

OLIMPIADA DE LIMBA ENGLEZĂ
ETAPA LOCALĂ – 02 MARTIE 2024
CLASA a XI-a SECȚIUNEA A

SUBIECTUL A – USE OF ENGLISH (40 points)

1. Read the following text and put the verbs in brackets in the correct form (10 x 1p = 10p)

”Let us meet today a man who (1. **RECENTLY; RETURN**) _____ from Mount Everest. Not only (2. **HE; CLIMB**) _____ the mountain, but also went diving in the lakes on Everest. Dr. John Leach (3. **HOLD**) _____ the world record for (4. **DIVE**) _____ at the highest altitude and (5. **BE**) _____ on many expeditions. Now, John, why (6. **YOU; CLIMB**) _____ Mount Everest? ”

”For the sheer hell of it. But also there (7. **BE**) _____ the pioneering side. We tried (8. **SEE**) _____ if new diving techniques and methods (9. **WORK**) _____. We also went to completely new geographical areas - nobody (10. **EVER; BE**) _____ there before, they were not on any maps.

2. Read the text below and think of the word which best fits each space. Use only one word in each space. (10 x 1p = 10p)

The four of us, my best friend Ruth, my parents and me, were walking 1).....a piece of damp moorland in Scotland. It was cold, in spite 2).....the spring sunshine, and rather bleak. I have to say, I’d been quite anxious about Ruth when we set 3)..... I wasn’t sure how a New Yorker 4).....react to all this empty scenery. Although she’s lived in London for years, this was the first time she’d 5).....been to Scotland, which was surprising. It was 6).....the first time she’d been on a trip with my family, which was not so surprising. My parents almost never go 7)..... . My family runs a travel agency, so a holiday’s just like work 8) them – or so they say. Just occasionally, 9)....., something gets them moving. This time it was a small advert in the newspaper. My father saw it 10)..... the travel section, which normally he only reads for research purposes.

3. Read the text below and use the words given in capitals to form words that fit in the gaps. (10 x 1p = 10p)

Being unable to read

It seems (1.**THINK**) today not to provide children with a decent (2. **EDUCATE**). There is such an emphasis on (3.**ACADEMY**) achievement these days that it's easy to forget what a problem (4. **LITERATE**) used to be. Being unable to read can be (5.**INTENSE**) embarrassing and can make someone feel like a complete (6.**FAIL**). Someone who can't read is often (7. **UNDERSTAND**) afraid of certain situations. The problem can seem (8.**SOLVE**). However, given the right teacher, a lot of hard work and a (9. **REASON**) amount of time, anyone can learn. Being able to read can lead to an (10. **IMPROVE**) quality of life.

4. Complete the second sentence so that it has a similar meaning to the first. Use between three to five words including the given word. Do not change it in any way! (5x2p=10points)

1. I don't know how you can stand getting up so early to go to the pool. **PUT**
I don't know how you can up so early to go to the pool.
2. Why do you continue to have riding lessons if you can't afford them? **ON**
Why do you riding lessons if you can't afford them?
3. Our tennis match started at one o'clock and we were still playing at four. **BEEN**
At four o'clock, we three hours.
4. I don't think it's likely that you'll win the competition. **CHANCE**
I think there's the competition.
5. The world would be much better off if all environmental pollution stopped today.
Were today, the world would be much better off. **TO**

SUBIECTUL B - INTEGRATED SKILLS - 60 points

5. Read the text below and do the tasks that follow.

Lights, camera, action man

Travel journalist Richard Madden reports on his first trip with a camera crew.

It was books that first captured my imagination about faraway places. TV travelogues always seemed the poor relation to the classic written accounts, although of course the pictures were rather better. And then there was the issue of authenticity. All those pretentious theatrical types dying of thirst in the desert, as if we didn't realise there was a camera crew on hand to cater for their every need. These days programme-makers know that the audience is more sophisticated and the presence

of the camera is acknowledged. But can a journey with filming equipment ever be anything other than a cleverly constructed fiction?

I recently got the chance to find out, when I was asked to present two one-hour programmes for an adventure travel series. The project was the brainchild of the production company Trans- Atlantic Films, which wanted the series presented by writers and adventurers, as well as TV professionals. My sole qualification was as a journalist specialising in 'adventure' travel. However, I was thought to have 'on-screen' potential.

first programme was filmed in Costa Rica. Within 24 hours of my arrival, I realised that this was going to be very different from my usual 'one man and his laptop' expeditions. For a start, there were five of us director, cameraman, sound recordist, producer and presenter. And then there was the small matter of £100,000 worth of equipment. I soon realised that the director, Peter Macpherson, was a vastly experienced adventure film-maker. In his case, the term 'adventure' meant precisely that. 'Made a film with X,' he would say (normally a famous mountaineer or skier), before describing a death-defying sequence at the top of a glacier in Alaska or hang-gliding off the Angel Falls in Venezuela. Invariably, these reminiscences would end with the words: 'Had a great deal of respect for X. Dead now, sadly...!'

Part of the brief for the series was to put the presenter in unusual situations and see how he or she coped. One such sequence was the night we spent in the rainforest canopy near the Rincón de la Vieja National Park in Guanacaste province. I don't have a head for heights and would make a poor rock-climber, so my distress is real enough as the camera catches me dangling on a rope some 30 metres up, well short of the canopy platform.

Ironically, it was the presence of the camera, looking down on me from above, that gave me the impetus for the final push to the top. By this time, I'd learnt how 'sequences' were cut together and realised that one last effort was required. I had to struggle to stay coherent while the camera swooped within a few millimetres of my face for my reaction. In the end, it was a magical experience, heightened all the more by the sounds of the forest-a family of howler monkeys in a nearby tree, amplified through the sound recordist's headphones.

Learning how to establish a rapport with the camera is vital and it took me a while to think of it as a friend rather than a judge and jury. The most intimidating moments were when Peter strolled up to me, saying that the light would only be right for another 10 minutes, and that he needed a 'link' from one sequence to another. The brief was simple. It needed to be 30 seconds long, sum up my feelings, be informative, well-structured and, most important of all, riveting to watch. 'Ready to go in about five minutes?' he would say breezily.

I soon discovered that the effect of the camera on what was going on around us was far less intrusive than I had imagined. After a first flurry of curiosity, people usually lost interest and let us get on with our job. We were also flexible enough to be spontaneous. Our trip coincided with an 80 per cent solar eclipse, a rare event anywhere in the world. We were in a village called Santa Elena and captured the whole event on camera. The carnival atmosphere was infectious and made a welcome addition to our shooting schedule.

Choose the correct letter A, B, C or D. (5x4p=20p)

1. One thing the writer used to dislike about travel programmes on TV was

- A. the repetitive nature of many of them.
- B. the dull images that they frequently contained.
- C. their lack of respect for the intelligence of the viewers.
- D. their tendency to copy the style of famous written accounts.

2. What reason is given for the writer becoming involved in making TV travel programmes?

- A. other people's belief that he might be suited to appearing on them
- B. his own desire to discover whether it was possible to make good ones
- C. his own belief that it was natural for him to move from journalism to TV
- D. a shortage of writers and adventurers willing to take part in them

3. Shortly after arriving in Costa Rica, the writer became aware that

- A. the director had a reputation that was undeserved.
- B. he would probably dislike working as part of a team rather than alone.
- C. he would probably get on well with the director personally.
- D. his role in the filming would be likely to involve real danger.

4. The writer uses the sequence filmed in the National Park as an example of

- A. something he had been worried about before any filming started.
- B. the sort of challenge that presenters were intended to face in the series.
- C. something he was expected to be unable to deal with.
- D. the technical difficulties involved in making films in certain places.

5. What does the writer say about the last part of the sequence in the National Park?

- A. It taught him a lot about the technical aspects of film-making.
- B. He was encouraged to complete it when he looked up at the camera.
- C. It changed his whole attitude towards doing dangerous things.
- D. He was unable to say anything that made sense at this time.

6. Read the text again and solve the task (40 points)

You have been helping to run a new TV travel programme club at your college. Now, the college principal wants to get more people involved with the club and attract new members. The club organiser has asked you to write a report for the principal, outlining what the club currently does, explaining the club's future plans and suggesting ways of getting more people involved with TV travel club.

Write your report (around 220 – 260 words)

NOTĂ: Toate subiectele sunt obligatorii. Timp de lucru: 3 ore