Šifra kandidata:

Državni izpitni center

M 1 6 2 2 4 2 2 1

JESENSKI IZPITNI ROK

Višja raven

ANGLEŠČINA

Izpitna pola 1

A) Bralno razumevanje
B) Poznavanje in raba jezika

Torek, 30. avgust 2016 / 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 49, od tega 20 v delu A in 29 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: Short answers

Answer in note form in the spaces below. Use 1–5 words for each answer. Bear in mind that all contracted forms with the exception of *can't* count as two words. There is an example at the beginning: Answer 0.

Example:

0. What was detective Sarah Lund's signature piece of clothing?

Faroe Island knitwear.

1. Why was ending the series not very Sarah Lund-like for the actress?

_____

2. What change will Sofie Grabol's next project bring into her acting career?

_____

3. What did the crew attribute Sofie Grabol's prolonged stay in the car to?

_____

4. Which social phenomenon is essential to the plot of *The Killing III*?

_____

5. Why does Sarah Lund's wish to settle down in *The Killing III* seem logical to Sofie Grabol?

_____

6. How did the success of *The Killing* affect Sofie Grabol's English?

_____

7. What does the interviewer detect while Sofie Grabol talks about her long acting career?

_____

8. Which example does Sofie Grabol give to highlight her Danishness?

_____

9. How does Sofie Grabol wittily explain the reason for the American remake of *The Killing*?

_____

10. Which emotion did detective Sarah Linden's jumper trigger off in Sofie Grabol?

_____

V sivo polje ne pišite.

Sofie Grabol, aka *The Killing*'s Sarah Lund: 'I took off my jumper and my gun, and cried all the way home'

The third series of *The Killing* concludes the cult Danish drama, which means that Sofie Grabol, playing the famous detective Sarah Lund, can pack away her trademark Faroe Island knitwear for good. "I was very emotional when it happened – more than I thought I would be – but I'm a bit like Sarah Lund in that I don't typically carry my emotions on the outside."

Danish actress Sofie Grabol is describing her final day filming the television series *The Killing III*. We're sitting in the restaurant of the Royal Danish Playhouse on Copenhagen's harbour front, where next month Grabol will be starring in a stage version of Ingmar Bergman's 1982 film *Fanny and Alexander*. Dressed casually in jeans but no jumper, she is drinking mint tea and chewing on the nicotine gum she became addicted to when she gave up smoking 11 years ago, on the birth of her first child. Actually, the gum provided some light relief on that final day of filming. "It was a car scene and I managed to get it stuck to the upholstery," she says, recalling how, when she didn't immediately get out of the borrowed vehicle, the crew assumed their star was having a quiet moment to herself – instead of furiously attempting to remove the masticated tobacco substitute.

The Killing III begins with the murder of a sailor in Copenhagen's port, and continues with multiple incidents that incriminate a billionaire businessman and an embattled prime minister. The backdrop is the ongoing economic crisis, and how that is affecting every strata of Danish society. And Sarah Lund? It seems that after 25 years of endless danger and near annihilation, Lund now looks unusually submissive, seeking promotion to a desk job at police HQ. "She's not an action hero character who you can keep throwing into new murder cases," says Grabol. "There has to be a natural evolution. So we start her off in a new place for her – she has decided that maybe she might be able to have a home and garden, a relationship with her son and maybe find love."

Grabol is a child of divorced parents – her mother, an architect with hippy-Maoist tendencies, separating from her biological father before Grabol's birth. She was raised by an American stepfather, who in turn separated from her mother when Grabol was 11. "Because of my stepfather I've always been very American in my way of speaking English," she says, "but when *The Killing* hit the UK, just this constant small contact with you British people has got me so British sounding." True to a point, although her grasp of English – like everyone in Denmark it seems – is exceptional.

It was her mother who suggested that the teenage Grabol audition for her first part, opposite Donald Sutherland and Max von Sydow in a Danish biopic of French artist Paul Gauguin – a role she won despite never having studied drama. "I'm 44 now and I've been working since I was 17," she says, with a hint of weariness. I suppose the nearest British equivalent to Grabol would be Helen Mirren, and not just because of Mirren's performance as the Lund-like DCI Jane Tennison in *Prime Suspect*. We associate Mirren with a multiplicity of roles, and the Danish see Grabol in the same way.

Clearly recognised by restaurant staff, but in a friendly and informal, not star-struck, manner, Grabol occupies an elevated but comfortable position in her national culture. I pick up on a comment she makes when describing the spelling of her surname in Danish (the "o" in Grabol has a line through it, and the "a" has a little circle above it). "That's two very specific Danish letters that no foreigners can pronounce," she says. "I'm not made for the world – I'm made for Denmark." Does she, I wonder, really want to be an international star?

"I don't really have a hunger," she admits. "I'm very, very spoiled in Denmark work-wise so I've never really felt the need to conquer. But it's not really a decision I have to make. I'm open, if there is an interesting role coming up from abroad. Just to act in English would be something."

There was, in fact, an offer from British television – something meatier than her cameo in last year's *Absolutely Fabulous Christmas Special*, although her year-long commitment to *The Killing III* meant she was unable to accept. She did fly to Canada, however, to film a scene in the American remake of *The Killing*, which stars Mireille Enos as Sarah Linden. "I'd been asked a lot, 'How do you feel about the American remake?'" says Grabol, "I wish they'd try to read subtitles, but if they won't, then it's fine to do their own thing. But I really didn't relate to it."

"I played a character that I meet hundreds of times on (the Danish) *The Killing* – someone I have to get a piece of information from for the story to continue – and suddenly I was one of those characters. This Sarah Linden came up to me in a parking lot in a jumper, and started asking me questions, and there was a small four-year-old girl deep inside of me shouting: 'Give me my jumper – what the hell are you doing? It's my jumper'."

(Adapted from an article in *The Independent*, 19 October 2012, by Gerard Gilbert)

Task 2: Matching

For statements 1–10, choose from paragraphs A–I. SOME PARAGRAPHS may be chosen MORE THAN ONCE. When more than one answer is required, these may be given in any order. There are three examples at the beginning: Statements 0, 00 and 000.

Examples:

Voltaire describes Émilie du Châtelet in his memoirs.	0 ***A***
Émilie du Châtelet's work included some translations.	00 ***C*** AND 000 ***H***

The couple's intellectual and professional companionship outlasted their romance.	1 _____ AND 2 _____
Émilie du Châtelet tried to take advantage of her extraordinary talents in both work and entertainment.	3 _____
Émilie du Châtelet was the first of Voltaire's numerous lovers to equal him intellectually.	4 _____
Despite their scientific collaboration, there was also rivalry between the couple.	5 _____
The aristocracy of her time had mixed feelings about Émilie du Châtelet.	6 _____
Voltaire acknowledged Émilie du Châtelet's significant contribution to his work.	7 _____
Voltaire found a female intellectual counterpart in Émilie du Châtelet.	8 _____ AND 9 _____
Émilie du Châtelet was made to conquer her deficiencies.	10 _____

The Philosopher and the Prodigy: How Voltaire Fell in Love with a Remarkable Female Mathematician

A

"I found, in 1733, a young woman who thought as I did, and who decided to spend several years in the country, cultivating her mind." So begins the depiction by Voltaire in his memoirs of a relationship that would define the most productive years of his life. The most renowned man in Europe had met his match: the twenty-seven-year-old mathematical prodigy Émilie, Marquise du Châtelet.

B

The pairing was dynamic and productive – together, they would achieve some of the most important Enlightenment writing on science, physics, and philosophy. But as Nancy Mitford explains in her fantastic 1957 biography of the intellectual power couple, *Voltaire in Love*, they were devoted not just as intellectuals, but as well as friends, and, initially, even lovers. It was an extraordinary bond that lasted for nearly fifteen years.

C

In his youth, Voltaire enjoyed the education of a minor aristocrat; Émilie could credit her education solely to her father, who recognized her capacity for learning at an early age. From her most tender childhood, her mind was nourished by reading good authors in more than one language. She studied Latin, English, Italian, and Greek, translated the *Aeneid*, read Homer and Cicero, and, most importantly, excelled at math. It is rather remarkable that, in addition to the academic lessons provided by private tutors, Émilie was given lessons in fencing, riding, and gymnastics. This was an attempt by her parents to have her overcome her clumsiness and also to use up some of the excess energy she possessed.

D

Émilie and her talents inspired both awe and jealousy among the nobility; she had removed the most charming and witty man in Paris from their dinner tables. While Voltaire remained a bachelor, Émilie had married at nineteen the dull and abiding Marquis du Châtelet, the perfect arrangement for one to conduct a necessary love affair. Mitford explains: "Love, in France, is treated with formality; friends and relations are left in no doubt as to its beginning and its end. Concealment, necessitating confidants and secret meeting places, is only resorted to when there is a jealous husband or wife. The Marquis du Châtelet always behaved perfectly."

E

Before they met, both Voltaire and Émilie had a parade of lovers. He enjoyed the attentions, though not the intellect, of wealthy aristocrats who would feed and house him, while she entered into passionate affairs and even once drank poison to discourage a lover from leaving. Their meeting was simple. The pair was introduced by another set of aristocratic lovers over a tavern dinner of chicken fricassée. Voltaire had just returned from England and was thrilled to discuss the latest scientific discoveries of the age. He wrote in a letter: "That lady whom I look upon as a great scholar … She understands Newton, she despises superstition and in short she makes me happy." She invited him to her house in the country. He moved in. The Marquis was often away leading his own life.

F

With the essential assistance of Émilie, Voltaire would publish *Eléments de la philosophie de Newton* in 1738, a simplified guide to the famous scientist, which popularized his most advanced theories, including the gravity of planets, the proof of atoms, the refraction of light, and the uses of telescopes. Du Châtelet's distinct advantage over Voltaire on this project was her superior mathematical training, given that she sought out and benefitted from the tutelage of several of Europe's leading mathematicians. Voltaire sincerely recognized the intellectual debt he owed his lover. The frontispiece of the work shows the philosopher touched by the divine light, reflected down to earth by a heavenly muse, Madame du Châtelet.

G

In 1737 The Académie des Sciences in Paris set the topic for the Grand Prix of 1737 to be on the nature of fire and its propagation. Du Châtelet decided to submit an entry, conducting her experiments in secret while Voltaire also conducted experiments for his entry to the same competition. Both Du Châtelet's and Voltaire's entries aimed to disprove the theory that fire is a material substance, and both were published along with the entries of the three winners.

H

Émilie herself sought a more profound goal: the translation into French of Newton's *Mathematica Principia*, in which the elements of calculus were first laid out. She not only translated, but also added her own commentary on Newton's calculations. Her mathematical skills awed her social set. Émilie was a hustler of sorts at the gaming tables in Paris, though she rarely had the luck to win. Mitford writes: "Voltaire said of her that the people she gambled with had no idea she was so learned, though sometimes they were astonished by the speed and accuracy with which she added up the score."

I

Voltaire and Émilie lived in an intellectual fairyland. But as with all French affairs, there was no doubt to the beginning of the love between Voltaire and Émilie, and there was no doubt to its end. In 1744, the Marquis de Saint-Lambert paid a visit to their country house. Ten years younger than the forty-three-year-old Émilie, Saint-Lambert began a cold seduction of the Marquise, who quickly fell in love. Voltaire, who had recently fallen ill, was enraged and depressed. But in the manner of French love affairs, Voltaire resolved that it was better to remain friends with the muse of his life and continue their work on the translation of Newton into French. Instead of challenging the young Saint-Lambert to a duel, he let Émilie go.

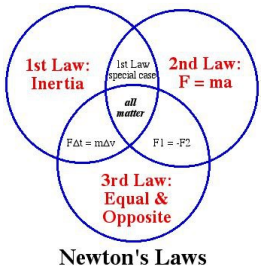
(Adapted from an article www.brainpickings.org/2014/02/14/voltaire-in-love/, by Michelle Legro)

B) POZNAVANJE IN RABA JEZIKA

Task 1: Multiple choice

For gaps 1–14, choose the answer (A, B, C or D) which fits according to the text. There is an example at the beginning: Gap 0.

Newtonian Mechanics



Newton's Laws

Sir Isaac Newton (1642–1727) developed a theory of dynamics **__0__** on three basic assumptions which are usually **__1__** to as "Newton's laws". This theory **__2__** come to be known as "Newtonian" mechanics.

Newton said that the concept of a universal force came to him while he was alone in the country. He had been forced to flee there in summer 1665 because of the **__3__** of bubonic plague in the city of Cambridge. During this time, Newton suddenly realised that one and the same force pulls an object to earth and keeps the moon in its orbit. He found that the force of universal gravitation makes every pair of bodies in the universe attract each other.

It has to be pointed out that Newton's theory does not explain physical phenomena; it only describes them. It does so **__4__** terms of principles which are intuitively **__5__** but are incapable of exact definition. For these reasons, Newton's assumptions cannot be confirmed directly by experiments. Nor **__6__** they reasonably be described as self-evident. However, Newton's assumptions permit excellent **__7__** of physical phenomena. In fact, the agreement between Newtonian mechanics and the physical universe is **__8__** great that discrepancies are usually quite undetectable by ordinary means. They do exist, **__9__**, and their investigation and explanation has occupied physicists since the second half of the 19th century. While some progress has been made in explaining these discrepancies in detail, there can be **__10__** question of abandoning Newtonian mechanics in favour of some other theory. This is **__11__** because of the smallness of the discrepancies and partly because of the much greater complexity of any known **__12__** theory. In a nutshell, it has been found out that Newtonian mechanics lacks completeness only when investigating the motions of bodies which either are subatomic size or have a speed comparable with **__13__** of light.

In conclusion, Newton's laws must be regarded capable of providing explanations for physical phenomena under almost **__14__**, but not quite all, conditions.

In honour of Sir Isaac Newton, a unit for measuring force has been named *the newton* (N) in the international system of units. It is defined as a force necessary to accelerate one kilogram of mass at the rate of one metre per second squared: $N = kg \times m / s^2$. The number of newtons needed to accelerate an object can be calculated by using the formula $F = ma$.

0.	**A**	based	**B**	established	**C**	founded	**D**	grounded
1.	**A**	alluded	**B**	known	**C**	referred	**D**	specified
2.	**A**	eventually	**B**	has	**C**	in physics	**D**	used to
3.	**A**	coming	**B**	epidemics	**C**	outbreak	**D**	widespread
4.	**A**	in	**B**	on	**C**	under	**D**	with
5.	**A**	awkward	**B**	acceptable	**C**	unsuitable	**D**	intelligent
6.	**A**	couldn't	**B**	could	**C**	cannot	**D**	can
7.	**A**	explanations	**B**	belief	**C**	insights	**D**	overview
8.	**A**	as	**B**	immensely	**C**	so	**D**	that
9.	**A**	on the other hand	**B**	however	**C**	despite	**D**	consequently
10.	**A**	no	**B**	a	**C**	the	**D**	some
11.	**A**	likely	**B**	completely	**C**	mainly	**D**	partly
12.	**A**	physician	**B**	varied	**C**	substitute	**D**	other
13.	**A**	power	**B**	that	**C**	speed	**D**	much
14.	**A**	any	**B**	every	**C**	no	**D**	some

V sivo polje ne pišite.

Task 2: Gap fill (verbs)

For gaps 1–15, write the correct form of the verbs in brackets in the spaces on the right. There is an example at the beginning: Gap 0.

Switzerland's Null Stern Hotel: The nuclear option

"Zero is the new seven," **__0__ (SAY)** the sign at the entrance. Perhaps it is, but the idea will take some time **__1__ (GET)** used to. Frank and Patrik Riklin, two conceptual artists, have taken over an 1980s nuclear fallout shelter to create something altogether different – a hotel.

The Null Stern Hotel is located in the small Swiss town of Teufen. **__2__ (LABEL)** as the world's first zero-star hotel, it **__3__ (OCCUPY)** the underground space of a nondescript apartment block. The hardened concrete structure and the thick blast doors **__4__ (ORIGINALLY / DESIGN)** to take the full brunt of a nuclear or chemical attack. If a nuclear catastrophe had occurred in the past, the bunker **__5__ (BE ABLE)** to hold more than 200 people.

Now, as the Null Stern Hotel, it **__6__ (SLEEP)** just 14, eight in four double beds and the rest in singles. Part of the hotel's concept is that the beds are arranged in two large open rooms, with no dividers between them.

"We wanted to create a space of contrasts," said Patrik Riklin. "We kept the internal structure of the shelter intact, and then we added the warmth of antique beds and furniture."

Pascal Gysel, the Null Stern's communications manager and temporary receptionist, was neck-deep in paperwork but he nonetheless gave me a quick tour. Being at the other end of the luxury scale from the Burj al Arab, the Dubai hotel that **__7__ (AWARD)** itself seven stars, the Null Stern consists of the two large rooms for sleeping, a shared bathroom section and a lounge. It is surprisingly small for its intended purpose: it's big enough for 14 hotel guests, but I wouldn't want to be locked up in there with 200 other people if there **__8__ (BE)** a nuclear strike.

Switzerland has more than 250,000 fallout shelters and currently even more **__9__ (BUILD)**. "We have the highest ratio of shelter space to population in the world. It's absurd, especially 20 years after the end of the cold war. Most shelters are nothing more than expensive wine cellars now. We wanted to create the antithesis of this with the Null Stern; it's a way of **__10__ (CONFRONT)** this bizarre hangover from the cold-war era and moving on."

I **__11__ (MIGHT / ATTRACT)** to the idea of contrast when I booked a room in the hotel, but staying there turned out to be a completely different story. After a first fretful night in what felt like a concrete coffin, I **__12__ (DIE)** for some fresh air. The whirr of the ventilation system, starting up at odd hours through the night, **__13__ (CAN / HARDLY / MUFFLE)** by the ear protectors provided at each bedside. By morning – and I could tell it was morning only by the green glow from my watch – I needed out of there. This was when the contrast kicked in. Stepping out from the Null Stern I was greeted by a crisp blue summer's morning, the sun just peaking above the trees. Immaculate green rolling hills **__14__ (DOT)** with crowns of thick forest swept into the distance. This may be the kind of contrast that is about as subtle as **__15__ (HIT)** by a lorry, but it does make its point – people feel happier above ground than below.

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

(Adapted from an article in *The Observer*, 13 September 2009, by Doug McKinlay)

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Prazna stran