

Olympiáda v anglickom jazyku, 36. ročník, celoštátne kolo 2025/2026, kategória 1B – úlohy**GRAMMAR**

Read the text and for each question 1–15 write ONE word in the space provided.

Inner Creativity in Acting

(0) In Shakespeare's time, acting was the actor's way (1) _____ transcending the ego/persona, of arriving at the authentic self/character beyond the masks. The noble heroes of Shakespearian tragedies suffer (2) _____ severe inner conflict (3) _____ of the masks that they wear. There is (4) _____ resolution except to take off the masks, (5) _____ is portrayed as the ultimate risk.

Take the case of Hamlet. He is torn (6) _____ the ego's demand to take revenge for his father's murder and a higher philosophy –you shall not kill. The only resolution was tragedy, the loss of the persona, which (7) _____ his case occurred through actual physical death.

In primitive cultures acting involves wearing masks, through (8) _____ the wearer becomes either the god (9) _____ animal that he or she is portraying. But experts (10) _____ noted that masks are worn (11) _____ stimuli for transformative experience; they (12) _____ believed to be vehicles for inner creativity, for finding the authentic self (13) _____ lies behind the mask. Masks allow beings to continually transform (14) _____ other beings. The artist is showing that all beings are part of a shared spirit – they are (15) _____ some way the same.

0 _____ *In* _____

8 _____

1 _____

9 _____

2 _____

10 _____

3 _____

11 _____

4 _____

12 _____

5 _____

13 _____

6 _____

14 _____

7 _____

15 _____

Total _____/15pts

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Read the text below. Use the word given in capitals at the end of each line to form a word that fits the space in the same line.

Love Heals

Growing up is, at heart, the process of learning to take 0/ _____ for whatever **RESPONSIBLE**
 happens in our lives. To choose 1/ _____ is to embrace a love that heals. The healing **GROW**
 power of mind and heart is always present because we have the capacity to renew
 our spirits 2/ _____, to restore the soul. I am always particularly grateful to meet **END**
 people who do not feel their 3/ _____ were marked by unnecessary pain and **CHILD**
 suffering, by lovelessness.

Their presence reminds me that we do not need to 4/ _____ anything dreadful to **GO**
 feel deeply, that we never need suffering to be imposed upon us by acts of 5/ _____. **VIOLENT**

At times we will all be confronted with pain, illness, or 6/ _____. That pain will come **LOSE**
 whether we choose it or not. The presence of pain in our lives is not an 7/ _____ of **INDICATE**
 dysfunction. In functional families individuals face conflicts, contradictions or 8/ _____ **HAPPY**
 just like dysfunctional families do; the 9/ _____ lies in how these issues are confronted **DIFFER**
 and resolved. Healthy families resolve conflicts without shaming, force, or 10/ _____. **ROUGH**

0. responsibility

6. _____

1. _____

7. _____

2. _____

8. _____

3. _____

9. _____

4. _____

10. _____

5. _____

Bell Hooks, All about Love, Harper Collins Pub., 2000, text adapted

Total _____/10 pts

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LISTENING

Listen carefully to the conversation between Erika and Ali. Put a circle around the letter of the correct answer – a, b, c, or d.

0/ Erika heard that Ali has just

a/ moved house.

c/ been moved to tears.

b/ collected the best moving tips.

☒ d/ moved offices.

1/ Why has Ali been busy?

a/ He has moved to a new office.

c/ There are a lot of new contracts.

b/ Because his staff are new.

d/ Because of computers.

2/ What does Erika say about Ali's problems with the computer system?

a/ She doesn't want to hear about them.

c/ She doesn't know what he means.

b/ She understands what it's like.

d/ She knew all about them.

3/ What is the main reason why people are unhappy about the training programme?

a/ They aren't pay for it.

c/ it involves work at the weekend.

b/ It's too much work.

d/ They don't expect the training to be useful.

4/ What does Erika think of Ali's opinion of the training programme she will follow?

a/ She agrees with it.

c/ She has no opinion about it.

b/ She disagrees with it.

d/ She thinks it's interesting.

5/ When is the training programme going to start?

a/ In a week.

c/ In about four weeks.

b/ Before the eighteenth.

d/ Two weeks late.

6/ Erika says the thing she enjoys most about training days is

a/ meeting people who do similar jobs.

c/ leaving the office.

b/ learning to do her work better.

d/ staying in the office.

7/ What does Erika say about the best place for the training?

a/ She hopes it will be at the office.

c/ She says the office was suitable last time.

b/ She doesn't like the conference centre.

d/ She doesn't want it to be in the office.

8/ Ali thinks that the staff might prefer the training to be in their company's spaces because

a/ it would be quite close.

c/ they would not feel any discomfort.

b/ it could be suitable for them.

d/ it wouldn't be stressful.

9/ Where will the training programme finally be run?

a/ Ali doesn't know.

c/ In two different places.

b/ Only at the office.

d/ Only at the conference centre.

10/ What does Ali think about training with his own office team?

a/ It wouldn't be a good thing.

c/ It would be wonderful.

b/ It would bring fresh ideas.

d/ He doesn't mind.

Total _____/5pts

READING COMPREHENSION (1)

Read these reviews of crime novels. For questions 1–10, choose from the reviews A – D. The reviews may be chosen more than once.

CHILLING READS TO LOOK OUT FOR

A – Zoe may not be the obvious heroine for a crime novel, but November sees her debut in Fideli Morgan’s wonderful Restoration thriller *Unnatural Fire*. From debtor to private eye, this Countess is an aristocrat fleeing for her life through the streets of 17th-century London. Featuring a colourful cast of misfits and brilliantly researched period detail, *Unnatural Fire* has a base in the mysterious science of alchemy, and will appeal to lovers of both crime and historical fiction.

B – Anette White is one of the most acclaimed writers in British crime fiction, whose books like *The Sculptress* have made successful transitions to our TV screens. Preoccupied with developing strong plots and characterisation rather than with crime itself, she has created some disturbing and innovative psychological narratives. *The Shapes of Snakes* is set in the winter of 1978. Once again White uses her narrative skills to lead her reader astray (there is a clever use of correspondence between characters), before resolving the mystery in her latest tough-plotted bestseller, which is full of excitement. She shows again why she is such a star of British crime fiction.

C – Betty Craft’s heroin in *Good Bad Woman*, Frankie, is a conservative Motown music fan. As the title suggests, despite her job on the right side of the law, she ends up on the wrong side – arrested for murder. No favourite of the police – who are happy to see her go down – in order to prove her innocence, she must solve the case, one that involves an old friend and some uncomfortable truths a bit too close to home. *Good Bad Woman* is a captivating, fast-paced contemporary thriller that presents a great new heroine to the genre.

D – *Black Dog* is Samuel Beal’s hugely accomplished debut, now published in paperback. It follows the mysterious disappearance of teenager Laura Vernon in the Peak District. Ben Cooper, a young Detective Constable, has known the villagers all his life, but his instinctive feelings about the case are called into question by the arrival of Diane Fry, a ruthlessly ambitious detective from another division. As the investigation twists and turns, Ben and Diane discover that to understand the present, they must also understand the past – and, in a world where none of the suspects is entirely innocent, misery and suffering can be the only outcome.

E – And finally, Ronald Hallway has a brilliant Dalziel and Pascoe novel, *Dialogues*, released in the spring. The uncanny resemblance between stories entered for a local newspaper competition and the circumstances of two sudden disappearances attracts the attention of Mid-Yorkshire Police. Superintendent Andy Dalziel realises they may have a dangerous criminal on their hands – one the media are soon calling the Wordman. There are enough clues around to weave a tapestry, but it’s not clear who’s playing with whom. Is it the Wordman versus the police, or the criminal versus his victims? And just how far will the games go?

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READING COMPREHENSION (2)

In which of the reviews (A, B, C, D or E) are the following mentioned?

- | | |
|---|----------------------|
| 0. a gripping book which introduces an impressive main character | _____ <u>C</u> _____ |
| 1. an author whose books have been successfully adapted for another medium | _____ |
| 2. a character whose intuition is challenged | _____ |
| 3. the disturbing similarity between reality and fiction within a novel | _____ |
| 4. an original and provocative line in storytelling | _____ |
| 5. the main character having a personal connection which brings
disturbing revelations | _____ |
| 6. a deliberately misleading use of the written word | _____ |
| 7. a rather unexpected choice of central character | _____ |
| 8. much inconclusive information about a case | _____ |
| 9. a novel which displays the talent of a new author | _____ |
| 10. the characters' involvement in a crime inevitably leading to a painful
conclusion | _____ |

Total _____/10 pt

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Vydal: NIVAM – Slovenský inštitút vzdelávania a mládeže, Bratislava 2026