



Š i f r a k a n d i d a t a :

Državni izpitni center



M 1 4 2 2 4 2 1 1

JESENSKI IZPITNI ROK

Višja raven
ANGLEŠČINA
==== Izpitna pola 1 ====

- A) Bralno razumevanje
B) Poznavanje in raba jezika

Sreda, 27. avgust 2014 / 60 minut (35 + 25)

*Dovoljeno gradivo in pripomočki:
Kandidat prinese nalivno pero ali kemični svinčnik.
Kandidat dobi ocenjevalni obrazec.*

SPLOŠNA MATURA

NAVODILA KANDIDATU

Pazljivo preberite ta navodila.

Ne odpirajte izpitne pole in ne začenjajte reševati nalog, dokler vam nadzorni učitelj tega ne dovoli.

Prilepite kodo oziroma vpišite svojo šifro (v okvirček desno zgoraj na tej strani in na ocenjevalni obrazec).

Izpitna pola je sestavljena iz dveh delov, dela A in dela B. Časa za reševanje je 60 minut. Priporočamo vam, da za reševanje dela A porabite 35 minut, za reševanje dela B pa 25 minut.

Izpitna pola vsebuje 2 nalogi v delu A in 2 nalogi v delu B. Število točk, ki jih lahko dosežete, je 45, od tega 20 v delu A in 25 v delu B. Vsaka pravilna rešitev je vredna 1 točko.

Rešitve, ki jih pišite z nalivnim peresom ali s kemičnim svinčnikom, vpisujte **v izpitno polo** v za to predvideni prostor. Pišite čitljivo in skladno s pravopisnimi pravili. Če se zmotite, napisano prečrtajte in rešitev zapišite na novo. Nečitljivi zapisi in nejasni popravki bodo ocenjeni z 0 točkami.

Zaupajte vase in v svoje zmožnosti. Želimo vam veliko uspeha.

Ta pola ima 8 strani, od tega 1 prazno.



A) BRALNO RAZUMEVANJE

Task 1: Multiple choice

For items 1–10, choose the answer (A, B, C or D) which fits according to the text.

There is an example at the beginning (0).

On the fine, bright morning in early May, Brother Cadfael had been up long before Prime, pricking out cabbage seedlings before the day was aired, and his thoughts were all on birth, growth and fertility. Nothing troubled his peace but the necessity to take himself indoors for Mass, and the succeeding half-hour of Bible reading, which was always liable to stray over by an
 5 extra ten minutes. He grudged the time from his more congenial labours out here among the vegetables, but there was no evading his duty. He had, after all, chosen this cloistered life with his eyes open, he could not complain even of those parts of it he found unattractive, when the whole suited him very well, and gave him the kind of satisfaction he felt now, as he straightened his back and looked about him.

10 He doubted if there was a finer Benedictine garden in the whole kingdom, or one better supplied with herbs both good for spicing meats, and also invaluable as medicine. The orchards and lands of the Shrewsbury Abbey of Saint Peter and Saint Paul lay on the northern side of the road, outside the monastic enclave, but here, in the enclosed garden within the walls, close to the abbot's fishponds and the brook that worked the abbey mill, Brother Cadfael ruled
 15 unchallenged. The herbarium in particular was his kingdom, for he had built it up gradually through the fifteen years of labour, and added to it many exotic plants of his own careful raising, collected in a roving youth that had taken him as far afield as Venice, and Cyprus and the Holy Land. For Brother Cadfael had come late to the monastic life, like a battered ship settling at last for a quiet harbour. He was well aware that in the first years of his vows the novices and lay
 20 servants had been inclined to point him out to one another with awed whisperings. "See that brother working in the garden there? The thickset fellow who rolls from one leg to the other like a sailor? You wouldn't think to look at him, would you, that he went on crusade to fight for our cause when he was young? Hard to believe it now, eh?"

25 Brother Cadfael himself found nothing strange in his wide-ranging career, and had forgotten nothing and regretted nothing. He saw no contradiction in the delight he had taken in battle and adventure and the keen pleasure he now found in quietude. Spiced, to be truthful, with more than a little mischief when he could get it, as he liked his victuals well-flavoured, but quietude all the same, a ship becalmed and enjoying it. And probably the youngsters who eyed him with such curiosity also whispered that in a life such as he had led there must have been some encounters
 30 with women, and not all purely chivalrous, and what sort of **grounding** was that for the monastic life?

They were right about the women. Quite apart from Richildis, who had not unnaturally tired of waiting for his return after ten years, and married a reliable farmer with good prospects in the shire, and no intention of flying off to the wars, he remembered other ladies, in more lands than
 35 one, with whom he had enjoyed encounters pleasurable to both parties, and no harm to either. Bianca, drawing water at the stone well-head in Venice – the Greek boat-girl Arianna – Mariam, the Saracen widow who sold spices and fruit in Antioch, and who found him man enough to replace for a while the man she had lost. The light encounters and the grave, not one of them had left any hard feelings behind. He counted that as achievement enough, and having known
 40 them was part of the harmonious balance that made him content now with this harboured, contemplative life, and gave him patience and insight to bear with these cloistered, simple souls who had put on the Benedictine habit as a life's profession, while for him it was a timely retirement. When you have done everything else, perfecting a monastic herb-garden is a fine and satisfying thing to do. He could not conceive of coming to this stasis having done nothing else
 45 whatever.

(The extract is taken from the book *A Morbid Taste for Bones*, by Ellis Peters)



M 1 4 2 2 4 2 1 1 0 3

0. Brother Cadfael's day started with
- A airing his cell.
 - B attending the service.
 - C harvesting cabbage.
 - D tending the garden.
1. For Cadfael, one of the less pleasant sides of the monastic life was
- A attending the service.
 - B the labour in the garden.
 - C living in confinement.
 - D the monotony of daily chores.
2. The location of Brother Cadfael's garden was
- A outside the monastic walls.
 - B on the northern side of the road.
 - C in the vicinity of the fishponds.
 - D within the orchards of the Abbey.
3. The herb garden
- A resembled gardens of Venice and Cyprus.
 - B was created by the young adventurous Cadfael.
 - C took Cadfael years to develop and perfect.
 - D was a cause for Cadfael's travels far afield.
4. Some members of the Abbey
- A considered Cadfael peculiar and pitiful.
 - B resented Cadfael because of his past.
 - C ridiculed Cadfael for his sailor-like looks.
 - D talked with admiration about Cadfael.
5. The main point of Paragraph 3* is that
- A Cadfael thoroughly enjoyed every stage of his life.
 - B youngsters from the Abbey were gossipy and curious.
 - C Cadfael wanted to forget his life outside the Abbey.
 - D there were many scandalous events in Cadfael's life.
6. The word **grounding** in line 30 refers to
- A argumentation.
 - B qualification.
 - C terrain.
 - D earth.
7. In her pursuit of a husband, Richildis found someone who
- A had more money than Cadfael.
 - B returned home after ten years.
 - C could give his wife a steady life.
 - D wanted to fight foreign wars.
8. It was typical of Cadfael's relations with other women to be
- A extremely risky.
 - B full of hard feelings.
 - C insensitive to them.
 - D mutually satisfactory.
9. Cadfael decided to join the Abbey to
- A escape from the reality of the world.
 - B spend his last years in contemplation.
 - C study the life of the Benedictine monks.
 - D get the patience to bear with simple souls.
10. In the extract, Cadfael is presented as a
- A bragging person.
 - B helpless monk.
 - C man of the world.
 - D simple soul.

* Lines 24–31



Task 2: Gapped text

In the following extract, 10 sentences have been removed.

Choose from the sentences A–K the one which fits each gap (1–10). There is one extra sentence.

Write your answers in the spaces next to the numbers.

There is an example at the beginning: Gap 0 (L).

Is literature turning colour blind?

In her new novel, Zadie Smith challenges the way people think about skin colour. (0 L)

In fiction, as in anything else, it's hard to do anything new. It's hard to break rules that have never been broken. It's hard to find new styles, and new rhythms, and new ways of structuring a narrative that keeps the reader engaged, and the reading experience fresh. It's hard to find new plots.

(1)

In her new novel, NW, Zadie Smith has a go. She writes, in singing, soaring, street-savvy prose, about a corner of North West London, and the people who call it home. She writes, in particular, about a group of people who grew up on the same council estate, the ones who seem to have survived and thrived, and the ones who seem to have sunk. (2) And she does this without talking about the colour of anyone's skin. In one of her recent radio interviews, Smith said: "In novels where the characters are white, nobody thinks the race is being obscured. They just don't think the races exist, because of this idea of neutrality when it comes to white characters. (3) It's important they see that people of colour are not strange or exotic in themselves, or to themselves." She tried, she said, "many different ways of doing it," but claimed that she "couldn't find a technique".

In this she's wrong. (4) She uses, for example, the rhythms of London street slang, the London street slang that's more Caribbean dialect than Cockney, to show that what's often more important than race in a city of migrants, and children of migrants, is culture and class. Some readers might assume that the woman who knocks on the door of one of the characters at the start of the novel, and begs for money, and whose speech is peppered with 'innit's and 'you get me's, is black. (5) Another character, we can guess from the fact that her friend calls her a "coconut" and refers to her "big Afro puff", is black. But skin colour is mostly only mentioned when it's white. It was, said Smith in the same interview, one of the things she did to "amuse" herself. "I remember as a kid," she said, "reading Updike or Roth, writers I loved, but half way through the book you'd have to deal with the appearance of 'the black man', who would be portrayed as 'the black man'. (6) That's why I wanted to see if I could achieve the same differently."

There's nothing "exhausting" about reading a story about "a young white couple" crossing the road, or about reading about a character who "frowned absently at the nipples of the white woman in his newspaper", though there can be something a little bit tiring about the fragmented structure of this



novel, and its clearly-inspired-by-high-modernism style. But there's certainly a sense, for the reader, of being jolted out of a certain kind of laziness, a sense, you could say, of having to keep awake. And fiction, unless it's the kind of fiction you use to get to sleep, should keep you awake. Smith is, in fact, following a path along which some other writers have walked. You could say that it was a path that started with Ralph Ellison's *Invisible Man*. (7 ___) Twenty-odd years later, Toni Morrison set out, in the fiction that would win her a Nobel prize, to create whole towns and landscapes where the "blackness" of the characters was evident only in the style, the dialogue and the tone. (8 ___) If white readers enjoyed her fiction, that was fine, but they might need to read with "black" eyes.

Black British writers have found other ways to wake their readers up. In her novel *Blonde Roots*, Bernardine Evaristo has "white Europeanes" enslaved by "black Aphrikans" and shipped to far-away islands. (9 ___) White women there spend hours trying to get some liveliness in their thin, lank hair.

It's a really funny irony, to assume that all black writers are creating white characters unless they state they're black. It would be interesting if you did the whole process in reverse. For example, what would happen if white writers had to talk about the skin colour within the first page of identifying a white character every time they created one.

That's why Zadie Smith feels she's on a quest. (10 ___) They must stop assuming from the outset that, unless they're told otherwise, everyone's white. Only then can we change peoples' mentality and put a stop to racism.

(Adapted from an article in *The Independent*, 9 October 2012, by Christina Patterson)

- A She writes about the successes and disappointments of a group of people born and bred in London.
- B Later, we find out she's Asian and that the woman whose door she has knocked on is white.
- C She wrote, she said, for black readers.
- D She has found a strategy that works very well.
- E Which, of course, is not what fiction is about.
- F The story is narrated by an unnamed African-American trying to function in a society where he feels unnoticed.
- G She feels the need to educate her readers into reading differently.
- H But what's much harder than all of this is to change the way people think.
- I Parties of black tourists take trips to white ghettos.
- J Such detailed descriptions can be quite tiresome to read.
- K It is very difficult to find a way to get people out of that mindset.
- L She's not the only author trying to 'wake up' their readers.



B) POZNAVANJE IN RABA JEZIKA

Task 1: Gap fill

Write one missing word in the spaces on the right.

There is ONE word missing in each gap.

There is an example at the beginning: Gap 0.

The woman who brought up Margaret Thatcher: Thatcher's mother is conspicuously absent from the Baroness's memoirs

If the late Leo Abse, a flamboyant, sex-obsessed Labour MP, is to be believed, one of the __0__ influential women of modern times was a publicity-shy 1930s housewife named Beatrice Roberts.

Hers is a name mysteriously absent from the first volume of Baroness Thatcher's memoirs, published 20 years ago. In that work, the former Prime Minister paid an extended tribute __1__ her father, Alfred Roberts, "both a practical man and a man of theory", who opened his daughter's eyes to the importance and complexity of the free market and world trade. But she never mentioned that she also had a mother. Her biographer, John Campbell, has pointed out that this was not unusual in the 1960s; __2__ was strange was that she never altered it, even after the omission became a source of public speculation and comment.

"I loved her dearly," Lady Thatcher said of her mother in an interview in 1961, "but after I was 15 we had __3__ to say to each other."

Abse wrote a provocative biography, *Margaret, Daughter of Beatrice*, in __4__ he examined the history of the 1980s through the prism of this relationship, or lack of a relationship, __5__ mother and daughter. It was a weird book that said more about its author than its subject. There may be a simpler explanation of the Roberts family dynamics than Abse's Freudian obscurantism. Margaret had an older sister, Muriel, who avoided publicity all her life, and is also left __6__ of the memoirs.

Young siblings fight for adult attention. Muriel appears to __7__ taken after their mother, and it is possible that the young Margaret felt unable to compete with this bond, so sought her father's attention instead. What is __8__ doubt is that Margaret Robert was her father's daughter. She had limitedless respect for this man who built up a small business and found time to take part in __9__ political life of their home town. He was a role model for Margaret Thatcher, the politician.

By contrast, there is nothing in what we know about Beatrice Stephenson, who became Mrs Roberts, to suggest that she would be the mother of anyone prominent, __10__ alone the extraordinary woman who would be given a grand funeral. She was born in 1888, the daughter of Daniel Stephenson, who was employed years as a cloakroom attendant, and of Phoebe Crust, a factory machinist __11__ father was a farmer from a village near Boston, Lincolnshire.

Beatie, as Alf called her, __12__ been strictly brought up by her mother not to waste money or be idle. She accompanied her husband and daughters to church every Sunday, and went to a sewing circle on Tuesdays. While baking for the family, she would turn out a few extra loaves __13__ give to families who were down on their luck. "My mother was a good woman who was always intensely practical," Lady Thatcher told Patricia Murray, who wrote a book about her just after she became Prime Minister. "She taught me how to cook and make bread, how to make my own clothes and how to decorate."

But interviewed for television in 1985, Lady Thatcher seemed to have real difficulty finding any more to say about this woman. Stoppard pressed __14__ repeatedly to say something about her mother's political views. All __15__ Lady Thatcher could manage to say was "Mummy didn't get involved in the arguments. She had probably gone out to the kitchen."

(Adapted from an article in *The Independent*, 12 April 2013, by Andy McSmith)

0. most
1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____

**Task 2: Gap fill (Verbs)**

For gaps 1–10, write the correct form of the verb in brackets in the spaces on the right.

There is an example at the beginning: Gap 0.

Last train to Sicily

The crucial moment in one of the world's most peculiar train rides comes when the sleeper from Palermo grinds into Messina each evening and eases into the bowels of a large white ferry. As the ferry leaves port, passengers head round the back of the train and up to the bar where they order an arancino and watch Sicily 0 (**RECEDE**) as the lights of the Italian mainland approach.

When I 1 (**TAKE**) it, the 25-minute ride across the Straits of Messina gave me just enough time to polish off the fried ball of rice, mozzarella and ragu while standing on deck sniffing the salty Mediterranean breeze.

It's memorable, it's romantic, and now is a good time to take it. Sleepers still get as far as Rome, but last December the services to Milan and Turin 2 (**TERMINATE**), alongside the night trains linking northern Italy with Calabria.

Rail operator Trenitalia argues that night train passengers 3 (**DROP**) 60% in 10 years and it is losing €95m a year on the service. But more than 20,000 night-train regulars signed a petition 4 (**SAVE**) the routes as hundreds of guards and staff were laid off. And because protests are never dull in Italy, three guards barricaded themselves up a tower at Milan station, claiming they 5 (**NOT/COME DOWN**) until the routes were resumed.

Italian newspapers turned out nostalgic tales of the service's glory days in the 1950s and 1960s when southern migrants 6 (**ARM**) with cardboard suitcases would queue for up to 18 hours for a one-way ticket to a job in the booming factories in Turin and Milan. Even now, watching Sicilians board the sleepers dressed in absurdly heavy clothing to combat what they suspect will be polar conditions in Rome, you get a sense of migrants heading for an unknown country. And when I mentioned to a group of Sicilians my arancino on the deck of the boat train, they all nodded, 7 (**RECALL**) moments when they had enjoyed their last bite of the Sicilian staple before heading north.

After launching in 1899, the boat-train service has soldiered on, despite one ship sinking after hitting a mine in the First World War and another going to the bottom after 8 (**SINK**) by fleeing Germans in 1943. Raised five years later, the ship was patched up and sailed until 1991. Now the service, although reduced, 9 (**LOOK**) like it might outlive the current government, which hasn't found the time to realise its dream of building a road and rail bridge across the straits.

On a trip back to Rome one evening last month from Bolzano near the Austrian border, I booked my night-train ticket. For €103 I got a bunk in a two-bed cabin in the hope I would have it all to myself. In the next cabin a young couple 10 (**SING**) along to a tinny Italian ballad playing on a cell phone. By 11.30 pm they had turned in and the guard tapped on the door to tell me no one had boarded at Verona and the cabin was all mine.

(Adapted from an article in *The Observer*, 12 February 2012, by Tom Kington)

0. receding
1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____



Prazna stran