

**Olympiáda v anglickom jazyku, 28. ročník, celoštátne kolo 2017/2018, kategória 2C1**  
**– úlohy****G R A M M A R**

**Read the following text and decide which word best fits gaps 1-6. Write your answers in the space provided in the text. Spelling counts!**

## Art for Schools

In 1946, a letter was sent out to a number of British artists. It began: "We are producing a series of auto-lithographs for use in schools, as a means of giving school children an understanding of contemporary art. **1** \_\_\_\_\_ keeping the price as low as possible, we are able to bring this scheme **2** \_\_\_\_\_ reach of all Education Authorities." **3** \_\_\_\_\_ was the beginning of a project called School Prints.

The idea had been **4** \_\_\_\_\_ of a dashing Etonian called Derek Rawnsley, who died in 1943 while in the Royal Armed Forces. It was carried through by his young widow, Brenda – an equally dashing figure who, fluent in Arabic and French, had served during **5** \_\_\_\_\_ war as an intelligence officer in Algiers, Cairo and Palestine, and undertook missions **6** \_\_\_\_\_ a clandestine visit to a bombmaking factory in Germany.

**Complete the passage by filling the gaps with the proper verb form or verb tense. Write your answers in the spaces below the text. Spelling counts!**

**7 ... (know, not)** a great deal about art, she co-opted someone who did: the critic Herbert Read. Between them they persuaded artists including John Nash, Tom Gentleman and Barbara Jones to contribute to the project. Schools enthusiastically **8 ... (embrace)** their gentle, playful images, which included a harvest scene, dray horses and a fairground. In 1947, **9 ... (persuade, already)** Henry Moore to make an abstract work for her, she broadened the series to French artists and convinced Dufy, Picasso, Léger, Matisse and Braque to take part. Though less popular with postwar British schoolteachers, the French set is the one that **10 ... (stand, best)** the test of time.

It is hard to summon up now how extraordinary it **11 ... (be, must)** for a child, perhaps never before **12 ... (see)** a real work of art, to encounter a bright Picasso abstract – and hanging on the classroom wall, not **13 ... (closet)** away in a museum. The School Prints initiative **14 ... (be)** of its time, in the best possible way. This was the era of the formation of the Arts Council and of Unesco, of the idea that nations **15 ... (rebuild, can)** not just in bricks and mortar but through art – and, significantly, through art for everyone, not just the few.

- |         |         |
|---------|---------|
| 7.....  | 12..... |
| 8.....  | 13..... |
| 9.....  | 14..... |
| 10..... | 15..... |
| 11..... |         |

**Total Points: ..... /15 pts**

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**– úlohy****V O C A B U L A R Y**

**Complete the gaps 1-10 in the following passage with the best answer (A- D). Circle your answers.**

No language is an island, but Icelandic tries. To keep alive its rich culture it has built linguistic **1** ... to prevent erosion from outside influence. Yet the technological revolution of recent years has seen Iceland **2** ... by a rising tide of English. As one researcher told our reporter: “Now on phones, tablets, computers, TVs, there are countless games, films, series, videos, songs. You converse with Google Home or Alexa. All in English.”

At least a **3** ... more European languages, **4** ... of history and culture, face the same problem. Technology ought to be able to accommodate – even encourage – the rich variety of global communication. But this raises a wider question about modern-day nation states: can they **5** ... a multiplicity of languages and still appear coherent?

In the European context a single **6** ... language was historically seen as the **7** ... glue that keeps citizens together. It would be wrong to think that languages do not have political purposes. They do. Obviously the narratives that **8** ... from a people, and the language used to express them, influence the way a society views itself and forms its priorities. It is how we accommodate the languages within borders that is important. Europeans fear being **9** ... by a babel of tongues, yet the EU, where nations cooperate, has **10** ... historical experience. The diversity of the EU's geographic community is a lesson worth learning. Instead of thinking that a nation is only unified by one language, a modern-day nationalism would represent its linguistic multiplicity.

- |                     |                |                    |                   |
|---------------------|----------------|--------------------|-------------------|
| 1 (A) offences      | (B) pretences  | (C) defences       | (D) resurgences   |
| 2 (A) submerge      | (B) ascend     | (C) hover          | (D) escalate      |
| 3 (A) count         | (B) score      | (C) number         | (D) shred         |
| 4 (A) repossessions | (B) deposits   | (C) depositions    | (D) repositories  |
| 5 (A) encompass     | (B) extend     | (C) engross        | (D) exempt        |
| 6 (A) domineering   | (B) dominion   | (C) dominant       | (D) dominate      |
| 7 (A) incumbent     | (B) incoherent | (C) indecipherable | (D) indispensable |
| 8 (A) emulate       | (B) emerge     | (C) dwindle        | (D) dissipate     |
| 9 (A) scrambled     | (B) spattered  | (C) scattered      | (D) stuttered     |
| 10 (A) defied       | (B) ventured   | (C) spurned        | (D) violated      |

**Total Points: ...../10pts**

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**R E A D I N G   C O M P R E H E N S I O N**

**Read the following article. Complete the gaps (1-10) in each of the paragraphs with a suitable phrase from the list on the following page. Three phrases will remain unmatched.**

Virtual Reality Immersion Beyond the Headset

Virtual reality experiences can provide an uncanny sense of immersion that tricks participants' brains into believing they are walking on that narrow beam high above a city or are being chased by a monster through dark halls. The New Reality Company wants to push the boundaries of virtual reality **1** \_\_\_\_\_ based on touch and smell—clever steps that can strengthen the power of immersion.

Most virtual reality experiences begin with putting on the VR headset and end with taking off the headset when it's all done. The New Reality Company extends the immersive qualities and emotional impact of virtual reality storytelling **2** \_\_\_\_\_ that resemble a cross between an interactive art installation and a minimalist stage production. Having a physical space that resembles the virtual world prepares people mentally for the storytelling journey before plunging them into virtual reality. That space also provides a gentler exit from the virtual world beyond just yanking off the VR headset and headphones.

When the virtual reality experience called "Giant" premiered at the 2016 Sundance Film Festival, participants had the opportunity to enter a darkened room with a few chairs and a dim lightbulb **3** \_\_\_\_\_. During the experience, participants sat in haptic-equipped chairs that vibrated whenever a bomb blast went off inside the virtual reality experience. Those vibrations accompanied the sights inside the virtual reality experience of objects falling and the lights flickering inside a basement where a father, mother and their young daughter cower in fear during a bombing raid.

That story draws inspiration from the life of Milica Zec, the second co-founder of New Reality Company, given her experience growing up in wartime Serbia. She and Porter provided a disclaimer up front by telling people interested in experiencing "Giant" that they are about to enter a war zone, **4** \_\_\_\_\_ for people who had already lived through such harrowing circumstances in real life. At the end, the real physical space of the darkened room allowed participants to collect their thoughts after having experienced the claustrophobic story of "Giant." It's similar to how some audience members will continue sitting through the film credits in the darkness of a movie theater after a particularly moving experience.

During the summer of 2017, the New Reality Company became designers-in-residence at the A/D/O design space in the Greenpoint neighborhood in Brooklyn, New York. They converted one corner of a large, sprawling warehouse-style room into an exhibit for their second virtual reality experience, called "Tree," by adding a backdrop of plants and foliage **5** \_\_\_\_\_. Gabrielle Brown, an employee of New Reality Company, stood by with a variety of sensory aids on the day that I arrive to experience "Tree." Before starting the "Tree" experience, Brown gives me a small brown seed from a Kapok tree so that I can plant the seed in some soil. "You plant it because the piece speaks to nature and climate change, so we wanted **6** \_\_\_\_\_," Zec says.

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When I finally put on my VR headset and take hold of two controllers in each hand, I see that my viewpoint has transformed into that of the seed as it lay tucked away beneath the soil. Soon I have become a growing seedling **7** \_\_\_\_\_. Earthy smells drift past my nose as my viewpoint rises and the ground beneath me seemed to shake. I am living the growth cycle of a tree in fast-forward.

As my viewpoint bursts forth from the ground, I find that moving the VR controllers held in each hand allows me to swing around my virtual tree branches. I twist and turn to watch animals run by on the ground. Brushing against nearby trees causes flocks of birds appear to erupt from the foliage where I had apparently disturbed their rest. As I continue to grow beyond the top of the rainforest canopy, I feel the wind blowing against me **8** \_\_\_\_\_. The view from on high is spectacular. But as in the story of “Giant,” the tale of “Tree” ends with a sobering reminder of mortality and life’s fragility.

The New Reality Company is in the middle of production on a third virtual reality experience called “Breathe” that will be unveiled sometime in 2018. For this story, Zec and Porter hope to break some new ground in virtual reality storytelling by figuring out how to show a young six-year-old girl growing up as an adult. That may involve allowing the participants **9** \_\_\_\_\_ in clever new ways within the virtual reality experience. The story of “Breathe” will pick up immediately after the ending of “Giant” and form a trilogy of sorts with both “Giant” and “Tree.” Zec envisions eventually **10** \_\_\_\_\_ in a large open space that gets divided into three main rooms. “In a deeper philosophical way, ‘Giant’ is about how humans hurt each other,” Zec says. “‘Tree’ is about how we humans destroy nature. And ‘Breathe’ is about some possible solution.”

- A** as a real fan starts up on cue
- B** by having participants literally step inside real world settings
- C** to create a jungle-style environment
- D** that set the mood before putting on their VR headsets
- E** that seems practically indistinguishable from the real physical world
- F** by adding real-world props and additional sensory stimuli
- G** exhibiting all three stories together
- H** to have time to decompress and to leave that space whenever one wants to
- I** to manipulate space and time
- J** to have something physical and not just technology talking about nature
- K** becoming conscious of the real world
- L** pushing its way upward through the soil
- M** lets the virtual reality experience trigger unwanted flashbacks

**Total points:...../10pts**

Participant's Number: \_\_\_\_\_

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**L I S T E N I N G   C O M P R E H E N S I O N**

**You will hear information about diamonds and mining. For questions 1 to 5, fill in the gaps with the information you hear. You should only write 1 or 2 words in each gap. Write your answers in the space provided. You will hear the recording only once.**

1. According to the recent study, the formation of diamond is explained through the effect of water with reduced \_\_\_\_\_ on the rock.
2. The conditions in which the given reaction takes place naturally do not allow it to be \_\_\_\_\_ at the current stage of technological development.
3. Diamonds used in jewellery making were not formed close to the Earth surface but were in fact moved there through \_\_\_\_\_.
4. The diamond prices are kept high due to the illusion of the \_\_\_\_\_ of this mineral.
5. The power of De Beers Consolidated Mines to influence market prices rests on their ability to create an elaborate system of \_\_\_\_\_.

**Total points:...../5pts**

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