



Š i f r a k a n d i d a t a :

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Državni izpitni center



JESENSKI IZPITNI ROK

**Višja raven  
ANGLEŠČINA  
Izpitna pola 1**

- A) Bralno razumevanje  
B) Poznavanje in raba jezika

**Sreda, 28. avgust 2019 / 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 47, od tega 20 v delu A in 27 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.*

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Vse pravice pridržane.



## A) BRALNO RAZUMEVANJE

## **Task 1: Multiple choice questions**

**For items 1–9, choose the answer (A, B, C or D) which fits according to the text. There is an example at the beginning (0).**

## **The Way of Wyrd – Introduction**

- In Germanic cosmology, the term middle-earth referred to Earth inhabited by humans. Now, it evokes the time and culture of Anglo-Saxon, Norse and ancient Western Europe: a time of saga, spirits and sorcery. This book, *The Way of Wyrd*, documents the teachings of a sorcerer from that culture, a spirit-diviner and mystic who practised his art in Anglo-Saxon England.

I am a psychologist and this book is a report of a major research project into the nature of Anglo-Saxon sorcery. Although the book tells the compelling story of a sorcerer and his apprentice, it is not strictly a work of fiction, for the mission, historical settings, sequence of events, details of the teachings – even the character of Wulf, the sorcerer – are reconstructed from research evidence.

*The Way of Wyrd* had its beginnings in the early 1970s when I was researching the teachings of Zen and Tao. But I soon became interested in discovering Western parallels to these remarkable Eastern traditions, for it seems to me that every culture has at some time in its history evolved teachings and techniques which enable individuals to transcend the layers of conventional reality to experience a separate vision: a dimension in which our notions of time, space and causality are suspended. I began searching for a Western tradition which might encompass some of the perspectives of the East.

After some interesting but false starts in alchemy and medieval witchcraft, I came across a thousand-year-old manuscript from the Anglo-Saxon period, preserved in the British Museum (the so-called Harley MS 585). It is a collection of magical/medical remedies probably recorded by Christian monks in the tenth century, but reflecting a tradition several hundred years earlier. In contrast with other monastic collections, which were usually translations of classical medical texts from Greek and Latin, this particular manuscript records the medical practice of pagan practitioners operating within the indigenous Anglo-Saxon culture. Each magical/medical remedy has one or more of the following features: a plant-based concoction to be applied to the patient, accompanied by a set of rituals associated with the treatment and a spell or charm to be sung as part of the treatment. In the text of these magical remedies, I saw possibilities of finding a Western spiritual tradition containing some of the features of the systems of the East.

The medical manuscript has been translated into modern English several times by Anglo-Saxon scholars, but has never been subjected to the depth of psychological analysis that formed the basis of this research project. Using the medical remedies as a focus, I began research in two directions. The first was to build a picture of the world in which the Anglo-Saxon sorcerer lived and worked, a task which led me into areas as far afield as the history of medicine, comparative mythology, Anglo-Saxon archaeology, folklore, Old English literature and, of course, the social history of the so-called ‘Dark Ages’. The second line of research concerned humanistic and transpersonal theories of psychological studies of traditional Eastern spiritual disciplines. The evidence very quickly confirmed that in a then very heavily forested land, populated by only one million or so people divided into small, competing kingdoms, there thrived a powerful tradition of sorcery and mysticism. Individual sorcerers practised healing and fortune-telling, presided over worship rituals and festivals, and sometimes served as advisers to the kings. Most importantly, analysis of the evidence has revealed that the teachings, beliefs, practices and ways of initiation of Anglo-Saxon sorcery constituted a Western way of psychological and spiritual liberation.

Elements of Anglo-Saxon sorcery and mysticism survive today only in fragmentary form, but their concepts and perspectives are undergoing a dramatic revival in the last third of this century, particularly in the areas of medicine and healing, meditation and mysticism, parapsychology and personal transformation, ecology, and most recently in theoretical developments in the physical and natural sciences.

Much of the work in these areas has profited from the teachings of the great Eastern spiritual



50	traditions, which complement our scientific and technological developments in important ways. I believe that we may equally well enrich our notions of life and of being in the world by travelling in time into our own cultural past as by travelling in miles to study distant cultural traditions. <i>The Way of Wyrd</i> is a path to knowledge that offers teachings, concepts, perspectives and experiences that speak to us with a provocative and compelling relevance to modern existence.
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(Extract from the novel *The Way of Wyrd* by Brian Bates)

**Example:**

0. Originally, the term middle-earth meant
  - A the land of Anglo-Saxons.
  - B the fairy-tale-like world.
  - C the world of humans.
  - D the land of spirits.
  
1. The Way of Wyrd
  - A develops the plot using some verifiable facts.
  - B offers an accurate historical account of Wulf's life.
  - C displays the author's exceptional ability to imagine.
  - D is a compelling handbook of Anglo-Saxon sorcery.
  
2. The author claims that all cultures have at some point developed strategies which help people
  - A experience conventional reality in full.
  - B create parallel supernatural worlds.
  - C bridge gaps between different cultures.
  - D see the world beyond physical boundaries.
  
3. What set the author's search for a Western tradition in mysticism on the right track was
  - A the teachings of Eastern traditions and cultures.
  - B the findings of alchemy and medieval witchcraft.
  - C a chance discovery of a hand-written document.
  - D an exhibition on Anglo-Saxons in the British Museum.
  
4. Harley MS 585 is unique since it
  - A was translated from Greek as early as the tenth century.
  - B records the tenth-century lives of Christian monks.
  - C contains extracts from classical medical texts.
  - D details the customs of native healers.



5. The author of the extract labels the remedies as ‘magical/medical’ because
    - A they reflect some Eastern traditions.
    - B he cannot decide whether they are magical or medical.
    - C they typically combine two aspects of healing.
    - D he sees a possibility of finding a Western spiritual tradition.
  6. The term Anglo-Saxon scholars in Lines 28–29 refers to
    - A Anglo-Saxon teachers.
    - B experts on the Anglo-Saxon period.
    - C scholars from the Anglo-Saxon period.
    - D specialists on Anglo-Saxon psychology.
  7. To reconstruct the Anglo-Saxon world, the author had to
    - A picture himself as an Anglo-Saxon sorcerer.
    - B carry out extensive interdisciplinary research.
    - C fully understand the magical/medical remedies.
    - D exclusively focus on the social history of the Dark Ages.
  8. The author points out that the Anglo-Saxon world was
    - A fragmented but powerful.
    - B mystical and peace-loving.
    - C aggressive but internally united.
    - D wooded and scarcely populated.
  9. Which of the sentences below best summarises the author’s point?
    - A *The Way of Wyrd* deals with the Western rational tradition.
    - B There are similarities between the Eastern and the Western spiritual traditions.
    - C *The Way of Wyrd* ignores historical facts.
    - D The Westerners have always despised the Eastern spiritual tradition.



5/12

V sivo polje ne pišite. V sivo polje ne pišite.

# Prazna stran

**OBRNITE LIST.**



## **Task 2: Gapped text**

**In the following extract, eleven sentences have been removed. Choose from sentences A–M the one which fits each gap (1–11). There are TWO extra sentences which you do not need to use. Write your answers in the table below. There is an example at the beginning: Gap 0 (N).**

# **The History of *The Guardian*, one of the most distinguished British daily newspapers**

The history of The Guardian begins on 16 August 1819. [0] In St Peter's Field, a popular radical speaker, Henry Hunt, addressed a crowd estimated to contain 60,000 people. [1]

At the time, the mood in the country was rebellious. The French revolution, three decades earlier, had spread throughout the world the seismic idea that ordinary people could face down the powerful and win. [2] After Britain's victory at Waterloo and the end of the Napoleonic wars, the country was deep in economic depression and unemployment was high, while the Corn Laws, which kept the price of grain artificially high, brought mass hunger. [3] Handloom weavers had been trashing newly invented factory machinery and anti-slavery campaigners had been boycotting sugar.

There was also a growing campaign for the vote: the big, densely populated city of Manchester, for instance, had no member of parliament. [4] The city's businessmen were demanding an overhaul of this rotten system; and working men (and, for the first time, women) wanted their own chance to vote.

As most of Manchester gathered in St Peter's Field on 16 August, the city's magistrates, intimidated by the size of the crowd and their demands, ordered armed cavalry to charge into the crowd. [5] The troops stormed through the people, hacking with their sabres and 'cutting at everyone they could reach'. Eleven people were killed on the day, seven men and four women, and many hundreds were injured. It became known as the Peterloo massacre or the Battle of Peterloo, and its impact was huge.

John Edward Taylor was in the crowd that day, reporting for a weekly paper, the Manchester Gazette. When a reporter for the daily Times of London was arrested, Taylor was concerned that the people of the capital might not get an accurate report of the massacre. He correctly feared that Londoners would instead get only the official version of events. [6]

So Taylor rushed a report on to the night coach to London, got it into the Times, and thus turned a Manchester demonstration into a national scandal. Taylor exposed the facts, without hysteria. By reporting what he had witnessed, he told the stories of the powerless, and held the powerful to account. [7] After the massacre, he spent months reporting on the fate of the wounded, documenting the injuries of more than 400 survivors.

Taylor's relentless effort to tell the full story of Peterloo strengthened his own reformist political views, and he became determined to agitate for fair representation in parliament. He decided to start his own newspaper, The Manchester Guardian, with the financial backing of other middle-class radicals. The first edition was published on 5 May 1821, devoted to enlightenment values, liberty, reform and justice.

The manifesto that Taylor produced is a powerful document. Its ideals still shape The Guardian. It reads as a celebration of more people getting educated, of more people engaging in politics, from different walks of life, from poorer communities. And it is a document that articulates a sense of responsibility to the public – that The Manchester Guardian could engage with the people who were starting to become involved in politics, giving them the information they need to take action. [9] It is on people's side.

In the decades following Taylor's death in 1844, The Manchester Guardian began to drift from the political ideals that had inspired its founding. It was highly profitable, but in becoming so it got too close to the Manchester cotton merchants who paid for the advertising that supported the paper. [10] The paper demanded that the Manchester cotton workers who starved in the streets because they refused to touch cotton picked by American slaves should be forced back to work. Abraham Lincoln wrote to the 'working men of Manchester' in 1863. He thanked them for their 'sublime Christian heroism, which has not been surpassed in any age or in any country'.



This period of complacency for The Guardian was dramatically ended by the appointment as editor of CP Scott, who transformed the paper and helped establish the political commitments that have been so important to its identity ever since. Scott was made editor in 1872, at the age of 25. He was a radical Liberal and party activist who cared greatly about social justice and pacifism. Scott faced two big ideological challenges during the 57 years of his editorship. [11] The first was the question of Irish Home Rule. Scott campaigned for self-government in Ireland. The other was the Second Boer War, during which the brilliant Guardian reporter Emily Hobhouse exposed the concentration camps for the Boers run by the British.

(Adapted from an article in *The Guardian*, 16 November 2017, by Katharine Viner)

- A The Guardian stood against the war and ran a campaign for peace.
  - B It was a revelation for the masses and a fright for those in power.
  - C It even sided with the slave-owning South in the American Civil War.
  - D On the other hand, Old Sarum, a village in southern England, with just one voter, had two MPs to represent him.
  - E In this way, the magistrates who had caused the bloodshed would be well protected.
  - F It is a wholly uncynical and unsnobbish piece of writing.
  - G His response to both helped form The Guardian as it is today.
  - H But Taylor did not stop there.
  - I They were dressed in their Sunday best and packed in so tightly that their hats were said to be touching.
  - J It was launched with great confidence and optimism.
  - K The unbearable situation led to protests and riots throughout the country.
  - L One rival paper was confident that The Guardian was on the verge of collapse.
  - M They wanted to break up the meeting and arrest Hunt and other speakers on the podium.
  - N On that day, John Edward Taylor, a 28-year-old English journalist, attended an enormous demonstration for parliamentary reform in Manchester.

0.  
N



## **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.**

## **Shanaze Reade: A girl in a hurry**

There is something in Shanaze Reade's make-up 0 compels her to do things in a hurry. She talks quickly and she acts quickly. She always has. She grins and her hands shoot out of the sleeves of her jacket 1 they have been sheltering. It feels like the coldest day of the year and the temperature has driven us inside from a BMX track in east London to the improbable sanctuary of a city farm. "I loved to run and go fast, always fast; it was always about speed. There was a hill at my school and I used to run down the hill as fast as I could and the teachers 2 say I was crazy."

Getting to the bottom of the hill as fast as possible has become Reade's sporting raison d'être. The hill is now eight metres high and its descent signals the start of 30 to 40 adrenalin-filled seconds that take her round 400 metres of jumps and bumps at the end of which, if all goes according to plan over the next six months, she will be a world and Olympic champion. Reade is already a BMX world champion three times over – as well as a double track world champion 3 partnership with Victoria Pendleton – but the Olympics is a painful gap on her CV.

Years ago she arrived in Beijing regarded by everybody 4 a favourite to win the first BMX gold at the Olympics, an all-action heroine for an all-action sport. In the final, she trailed Ann-Caroline Chausson, 5 so made a desperate attempt to pass the Frenchwoman. It ended with Reade in a heap, nursing a damaged shoulder, a sprained wrist, a displaced pelvis and 6 medal. Silver would have been hers 7 she been prepared to settle for it, but then that is not the way of her or her sport.

"When you're a kid you fall over, you get back up and you go through that. I got into BMX at 10, you fall off and you break your first bone and then you get over that and you get used to it," says Reade, \_8\_ over the years has fractured a knee, an elbow, a foot, ribs, her coccyx and a hand. "It's what you know. It does hurt – breaking a bone is never nice – but at the same time you think "I've been there and I've got over that". You mustn't dwell on it. If you live in that reserved way then you wouldn't do anything. I love my sport."

In the build-up to Beijing, and with the plaudits of the likes of Chris Hoy ringing around the British camp, Reade was 9 subject of intense interest, in one part because she was a British golden prospect and in 10 because it was an exciting new sport.

"Beijing was one of the worst points of my life," says Reade. "There are a lot of people out there who have had a lot worse things happen 11 losing an Olympic Games medal but to me that was very, very tough. But then you think sport isn't all 12 winning. You can't win every single race and you've got to know there are going to be some rough times. You are going to lose some races in your career but mine happened to be the biggest race of my life." She shrugs. "I've lived to see another day and I'm back for the next Olympics."

The next Olympics take place not 13 from where we talk at a long table at one end of the café of Hackney City Farm, having been politely asked to move from a sofa 14 this evening is veg box night and the farm staff need space by the door. It's not the usual venue to meet an Olympian, but it fits, unintentionally, with Reade's plan to keep a low profile during the build-up to the Games.

(Adapted from an article in *The Independent*, 2 March 2012, by Robin Scott-Eliot)



*Example:*

0. that

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



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

**For gaps 1–13, write the correct form of each word given in brackets in the spaces on the right. There is an example at the beginning: Gap 0.**

**Kazuo Ishiguro, appreciation: The Nobel Prize-winner's approach to the English language is of a connoisseur, a collector**

Most writers sit about feeling that they were robbed when they don't get it; Kazuo Ishiguro is \_0\_ (PROBABLE) the first writer, when he was told that he had been awarded the Nobel Prize in Literature, to suspect that it was some kind of hoax. The same \_1\_ (MODEST) is characteristic of him both as a writer and as a man.

He wanted to talk about my work, not his own. Ishiguro can be compared, as regards his \_2\_ (ACQUIRE) of the English language, to Joseph Conrad or Vladimir Nabokov. Like them he came at the language which would become his raw material from the outside. He doesn't act as if he truly owns it. He is merely looking after it for a while, admiring it and polishing, and there is a proportionate care and \_3\_ (PRECISE) in his treatment of words. Irrespective of the story he is telling, there is a poetic sensibility at work.

Ishiguro was born in 1954 in Nagasaki to Japanese parents. But the family moved to England in 1960 when his father got a job as an oceanographer in Surrey. When his butler protagonist Stevens in *The Remains of the Day* takes a road trip around the countryside of England, admiring the \_4\_ (**MODERATE**) of both climate and landscape, it is like Ishiguro himself taking a tour around the English lexicon. The author became a British citizen in 1982 but his approach to the language and the culture remains that if not of an outsider than certainly a connoisseur, a collector.

The making of Ishiguro as a writer was \_5\_ (DOUBT) connected to the University of East Anglia and the creative writing MA presided over by Malcolm Bradbury and Angela Carter. His 'dissertation' went on to become his first novel, *A Pale View of Hills* (1982). He was elevated to the realm of *Granta* Best Young British Novelists even before publishing *An Artist of the Floating World* (1986), which won the Whitbread Prize. Both of these first two novels have strong Japanese elements: in the first a Japanese woman, transplanted to England, is trying to come to terms with the suicide of her daughter. The second is actually set in Japan, in the post-Second World War environment, but it is a largely \_6\_ (IMAGINE) world, a tissue of memories and ideas, largely taking place in the head of the narrator, Ono.

What immediately stood out about Ishiguro's work was his stylistic 7\_ (**MINIMAL**), the kind of writing that Barthes, the French literary theorist, would characterise as "degree zero". The austerity of style is often mirrored in the 8\_ (**RESTRAINT**) and self-containment of the characters. Stevens, for example, never follows through on his passion for the housekeeper Miss Kenton out of a sense of duty. Obliqueness is combined with 9\_ (**SUBJECTIVE**) in his narrators.

Ishiguro graduated from the University of Kent with a degree in English and philosophy and there remains a certain metaphysical dreaminess to his writing. The Nobel judges praised his work for revealing ‘the abyss beneath our illusory sense of connection to the world’. Ishiguro is an anti-naturalist. He doses out delicate materialist details, almost out of respect for the texture of more classically realist narratives, but there is always a certain haziness or indeterminacy hanging over the truth-value of any descriptions. Nothing is quite what it seems at first glance. Dreams, delusions and **10 (DECEIVE)** predominate.

Ishiguro's **11 (HABIT)** use of the first-person narrator is exemplary of his epistemology. There is no 'omniscient narrator'. Narrators are limited in their range of sympathies and knowledge of the subject that is at the core of his story. Philosophically speaking, Ishiguro approaches the classic British empirical stance in a spirit of scepticism. When you think you know, you don't know. He who knows does not speak, he who speaks does not know.

This gradual **\_12\_ (REVEAL)** of a state of ignorance underpins *Never Let Me Go*, named by *Time* magazine as the best novel of 2005. The novel is a hybrid of horror, science fiction and coming-of-age narrative, darkly populated by cloning and **\_13\_ (VOLUNTARY)** organ donation.



*The Buried Giant*, Ishiguro's most recent work, represents another swerve in his trajectory, delving, perhaps allegorically, into the distant past of Arthurian Britain, with sword and sorcery, and introducing a third-person omniscient element for the first time. But what persists is the sense that, as one of his characters says, 'the mist covers all memories, the bad as well as the good'.

(Adapted from an article in *The Independent*, 5 October 2017, by Andy Martin)

**Example:**

0. probably

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_
11. \_\_\_\_\_
12. \_\_\_\_\_
13. \_\_\_\_\_



# Prazna stran

V sivo polje ne pišite. V sivo polje ne pišite.