



A 2014/2015. tanévi  
Országos Középiskolai Tanulmányi Verseny  
második forduló

ANGOL NYELV II. KATEGÓRIA

Javítási-értékelési útmutató

HALLÁS UTÁNI SZÖVEGÉRTÉS - LISTENING

TASK 1 (1 POINT IF THE BOLDED INFORMATION IS INCLUDED)

1. his **enthusiasm** and his **musical instruments**
2. the **guitar is** (going to be) **mightier than** the **bomb**
3. a **political and environmental activist**
4. his **left-wing views**
5. (two of the most) **important musicians** of the Depression era
6. he came to **understand the evils of** Josef **Stalin**
7. he **entertained** the **troops**
8. the **early '50s**
9. his **passion** (for music) and his **ideals**
10. **he refused to answer questions before Congress / he was held in contempt** (of court) (*either answer is acceptable*)
11. (the charges were dropped) on a **technicality**
12. **coffee houses / union halls / college campuses** (*any 2 of these*)
13. **he co-founded and wrote for it**
14. **international disarmament / civil rights / counterculture / environmental causes / the Vietnam war** (*any 3 of these*)
15. a (slim/thin) **book** entitled How to **Play** the Five-string **Banjo** / a **book** about **playing** the **banjo**
16. **bringing people together and getting them to sing** out
17. **look them in the eye / make a gesture of inclusion / have a chorus** (*any 2 of these*)
18. **advanced technology and our emotional state** / the emotional state of mankind
19. an inaugural **concert for Barack Obama**
20. **a group singalong / a two-way proceeding** (*either answer is acceptable*)
21. **peacefully in his sleep**

TASK 2 (1 POINT FOR EACH FULLY CORRECT ANSWER)

22. **B**
23. **AB**
24. **AB**
25. **B**
26. **A**
27. **AB**
28. **B**
29. **AB**
30. **AB**
31. **A**
32. **A**
33. **AB**
34. **B**
35. **AB**
36. **A**
37. **B**

- 38. A
- 39. B
- 40. B
- 41. AB

**MAXIMUM SCORE: 41 POINTS**

**NYELVHASZNÁLATI TESZT – USE OF ENGLISH**

**TASK 1**

- 1) home
- 2) nose
- 3) go
- 4) make
- 5) second

**TASK 2**

- 1) both
- 2) both
- 3) b (a: ~~must~~ **might/could** have been ...)
- 4) a (b: ~~a~~ severe ...)
- 5) b (a: say ~~that~~ ...)
- 6) a (b: heights ...)
- 7) both
- 8) a (b: ~~at~~ no end ...)
- 9) neither (a/b: **principal** ...)
- 10) b (a: in **the** stomach ...)

**TASK 3**

- 1) c
- 2) d
- 3) c
- 4) d
- 5) a
- 6) b
- 7) b
- 8) a
- 9) c
- 10) c

**TASK 4** (2 points an item)

- 1) took exception to // the minimum wage('s) being
- 2) sooner // does Eileen open her mouth than
- 3) see no point in/of // a new bridge being /having a new bridge
- 4) many a man // has/has got (*or*: there's many a man //who/that has/has got)
- 5) to consider what to tell (*or*: what I tell) Julie // who spreads
- 6) to be (continuously) kept posted on/about // whatever you to keep me (continuously) posted on/about
- 7) is knowledgeable in/about // organizing effective/effectively organizing  
is knowledgeable as to // the effective organization of
- 8) is mothers that/who(m) // children would rather drive
- 9) are not meant to // be broken by
- 10) fewer than four people // are to play

**TASK 5**

- 1) C ...eventually / in the end...
- 2) D
- 3) B ...economically **un**competitive...
- 4) A ...pro**st**hesis...
- 5) B ...**into** the Navajo **language** / **into** Navajo...

**OKTV 2014–2015 TAPESCRIPT**

**TASK 1**

[Music] Pete Seeger was a tireless campaigner for his own vision of a utopia marked by peace and togetherness. His tools were his songs, his voice, his enthusiasm and his musical instruments. As he told MPR in 1971: ‘Sometimes I think that old saying “the pen is mightier than the sword”... well, my one hope is that the guitar is going to be mightier than the bomb.’ [Music] A major advocate for the folk-style five-string banjo and one of the most prominent folk-music icons of his generation, Seeger was also a political and environmental activist. He died Monday at age 94. [Music]

Pete Seeger came by his beliefs honestly. His father, Charles Seeger, was an ethnomusicologist and pioneering folklorist whose left-wing views got him in trouble at the University of California. Charles Seeger introduced his son to some of the most important musicians of the Depression era, including Leadbelly and Woody Guthrie. Seeger and Guthrie became fast friends, although they didn't agree on all things. They crisscrossed the country performing together. Seeger said that as early as 1941, they found themselves blacklisted. ‘We did one program on CBS radio, and a newspaper reporter said: red minstrels try to get on the networks. That was the last job that we got.’ Seeger was a member of the Communist Party in those early days, though he later said he quit after coming to understand the evils of Joseph Stalin.

Following World War II and service entertaining the troops, Seeger teamed up with Lee Hays, Ronnie Gilbert and Fred Hellerman to form the astonishingly successful folk group *The Weavers*. A great number of their songs hit the Top of the Pop charts in the early ‘50s. [Music] Ronnie Gilbert said that from the start Seeger’s performances were transcendent, whether you were on the stage with him or in the audience. ‘You got the sense that he was saying and singing way beyond the moment that he was in the place that he was in. Alone on a stage in front of thousands of people, literally thousands of people, everybody got it, everybody got his passion for music, people absorbed his passion and his ideals.’

If *The Weavers* hit an emotional and cultural sweet spot in postwar America, the ‘red scare’ quickly soured it during the McCarthy Era. Seeger refused to answer questions before Congress in 1955. He was held in contempt and nearly served a jail sentence before charges were finally dropped in 1962 on a technicality.

But the troubles with Congress finished *The Weavers* as a major touring and recording group. Seeger went out on his own again. Shut out of the big gigs, he played coffee houses, union halls and college campuses to support his family. [Music] His wife, Toshi, managed his affairs and raised their children in the cabin they had built in Beacon, New York. He co-founded and wrote for *Sing Out*, one of the first and most important magazines to grow out of the folk revival. He produced children's songs and books. But his commitment to causes never waned. In the 1960s, he re-emerged on the public scene as a prominent singer of protest music in support of international disarmament, civil rights, counterculture and environmental causes. Seeger sang and marched nationwide for civil rights and against the Vietnam War. [Music] In 1968, he went local ... but, of course, in a big way. Upset at the filth clogging the Hudson

River near his home, he spearheaded the building of the sloop 'Clearwater', which volunteers sailed up and down the Hudson. Politicians and polluters had to take notice. [Music]

For all of his social activism, Seeger said more than once that if he had done nothing more than write his slim book *How to Play the Five String Banjo*, his life's work would have been complete.

Not just through his books but through his sheer force of his presence, he also became a model for younger folk musicians. As the *Times* notes, Seeger was a mentor to younger folk and topical singers in the '50s and '60s, among them Bob Dylan and Don McLean. Bringing people together and getting them to sing out may have been one of Pete Seeger's greatest legacies. Singer and songwriter Tom Paxton said he learned invaluable lessons from Seeger about how to reach an audience. 'Look them in the eye, make a gesture of inclusion, which he did all the time, and, above all, have a chorus. So I learned from Pete, you know, to have something *for them* to sing.' [Music]

But when it came to saving the world, Tao Rodríguez-Seeger, one of Pete's grandsons, a musician himself, said his grandfather ultimately seemed to question whether the guitar was mightier than the sword. 'It troubled him, it troubled him deeply that technology was so advanced but our emotional state was so inadequate to cope, that with the push of a button, in a fit of rage, we could wipe ourselves off the face of the earth, and he really wanted to fix that, and always felt like he failed.' [Music]

The New York Times says Seeger's career carried him from singing at labor rallies to the Top 10 to college auditoriums to folk festivals, and from a conviction for contempt of Congress (after defying the House Un-American Activities Committee in the 1950s) to performing on the steps of the Lincoln Memorial at the inaugural concert for Barack Obama. Seeger's influence went well beyond folk music. He's a member of the Rock & Roll Hall of Fame, which says that in Seeger's capable hands, from the '40s to the present day, a concert isn't regarded as a one-way proceeding but a group singalong.

If Pete Seeger didn't save the world, he certainly did change the lives of millions of people by leading them to sing, to take action and to at least consider his dream of what society could be. [Music] According to The Associated Press, Seeger's grandson said his grandfather died peacefully in his sleep around 9:30 p.m. at New York Presbyterian Hospital, where he had been for six days. Family members were with him.

For MPR News, I'm Paul Brent. [Music]

<http://www.npr.org/blogs/thetwo-way/2014/01/28/267520700/pete-seeger-dies-folk-music-icon-and-activist-was-94>

## TASK 2

Now we embark on an adventure of the senses, in our new series ‘Hearing Colours, Tasting Sounds’. In the first of two programmes, Georgina Ferry explores synaesthesia, an extraordinary condition which is changing our understanding of neuroscience. Welcome to a world of extrasensory perception, both wonderful and strange.

‘I often go into motorcycle showrooms and just look at all the jackets and exhaust pipes. I don’t know why, it just gives me nice flavours, I’ll just go in and I just absolutely adore going through looking for bits of the motorbikes just for the names of the parts.’

‘I was once driving along in my car. There was a tenor singing some French songs, and his voice quality was like an autumn leaf with the veins, and it was red and green at the same time. Now I can only say it was like shot silk as an example, but it wasn’t shot silk, but it was definitely red and green at the same time. Now I can’t... it’s hard to explain...’

James Wannaton, Jane Mackay, two ordinary people who have something extraordinary in common. They both experience a remarkable intermingling of the senses as they interact with the world around them. For these people words or sounds instantly evoke colours or tastes. Others with the same condition perceive not only colours but elaborate shapes when they think about dates or times. This condition is known as synaesthesia, meaning ‘the joining of the senses’. In recent years its intriguing manifestations have attracted the attention of scientists striving to understand the links between the brain and the mind. John Harrison is a neuropsychologist who’s studied synaesthesia for more than a decade. ‘Synaesthesia is a condition whereby stimulation in one sense will give rise to an experience in another sense, and most typically it’s what we call sort of auditory-visual synaesthesia, so it seems to be the most common form is where people hear words or sometime all sounds and that they’ll get a colour experience that will go along with hearing that particular sound or word.’

‘At the beginning of the alphabet there’s lots of greens and yellows, for example a and c and j, but then d, f, g, h, they’re all green. But then as we get to the end of the alphabet, w, x, they’re all grey, v, grey, .... yucky...’

‘I can remember a conversation that I had with my sister, who is also a synaesthete, when we were very small children, for example we used to argue hotly about the colours of the days of the week. I can remember that her Wednesday was green, and mine was a lemon yellow with ... and it still is, of course, with angles in the middle of it. And I to this day can’t quite take in that anybody else’s Wednesday could be any other colour, let alone *not* a colour.’

Emma Jones and Jane Mackay, two synaesthetes struggling to describe their intensely individual sensory experiences to me, a boring old non-synaesthete. Trying to understand what they mean is rather like trying to understand what colours are if you’re colour blind. Throughout most of the 20th century psychologists completely dismissed the idea that something so subjective could ever be a legitimate object of scientific study. But Geoffrey Grey, Emeritus professor of psychology at the Institute of Psychiatry in London, points out that 19th-century scientists had no such doubts. ‘It’s been known for a very long time – it goes back certainly to Francis Galton, who describes it at the end of the 19th century. Most people have dismissed it as fake or a curiosity – these women, they are nearly always women,

are mad – and it entered therefore the world of hard-nosed scientific investigation comparatively recently.’ That kind of hard-nosed investigation is seeking to find out what actually goes on in the brains of synaesthetes to give them these added sensations. To begin with, some suggested it might just be a particularly intense form of early learning. ‘If you go back two or three decades, the preferred explanation would have been that synaesthetes have had an unusual form of strong associative learning in their childhood. All synaesthetes report that they have had these experiences from as far back as they can remember. And so one hypothesis was and still is: imagine that a child, when he or she first starts learning to read or indeed to talk properly, is doing this around a picture book in which the word ‘train’ is printed in blue or there is a blue train as a picture. So the idea was that certain individuals faced with this early learning experience would form very strong associations between the word and the colour and that would persist with them for the rest of their lives. And this has the advantage that it accounts for the idiosyncrasies of coloured-hearing synaesthesia, because each coloured-hearing synaesthete is totally unique in the particular set of colour associations they have for particular words. So that’s the associative learning hypothesis.’

But is that really all there is to it? In the UK it was John Harrison together with his colleague Simon Barren-Cohen who began systematically to investigate synaesthesia in the 1980s. Barren-Cohen first wrote about his studies of the painter Elizabeth Stewart-Jones, who’d always perceived words and sounds in colour. John Harrison went on to collect a large sample of volunteers with the same condition recruited through radio and newspaper advertisements. His first task was to find out if they were genuine synaesthetes by testing how consistently they associated words with colours. ‘The methodology that Simon used in the single case is the one we used again in the group study, simply taking control subjects, giving them a list of words and asking them to try to equate a colour to the word, telling them that they would be re-tested and then seeing how well they do, and then using exactly the same technique with synaesthetes but not telling them they’ll be re-tested, try to make it as difficult as possible for them to reproduce the colour descriptions. And then to make the comparison. As you would imagine, we routinely find that synaesthetes are pretty perfect at the ... reproducing the colour description, ... whereas normal control subjects tend to be right about 30% of the time.’ John Harrison went on to look at what’s going on in the brains of synaesthetes. Using a technique called positron emission tomography or PET scanning, he was able to compare patterns of activity in the synaesthetes’ brains when they heard words with activity in the brains of people without any colour associations. So what did he find? ‘I think our expectations of finding an interesting result were quite low. I remember settling down and doing the analyses and looking at the results and being frankly astonished at how ... how clear an effect we detected using this particular technique. The areas of the brain which we found to be preferentially activated in people with synaesthesia whilst listening to words were usually areas consistent with processing colour information in visual parts of the brain, the attention to colour. The kind of areas we were seeing active were really what you would have expected. Sometimes looking at the synaesthetes’ brain activation pictures was very like looking at people getting visual information coming in through their eyes.’ This experiment showed for the first time that the experiences described by people with coloured hearing could be traced to what was going on in their brains.

One of the characteristics of coloured hearing is that it only works one way. Words evoke colours but only very rarely do colours evoke sounds. Another feature is that the colour

perception is instant and irrepressible. Synaesthetes can no more suppress their colours than they can shut their ears.

Many synaesthetes are surprised to discover that anyone thinks their enhanced perceptions at all extraordinary. But others make use of their synaesthesia in a variety of creative ways. Jane Mackay is a painter who's enormously in demand for her brilliantly coloured evocations of musical compositions based on the synaesthetic visions she experiences when she listens to music being played. I caught up with her at an exhibition of her paintings.

'So how do you work? How do you go about transforming something that you've heard, a piece of music that you've heard, into one of these paintings?'

'Often what I do is put on a CD in my studio and I just lie on the floor with my eyes shut and I wait to see what hits me from the music. And the usual thing is that I get a lot of images – colours, shapes and ... and tex ... often textures – but they come by in rapid succession. I'm there with my butterfly net and I'm capturing images, which I can use in my paintings. And sometimes then my paintings will be almost burnt onto the paper ... a very strong image and I would almost ... the act of painting is a barrier ... you want to beam it on and burn it on.'

I find this ability extraordinary and mystifying, and I'm not the only one. John Harrison is still doing his best to get inside the heads of synaesthetes. 'My key ambition I suppose in the last twelve-thirteen years has been to try to understand what it is that people are telling me they experience. So ultimately I'm ... I'm utterly persuaded that people are having these experiences, I have no doubts about that. What I don't have any idea or any feel for is quite what it's like to have that experience.'

<http://www.bbc.co.uk/radio4/science/hearingcolours.shtml>

## OKTV WRITING TASKS – RATING SCALE

|          | <b>TASK ACHIEVEMENT</b>  | <b>COHERENCE AND COHESION</b>   | <b>GRAMMAR AND SPELLING</b>  | <b>VOCABULARY</b>  |
|----------|--|---|--|--|
| <b>7</b> | <ul style="list-style-type: none"> <li>Task fully elaborated</li> <li>Contains relevant and original thoughts</li> <li>Meets text type requirements</li> </ul>                           | <ul style="list-style-type: none"> <li>Clear, logical organisation of ideas</li> <li>Fully cohesive on paragraph level including appropriate introduction and conclusion</li> <li>Excellent sentence level cohesion</li> <li>Wide range of appropriately used linking devices</li> </ul>                          | <ul style="list-style-type: none"> <li>Wide range of structures</li> <li>Accurate use of structures</li> <li>Accurate spelling and punctuation</li> </ul>  | <ul style="list-style-type: none"> <li>Sophisticated use of extensive range of vocabulary</li> <li>Accurate use of vocabulary including collocations and expressions</li> <li>Fully relevant vocabulary</li> </ul> |
| <b>6</b> |  |   |  |  |
| <b>5</b> | <ul style="list-style-type: none"> <li>Task mostly elaborated</li> <li>Contains some irrelevant parts</li> <li>Meets text type requirements with some inconsistencies</li> </ul>         | <ul style="list-style-type: none"> <li>Mostly logical organisation of ideas</li> <li>Appropriate introduction and conclusion with some paragraph level cohesion</li> <li>Good sentence level cohesion</li> <li>Good range of linking devices, occasionally used inappropriately</li> </ul>                        | <ul style="list-style-type: none"> <li>Good range of structures</li> <li>Occasional minor mistakes that do not hinder communication</li> <li>Mostly correct spelling and punctuation</li> </ul>        | <ul style="list-style-type: none"> <li>Natural use of good range of vocabulary</li> <li>Occasional minor mistakes that do not hinder understanding</li> <li>Mostly relevant vocabulary</li> </ul>                  |
| <b>4</b> |  |   |  |  |
| <b>3</b> | <ul style="list-style-type: none"> <li>Task only partly elaborated</li> <li>Contains many irrelevant parts and unimportant details</li> <li>Many inconsistencies in text type</li> </ul> | <ul style="list-style-type: none"> <li>Ideas often not logically organised</li> <li>Introduction or conclusion is missing with frequent lack of paragraph level cohesion</li> <li>Some sentence level cohesion</li> <li>Limited range of linking devices OR linking devices often used inappropriately</li> </ul> | <ul style="list-style-type: none"> <li>Limited range of grammatical structures</li> <li>Many minor mistakes OR some major mistakes</li> <li>Persistent spelling and/or punctuation mistakes</li> </ul> | <ul style="list-style-type: none"> <li>Limited range of vocabulary</li> <li>Occasional major and minor mistakes sometimes hindering understanding</li> <li>Occasionally irrelevant vocabulary</li> </ul>           |
| <b>2</b> |  |   |  |  |
| <b>1</b> | <ul style="list-style-type: none"> <li>Task not elaborated, only one or two details mentioned</li> <li>Mostly irrelevant parts</li> <li>Inconsistent text type</li> </ul>                | <ul style="list-style-type: none"> <li>No logical organisation of ideas</li> <li>No paragraphs at all</li> <li>Mostly inaccurate sentence level cohesion</li> <li>No linking elements OR linking devices mostly used inappropriately</li> </ul>   | <ul style="list-style-type: none"> <li>No range of structures</li> <li>Frequent mistakes that hinder communication</li> <li>Frequent incorrect spelling and punctuation</li> </ul>                     | <ul style="list-style-type: none"> <li>No range of vocabulary</li> <li>Frequently inaccurate</li> <li>Frequently irrelevant vocabulary</li> </ul>  |
| <b>0</b> | <ul style="list-style-type: none"> <li>No assessable language OR</li> <li>Task misunderstood OR</li> <li>Less than half the required length</li> </ul>                                   | <ul style="list-style-type: none"> <li>If Task Achievement is '0', award '0' overall.</li> </ul>  | <ul style="list-style-type: none"> <li>If Task Achievement is '0', award '0' overall.</li> </ul>   | <ul style="list-style-type: none"> <li>If Task Achievement is '0', award '0' overall.</li> </ul>   |

- Awarding of points: to achieve (for example) 7 points in a category, all the requirements detailed in that box must be met. Marks for the 'blank' bands (i.e. 6, 4 and 2) will be awarded when the requirements are met from a combination of the upper and lower bands.
- Written work will be assessed by two independent markers.