

# Olympiáda v anglickom jazyku, 32. ročník

krajské kolo 2021/2022

## kategória 2C1

1.

### GRAMMAR

*Read the following text and fill in each gap with a proper verb tense or verb form. Write your answers in the spaces provided in the article, preserving the correct word order within the segment in bold. Spelling counts!*

Months ago, I (1)  (receive) some exciting news, but with one small condition: contractually, I (2)  (not, allow, discuss) it. It (3)  (should, make) no material difference to the opportunity, but for someone who (4)  (become accustomed, divulge) the details of her day online, it did. (5)  (be unable, caption) a social media post with "I'm happy to announce that ..." made me a touch less happy about it.

Social media has altered how we interact with everything – fast fashion (6)  (boom) because of self-consciousness at (7)  (see) in the same outfit in more than one photo, while venues base their decor on their Instagram user feedback. We undoubtedly make decisions while fantasising about how our Twitter followers (8)  (react) when the news (9)  (drop).

*Continue reading the text and decide which ONE word best fits each gap (10-15). Write your answers in the space provided in the text. Spelling counts!*

It has been interesting to consider (10)  I post things because, although I may not be that excited about them, someone (11)  may be. (12)  is an unspoken anxiety about keeping up (13)  the avatar next door in this race to announce things – I almost can't fathom that when I got my GCSE results, I considered them something to tell only friends and family.

I am, of course, not remotely above it: as soon as I get the chance, I'll leap (14)  the opportunity to be very publicly "thrilled" by my news. But being gagged has forcibly reminded me that, as the old saying goes, sometimes (15)  news is good news.

## VOCABULARY

**Complete gaps 1-10 in the following passage with the most suitable answer. Choose your answers.**

If a publisher declares a book to be a classic, as Penguin has been doing for the past 75 years with its Classics series, and since 1961 with the Modern Classics (1)  aftermath /  by-product /  grassroots /  offshoot, it raises a number of potentially knotty questions. What makes a book a classic? Who gets to decide? And will today's classic still be a classic in 10 years' time, (2)  never mind /  let alone /  other than /  set aside 50 or 100?

"It's a really (3)  shaky /  shattered /  sleek /  slippery term," admits Henry Eliot, who has written a book on the former series and is about to put out a volume on the latter. "The definition I find the most helpful is from Ezra Pound. He said that a classic is a classic not because of any structural rules or criteria that it (4)  meets /  suits /  answers /  sets, but because of a certain internal and irrepressible freshness," says Eliot.

As for who decides, Eliot believes that rather than fencing off the landscape of literature by creating a stable of classics, Penguin editors are in fact opening it up and encouraging readers to (5)  increase /  deepen /  enhance /  broaden their horizons. There are serious imbalances in both series – four-fifths of the authors in the Modern Classics stable are men, and nine in 10 are white – but Eliot insists that things are changing. "The task of a classics publisher is to identify these imbalances and (6)  reconcile /  restore /  remodel /  redress them," he writes.

Another question that appears less (7)  irked /  raked /  fused /  vexed, but which has likely caused sleepless nights for many Penguin designers over the years, has to do with external rather than internal freshness: how do you create a cover (8)  due /  firm /  fit /  apt for a classic?

The answer, according to Eliot, is: not easily. "From the beginning, built into the DNA of Penguin, has been this idea that the books need to be beautifully designed." Some of Eliot's favourite covers date back to the early 1960s, when the Modern Classics series was still (9)  earning /  finding /  meeting /  catching its feet. From the (10)  origin /  outset /  initial /  dawn, Penguin had relied on mostly typographical designs. As younger designers and illustrators were brought in and given much greater graphic freedom, Penguin covers became increasingly bold and strange to match the writing they advertised.

3.

## LISTENING COMPREHENSION

*You will listen to a report about new developments in mountain biking in the United States. For questions 1 to 5, choose one correct answer according to the information you hear. You will hear the text only once.*



**1. The impact of the COVID-19 pandemic on mountain biking was the increase of interest in it among those who \_\_\_\_\_.**

- a) have got tired of biking in urban traffic
- b) have moved to the area of the Rocky Mountains
- c) have previously had no experience with it
- d) have taken an online mountain biking course

**2. The flow-style biking path is different from the traditional mountain biking path as it is designed in such a way that \_\_\_\_\_.**

- a) it passes through a nature park
- b) it is directed downhill
- c) it is easy to navigate
- d) it has as few curves as possible

**3. In the Appalachian region, flow bikeways are increasingly being constructed to provide an alternative free-style activity to skiing because \_\_\_\_\_.**

- a) they are cheaper to operate throughout the year
- b) they are not directly dependent on climatic conditions
- c) they do not require a mountainous landscape
- d) they can be projected to accommodate more visitors

**4. The construction of a flow biking path appears to be a promising business project in terms of costs and profits because \_\_\_\_\_.**

- a) it makes effective use of the volunteer labour
- b) it attracts enough visitors to pay for itself
- c) it lures large numbers of investors
- d) it does not require any special building equipment

**5. In contrast to flow-style paths, the old biking trails are less ecologically friendly because \_\_\_\_\_.**

- a) they wear off quicker, prompting visitors to tread off them into the wild
- b) their use in heavy rainstorms creates water streams that cause erosion
- c) their traffic increases air pollution in old coal towns
- d) they are constructed using too much local natural materials

4.

## READING COMPREHENSION

*Read the following article. Complete gaps 1-10 with a suitable phrase. Three phrases will remain unmatched.*

Human interest in Mars is ageless. For millennia we've made sense of Mars by attaching our deities to it, charting its motion, and mapping its face. We've worked Mars into our art, our songs, our literature, our cinema. Since the beginning

of the space age, we've also (1)

instead of conforming to contemporary naming conventions / and associated it with the malevolent deity /  
hurled more than 50 pieces of hardware / unleashing a swath of darkness / not superlative in any way /  
once people could see for themselves / when Mars would make a close approach to Earth /  
that forced them to build mammoth irrigation canals / not as interesting as some of these other worlds /  
we are always on the cusp of knowing / operating in orbit around Mars / seen at last /  
as our picture of it has sharpened over time

-engineering marvels that collectively cost billions of dollars-at Mars. Many, especially early on, have failed. And still our Mars mania marches on.

Among the worlds we know, Mars is (2)

seen at last / and associated it with the malevolent deity / that forced them to build mammoth irrigation canals /  
hurled more than 50 pieces of hardware / we are always on the cusp of knowing / operating in orbit around Mars /  
instead of conforming to contemporary naming conventions / not superlative in any way /  
unleashing a swath of darkness / when Mars would make a close approach to Earth /  
as our picture of it has sharpened over time / once people could see for themselves /  
not as interesting as some of these other worlds

. It's not the brightest, the closest, the smallest, or even the easiest to get to. It's not as mysterious as Venus; not as spectacularly adorned as jewel-toned Jupiter or ringed Saturn. It's arguably not even the most likely place to find extra-terrestrial life—that would be the icy ocean moons of the outer solar system.

The scientific reasons why Mars is a compelling target are complex and evolving, propelled by a cornucopia of images and information from all those orbiters, landers, and rovers. Mars is a perpetual enigma, a place (3)

and associated it with the malevolent deity / operating in orbit around Mars / once people could see for themselves /  
unleashing a swath of darkness / as our picture of it has sharpened over time /  
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not as interesting as some of these other worlds / when Mars would make a close approach to Earth /  
instead of conforming to contemporary naming conventions / seen at last / not superlative in any way /  
we are always on the cusp of knowing

but don't truly understand. "This is one of the world's longest unfolding discoveries," says Kathryn Denning, a York University anthropologist specializing in the human elements of space exploration. "It's this giant exercise in suspense."

Since civilizations first gazed skyward, humans have followed Mars and charted its capricious path through the heavens. As the Sumerians tracked this "wandering star" crossing the sky in the third millennium B.C.E., they noted its foreboding colour (4)

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we are always on the cusp of knowing / once people could see for themselves / seen at last

Nergal, god of pestilence and war. Its movements and varying brightness portended the deaths of kings and horses or the fates of crops and battles.

During the Victorian era, astronomers sketched the Martian surface and presented their drawings as fact, although the whims and biases of the mapmakers influenced their final products. In 1877 one of those maps captured international attention. As drawn by the Italian astronomer Giovanni Schiaparelli, Mars had harshly delineated topography, with islands that erupted from dozens of canals, which he coloured blue. Schiaparelli stuffed his map with detail, and (5)

as our picture of it has sharpened over time / once people could see for themselves /  
unleashing a swath of darkness / not superlative in any way /  
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not as interesting as some of these other worlds / and associated it with the malevolent deity /  
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that forced them to build mammoth irrigation canals / when Mars would make a close approach to Earth /  
operating in orbit around Mars

, he labelled the exotic features on his version of the planet after places in Mediterranean mythologies.

As a result, Schiaparelli's map was instantly authoritative. Scientific and popular opinion pronounced it a powerful representation of truth. Three decades of unconstrained Mars mania followed, and by the end, any reasonable person would be forgiven for believing intelligent Martians had built a planet-spanning network of canals. Much of that fervour can be linked directly to Percival Lowell, a quirky aristocrat with a serious Mars obsession.

A wealthy Bostonian and Harvard University alum, Lowell had more than a passing interest in astronomy, and he was an avid reader of scientific and popular texts. Inspired in part by Schiaparelli's maps, and believing that alien technology had crafted the Martian canals, Lowell raced to build a hilltop observatory before the autumn of 1894, (6)

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seen at last / hurled more than 50 pieces of hardware / unleashing a swath of darkness /  
not superlative in any way / operating in orbit around Mars / that forced them to build mammoth irrigation canals /  
when Mars would make a close approach to Earth / we are always on the cusp of knowing /  
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and its fully sunlit face would be prime for observing those supposed canals.

In Lowell's estimation, the Martian canal builders were supremely intelligent beings capable of planetary-scale engineering—an alien race intent on surviving a devastating change in climate (7)

that forced them to build mammoth irrigation canals / not superlative in any way /  
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stretching from the poles to the equator. Lowell published his observations prodigiously, and his conviction was infectious. Even Nikola Tesla, the electric pioneer who famously sparred with rival inventor Thomas Edison, got caught up in the moment and reported detecting radio signals coming from Mars in the early 1900s.

But Lowell's story began to fall apart in 1907, in part because of a project he funded. That year, astronomers took thousands of photos of Mars through a telescope and shared them with the world. Planetary photography eventually replaced cartography as "truth". (8)

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how the photos and maps of Mars didn't match, they no longer bought into the authority of Lowell's maps.

Still, by the turn of the 20th century, Mars had become a familiar neighbour with changing landscapes and the lingering promise of inhabitants. The next wave of observations revealed that seasonally, the Martian polar caps shrank and expanded, (9)

operating in orbit around Mars / unleashing a swath of darkness /  
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as our picture of it has sharpened over time / not as interesting as some of these other worlds

that crawled toward the equator. Some scientists in the 1950s thought those shadowy areas had to be vegetation that flourished and died back, theories that made it into top-tier journals.

Then, in 1965, NASA's Mariner 4 probe swept by the red planet. It captured the first close-up images of the Martian surface in black and white, transforming the rich pop culture playground into a grainy, cratered landscape. (10)

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, the planet's arid sterility was a stark disappointment. But it didn't take long for the idea of life on Mars to rekindle in human imaginations.