

Kategória 2D – Olympiáda v anglickom jazyku – Celoštátne kolo 2010/2011

A N S W E R K E Y

GRAMMAR – 15pts

- | | |
|--|-------------------------------|
| 1. ... because he was not/wasn't used to making | 5 pts (1/2 point each) |
| 2. ...can't stand when I have ... | 11. the, the |
| 3. ...I'm/am not afraid of... | 12. a, the |
| 4. ...wish you had/you'd talked ... | 13. the, a |
| 5. ...if they had/they'd taken ... | 14. the, x |
| 6. Not only was she rude, but she was ... | 15. the, a |
| 7. Nowhere will you find ... | |
| 8. apparently | |
| 9. Incidentally | |
| 10. Actually | |

VOCABULARY – 10pts (.5pt each)

- | | |
|------------------|---------------------|
| 1. expectations | 11. marched |
| 2. anxiety | 12. gasping |
| 3. enjoyment | 13. part and parcel |
| 4. introduction | 14. touch and go |
| 5. additional | 15. handicapped |
| 6. encouragement | 16. off |
| 7. properly | 17. tiptoeing |
| 8. comparisons | 18. damage |
| 9. awake | 19. drowsy |
| 10. limp | 20. experience |

READING COMPREHENSION – 10pts

1. a
2. c
3. c
4. b
5. d
6. b
7. b
8. a
9. a
10. a

LISTENING COMPREHENSION – 5pts (.5pt each)

1. F
2. T
3. F
4. T
5. T
6. T
7. F
8. F
9. F
10. F

Kategória 2D – Olympiáda v anglickom jazyku – Celostátne kolo 2010/2011

L I S T E N I N G T A P E S C R I P T

Interviewer: So, let's start at the beginning. Where do you usually watch the race?

Commentator: I'm in a commentary box which is, ideally, opposite the garages and the pits where the cars come to have their tyres changed, during the race. People think that I have a number of screens covering the circuit, but the whole thing is actually done looking at a single screen with the same picture that the television viewer sees.

I: So you're not looking at the whole circuit all at once?

C: No, in theory, everything could be done from your room. All the cars carry electronic devices and when they cross the finishing line, a message is sent out saying, 'I've done this lap', and it's all put into a computer. The computer works out the fastest lap times and all the information comes up on another, smaller screen.

I: So you don't actually have to be near the track at all, right?

C: Actually no. Some commentaries have even been done from the TV studio. My producer says it's better not to let the viewers know this, though. The trick is to give the impression that you're actually at the track without lying. You can say things like, 'I can't see the pits from my commentary position!' which, of course, is true! But I prefer to be there, at the track. In the build-up before the race, I can spend time talking to everyone before going on the air. It's a good atmosphere and I often find out things about drivers that I didn't know before.

I: Do you think that commentating technology has changed much over the years?

C: Well, I did my first broadcast years ago and then, as now, it was essentially me sitting inside the commentary box talking about drivers zooming round a track as fast as they could.

The rules, regulations, circuits and safety and everything else, I suppose, have been changed dramatically. But that doesn't alter the way your commentary is done. The object has always been to inform and entertain.

I: And, how do you manage to identify all the different drivers?

C: It's easy. If you see a bright red car, you know it's a Ferrari, so you know the drivers. But I also know and recognize your family's body language when they walk into a crowded place with 30 other people. The drivers can instantly be identified by the way they drive.

I: So what's so skilful about Formula One driving?

C: People think that the drivers are just turning the steering wheel, but it's not at all like that when you're travelling at such speeds. The amount of control needed is just amazing, believe me, and the heat is often unbearable. Sometimes it gets up to 140 degrees in the cars. The drivers have to be very fit indeed.

I: You always sound very enthusiastic about the race when you commentate. Is that how you really feel, or is it just for the benefit of the viewers?

C: It's definitely not just for the benefit of the viewers! This really is my passion and I adore every second of it. I don't think I've ever been bored not even for a second. I am really lucky to have this job. It's genuinely exciting, I can assure you! Lots of people would give anything to do what I do.

I: Me for one, I can tell you!

R O L E P L A Y

TEACHER

You are a shop assistant. The shop you work in has a clear return policy: no receipt=no refund. And, of course, damaged merchandise cannot be returned. Ever. Your job depends on you sticking to store policy. Making exceptions could cost you your job. And you need this job.

A customer has just walked in with a sweater which was obviously bought in your store. However, you can see even at a distance that the customer is holding it in such a way as to hide some type of damage to the sweater's sleeve – it must be a hole or something...

✂-----

R O L E P L A Y

STUDENT

You bought a sweater last week. You thought it would be absolutely perfect so you didn't bother keeping the receipt. But, when you wore it the first time, you discovered that it doesn't fit you quite right and the colour doesn't suit you. What's more, while you were wearing it, it got a tear in the sleeve! It can't be a quality sweater! You've decided to return it for a refund.

You know that shops have strict policies about taking back things without a receipt but you're sure you can convince the shop assistant to give you a refund. After all, you're a nice person!

You start: *Excuse me...*

P I C T U R E S T O R Y

Make up a story using the picture below.



Autor: Mgr. Chovancová Viera

Recenzent: Yoder Matthew

Korektor: Steyne Lyn

Vydal: IUVENTA – Slovenský inštitút mládeže, 2011