

OLIMPIADA DE LIMBA ENGLEZĂ
ETAPA LOCALĂ, 11 februarie 2024
Clasa a X-a, SECȚIUNEA B- Bilingv/intensiv Varianta 1

Toate subiectele sunt obligatorii.
Timpul de lucru: 3 ore.
Nu se acordă puncte din oficiu.

SUBIECTUL A – USE OF ENGLISH (40 points)

I. Read the text below and do the tasks (20 points)

In springtime, tulips are one of nature's loveliest sights, returning each year in a variety of bright colours. Tulips are a simple yet significant flower in European culture, with a rich history that dates back centuries. Their history has brought them from Central Asia to the Ottoman Empire and **eventually** to Western Europe, becoming a symbol of all three along the way. Tulips originated in Central Asia and were first cultivated in Iran (Persia) as early as the 10th century.

Many historical sources have evidence of how tulips came to Europe over the centuries. By the 16th century, tulips were being cultivated in the Ottoman Empire. They were among the most prized flowers for the Ottoman Empire and became a symbol of their power.

Ottoman sultans and **affluent** elites were renowned for their love of tulips. They held tulip festivals, which were attended by people from all over the world. This fascination with tulips inspired a unique decorative style which features motifs of tulips on carpets, clothing, paintings, buildings, and pottery.

In addition to painting, tulips also played a significant role in European craft. Dutch Delftware, a type of blue and white pottery, often features tulip designs, while the **motif** appears on many other items.

A. Answer the following questions: (4x2p=8p)

1. What is highlighted about tulips in the text regarding their annual appearance?
2. According to the text, what is the historical journey of tulips, beginning from their origin in Central Asia?
3. What significance did tulips hold for the Ottoman Empire, according to the text?
4. What artistic influence did the fascination with tulips have on Ottoman culture, as mentioned in the text?

B. Choose the right synonym for the words given below, according to their meaning in the text: (3x2p=6p)

- | | | | |
|-----------------|------------------|-------------|-----------|
| 1. eventually – | a) alternatively | b) finally | c) than |
| 2. affluent | a) adventurous | b) wealthy | c) tough |
| 3. motif – | a) reason | b) evidence | c) design |

C. Rephrase the following sentences so as the meaning stays the same: (3x2p=6p)

1. It's a pity you didn't know that tulips originated in Persia.

If only.....

2. Tulips became a symbol of the imperial power and they were highly valued.

Not only

3. The Ottoman sultans held tulip festivals every summer.

Tulip festivals

II. Complete the sentences by changing the form of the word in capitals. (10x1p=10p)

Parks in large cities are _____ (USUAL) thought of as refuges, as islands of green in the middle of a concrete desert. But High Line Park in the _____ (NEIGHBOUR) of Chelsea in New York looks at first _____ (SEE) like something that city parks were created to get away from. It's an _____ (ATTRACT) steel structure supporting an _____ (ELEVATE) rail line that once brought freight cars into the city's factories.

Now the structure has been turned into an _____ (INNOVATE) and inviting public park. Walking on the High Line is _____ (LIKE) any other experience in New York. You can sit surrounded by _____ (CARE) tended plants taking _____ (ENJOY) from the views, or you can walk the line as it crosses between old buildings and past _____ (STRIKE) new ones.

III. Read the text below and think of the word which best fits each space. Use only one word in each space. (10 points)

No other national cuisine enjoys quite the degree of popularity that Thai food (1) Ten years ago it was a rarity in Europe and the United States and prior (2) ... that it was virtually unknown. Now Thai cooking has become (3) ... of the West's favourite exotic styles of cooking. As well as the growing popularity of Thai restaurants throughout the world, there has been an increase little by little in (4) ... availability of ingredients on supermarket shelves. One of the things that makes Thai cooking (5) ... challenging is the sheer variety of types of dish. Thai food lies between Chinese and Indian (6) ..., with influences from Burma, Cambodia and Malaysia, all of (7) ... has had an effect on Thailand at different stages of its history. Some of the ingredients come from far afield. Chillies, to give (8) ... one example, are originally from Central and South America but were incorporated quickly (9) ... the national diet. Taken all (10) ..., these influences from abroad have made Thai cooking a strongly regional set of cuisines.

SUBIECTUL B – INTEGRATED SKILLS

(60 points)

Read the text below and do the tasks that follow.

Television viewing around the world is undergoing a dramatic change. That was one of the dominant themes discussed during The Trade Desk’s Groundswell Festival in September. In a series of panels on the future of television, marketing executives from television networks, agencies, and brands worldwide came together to assess what these changes mean for the future of advertising.

In recent years, TV viewing habits were already changing as more people shifted to streaming and Connected TV, but then along came the Covid-19 pandemic, and things have accelerated.

This shift is happening in all markets, from London to New York to Sydney. In Australia, over 50 percent of broadcast-on-demand viewing is now via CTV, says Patrick Darcy, Chief Data and Technology Officer at Dentu Aegis Network. And in the United States, things have moved quickly in that direction, says Laura Nelson, SVP of Cross Portfolio Solutions at Disney. In Nelson’s estimation, CTV usage is up 30 percent this year. She notes that this uptick is being driven mostly by the under-35 demographic.

The shift to CTV is being led by consumers, and where consumers go advertisers must follow. In Britain, Channel 4’s on-demand platform, All 4, has allowed the broadcaster to engage in “more meaningful conversations with clients and have deeper relationships with clients who are existing advertisers” on the broadcast network, says Jonathan Lewis. He adds that it is also bringing new brands to television as a result.

And brands seeking to identify a target audience are embracing this trend. “Every time we look at a new media plan, there’s more CTV on it and it continues to go in that direction,” says Tom Wallis, the CMO of Gousto, an award-winning meal kit retailer based in London. “The measurement is really helpful, the sooner we can put the insights back into what’s working, the sooner we can optimize,” he adds.

This concurs with what The Trade Desk’s Sims is observing. “From a brand’s perspective, they are spending an enormous amount of time and effort and money trying to understand their audience in a much deeper way now — they’re often hiring data scientists, they’re licensing data management platforms, and other ways they can really understand their audience. And now for one of the first times in the history of marketing, they can take all that hard work and they can point it at the television screen.”

Of course, this doesn’t mean traditional broadcast television is going away. News broadcasts and the return of live events such as sports to networks like ESPN, means linear TV is still an important destination, says Disney’s Laura Nelson. However, she notes, that such events drive digital use with surrounding content “as it relates to short form or social activity during the games.” But she insists, for agencies and brands, flexibility is key. Whether creative gets delivered over linear or digital platforms, agencies need to have “fluidity of inventory” that works across all platforms.

Broadcasters want to facilitate that ability for a brand or agency to reach their target audience, says Michael Stephenson, the CSO of Nine, one of Australia’s leading television networks. “There are no barriers,” he says. “We have 100 percent flexibility in terms of our agencies and brands asking us to sell holistically across screens.” At Disney, the marketing team says it doesn’t separate digital from linear. “The way we interface with each holding company is as one selling team and we don’t fragment out how we sell different types of content,” says Nelson.

For agencies and brands, adjusting to the new media landscape is a work in progress. Dentu's Patrick Darcy talks about the importance of changing the way people think about TV, changing the "mindset" at an agency level, such as not obsessing over a network's linear share of market. In Britain, a brand like Gousto is trying to balance the possibilities for more personalized ads over streaming platforms with the concept of a shared ad experience, perhaps over linear television. "I think we're still trying to explore and balance between these two things — when to go out with an event-type creative that everyone can share versus, further down the purchase journey, coming in with something a little bit more specific," says Gousto's Tom Wallis.

I. For each question, decide which answer (A, B, C or D) fits best according to the text. (5 x 2p=10 points)

1. What has sped up the shift in TV viewing habits, particularly towards Connected TV (CTV)?

- A) Increased popularity of news broadcasts
- B) Rise of live events such as sports
- C) The Covid-19 pandemic
- D) Higher linear TV viewership

2. How much of broadcast-on-demand viewing in Australia is now through Connected TV (CTV), according to Patrick Darcy, Chief Data and Technology Officer at Dentu Aegis Network?

- A) 20 percent
- B) 30 percent
- C) a quarter
- D) more than a half

3. According to Laura Nelson, SVP of Cross Portfolio Solutions at Disney, what demographic is primarily driving the 30% increase in CTV usage?

- A) people under 35 years old
- B) Over-50 demographic
- C) 35-50 demographic
- D) All age groups equally

4. How does Jonathan Lewis describe the impact of Channel 4's on-demand platform, All 4, on advertiser relationships?

- A) No impact on advertiser relationships
- B) Strained relationships with existing advertisers
- C) Allowing profound connections with clients
- D) Discouraging new brands from television advertising

5. What is emphasized as a key factor for agencies and brands in adapting to the evolving media landscape, as per Laura Nelson from Disney?

- A) Rigid adherence to linear TV
- B) Flexibility across all platforms
- C) Exclusive focus on traditional broadcast television
- D) Ignoring the under-35 demographic

II. Starting from the text above, imagine you are visiting an advertising company. Write a narrative-descriptive essay about your experience. (200-220 words) (50 puncte)

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CLASA A X-A – SECȚIUNEA B - Bilingv/Intensiv Varianta 1
BAREM DE EVALUARE

- Se punctează oricare alte modalități de rezolvare corectă a cerințelor.

SUBIECTUL A – USE OF ENGLISH (40 points)

I. Read the text below and do the tasks that follow. (20 points)

A. 4 x 2p=8 p

1. They return in spring with bright colours.
2. Central Asia to the Ottoman Empire to Western Europe.
3. They symbolized imperial power and were highly valued.
4. It influenced the design of carpets, clothing, paintings, buildings, and pottery.

B. 3 x 2 p=6 p 1. b.) finally, 2.b) wealthy 3. c) design

C. 3 x 2 p=6 p

1. I/You had known that tulips originated in Persia.
2. did tulips become a symbol of the imperial power but they were (also) highly valued.
3. were held/used to be held every summer by the Ottoman sultans.

II. Use the word given in brackets to form a word that fits in each sentence. 10 x 1p=10 points

1. USUALLY 2. NEIGHBOURHOOD 3.SIGHT 4. ATTRACTIVE 5.ELEVATED 6. INNOVATIVE
7.UNLIKE 8.CAREFULLY 9.ENJOYMENT 10.STRIKING.

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

1. does 2.to 3.one 4.the 5.so 6. cuisine 7.which 8.just 9.into 10.together

SUBIECTUL B – INTEGRATED SKILLS (60 points)

Read the text below and do the tasks that follow. (5 x 2 p=10 puncte)

1. C 2. D 3. A 4. C 5. B

MARKING SCHEME FOR THE NARRATIVE-DESCRIPTIVE ESSAY

Analytical criteria	Exemplary 10p	Proficient 8p	Partially Proficient 6p	Weak 4p	Incomplete 2p	P o i n t s
CONTENT	The essay is completely relevant to topic, describing people/places/events /atmosphere, having a clear development and including the final reactions of the protagonist	The essay is fairly completed with the description of people/places/ev ents/atmosphere, having a clear development	The essay is partially completed with slight logical impediments in the logical development of the description.	The essay is faulty, including serious logical impediments in the sequencing of events.	The essay is wholly inadequate the quality of the description failing the requirements of the task.	
ORGANIZATION AND COHESION	There is complete logical connection of paragraphs due to a judicious use of linking devices, mechanics, and length requirements.	There is a fairly completion of paragraph organization due to scarce misuse of linking devices, mechanics, and length requirements.	There is partial completion of the task. Paragraphs are partially complete due to unfinished ideas and scarce use of linking devices, mechanics, and length requirements.	There is serious inconsistency in the organization of the paragraphs due to the misuse of the linking devices, mechanics, and length requirements.	Paragraphs are incomplete, both linking devices, mechanics, and length requirements having been disrespected.	
VOCABULARY	A wide range of vocabulary is used appropriately and accurately throughout the essay; precise meaning is conveyed; minor errors are rare; spelling is very well controlled. The register of the narrative-descriptive essay is totally relevant to the task, being organically integrated all along the discourse.	A range of vocabulary is used appropriately and accurately in the essay; occasional errors in word choice/formation are possible; spelling is well controlled with occasional slips. The register of the narrative-descriptive essay is relevant to the task with slightly incongruent lapses within the discourse.	The range of vocabulary is adequately used in the essay; errors in word choice /formation are present when more sophisticated items of vocabulary are attempted; spelling can be faulty at times. The register of the narrative-descriptive essay is partially relevant to the task with a narrow inconsistency of style, leading to halts in the logical development of ideas	A limited range of vocabulary is present within the essay; less common items of vocabulary are rare and may be often faulty; spelling errors can make text understanding difficult. The register of the narrative-descriptive essay is inconsistent due to the mixture of styles.	A very narrow range of vocabulary is present; errors in word choice/formation predominate; spelling errors can make the essay obscure at times. The register used in the narrative-descriptive essay is inappropriate for this type of writing.	
STRUCTURES	A wide range of grammatical structures is used accurately and flexibly throughout the essay; minor errors are rare; punctuation is very well controlled.	A range of grammatical structures is used accurately and with some flexibility along the essay; occasional errors are possible; punctuation is well controlled with occasional slips.	A mix of complex and simple grammatical structures is present throughout the essay; errors are present when complex language is attempted; punctuation can be faulty at times.	A limited range of grammatical structures is present along the essay; complex language is rare and may be often faulty; punctuation errors can make text understanding difficult.	A very narrow range of grammatical structures is present within the essay; errors predominate; punctuation errors make the text obscure at times.	
EFFECT ON TARGET READER	The interest of the reader is aroused and sustained throughout	The text has a good effect on the reader.	The effect on the reader is satisfactory.	The effect on the reader non-relevant.	The text has a negative effect on the reader.	