

**Olympiáda v anglickom jazyku, 27. ročník, krajské kolo 2016/2017, kategória 2C1 –
riešenia a úlohy**

R O L E P L A Y

STUDENT

You are the leader of your class and have come to speak with your supervising teacher about a possible school trip to London. All your classmates have jointly agreed that they would like to have such an experience, which they view as a great chance to practise their language in authentic circumstances as well as to learn a bit about life in the U.K. You have been appointed to convey this idea to your supervising teacher and to convince him/her to approve it and join in as an accompanying teacher on the trip.

The whole situation is complicated by the fact that your supervising teacher once organised a similar trip to one of the noteworthy areas within your country. That trip was quite a disaster, namely due to the misbehaviour of some of your classmates and total lack of interest on the side of the others. You assume that your supervising teacher might be unwilling to undertake anything under similar circumstances and if he/she agrees, he/she might expect you as a class to take responsibility for arranging the entire trip. Therefore, you realize that you have to come to him/her with convincing arguments as well as a well-developed plan of action.

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R O L E P L A Y

TEACHER

You are the supervising teacher in a class of students who are not particularly well-behaved once they find themselves in a group. Some time ago you decided to organize a school trip for them to one of the noteworthy areas of the country. Throughout the trip you regretted your decision a hundred times over as your students would constantly create problems or get into trouble because of their misconduct. On top of that, they complained to their parents that the trip was extremely boring, and you had to endure an hour-long outburst of criticism from your headmaster because of their parents' complaints.

After that experience you decided to never, ever undertake anything similar should it be your sole responsibility. However, rumours have recently reached you that your class has been entertaining the idea of going on a trip to London. And now the class leader has come to talk you.

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PICTURE DESCRIPTION

Describe the pictures, focusing on the topic they convey. Relate the pictures to your own experience and come up with possible solutions to the problem outlined.



**LISTENING – TAPESCRIPT
(please read one time only)**

To truly understand what the “I Love New York” campaign has done for New York City, you need to know what it was like in the decade prior to its launch. The New York of the late ‘60s and early-‘70s was nothing like the New York of today. The streets were filthy, crime was at its highest level in history, a heroin and cocaine epidemic had gripped the city, and many neighbourhoods had fallen into disrepair.

The situation in New York would only get more dire in the years that followed. Despite numerous reforms—including raising subway fares, closing several public hospitals, and reducing salaries—the city was running out of money.

In May 1975 in a desperate bid to restore fiscal sanity, Mayor Abraham Beame announced that the city would be laying off more than 50,000 workers—or one-sixth of its employees. The unions reacted with outrage. Garbage men went on strike; so did teachers.

But the greatest fury came from the police force, who were due to lose nearly 11,000 rank-and-file officers. Their most potent weapon? A booklet entitled “WELCOME TO FEAR CITY: A Survival Guide for Visitors to the City of New York,” given out to people arriving at airports. A million of these were reportedly printed for distribution.

The city tried to block the distribution of the booklets, but when it was unsuccessful, it sent representatives to Paris, Brussels, London and Frankfurt to make presentations about how it was safe for tourists to visit New York.

Around this time, New York (the state, not the city) was looking for a new campaign to encourage tourism. Rebuilding New York City’s image, though, had to be central to their efforts.

Advertising agency Wells Rich Greene was hired to develop the campaign; simultaneously, graphic designer Milton Glaser—whose psychedelic poster of Bob Dylan had by then become a collectible—was asked to design a logo based on the theme the agency came up with.

Glaser came up with this logo in the back of a taxicab on the way to his meeting with the ad agency. He didn’t think too much of it at the time, and gave it away to the city for free. At the time, he believed the campaign was to last just a couple of months. (Spoiler alert: he was wrong.)

The thrust of the campaign, though, was TV commercials. Featuring some 80 Broadway actors, singers and dancers performing the *I Love New York* theme song composed by Steve Karmen, these were launched on Valentine’s Day 1978. Commercials, placed in 12 markets in the U.S. and Canada, initially ran for five weeks. The results were immediate.

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ANSWER KEY

GRAMMAR – 15 points

1 least 2 both 3 can 4 like 5 What

6 for 7 such 8 even 9 on 10 much

11. has been shown to control

12. examining

13. compared

14. (to be) performed

15. is thought

VOCABULARY – 10 points

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

READING – 10 points

1 E 2 G 3 K 4 C 5 J 6 B 7 H 8 A 9 L 10 I

LISTENING – 5 points

1 subway fares 2 strikes 3 booklet 4 taxicab / taxi-cab / taxi / cab

5 TV commercials / commercials

Autorka: Xenia Liashuk, PhD.

Recenzentka: PaedDr. Anna Brisudová

Korektor: Joshua M. Ruggiero

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