**Национална хуманитарна гимназия „Св.св.Кирил и Методий“ Благоевград**

**MUNICIPAL OLYMPIAD IN ENGLISH**

**2018**

**Group Five – 12th grade**

Part Two

Reading Comprehension

**Directions:** Read the text below. Then read the questions that follow it and choose the best answer to each question -A,B,C or D. Use the ANSWER **SHEET.**

And then there entered upon the scene that marvelous man, of whose exploits it is the purpose of these papers to tell. I had dozed perhaps for a full hour when the first strange sounds grated upon my ear. Somebody had opened a window in the kitchen of the first-floor apartment below, and with a lantern in hand was inspecting the iron platform of the fire- escape without. A moment later this somebody crawled out of the window, and with movements that in themselves were a sufficient indication of the questionable character of his proceedings, made for the ladder leading to the floor above, upon which many a time had I too climbed to home and safety when an inconsiderate janitor had locked me out.

Every step that he took was stealthy - that much I could see by the dim starlight. He had turned his lantern dark again, evidently lest he should attract attention in the apartments below as he passed their windows in his upward flight. "Ha! ha!" thought 1 to myself. "It's never too hot for Mr. Sneak to get in his fine work. I wonder whose stuff he is after?"

Turning over flat on my stomach so that I might the more readily observe the man's movements, and breathing pianissimo lest he in turn should observe mine, I watched him as he climbed. Up he came as silently as the midnight mouse upon a soft carpet - up past the Jorkins apartments on the second floor; up stealthily by the Tinkletons' abode on the third; up past the fire-escape Italian garden of little Mrs. Persimmon on the fourth; up past the windows of the disagreeable Garraways' kitchen below mine, and then, with the easy grace of a feline, he silently landed within reach of my hand on my own little iron veranda, and craning his neck to one side, peered in through the open window and listened intently for two full minutes.

And then the visitor, apparently having correctly assured himself that there was no one within, stepped across the window sill and vanished into the darkness of my kitchen. A moment later I too entered the window in pursuit, not so close a one, however, as to acquaint him with my proximity. I wanted to see what the chap was up to; and also being totally unarmed and ignorant as to whether or not he carried dangerous weapons, I determined to go slow for a little while. Moreover, the situation was not wholly devoid of novelty, and it seemed to me that here at last was abundant opportunity for a new sensation. As he had entered, so did he walk cautiously along the narrow bowling alley that serves for a hallway connecting my drawing-room and library with the dining-room, until he came to the library, into which he disappeared. This was not reassuring to me, because, to tell the truth, I value my books more than I do my plate, and if I were to be robbed I should much have preferred his taking my plated plate from the dining-room than any one of my editions-deluxe sets of the works of Marie Corelli, Hall Caine, and other standard authors from the library shelves. Once in the library, he quietly drew the shades at the windows thereof to bar possible intruding eyes from without, turned on the electric lights, and proceeded to go through my papers as calmly and coolly as though they were his own.

In a short time, apparently, he found what he wanted in the shape of a royalty statement, the receipt for the payment I had recently received from my publishers. He took off his coat and sat down to peruse the paper containing the details of my earnings. Simple though it was, this act aroused the first feeling of resentment in my breast, for the relations between the author and his publishers are among the most sacred confidences of life, and the peeping Tom who peers through a keyhole at the courtship of a young man engaged in wooing his fiancée is no worse an intruder than he who would tear aside the veil of secrecy which screens the official returns of a "best seller" from the public eye. Feeling, therefore, that I had permitted matters to proceed as far as they might with propriety, I instantly entered the room and confronted my uninvited guest, bracing myself, of course, for the defensive onslaught which I naturally expected to sustain. But nothing of the sort occurred, for the intruder, with a composure that was nothing short of marvelous under the circumstances, instead of rising hurriedly like one caught in some disreputable act, merely leaned farther back in the chair and greeted me with, "Howdy do, sir. What can I do for you this beastly hot night?"

The cold rim of a revolver-barrel placed at my temple could not more effectually have put me out of business than this nonchalant reception. Consequently I gasped out something about its being the sultriest 17th of August in eighteen years, and plumped back into a chair opposite him. "I wouldn't mind a cocktail myself," he went on, "but the fact is your butler is off for tonight, and I'm hanged if I can find a lemon in the house". "I guess I know where the lemons are," I said. "But how did you know my butler was out?" "I telephoned him to go to Philadelphia this afternoon to see his brother Yoku, who is ill there," said my visitor. "You see, I didn't want him around to-night when I called. I knew I could manage you alone in case you turned up, as you see you have, but two of you, and one a Japanese, I was afraid might involve us all in ugly complications. Between you and me, Jenkins, these Orientals are pretty lively fighters, and your man Nogi particularly has got jiu-jitsu down to a pretty fine point, so I had to do something to get rid of him. Our arrangement is a matter for two, not three, anyhow."

"So," said I, coldly. "You and 1 have an arrangement, have we? I wasn't aware of it."

"Not yet," he answered. "But there's a chance that we may have. If I can only satisfy myself that you are the man I'm looking for, there is no earthly reason that I can see why we should not come to terms. Go on out and get the lemons and the gin and soda, and let's talk this thing over man to man like a couple of good fellows at the club. I mean you no harm, and you certainly don't wish to do any kind of injury to a chap who, even though appearances are against him, really means to do you a good turn."

"Appearances certainly are against you, sir," said I, a trifle warmly, for the man's composure was irritating. "A disappearance would be more likely to do you credit at this moment." "Tush, Jenkins!" he answered. "Why waste breath saying self-evident things? Here you are on the verge of a big transaction, and you delay proceedings by making statements of fact, mixed in with a cheap wit which, I must confess, I find surprising, and so obvious as to be visible even to the blind. You don't talk like an author whose stuff is worth ten cents a word - more like a penny-a-liner, in fact, with whom words are of such small value that no one's the loser if he throws away a whole dictionary. Go out and mix a couple of your cocktails." "What concern have you with my royalties?" I demanded. "A vital one," said he.

What there was in the man's manner to persuade me to comply with his wishes, I am sure I cannot say definitely. There was a cold, steely glitter in his eye, for one thing. With it, however, was a strengthfulness of purpose, a certain pleasant masterfulness, that made me feel that I could trust him, and it was to this aspect of his nature that I yielded. There was something frankly appealing in his long, thin, ascetic looking face, and I found it irresistible.

"All right," said I with a smile and a frown to express the conflicting quality of my emotions. "So be it. But there are cocktails and cocktails,” I smirked. "I am not afraid, Jenkins, old chap," he said with a hearty laugh as I rose. "If this royalty statement can prove to me that you are the literary partner I need in my business, I can prove to you that I'm a good man to tie up to."

As you may imagine, I was not long at it, for my curiosity over my visitor lent wings to my corkscrew, and in five minutes I was back with the tempting beverages in the tall glasses, the lemon curl giving it the vertebrate appearance that all stiff drinks should have, and the ice tinkling refreshingly upon the sultry air. "There," said I, placing his glass before him. "Drink hearty, and then to business. Who are you?" "There is my card," he replied, swallowing a goodly half of the glass and smacking his lips appreciatively, and tossing a visiting card across to me on the other side of the table. I picked up the card and read as follows: "Mr. Raffles Holmes, London and New York." "Raffles Holmes?" I cried in amazement. "The same, Mr. Jenkins," said he. "I am the son of Sherlock Holmes, the famous detective, and grandson of A. J. Raffles, the distinguished cricketer, sir."

1. The narrator
2. lives in a one-floor house.
3. occupies a sixth floor apartment.
4. is the janitor in his communal building.
5. owns a six-storey building.
6. The intruder
7. turned out to be an agile burglar.
8. peeked through every window on his way up.
9. carried with him a climbing device.
10. relied on starlight for his ascent.
11. By mentioning *“the peeping Tom*” in paragraph 5 the narrator
12. produces a catchy comparison to show his irritation with the intruder.
13. refers to his nosey next-door neighbor in the habit of spying on people.
14. refers to a person who has interfered with the narrator’s courtship of a lady.
15. describes his friend Tom who suffers from an obsession for peeping.
16. With the unfolding of the story, it becomes apparent that Jenkins
17. is a collector of precious first editions of books.
18. collects fine china and cutlery.
19. is a successful best-seller writer.
20. has some relations with the royal family.
21. In the course of the interaction Jenkins
22. gets to fully understand the intruder’s motives.
23. gives in to the apparent trustworthiness of the intruder.
24. finds the intruder ever more appalling.
25. becomes even more afraid of the intruder.
26. The intruder thinks that Jenkins
27. is a poor writer in need of a dictionary.
28. got overpaid for the 1000 words he had written.
29. is an overambitious but not very promising writer.
30. is a writer worth investing in.
31. It appears that Jenkins' butler has been
32. called away on an urgent family business.
33. giving his master martial arts lessons.
34. lured away under false pretences.
35. invited to a party out of town.
36. Throughout the encounter Jenkins
37. was tongue-tied and perplexed.
38. felt relaxed and fully at ease.
39. was figuring a plan how to get rid of the intruder.
40. had mixed feelings about the intruder.
41. As far as the future relations between Jenkins and Raffles Holmes are concerned,
42. the text doesn’t suggest anything in particular.
43. it is suggested that Jenkins will become Holmes’s secretary.
44. it can be inferred that Jenkins will hire Holmes.
45. it is implied that they will become bosom friends.
46. In the last but one paragraph Holmes is described as
47. a strong, steely master of negotiations.
48. a determined, knowledgeable person.
49. a moody, irritable brag.
50. a religious devotee, leading as ascetic life.

**PART THREE**

**USE OF ENGLISH**

Section One: Cloze and Banked Text

Directions: Read the text below and for each numbered gap 1-10 circle the letter (A, B, C or D) of the word or phrase that best suits each space. Use the ANSWER SHEET.

Downshifting

Downshifting is a social behavior or trend in which individuals live simpler lives to escape from the |l. **A. rat** B. **mouse C. cat** D. **horse** race of obsessive materialism and to reduce the “stress, overtime, and psychological expense that may accompany it”. It emphasizes finding an improved balance between leisure and work and focusing life goals on personal fulfillment and relationship building instead of the all-consuming **2. A. search**

1. **pursuit C. survey D. seeking** of economic success.

Downshifting, as a concept, shares many characteristics with simple living, but is

1. **A. separated B, pinpointed C. determined D. distinguished**, as an alternative form, by its focus on moderate change and concentration on an individual comfort level, a “dip your toes in gently” approach. In the 1990s this new form of living began appearing in the
2. **A. predominant B. common C. mainstream D. typical** media and has continually grown in **5. A. familiarity B. popularity C. fashion D. favour** among populations living in industrial societies, especially the United States, the United Kingdom, New Zealand, and Australia.

Slowing down the **[6. A. pace B. step C. circulation D. pulsation** of life and spending time meaningfully while not spending money wastefully are principle values of downshifting. Another main tenet is enjoying leisure time in the company of others, especially

1. **A. favoured B. favourite C. family D. loved** ones, and shunning self-absorption because it resists the normality of individualism and isolation of post-modem society.

The primary motivations for downshifting are gaining leisure time, escaping from the endless work-and-spend cycle, and removing the [**8. A. confusion B. scramble C. clutter**

**D. chaos** of unnecessary possessions that are accrued while existing in those societies with the highest [**9. A. capacities B. standards C. rates D. scales** of living and levels of production. The personal goals of downshifting are simple: To reach a holistic self­understanding and satisfying meaning in life.

Because of its personalized nature and emphasis on many minor changes rather than complete lifestyle overhaul, it attracts downshifters or participants |**10. A. across B. through C. over D. round** the socioeconomic spectrum.

***Banked Text***

**Directions**: *Read the text below and think of the word which best fits each gap. Write your answer on the ANSWER SHEET.*

**WUTHERING HEIGHTS**

Emily Brontë

**The Destructiveness of a Love That Never Changes**

Catherine and Heathcliff’s passion for one **1………………** seems to be the center of *Wuthering Heights,*given **2………………** it is stronger and more lasting than any other emotion displayed in the novel, and that it is the source of most of the major conflicts that structure the novel’s plot. As she tells Catherine and Heathcliff’s story, Nelly criticizes **3………………..** of them harshly, condemning their passion as immoral, but this passion is obviously one of the most compelling and memorable aspects of the book. It is not easy to decide **4……………….** Brontë intends the reader to condemn these lovers as blameworthy or to idealize them as romantic heroes **5……………….** love transcends social norms and conventional morality. The book is actually structured **6………………** two parallel love stories, the first half of the novel centering **7…………………** the love between Catherine and Heathcliff, while the less dramatic second half features the developing love between young Catherine and Hareton**. 8……………………** contrast to the first, the **9………………..** tale ends happily, restoring peace and order to Wuthering Heights and Thrushcross Grange. The differences between the two love stories contribute to the reader’s understanding of why each ends the **10……………………..** it does.

**Section Two: WORD FORMATION**

**Directions:** *Read the text below and fill in the gaps using the words in CAPITALS to form a new word. Write your answers on the ANSWER SHEET*

The most important feature of young Catherine and Hareton’s love story is that it involves **1……………………(GROW)** and change. Early in the novel Hareton seems **2…………………….(REDDEM)** brutal, savage, and illiterate, but over time he becomes a loyal friend to young Catherine and learns to read. When young Catherine first meets Hareton he seems completely alien to her world, yet her attitude also evolves from contempt to love. Catherine and Heathcliff’s love, on the other hand, is **3……………………(ROOT)** in their childhood and is marked by the refusal to change. In choosing to marry Edgar, Catherine seeks a more genteel life, but she refuses to adapt to her role as wife, either by sacrificing Heathcliff or **4…………………………(EMBRACE)** Edgar. In Chapter XII she suggests to Nelly that the years since she was twelve years old and her father died have been like a blank to her, and she longs to return to the moors of her childhood. Heathcliff, for his part, possesses a seemingly superhuman **5………………………..(ABLE)** to maintain the same attitude and to nurse the same grudges over many years.

**Section Three: ERROR IDENTIFICATION**

Directions: Some of the sentences below contain an error in the grammar or usage. Others are correct. The error, if any, is contained in one of the underlined parts of the sentence. For each sentence, circle the letter (A, B or C) of the underlined part that contains the mistake. If there is no error in the sentence, mark answer D. Use the ANSWER SHEET.

1. Steven Spielberg and George Lucas, two of the biggest filmmakers of all the time.

**A**

expect some massive upheaval in Hollywood as the division between TV and film

**B**

content disappears. *No error.*

**C D**

1. Little progress can be made by merely attempting to repress evil; our great hope lies in

**A B**

developing which is good. *No error.*

*C* **D**

1. This experiment makes this clear just how vital digital distribution is becoming for

**A B**

major Hollywood studios, who are now viewing platforms such as Facebook as real

**C**

destinations for video consumption. *No error.*

**D**

1. Filmed entertainment is one of the most popular category of content on mobile

**A B**

devices, and for a good reason. *No error.*

**C D**

1. Let me present these two veteran film producers who between them have produced

**A**

nigh onto 60 features, been nominated for or won several Oscars and who

**B**

by any standard are considered to be highly successful. *No error.*

**C D**

1. None segment of the media industry has had as many changes since the Millennium as

**A B C**

the film sector. *No error.*

**D**

1. Students are constantly faced with tasks that are important for long-term goals but that

**A**

in the short-term do not feel desirable or intrinsically motivated. *No error.*

**B C D**

1. Language shift and death occur under duress and stressful social circumstances, where

**A**

it is no realistic choice but to give in. *No error.*

**B C D**

1. Knowledge of the various historical events which shape the evolution of languages and

**A**

lead to the expansion of some and the contraction of others are necessary if we are to

**B C**

do anything about the loss of linguistic diversity. *No error.*

**D**

1. Few people seem to know or care that most of Australia 250 aboriginal languages

**A B**

have already vanished and few are likely to survive over the long term. *No error.*

***C*** D

**Section Four: ERROR CORRECTION**

**Directions***: In the text below, some of the lines contain an error in grammar or usage. Other lines are correct. For each line, find and underline the part that contains the mistake and, then in the dotted space, write the correct form of the underlined part. If there is no error, mark Ѵ in the space. No line contains more than one error. Mark your answers on the answer sheet*

**Example:**

1. Contrary to what you may believe, there is a reason behind  *Ѵ*
2. our fashion choices. Dressing has **it’s** own meanings. ………..…. *its.*
3. Although some people claim that they “just wear which they……………………
4. like” there is an unconscious tendency to present them in a………………………
5. certain light to strangers, without actually to communicate………………………
6. with them. We give on certain signs about ourselves…………………………….
7. through our clothing and others adornments. Visual images……………………..
8. can be read as if they were texts. Fashion is communication…………………….
9. whether we are aware of it or don’t. Regardless of your…………………………
10. interest in fashion, it will affect your life without even you………………………
11. uttering a word about it. It is not necessary you to describe………………………
12. yourself, your clothes make the talking…………………………………………..

**Section five: PARAPHRASE**

**Directions:** *Transform the sentences in bold type following the instructions and choosing ONE (in sentences 1-5) and TWO (in sentences 6-10) of the suggested structures - A, B, C or D. Mark your answers on the* ***ANSWER SHEET.***

1. **We may go as deep as we want in our study of advertising strategies, yet we can’t avoid mentioning the obvious: language matters!**

*Finish with “***...** *avoid mentioning the obvious: language matters!” and choose a beginning among:*

1. However deep we go in our study of advertising strategies, yet we can’t...
2. As deep as we go in our study of advertising strategies, we can’t...
3. No matter how deep we go in our study of advertising strategies, we can’t...
4. Deep as we go in our study of advertising strategies, yet we can’t...
5. **We are going on a ski trip tomorrow for which we signed last week. Joan is not going as she did not sign up for it.**

*Combine the two sentences choosing among:*

1. If Joan had signed up for the ski trip last week, she would be joining us tomorrow.
2. If Joan were to sign for the ski trip last week, she would be joining us tomorrow.
3. Had Joan not signed up for the ski trip last week, she would be joining us tomorrow.
4. If Joan had signed up for the ski trip last week, she would have joined us tomorrow.
5. **It isn't necessary for you to bring skis as they are included in the package.**

*Finish with "... as they are included in the package. ” and choose a beginning among:*

1. You are not allowed to bring skis ...
2. You don’t have to bring skis ...
3. You needn’t have brought skis ...
4. You mustn’t bring skis ...
5. **Part of the blame for the growing disinterest towards books among the young generation lies with the new digital media and the amount of information they provide.**

*Start with "The new digital media and the amount of information they provide*... **”** *and*

*choose an ending among:*

1. are partly to be responsible for the growing disinterest towards books among the young generation.
2. can be partly charged for the growing disinterest towards books among the young generation.
3. are to shoulder part of the blame for the growing disinterest towards books among the young generation.
4. are partly to blame for the growing disinterest towards books among the young generation.
5. **People believe that Mike was not involved in the brawl.**

*Start with* **“***Mike is***... ”** *and choose an ending among:*

1. believed not to have participated in the brawl.
2. known to be not participating in the brawl.
3. assumed to be exempt from participating in the brawl.
4. trusted with not participating in the brawl.

**PART FOUR**

**WRITING**

**Directions:** *Write an essay of 270-300 words on ONE of the following topics. Comment drawing upon your own experience, observations or reading. Use your ANSWER SHEET.*

1. Rise above principle and do what is right. (Joseph Heller)

2. Selfishness is not living as one wishes to live, it is asking others to live as one wishes to live. (Oscar Wilde)