has to be composed after the film is completed.
- B The deadlines set for the composer cannot be achieved.
- C The music has to compete for attention with other elements of the film.

D The composer has no control over how the music is used.

5. The writer compares modern film composers with Bach to show that

- A some composers work better under pressure.
- B composers have unreasonable demands imposed on them.
- C composers must aim to please their employers.
- D all composers need some sort of sponsorship.

6. What point is made about Hollywood film music when the 'talkies' arrived?

- A It used less well-known symphony orchestras than before.
- B It did not constitute a major part of the final production.
- C It didn't generally make use of new ideas.
- D It was not considered to make an artistic contribution to the film.

7. What does the writer say is special about Bernard Herrmann's music?

- A It is of high quality because he composed very little.
- B It has a distinctive style which evokes the animal world.
- C It is totally integrated with the visual element of the film.
- D It has considerable potential for concert performance.

___/ 7 ქულა

II. ტექსტში გამოტოვებული ადგილები შეავსეთ მარჯვენა სვეტიდან შერჩეული სათანადო სიტყვით.

<p>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 willful 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 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 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.</p> <p>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 homemaker a series of delicious labour-intensive</p>	<p>appreciate before both concentration cooking enough exhausted fine forget inability ingredients just less lure publicity something which</p>
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dishes – the sort of thing no shortorder cook would contemplate. Her soups often took 15 **10)** _____ and required a 10-hour simmer.

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.

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 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 honourable foot soldiers. We should salute them.

___/ 15ქულა

III. წაკითხეთ ტექსტი, ქვემოთ მოყვანილი ცხრილიდან შეარჩიეთ სწორი პასუხი და ტექსტში ჩაწერეთ A, B, C ან D.

ერთი მაგალითი (0) მოცემულია.

Granddad was always one I went to when I didn't know what to do. He left school at fourteen and went straight into a job in the local factory that required little from his **(1)** _____. Yet somehow he knew everything. At least that's what I thought when I was a girl.

'You all right, Jen?' he would say, reading the troubles on my face as easily as if I were one of the countless books he **(2)** _____ from the library. 'You look like you've lost a shilling and found a penny.'

I had to pass Gran and Granddad's house on my way home from school and, more often than not, I would **(3)** _____ to see them. Whenever I did, if something was bothering me and granddad noticed, my reply was always the same.

'Oh, it's nothing,' I'd say, as my body language screamed otherwise.

'Are you sure? A problem shared and all that ...'

Then I'd tell him. 'It's just this homework. It doesn't **(4)** _____ sense.'

Hearing that, Gran would make tea. Not like they do now, a tea bag in a mug with a bit of hot water **(5)** _____ over it, but real tea in a real china teapot. And it never seemed to **(6)** _____ until Granddad solved the problem.

'Well, the way I see it, Jen, is this ...' He would then take my **(7)** _____ book and a pencil, and slowly start to explain. 'All you have to do is take it one step at a time.' And pretty soon, whether it was maths or science, geography or history, Granddad would have explained it.

And it wasn't just homework. When I was in my teens, Mum and Dad went through what they later **(8)** _____ to as their "rough patch". Dad was **(9)** _____ redundant, money was short, and I was never sure where the next row was coming from. Things eventually **(10)** _____ themselves _____, but it was a time when I could so easily have slipped through the cracks and ended up **(11)** _____ out of school. Looking back now, I see it was

Granddad who saw that never happened. At the time, I simply (12) _____ he somehow knew how the education system worked – how to (13) _____ to universities, which courses to take – the same as he knew everything else. Now, of course, I see he researched it all so he could guide me and make sure I (14) _____ my potential.

1.	A. head	B. mind	C. brain	D. intelligence
2.	A. lent	B. asked	C. borrowed	D. demanded
3.	A. come down	B. pass by	C. turn in	D. pop in
4.	A. make	B. take	C. give	D. bring
5.	A. dropped	B. poured	C. put	D. flowed
6.	A. pull over	B. put aside	C. take away	D. run out
7.	A. rough	B. tough	C. coarse	D. harsh
8.	A. referred	B. occurred	C. deterred	D. preferred
9.	A. done	B. made	C. turned	D. set
10.	A. carried away	B. brought along	C. sorted out	D. taken down
11.	A. going	B. getting	C. dropping	D. turning
12.	A. assumed	B. offered	C. perceived	D. consumed
13.	A. accept	B. admit	C. go	D. apply
14.	A. did	B. made	C. fulfilled	D. enquired

___/ 14 ქულა

IV. ფრჩხილებში მოცემული ზმნები სათანადო დროის ფორმით ჩაწერეთ გამოტოვებულ ადგილებში.

მაგალითი: How many cups of tea do you have (have) every day?

- 1 _____ we _____ (try) the new Japanese restaurant in town?
- 2 I _____ (not pay) yet at work. Can you lend me some money?
- 3 Jim says you _____ (look for) me 10 minutes ago. I was in a meeting.
- 4 Luckily I _____ (drive) quite slowly when a cat ran in front of my car.
- 5 _____ you ever _____ (drive) a sports car?
- 6 Don't get a taxi. I _____ (pick you up) after the class.
- 7 _____ you _____ (see) the new film next week?
- 8 I _____ (finish) lunch and was having coffee when Tom arrived with an enormous cake.
- 9 We _____ (stay) with my parents at the moment while we look for a flat.
- 10 He _____ (play) on his computer since four o'clock.
- 11 Sorry I'm late. _____ you _____ (wait) long?
- 12 I _____ (go) to the doctor's at 4.30. I'll see you at 5.00.
- 13 What _____ you _____ (give) James for his birthday last week?
- 14 _____ you _____ (finish) that book already? That was quick!
- 15 Paul _____ (have) a shower at the moment. I'll tell him you called.

___/ 15ქულა

VI. გადათარგმნეთ ინგლისურად.

1. იფიქრე, სანამ რამეს იტყვი.
2. მინდა ერთი საინტერესო შემთხვევის შესახებ გიამბოთ, მაგრამ ვფიქრობ, ის ექიმ უოტსონს უფრო დააინტერესებს.
3. შენი სიტყვები მაშინებს.
4. ეს ბურთი ძალიან მძიმეა ფრენბურთის სათამაშოდ.
5. მოკლედ რომ ვთქვათ, სამუშაო ბევრი გვაქვს და ნუ დაიგვიანებ.
6. ამ ველოსიპედის შეკეთება არ ღირს, ერთ დღეში მაინც გაფუჭდება.
7. მნიშვნელოვანია, რომ თქვენ აქ დროზე მოხვიდეთ.
8. ძნელი წარმოსადგენი იყო, რომ ის ოდესმე ლამაზი იყო.
9. რადგან ოთახში ბევრი ხალხი იყო, შესვლა ვერ შევძელით.

___/ 18ქულა

VII. წერითი დავალება. ყურადღებით გაეცანით ქვემოთ მოყვანილ ინსტრუქციას და დაწერეთ კომენტარი (მთლიანობაში 100-120 სიტყვა).

You have found the following text in the Internet. Comment on it in your blog:

Books are dead. Long live books!

My friend Tommy predicts that children born now will grow up with the same attitude towards printed paper books that I, having been born in the 80s, have towards vinyl records.

This prediction invariably causes our bibliophile friends to clutch their dead trees close to their chest, screaming “no, that could never happen,” and retreat into the stacks of books. As though the digital book revolution might bring with it some sort of mass burning. But friends (Romans, countrymen), I’ve had my e-book reader for just over four months now. I have seen the future and I welcome our new e-paper overlords with open arms.

Jenny, an e-book lover

Write 100–120 words.

Remember to

– make an introduction,

