



Šifra kandidata:

Državni izpitni center



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SPOMLADANSKI IZPITNI ROK

Osnovna raven
ANGLEŠČINA
Izpitna pola 1

- A) Bralno razumevanje
B) Poznavanje in raba jezika

Sobota, 1. junij 2013 / 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 46, od tega 19 v delu A in 27 v delu B. Vsaka pravilna rešitev je vredna 1 točko.

Rešitve, ki jih pišete 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 questions 1–8, choose the answer (A, B, C or D) which fits according to the text.

Hell on wheels

To most people, the disembodied voice intoning "mind the gap" at London Tube stations is a charming little eccentricity that regular users tune out. During my attempts to use the Underground since becoming a wheelchair user after a cycling accident, that voice has induced a very different reaction: "Oh God oh God oh God please let me get off before those damned doors cut me in half."

Welcome to London: the 2012 Paralympic City. Athletes competing in a competition that is all about equality and beating the odds might like to have a wander around what is still one of the world's great cities. So might their families. Disabled supporters certainly will.

They could easily find that task more challenging than competing in the events if they, or perhaps their federations, aren't able to splash out on exorbitant taxi fares. Buses don't really cut it for anything other than short journeys, given the Capital's congested roads.

For all its flaws, the Tube is still a surprisingly effective and comprehensive mass transport system – if you happen to be able-bodied. Regular users might complain about breakdowns, weekend line closures, rush-hour overcrowding and stultifying heat in the summer. But how many other British cities can boast stations every few hundred metres in the central zone that enable you to hop on and hop off at a cornucopia of world-class attractions?

For wheelchair users it is a rather different story. The Tube was the world's first metro system, with its first station opening in 1863, decades before women got the vote and two years before the abolition of slavery in the United States. Disability rights and access were not high on the political agenda at that time and this remained the case during the network's gradual expansion.

As I discovered, it's not just gaps that can be genuinely quite frightening to negotiate when you are in a wheelchair. There are sometimes also drops between train and platform that can lead to an unpleasant and jarring thump if you aren't prepared for them (I wasn't). Even stations with lifts from platform to ticket hall often have steps to negotiate to get up to ground level.

According to Transport for London, there are 63 stations with step-free access, with two more to be added before the Games. That sounds marvellous, but only a handful of them are in Zone One, such as Westminster, Green Park, Euston and King's Cross St Pancras. If you're heading east you'll be able to use Liverpool Street – but not if your journey is westbound.

It's also extraordinarily difficult to change from line to line, which often involves yet more steps and escalators. I'm "lucky" enough to be able to manage short distances on crutches. As such, I almost gained a whole new ability (flying) when foolishly attempting to use an escalator with them despite an offer of help from a saintly female passenger who'd managed to get her disabled nephew up one in his wheelchair.

That came about thanks to making a hash of reading TfL's disabled access map – a confusing array of different coloured blobs and code letters based on just how many steps and bumps one might have to negotiate at various accessible or semi-accessible stations. The trouble is that all of the lines are not always accessible at "accessible" stations. At Shepherd's Bush, where I nearly did my Superman impression, only the Overground station is wheelchair-friendly. If I found that mistake easy enough to make, I can only imagine how confusing a visitor, unfamiliar with the Tube and the language, might find it.

Paralympians and their supporters at least have the consolation of the sporting stations, which are actually quite good. Wembley, for example, has lifts. There's even one from the station down to the Wembley, sorry, the Olympic Way. Stratford, the main Olympic station, isn't the easiest to navigate but does at least have lifts and full step-free access. Events at the ExCel Centre further east are covered by the modern, access-friendly Docklands Light Railway.

Ian Macrae, the editor of the magazine *Disability Now*, thinks TfL is not doing enough. He is himself visually impaired and says that the Tube has been improved for people like him over the years with, for example, the introduction of audio announcements at stations and various other aids. However, when it comes to those with mobility problems, the alterations required are more expensive. "When budgets start to be cut, making things accessible can be the first thing that goes out of the window," he says. "As always, it boils down to money."

(Adapted from an article in *The Independent*, 22 November 2011, by James Moore)

Example:

0. The "mind the gap" warning, the Tube's trademark,

- A alerts the disabled to be more careful.
- B sounds charming to the author.
- C marks the closing of the doors.
- D typically passes unnoticed.

1. It seems that the biggest test for the Paralympic game participants will be

- A facing the public.
- B winning the events.
- C travelling around London.
- D competing in wheelchairs.

2. In paragraph 4, the author notes that the Tube

- A provides an efficient non-stop service to its users.
- B has too many drawbacks to be considered useful.
- C is a comfortable means of transport during rush-hours.
- D links famous sightseeing sites in central London.

3. The opening of the first Tube station

- A had been voted for by British women in 1863.
- B occurred in the second half of the 18th century.
- C shortly preceded the ending of slavery in the USA.
- D was high on the political agenda of the government.

4. Most of the Tube stations in the Zone One area

- A have been recently modernized.
- B allow the users step-free access.
- C are not properly accessible for the disabled.
- D are to the east of the Liverpool Street station.

5. The author managed the escalator with the help of

- A a saintly woman.
- B a pair of crutches.
- C his new flying ability.
- D his friendly nephew.

6. The author finds the Tube map

- A useful for the disabled.
- B accurate for the disabled.
- C faultless for the disabled.
- D misleading for the disabled.

7. Docklands Light Railway

- A allows charge-free access to the ExCel Centre.
- B efficiently connects all the main sporting stations.
- C provides better service to users than the Tube.
- D runs non-stop from Olympic Way to Stratford.

8. By using "people like him" in line 48, Ian Macrae refers to

- A people who criticise TfL's policy.
- B people who have sight problems.
- C people who are mobility impaired.
- D people who work as magazine editors.

Task 2: Matching

You are going to read some internet customer reviews about a board game.

For questions 1–11, choose from the reviewer (A–G). Some of the reviews may be chosen more than once. When more than one answer is required, they may be given in any order.

There are three examples at the beginning (0), (00) and (000).

Which reviewer(s)

bought the game because of good customer evaluations?	0 <u>C</u>
like the game's playing time?	00 <u>A</u> and 000 <u>G</u>

Which reviewer(s)

appreciate the simple rules of the game?	1 ___ and 2 ___
compare the game with other board games?	3 ___ and 4 ___
consider the game's price inexpensive?	5 ___ and 6 ___
had no trouble winning the game?	7 ___
never obtained what (s)he ordered?	8 ___
plans to find more co-operative games?	9 ___
has played the game only with another player?	10 ___
wanted to put an end to competitive games?	11 ___

Customer Reviews

- A** We are a board gaming family and after too many tearful moments both during and after competitive games, I decided to look online for a solution – collaborative games. The basic idea of the game is that you are adventurers on an island, trying to discover treasure, but the island is sinking so you only have limited time. This is a handy little game which can be played on a train or ferry or if you only have an hour or so of free time. The sinking of the island adds to the excitement.
- B** I have played this game as a 2 player game about 6 or 7 times now at the normal level. It's very very difficult to win unless you plan in depth and work with your colleague. A real 'co-op' game. Although it has some similar elements to *Pandemic*, *Forbidden Island* is well worth purchasing separately because of its versatility.
- C** I got this because of high reviews that said it was a good 2 person game. For 2 adults, it's too simple, and there are too few move combinations to choose from. We won easily on 'Expert' level the 2nd time. With bad luck you might lose, but not due to bad choices – the choices on each move are pretty obvious, and you only have a few options to choose from. Then we played the game with three players, and it was the same.
- D** Well actually, I never received this item but instead received a curry cookery book and a CD. These were originally supposed to be destined for New Zealand but instead found their way here. Since the cost of this purchase is small, I did not bother to inform customer service.
- E** I could recommend this game without hesitation for every parent who plays with the children as well as with friends. The rules are very simple and well explained. The game is very fun and easy at the beginning, but while you increase your experience, you could choose to play a more difficult version. If you're a more advanced gamer and prefer games with challenges, then it is better to choose *Pandemic* over *Forbidden Island*. *Pandemic* is a more complex version of the same mechanics.
- F** I had never played a co-operative game before but after playing this little gem, I will look for more. The game doesn't have a set board, it's randomly generated each time you play by playing cards in a set pattern. The production values are fantastic; I can't believe it's so cheap. Highly recommended.
- G** It is very easy to pick up the essentials and get going. Then you learn how to play it better. Good points: well-made; well-thought out design of the tin box; easy to learn; fairly short, so you finish a game saying "another?", not "phew, thank goodness that's over". The co-operative nature of the game: you work with your co-players against the game, and that is a nice twist.

(Adapted from the www.amazon.com)

B) POZNAVANJE IN RABA JEZIKA

Task 1: Gap Fill

For gaps 1–15, 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.

Art galleries should be like cinemas – open to audiences every night of the week

When Neil MacGregor was head of the National Gallery, and 0 were threats that public galleries might have to sell pictures, he rightly made play of the fact that the paintings there belong to 1 nation.

"They are not my pictures," he once said to me. "They are yours." I replied: "Thanks, in that case I'd like to come and see them next Thursday evening."

I was reminded of that conversation with the opening of the Leonardo blockbuster at the venue, and the difficulties of physically accommodating all the people 2 want to see the exhibition. The answer is simple, and it should 3 applied not just to blockbuster exhibitions. Art galleries should open at night. Every night.

Why should this be a radical suggestion? Every 4 art form is on at night. It would be preposterous if cinemas were showing films only in daylight hours. Why do art galleries persist in thinking that everyone can take time 5 work to visit in office hours?

Of course, art gallery managements will answer that 6 do already open at night. For Leonardo, the National Gallery is opening late on Fridays and Saturdays. Some other galleries also open late at the weekends, or for part of the weekends. But why stop there? Why should visiting 7 gallery, for many of us, have to be a weekend-only activity? An added irony is 8 many galleries, not least the National, now have excellent restaurants. You just can't have dinner there.

I had a look at the opening times for the Tate and 9 various outposts. Tate Modern is open late on Fridays and Saturdays. Tate Britain is open late only on Fridays. Tate Liverpool closes every day at the slightly odd time of 4.50pm. Tate St Ives closes every day at the equally odd time of 5.20pm. So, there you have it. In south-east London, they like a good Saturday night out at the art gallery; over the river at Tate Britain, they can stir themselves for a fun night out at the gallery only on Fridays. In Liverpool and St Ives, it seems they stay home every night.

I just don't believe art gallery-goers vary so much in different parts of the country or in different parts of London. Nor do I believe that lovers of international contemporary art are 10 adventurous on a Saturday night than lovers of British art. Art galleries should be 11 cinemas, theatres and opera houses. They should open at the most socially convenient hours, nationwide.

For Leonardo, the National Gallery will indeed open every night, 12 only in the last two weeks of the exhibition in January. So it can be done. What is stopping the National Gallery and every other big gallery 13 doing it all year round? If the problem is the cost of wages for warders and other staff, then 14 not close two mornings a week? Surely it's worth that small sacrifice for galleries 15 enable people to visit in the evenings, show that seeing art can be a good night out, and come into the 21st century.

(Adapted from an article in *The Independent*, 12 November 2011, by David Lister)

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