



Š i f r a k a n d i d a t a :

Državni izpitni center



M 2 5 1 2 4 1 1 1

SPOMLADANSKI IZPITNI ROK

Osnovna raven
ANGLEŠČINA
===== Izpitna pola 1 =====

- A) Bralno razumevanje
B) Poznavanje in raba jezika

Sobota, 31. maj 2025 / 60 minut (35 + 25)

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

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).

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 50, od tega 20 v delu A in 30 v delu B. Vsaka pravilna rešitev je vredna 1 točko.

Rešitve pišite z nalivnim peresom ali s kemičnim svinčnikom v izpitno polo v za to predvideni prostor **znotraj okvirja**. 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 12 strani, od tega 2 prazni.

Task 1: Short answers

Blonde is The Passion of the Christ for Marilyn Monroe

Even if *Blonde*, written and directed by Andrew Dominik, had offered a sympathetic and discerning view of the private life of Marilyn Monroe, it would have been a cinematic disaster. The movie is ridiculously vulgar – the story of Monroe as if it were channeled through Mel Gibson's *The Passion of the Christ*. The character endures an overwhelming series of relentless torments that, far from arousing fear and pity, reflect a special kind of directorial sadism. In an effort to expose the protagonist's sufferings, *Blonde* addresses them excessively. It depicts Monroe as the plaything of her times, her milieu, and her fate, by way of turning her into the filmmaker's own plaything. The very subject of the film is the deformation of Monroe's personality and artistry by Hollywood studio executives and artists; in order to tell that story, Dominik replicates it in practice.

Paparazzi and the press intrude on her private life. Her adoring fans are slobbering perverts who demand her sexiness onscreen and her grateful adoration in public appearances. They mistake her Marilyn Monroe persona for her real self, even though she considers it a pure product for public consumption, having little to do with her real personality. The movie's emblematic moment shows her looking at a photo of herself – of Marilyn Monroe – in a magazine and saying, “She is pretty, but she isn't me.” Yet the film never gets close to suggesting who, indeed, the real person is.

Movies may well be “cut cut cut,” and Dominik inflicts some uniquely unkind ones on the character of Marilyn. He omits what ought to have been a prime moment of theatrical bravura, at Marilyn’s first class at the Actors Studio, where she’s put onstage to read the lead role in a play by Miller, who’s there watching skeptically, dubious of the Hollywood diva’s ability to perform the complex role to his satisfaction. Instead, she elicits her classmates’ wild applause and Miller’s stunned admiration. But that performance itself? Not a second of it is shown.

There isn't anything about the real-life Monroe's politics, including her defiance of the press and the studio to marry Miller (who was subpoenaed to testify about his former links to the Communist Party), her conversion to Judaism, and her own activism (including against nuclear weapons). There isn't anything about the control that Monroe took over her own career by forming a production company in



order to choose and develop her own projects; there isn't anything about her early enthusiasm for movies or her discovery of modeling. (The movie skips from the child Norma Jeane's arrival at an orphanage to a rapid montage of the teen-ager's photos in magazines.) There's nothing of her effort to escape from poverty and drudgery, her serious and thoughtful efforts to develop her career; not a word about Monroe's extremely hard work as an actress, or her obsessive dependence, for seven or eight years, on her acting coach Natasha Lytess. In short, whatever has to do with Monroe's devotion to her art and her attention to her business is pushed to the thinnest of margins.

However, the problem isn't just what Dominik doesn't imagine but what he does. In this film, he is like a poet using ten vague words where three clear ones would be enough, transferring that misconception to images. In order to create a sense of subjectivity, of Marilyn's states of mind, he relies on images that are out of focus, a soundtrack that submerges voices in aquatic murk, slow-motion scenes to underline feelings without developing them, a palette that flips back and forth between color and black-and-white.

Dominik doesn't only outdo the inconsiderate showmen of classic Hollywood in apparent artistic ambition but also in cheap sentiment, obvious tastelessness, and sexual exploitation.

(Adapted from an article in *The New Yorker*, 20 September 2022, by Richard Brody)

Example:

0. What would the film have resulted in if it had presented Monroe differently?

A cinematic disaster.

1. What feelings does the film fail to evoke in the audience?

2. In what way is the treatment of Monroe in *Blonde* similar to that of the Hollywood studios during her lifetime?

3. Why does Monroe refer to herself as "she" in "She is pretty, but she isn't me" (lines 18 and 19)?

4. What was Monroe's acting like before she joined the Actors Studio?

5. What sort of roles was Monroe offered in Hollywood films?

6. Why did Monroe prefer theatre to film roles?



7. What surprised Miller about Monroe's reading of his play in class?

8. According to the author, why was Monroe's marriage to Miller perceived also as a political act?

9. What did Monroe do to become professionally independent?

10. What does comparing Dominik to a poet say about the film?

**OBRNITE LIST.**

Read the text and match the statements with the paragraphs. More than one statement may refer to the same paragraph. There are three examples at the beginning: Example 0, Example 00 and Example 000.

Books have been the targets of bans in America for more than a century. The following books employ difficult, sometimes upsetting imagery to tell complicated stories. That approach has made them some of the most frequently challenged, or outright banned, books in America's schools; it also makes them perfect examples of what literature is supposed to do.

Lee's 1960 novel about a white lawyer defending a Black man falsely accused of rape in a segregated Alabama town won the Pulitzer Prize and was adapted into an Oscar-winning film. The novel, long used in classrooms as a parable about American racism, has faced various controversies over the decades. Last week, it was removed from a Washington State school district's mandatory-reading list – although not outright banned – for its racial slurs and for the perception of Atticus Finch as a white savior.

Atwood's popular dystopian novel turns the United States into a theocracy called Gilead, where fertile women are stripped of their name and impregnated against their will. Its sexual violence and criticism of religion have made it ripe for challenges in schools. The original book and its sequel, *The Testaments*, were pulled from circulation, then quickly restored, in a Kansas school district in November.

The truth of the Holocaust is both abstracted and explicitly rendered in the graphic memoir *Maus*, which was banned in a Tennessee county last month by a unanimous vote. Spiegelman draws his Jewish family and protagonists as mice, Germans as cats, and Poles as pigs, but this style doesn't fully blunt the hideousness of the victims' suffering. Some of the topics that got the book banned, such as Spiegelman's mother's suicide, are essential to rendering the effects of the war. Without them, it would be a different story entirely.

This 1999 young-adult novel about a teenager dealing with the effects of sexual assault was notably called “soft pornography” in a newspaper editorial that drew notice from Anderson herself. *Speak*’s honesty about its protagonist’s trauma and the subsequent social shunning she endures has made it a perennial classic – and a target for criticism.

The teenagers at Green's Alabama boarding school drink, smoke, swear, and fumble their way through life. Those actions have made the novel controversial for more than a decade. Green has repeatedly defended it, including what he calls its intentionally "massively unerotic" oral-sex scene. His later book *The Fault in Our Stars* was hugely popular, but also caused uproar.

This book by the famed Atlantic writer reflects on racism's long shadow. Coates's frank assessment of the effect of centuries of racial violence on contemporary Black Americans has been attacked in some schools. *Between the World and Me* is also included on Representative Krause's list of books that "might make students feel discomfort, guilt, anguish, or any other form of psychological distress because of their race or sex."

Thomas's debut young-adult novel was a best seller and was quickly adapted into a film. Starr, a Black teenager, witnesses a white police officer kill her friend at a traffic stop. While navigating her grief, she gradually becomes a public advocate for racial justice. *The Hate U Give* has been challenged for its profanity and depiction of drug dealing, but most vigorously for its thematic

(Adapted from an article in *The Atlantic*, 1 February 2022, by Emma Sarappo)

(10)



Example:

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Task 2: Gap fill (word formation)

Read the text below and change the words in brackets so that they fit in the gaps. Write your answers in the spaces provided. There is an example at the beginning: Gap 0.

Thank you for your reservation

Thank you for booking at *The Bailey*. You are confirmed for four people at 7:30 p.m. on Friday, January 20th. Before we welcome you to our restaurant, a few housekeeping items, to insure that your visit with us is exceptional, and to avoid **_0_ (UNDERSTAND)**.

Owing to Covid-19, the **_1_ (FORTUNE)** return of polio, inflation, and the looming recession, your table reservation will be for ninety minutes exactly. We offer a fifteen-minute grace period for **_2_ (ARRIVE)**, but the ninety minutes starts at the reservation time.

To **_3_ (ILLUSTRATION)** with an example, let's say you arrive at 7:43 p.m., because your Uber driver was **_4_ (FAMILIARITY)**

with the unmarked doors of our speakeasy¹ concept, and you wait in line awhile to hand your coat to our coat-check person (twenty dollars per item; yes, a scarf counts as one item) before settling into your table by 8 p.m. You still need to leave by 9 p.m., because we have another party coming in. In fact, it would be **_5_ (PREFER)** if you vacated the table closer to 8:45 p.m., so that we have plenty of time to sanitize it using our proprietary blend of lemon juice, baking soda, and saliva.



Illustration by Luci Gutiérrez

We seat only complete parties. If you booked for a party of six and only five of you are present, do not – we repeat: do not – even think about coming through the door. We also request that your party should be **_6_ (EMOTION)** stable. If you are sad or easily provoked, stay home. This is a restaurant, not a clinic. One question we are often asked involves running into people you know or making new friends while at the restaurant. May they join you at your table? Of course. Not.

Let us know of any allergies by calling between 7:45 and 8 a.m. on the second Saturday in February and leaving a voice mail for Frank. Frank is not an actual person, and we are **_7_ (ABILITY)** to accommodate people with allergies, but creating a record of them helps us truly see you. We will make no **_8_ (SUBSTITUTE)** of any kind in dishes, because we once read on a food blog that this makes a restaurant seem as if it had a “vision.”

A note on tipping: tips are very much appreciated. In the name of **_9_ (TRANSPARENT)**: a mandatory forty-percent service charge will be added to your bill, but will not be detailed on your receipt; it will infiltrate the final price in a way that you barely even perceive. You are, of course, welcome to add a further gratuity.

Our concept is small plates, which, if you're not familiar, means plates that are small. Furthermore, the quantity of food on each plate is small even **_10_ (RELATIVITY)** to the size of the plate. We recommend ordering twelve to sixteen dishes per customer, unless you're hungry, in which case we suggest thirty-five dishes per diner. For a table of four, that would be roughly eight hundred and fifty dishes. Because we are concerned about the environment, you won't get a takeout **_11_ (CONTAIN)**, but if you cup your hands on your way out, we will send you home with whatever leftovers you can carry. Consider it a gift from us to you.

To enter *The Bailey*, please bring proof of **_12_ (VACCINATE)**, plus your birth certificate, Barack Obama's birth certificate (photocopy fine), your most recent credit score, your last utility bill, your children's school transcripts, and a notarized write-up of your most recent **_13_ (MEDICINE)** examination. If everyone does their part, we can beat this pandemic together.

Finally, we are a **_14_ (CASH)** restaurant. We don't take credit cards or checks, either. All other forms of **_15_ (PAY)** are accepted, except crypto, which is not real.

(Adapted from an article in *The New Yorker*, 23 January 2023, by Anand Giridharadas)

¹ of a place where alcoholic beverages are illegally sold



Example:

0. misunderstandings

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Prazna stran