



Š i f r a k a n d i d a t a :

**Državni izpitni center**



M 1 8 2 2 4 2 2 1

JESENSKI IZPITNI ROK

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

- A) Bralno razumevanje  
B) Poznavanje in raba jezika

**Sreda, 29. avgust 2018 / 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, vpišujte **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: Sentence completion

Read the text and complete the sentences below. Use 1–5 words in each gap. Bear in mind that all contracted forms with the exception of *can't* count as two words. There is an example at the beginning: Sentence 0.

**Example:**

0. The classical music produced in Montalban sharply contrasts with *its surroundings*.
  
1. Beethoven's excitement is well preserved by the orchestra regardless of \_\_\_\_\_  
\_\_\_\_\_.
  
2. Music schools called nucleos were established to \_\_\_\_\_  
\_\_\_\_\_.
  
3. Until performing at the Royal Albert Hall, the orchestra was \_\_\_\_\_  
\_\_\_\_\_.
  
4. The tickets for the two main concerts were \_\_\_\_\_  
\_\_\_\_\_ the London 2012 Festival started.
  
5. European classical music \_\_\_\_\_  
when played by the young Venezuelans.
  
6. The exact number of murders in Venezuela is unclear because they often \_\_\_\_\_  
\_\_\_\_\_.
  
7. In Venezuela, \_\_\_\_\_, regardless of  
Chavez's attempts at social welfare state.
  
8. Venezuelan school schedules \_\_\_\_\_ young  
musicians.
  
9. Natalie doesn't mind \_\_\_\_\_ than her  
friends outside the nucleo.
  
10. In comparison to Venezuela, Britain offers \_\_\_\_\_  
\_\_\_\_\_ to its children.



## Simon Bolivar Orchestra: Kids aloud

Friday afternoon in Montalban, a concrete suburb of Caracas. I'm climbing the stairs of a cheerless modern block when, suddenly, a blast of Beethoven's *Ode to Joy* almost knocks me back down again. The sound is big and bold, if not exactly in tune; it is full of the exuberance with which Beethoven, by then deaf, set Schiller's words to music. The poet later said his work was "detached from reality". As I crest the stairs, so too is the sight before me: an orchestra of 70 Venezuelan children in shorts sawing and scraping out those unmistakable uplifting chords.

This is a *nucleo*, one of 270 purpose-built music schools across Venezuela, where children as young as three play in orchestras for three hours every afternoon. Next door, a smaller group of older children plucks "Moliendo Café", a traditional national tune, on mini-guitars, while, downstairs, yet another orchestra is playing Handel. This is all part of the now world-famous El Sistema, Venezuela's social improvement programme, started 37 years ago by the visionary economist and musician, Jose Antonio Abreu. Meaning "The system", it's a drab name for a programme that has changed the lives of hundreds of thousands of impoverished children, and produced the famous Simon Bolivar Youth Orchestra and its legendary conductor, Gustavo Dudamel.

El Sistema was founded in 1975, but it was only in 2007, when Dudamel and his orchestra played a celebrated Prom at the Royal Albert Hall, that anyone in Britain took note.

As part of the London 2012 Festival, Dudamel and his orchestra are returning for a four-day residency at the Southbank, starting this Saturday. The two centre-piece concerts sold out within weeks when tickets went on sale last year, but there's still plenty to see, with more than 60 events planned, as the Festival Hall is turned into a giant *nucleo*. As anyone who has seen them will tell you, students of El Sistema play with a unique vitality, swaying in their seats or even bopping up and down. Above all, they grab the scores of dead European composers and turn them into life-affirming musical firework displays.

It's easy to get carried away, but that's partly the point. As one teacher tells me, El Sistema is chiefly a social project, that happens to use music as its tool. The aim is to guide underprivileged children away from a life of crime and drug-taking, which, in Venezuela, is all too easy to choose. Despite President Hugo Chavez's ambitious programmes for free health care and education, his country is overrun with violent criminal gangs, especially in the capital. The Venezuela Violence Observatory,

an NGO, named 2011 as "the most violent year in Venezuela's history", with 19,336 murders recorded, up 30 per cent on 2010. Many more go unreported, and Venezuela is thought to have one of the top-five murder rates per head in the world. Kidnappings are also on the up, while US analysts say more cocaine is passing through the country.

No wonder they insist on driving me round town in a blacked-out jeep. But once security guards have waved us through the gates of this purpose-built compound, all anyone is thinking about is music. The school day finishes early in Venezuela, at 2:30pm, giving *nucleos* all afternoon for rehearsals. You might have thought a child would be tired after a day's work (school starts at 7am). You might even wonder why they'd rather tackle a symphony than kick a football. So in a pause between movements of Vivaldi's *Concerto Grosso*, I ask Natalie Velazquez, a 13-year-old first violinist, why she's here.

"I've been coming here since I was three," she says. "I'm here because I like it." Her favourite composer is Tchaikovsky, and she finds Mahler the most challenging. She listens to classical music at home with her parents – her father's in the military and her mother's a teacher – though she also likes all the usual teenage favourites, such as Lady Gaga. What do her non-*nucleo* friends make of El Sistema, I wonder. She's not bothered: "They have a lot more free time," she laughs.

And it's not all about the music: Natalie has made many of her best friends in the *nucleo*. She has an older brother and a younger sister who also play there, and her parents, she says, are extremely proud of the progress she has made. She plans to study engineering at university, though she doesn't rule out playing violin professionally.

Some critics ask why so much attention is paid to Venezuela's youth orchestras when, back home, fewer state-school children have access to musical tuition. In 2010, an ICM Research poll found only a third of children in the UK played an instrument, compared with two-thirds in their parents' generation, while a 2005 study suggested that as few as 8 per cent of state-school children aged from 5 to 16 years played an instrument. But when the stars of El Sistema unpack their bows at the Southbank this week, they will be with resin-lobbing distance of a very similar success story unfolding nearby. It's called In Harmony Lambeth, and is part of a wider programme being unrolled across England, with projects in Liverpool and Norwich, supported by the Arts Council.

(Adapted from an article in *The Independent*, 17 June 2012, by Matthew Bell)



## Task 2: Gapped text

In the following extract, ten sentences have been removed. Choose from sentences A–K the one which fits each gap (1–10). There is ONE extra sentence which you do not need to use. Write your answers in the spaces next to the numbers. There is an example at the beginning: Gap 0 (L).

### Why do we enjoy reading about female detectives?

One of the questions I am asked most frequently at literary events is this: why have you chosen to write about women? This question is a familiar one for male authors who choose to have female protagonists in their books, and no doubt the answers they give are varied. (0 L) If that small office in Gaborone were to be home to two male detectives rather than two female detectives, the conversation would be much less interesting. This is not to say that men – and male detectives – do not talk about things that matter; it is just that they would be less likely to make the same observations that Mma Ramotswe and Mma Makutsi make. (1\_\_\_) Of course any generalisations about the behaviour of men and women will give rise to accusations of gender stereotyping, but why deny that, for one reason or another, there are differences in the perspective that men and women have on the world? Certainly it would be an unobservant detective who failed to notice these.

(2\_\_\_) Part of the enjoyment lies in the satisfaction that we derive from seeing women, who have suffered so much from male arrogance and condescension, either outwitting men or demonstrating that they are just as capable as men of doing something that may have been seen as a male preserve. We live today in a society in which gender equality has been, to a very large extent, realised. (3\_\_\_) The subordinate position of women within society – a position in which they were outsiders to the male-dominated worlds of work and affairs – meant that for women to be involved in the investigation of crime was a novel thing. (4\_\_\_) Women do all the jobs previously monopolised by men. Yet the idea of the female detective as being unusual still persists in literary treatments of criminal investigation.

Why do we still think that female detectives are in some way special and make, for that reason, good reading? The explanation probably has to do with gender stereotypes. At the time at which *The Female Detective* was written, these stereotypes would have had the force of established truth. Andrew Forrester's novel was the first to feature a professional female detective, Miss Gladden, in British fiction. (5\_\_\_) They were protected from the harsh realities of life; they were thought to be in regular need of smelling salts; they were assumed to have no interest in sex; there were many jobs that a woman simply could not be expected to do because they were viewed as unsuitable for finer female sensibilities. The idea of a woman being involved in the murkiness of criminal detection must have been radical and adventurous in Victorian times. Women then simply did not do that sort of thing. That, of course, has changed. Women are expected now to do everything that men do.

They may take on the role of submariners, infantry soldiers, and forensic pathologists. Yet even as they are cast in these roles, there may be a residual feeling, shared, perhaps, by women as much as by men, that there is something in certain functions – including fighting crime – that is at odds with the more gentle nature of women. The proponents of equality say it is nonsense. (6\_\_\_) That may well be



true, but it is also true that there is a residual belief that women are inherently more endowed than men with the qualities of sympathy and care.

There are other factors, though, that I suspect lie behind the popularity of the female detective. (7\_\_\_)

This operates in two ways: one where the woman is a member of a police force, and one where she is the freelance who operates either at the request of the official investigators or as a well-meaning bystander. In the case of the female detective who is part of a police team, the outsider status results from the fact that women police detectives frequently operate in a male-dominated force.

Another source of pleasure is the way in which the female detective uses the apparent marginality of her position to good effect. Once again we are in the territory of stereotype. (8\_\_\_) Then we suddenly realise that it is the woman who has seen and understood what is happening without ever being suspected of being a threat to anybody. Of course the world is not like that. If one is in the position of having to distrust others, then one would be well advised to distrust everybody regardless of gender.

(9\_\_\_) That tradition shows no signs of abating, even if the factors that distinguish the respective roles of men and women in society are becoming increasingly irrelevant. Society may be becoming more androgynous, but the niche occupied by the female detective will continue to be a rich source of literary pleasure. The world of the narrator in *The Female Detective* is far removed from our own.

(10\_\_\_) Human nature and the struggle between good and bad have not changed much in the years that separate us from Victorian England. Crime and deception still flourish. The same goes for the curiosity and intuition that we see so charmingly portrayed in these pages. Ultimately there may be a woman to set things right, which prompts the Freudian conclusion that the female detective, when all is said and done, is mother.

(Adapted from an article in *The Independent*, 7 November 2012, by Alexander McCall Smith)

- A Today one might expect that novelty to have faded.
- B Men and women are the same when it comes to the vices and the virtues.
- C Why do we so enjoy reading about female detectives?
- D Middle-class women did not engage in what were seen as 'unladylike activities'.
- E One is that the woman detective is often portrayed as the outsider among the male investigators.
- F Their conversation would be less personal, subjective and emotionally engaging.
- G *The Female Detective* marks the beginning of a rich tradition in crime literature.
- H Men are to be distrusted but women seem not to be interested in what is concealed.
- I However, in 1864, when *The Female Detective* was written, things were very different.
- J However, just as we recognise her world she would probably recognise ours.
- K I think the female detective may be regarded with even more disapproval.
- ⚡ My own answer focuses on the nature of the conversation that my female detectives have.



## B) POZNAVANJE IN RABA JEZIKA

### Task 1: Gap fill

There is one word missing in each gap. Write the missing words in the spaces on the right. Bear in mind that all contracted forms with the exception of *can't* count as two words. There is an example at the beginning: Gap 0.

### Hall of Shame – Guggenheim Museum Bilbao

One of the world's most famous buildings, this museum is in many ways an attractive and impressive piece of architecture. Unfortunately, as a public space it 0 extremely unsuccessful – even dangerous.

A spectacularly beautiful and sculptural building, the Guggenheim Bilbao succeeds monumentally 1 its efforts as an iconic building, and has drawn much attention to 2 city of Bilbao. However, the project fails miserably as a public space, missing a significant opportunity to celebrate and support the cultural and community life 3 is pulsating throughout the city.

Situated prominently on the waterfront near the center of Bilbao, the building interrupts the life of the city, and is an insult 4 pedestrians who would like to use the space for anything other than staring at the building. Frank Gehry, the architect who designed the museum, appears afraid to support, or even acknowledge, human activity in and around his buildings. The museum may bring people to Bilbao, but it only degrades the civic and cultural life that makes people proud to live in the city. Moreover, 5 a symbol of successful investment in architecture, it is limiting the role of architecture to mere icon.

It gets attention, but as is the case with most attention seekers, 6 asked for attention in return, it gives little back. The building ignores the riverfront that gives it prominence, it ignores the comfort of the people that come to its vast public spaces, and worst of 7, it ignores the very city to which it is meant to draw attention.

Walking through Bilbao, the building acts as a distraction from 8 of the most vibrant public spaces and sophisticated community life in Europe. While the power of the iconic building has 9 broadcast around the world, it can be easily interpreted as an attack on human activity and civic life.

While Bilbao as a city may be near the height of civilization and Frank Gehry's building is an icon serving as a beacon of the city's status, it also is a public space that shunts the very civilization 10 is supposed to celebrate. Architecture emerged as a prominent profession on account of the fact that successful buildings can reflect and support a civilization, a culture and a functional purpose. Gehry's building seems to fail in all these regards and is therefore doing 11 great disservice to Bilbao, and also to the profession of architecture.

Great architecture and great public spaces should go hand in hand. Unfortunately, they seldom 12. The arrogance of the Guggenheim Bilbao and the approach to design and development it portends is a disgrace to public spaces everywhere. The public spaces around this building are a void in the civic life 13 a great city.

One might argue that this building has brought attention to Bilbao, but in many 14 that attention has been a distraction, or at best an ephemeral sugar high, for a city that has some of the best public spaces in Europe. Because the museum 15 only ignores context, but also pushes away and hides Bilbao's rich culture and social life, it is a net loss for the city.

0. *is* \_\_\_\_\_
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15. \_\_\_\_\_

(Adapted from [http://placemaking.pps.org/great\\_public\\_spaces/](http://placemaking.pps.org/great_public_spaces/), by Ethan Kent)

**Task 2: Gap fill (word formation)**

For gaps 1–10, write the correct form of the words in brackets in the spaces on the right. There is an example at the beginning: Gap 0.

**How We Met: Inacio Ribeiro & Suzanne Clements**

Inacio Ribeiro is one half of husband-and-wife design duo Clements Ribeiro. Known for its bold use of print and wool, the label has enjoyed an   0   (**NATION**) following for 17 years. Between the years 2000 and 2007 the couple spent seven years working as artistic directors for Cacharel. They now live a bit more   1   (**PEACE**) in west London with their two children.

'I moved from Brazil to London specifically to go to St Martins, and Suzanne was one of the first people I met there. I remember her being   2   (**STUN**) beautiful and having this wonderful, easy smile. We used to meet on the Tube going to college; we were always late by exactly the same time, and knew to get on the same   3   (**CARRY**). I was attracted to her, but it was only in the summer after her arrival in Brazil that things happened. She didn't ask me about dates – her postcard arrived and then her plane two days later. It was her birthday, and I was waiting for her at the airport with a cake. We went clubbing to celebrate, and that was that: when we came back we were   4   (**SEPARATE**) and a few months later she moved into my flat.

The creation of Clements Ribeiro was completely accidental. When we graduated, it was impossible to get a job in London so doing our own things seemed to be a   5   (**SENSE**) solution. When Suzanne suggested doing a label together, I said "Hmm ... maybe we should start a label called Suzanne Clements and I will just help you and then slowly move away." I dreaded the idea of uniting forces like that, but after a couple of seasons, things began to fall into place. I think that despite our clash of views and   6   (**ABLE**) to unite our ideas we managed to create something really fresh in this landscape dominated by minimalism.

I love Suzanne's   7   (**STRONG**) of self: she is never prepared to compromise. I can't be like that: I'm a diplomat, I'm disciplined, and Suzanne is more impulsive. To her, arguments can be fun and go with the territory. She believes that when you're trying to cram ideas into a collection, you have to fight your ground. There's a part of her that looks at me and goes, "Oh god, why do you have to be so pragmatic?" and there's a part of me that goes, "Why do you have to be such an   8   (**IDEAL**) and so stubborn?" But I think we complement each other a lot in our differences – it's that old chestnut of opposites attracting.

Suzanne is a fantastic multi-tasker – she'll juggle a million things; I'm hardly capable of reading the newspaper and eating at the same time. At home, she takes charge of all the   9   (**ORGANISE**), and I just try to make her job smoother. I take care of all the tidying up. I'm also very good at babysitting, which is good for her, because she doesn't have much patience with entertaining small children, though she loves teenagers, because she loves a bit of a challenge and an argument, and she is a bit of a teenager at heart as well.

The key to our relationship is   10   (**RESILIENT**). From the beginning, Suzanne has had this image of us as two trees standing strong together. The more we stay together, the more we lean against each other, the more our roots get intertwined.'

0. international
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**Prazna stran**