



ispitni centar

PRAVA  
MJERA  
ZNAJANJA

# DRŽAVNO TAKMIČENJE 2023.

SREDNJA ŠKOLA, III i IV RAZRED

# ENGLISKI JEZIK

Autorka/autor testa .....

Recenzentkinja/recenzent .....

Podgorica, ..... 20..... godine



Test iz engleskog jezika sastoji se od četiri dijela.

|                            | Broj bodova | Ostvareni broj bodova |
|----------------------------|-------------|-----------------------|
| <b>Slušanje</b>            | 20          |                       |
| <b>Čitanje</b>             | 25          |                       |
| <b>Leksika i gramatika</b> | 25          |                       |
| <b>Pisanje</b>             | 30          |                       |

Vrijeme rješavanja testa je **120 minuta**.

Dozvoljeni pribor su grafitna olovka i gumica, plava ili crna hemijska olovka. Priznaju se samo odgovori pisani **hemijskom olovkom**. Ukoliko pogriješite, prekrižite i odgovorite ponovo. Za vrijeme rada na testu **nije dozvoljeno korišćenje rječnika**.

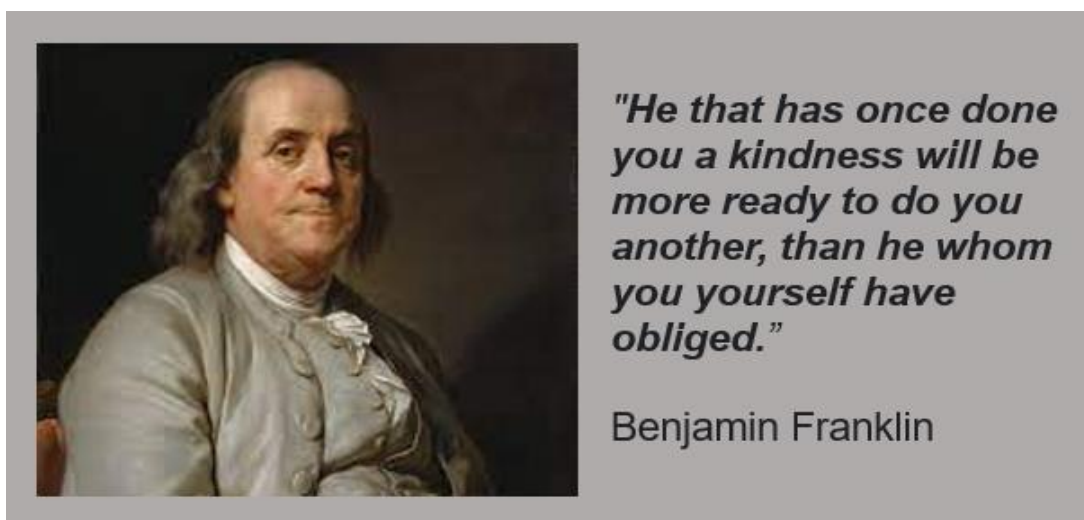
Ako neko pitanje/zadatak ne možete odmah da riješite, pređite na sljedeće. Ukoliko vam bude preostalo vremena, možete se kasnije vratiti na takva pitanja.

Želimo vam puno uspjeha!



## LISTENING COMPREHENSION

Listen to an excerpt from the podcast *Cognitive Dissonance* devoted to Benjamin Franklin, one of the leading figures of early American history – a statesman, author, publisher, scientist, inventor and diplomat. In this episode of the podcast, we learn how he turned his haters into fans with what is now called the Benjamin Franklin Effect.



Complete the following summary with the information heard on the recording. Write **NO MORE THAN ONE WORD** for each answer and **RELY HEAVILY** on what has been said in the podcast.

Write all your answers in boxes 1-10 in the table provided on the next page.

Benjamin Franklin was a self-taught polymath who became successful in the printing business and used his access to information to become a savvy politician.

Born into low station but full of drive and intelligence, he developed strong people skills and became (1) ..... at human relations. He was deemed to be deceitful and capable of guile persuasive charm. He stockpiled an arsenal of (2) ..... secret techniques for coaxing others, one of which was the Benjamin Franklin Effect, a tool that remains effective to this day.

In spite of (3) ..... prospects, Franklin taught himself every skill and discipline one could absorb from books, which he read avidly from an early age. When he was 12 he became an (4) ..... to his brother James who was a printer and this gave Franklin the opportunity to read.

At the age of 21, Franklin founded a club called the Junto, which was a grand scheme to (5) ..... up knowledge. This club was composed of people like Franklin who were willing to trade thoughts of the world. Franklin used the Junto as a private consulting firm and he eventually set up the first (6) ..... library in America.

Already a renowned entrepreneur who printed a newspaper and an almanac, Franklin ran for the position of the general assembly. He won the race for a clerk and it enabled him access to a (7) ..... of data coming from the nascent government.

During his campaign for a second term, Franklin faced criticism from a rival who even delivered a long speech (8) ..... Franklin. Upon eventually winning his second term, Franklin attempted to win over his rival by borrowing a “very (9) ..... and curious book”, but without “paying any servile respect to him.”. Needless to say, the rival was (10) ..... to be asked and swiftly sent the book. Franklin returned the book a week later with a thank you note, successfully converting a foe into a friend.

|     |  |
|-----|--|
| 1.  |  |
| 2.  |  |
| 3.  |  |
| 4.  |  |
| 5.  |  |
| 6.  |  |
| 7.  |  |
| 8.  |  |
| 9.  |  |
| 10. |  |

## READING COMPREHENSION

**A. Read the following text about art forgeries, which have got so good – and so costly – that Sotheby's, one of the world's largest auction houses and brokers of art and collectibles, has brought in its own in-house fraud busting expert. Read the instructions below the text carefully and do the exercises that follow.**

### PART ONE

THE UNRAVELING OF A STRING of shocking old master forgeries began in the winter of 2015, when French police appeared at a gallery in Aix-en-Provence and seized a painting from the display. Venus, by the German Renaissance master Lucas Cranach the Elder. Purchased in 2013 by the Prince of Liechtenstein for about £6m, Venus was the inescapable star of the exhibition of works from his collection; she glowed on the cover of the catalogue. But an anonymous tip to the police suggested she was, in fact, a modern fake – so they scooped her up and took her away.

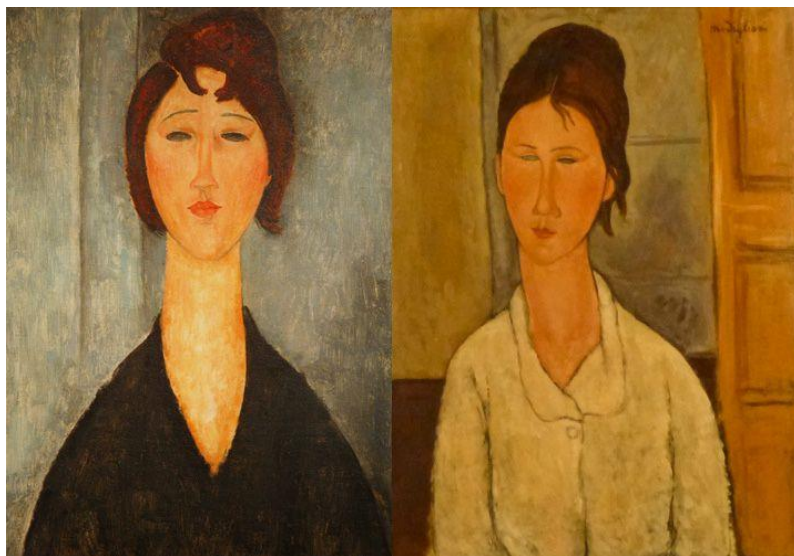


The painting had been placed in the market by Giuliano Ruffini, a French collector, who has sold at least 25 works, their sale values totalling about £179m, and doubts now shadow every one of these paintings. The authenticity of four, in particular, including the Cranach, has been contested; the art historian Bendor Grosvenor said they may turn out to be “the best old master fakes the world has ever seen.”

The quality of these paintings – their faithful duplicity – jolted the market. The sums of money at stake in art, never paltry to begin with, have grown monstrous. In lockstep, the incentive to be a proficient forger has soared; a single, expertly executed old master knockoff can finance a long, comfortable retirement. The technologies available to abet

the aspiring forger have also improved. Naturally, then, the frauds are getting better, touching off a crisis of authentication for the institutions of the art world: the museums and galleries and auction houses and experts who are expected to know the real thing from its imitation.

In December 2016, in a signal of how attribution scandals have spooked the market, Sotheby's took the unprecedented step of buying Orion Analytical, a conservation science lab in Massachusetts, run and staffed almost solely by, James Martin, who has loaned his forensic skills to the FBI for many art forgery investigations. Thus Sotheby's become the first auctioneer to have an in-house conservation and analysis unit. The company had seen enough disputes over attribution to mar its bottom line, its CEO, Tad Smith, said: "If you looked at earnings reports from a year or two ago, you'd see little blips here and there. These were expenses coming from settlements – not a slew, but they're expensive." With Martin, also employed as a part-time conservator, in the building, "the pictures and other objects moving through Sotheby's now have a much higher chance of being checked", Smith said.



As the tide of money in the market has risen, making decisions about authenticity has turned into a fraught venture. Collectors, realising how much they stand to lose, are now happy to take scholars and connoisseurs – traditionally the final authorities on the authenticity of work – to court for their mistakes. Realising that their reputations, as well as their bank balances, may wilt under the heat, the compliant experts have begun to leave the battlefield. However, the inflation of the art market, and its attendant litigiousness, imposes fierce pressures upon anyone called to judge the authenticity of an artwork.

Martin, a tall man with lumber-beam shoulders, has a voice that never surpasses a murmur. He is a consummate nerd; find someone who looks at you the way Martin looks at his Fourier-transform infrared microscope. He assays paintings: picks out their chemical constituents, inspects pigments and binders, peers under their washes of colour. From a painting's materials, he can extract the vital detail of when it could, or could not, have been created.



The arduous process of Martin's work reduces compositions of great prestige or high beauty to their very particles; it frees Martin up to think of art as pure matter. In this way, he comes closer to the artist than anyone has before, often becoming only the second person to think as intensely about the materiality of the object, about the chemical nature of its pigments or the physical properties of its canvas. The art he analyses derives its worth from unique, flashing inspiration. His own talent, if anything, has more in common with the forger. It lies in his capacity to be unflashy but diligent – to perform a step time after time without a slackening of attention, to never leave a molecule unturned, to never conclude more about a work than what it tells him about itself.

Adapted from: <https://www.theguardian.com/news/>

**A) Do the following statements agree with the information given in the text? In boxes A) 1-4 provided on page 9 write: T** (if the statement agrees with the information), **F** (if the statement contradicts the information) or **NG** (if there is no information on this).

|           |                                                                                                                                                           |
|-----------|-----------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>1.</b> | The profits yielded by the auction business used to be meagre.                                                                                            |
| <b>2.</b> | Art authentication experts have had their work cut out for them, turning to visual acuity and past experiences to solve the fake art puzzle.              |
| <b>3.</b> | The urge to embark on a forgery path has plummeted due to a vigorous pursuit of income streams.                                                           |
| <b>4.</b> | Though intentionally selling counterfeit art is illegal, many scammers use vague terminology to grant them plausible deniability in case they get caught. |

**B) Read the questions and choose the correct answer (A–D). Write your answers in the table on page 9.**

**5.** Which of the following is **the best** title for the article?

- (A) Setting Out on a Relentless Quest for Great Ingenuity
- (B) Impeccable Fakes Hoisting the Flag of High Proficiency
- (C) The Inevitability of Provenance in Mitigating Fine Art Deals
- (D) The Fine Line Between Genius and Fraud in Art Forgery

**6.** All of the following statements are true EXCEPT:

- (A) Sotheby's did not face a myriad of settlements that impinged on its earnings.
- (B) The final total of Sotheby's balance sheet took a hit due to attribution disputes.
- (C) Martin in no way ministers to the health of paintings passing through Sotheby's.
- (D) Martin may be said to be a stupendous fortification against the swells of duff art.

7. Collectors seem to be

- (A) deeply apprehensive about taking irrevocable decisions.
- (B) willingly subtracting themselves from the authenticity game.
- (C) addressing the issue at hand head-on and proposing solutions.
- (D) unperturbed by the prospect of venturing into the art business.

8. The process of Martin's work

- (A) captures the work's exquisite beauty.
- (B) foreshadows the work's nature.
- (C) divorces art from its aesthetic.
- (D) is foolproof, but unimaginative.

9. The word "arduous" in the last paragraph is synonymous with:

- (A) onerous
- (B) ravenous
- (C) fastidious
- (D) tenuous

**C) Find the words or expressions which are closest in meaning to the following words or definitions. Write the words in boxes C) 10-14 in the table provided on page 9.**

|     |                                                                                |                    |
|-----|--------------------------------------------------------------------------------|--------------------|
| 10) | to flabbergast, to startle                                                     | <i>paragraph 3</i> |
| 11) | moving or acting simultaneously with, in conjunction with someone or something | <i>paragraph 3</i> |
| 12) | to blemish, to impair                                                          | <i>paragraph 4</i> |
| 13) | concomitant, occurring or existing concurrently                                | <i>paragraph 5</i> |
| 14) | supremely accomplished or skilled                                              | <i>paragraph 6</i> |

## PART TWO

**D) Read the second part of the article and fill in the blanks using the list of words, A-H, below. Choose the word that BEST fits each gap.**

**Write the correct letter, A-L, in boxes D) 15-20 in the table on page 9.**

|                     |                   |                  |                     |
|---------------------|-------------------|------------------|---------------------|
| <b>A) purported</b> | <b>B) hobble</b>  | <b>C) stripe</b> | <b>D) bogus</b>     |
| <b>E) whimsy</b>    | <b>F) swindle</b> | <b>G) derail</b> | <b>H) conundrum</b> |

For Sotheby's, the question of authenticity is not merely, or even primarily, academic. There is more at stake than a satisfying answer to the fundamental (15) ..... and common dilemma of whether authenticity matters at all – a debate that has been fought and refought in the history of western art. "If a fake is so expert that even after the most thorough and trustworthy examination its authenticity is still open to doubt," the critic Aline Saarinen once wondered, "is it or is it not as satisfactory a work of art as if it were unequivocally genuine?" Typically, this debate comes to rest at the same place every time. Of course authenticity matters; to study a false Rembrandt as a true one would be to (16) ..... our understanding of Rembrandt as an artist, and of the evolution of art. Now, however, the question's philosophical (17) ..... has been replaced by financial urgency. At a time when the art market is synonymous with art itself, a lack of regard for ascription would (18) ..... a trade that traffics in the scarcity of authentic Rembrandts.

Deliberate fakes, misattributions and poor restorations all encroach into the realm of the authentic. In two decades at the Met in New York, Thomas Hoving, the museum's director until 1977, must have examined at least 50,000 objects, he wrote in his book *False Impressions*. "I almost believe that there are as many 19) ..... works as genuine ones."

Like criminals of every (20) ....., modern forgers have kept easy pace with the techniques that attempt to trap them. The mismatch between the alleged age of a painting and the true age of its ingredients is the workhorse of Martin's technique. So forgers have grown more rigorous in their harvesting of materials, taking the trouble, for instance, to source wooden panels from furniture they know is dateable to the year of the fake they are creating.

**READING COMPREHENSION****A)**

| 1. | 2. | 3. | 4. |
|----|----|----|----|
|    |    |    |    |

**B)**

| 5. | 6. | 7. | 8. | 9. |
|----|----|----|----|----|
|    |    |    |    |    |

**C)**

| 10. |  |
|-----|--|
| 11. |  |
| 12. |  |
| 13. |  |
| 14. |  |

**PART TWO****D)**

| 15. | 16. | 17. |
|-----|-----|-----|
|     |     |     |

| 18. | 19. | 20. |
|-----|-----|-----|
|     |     |     |

## USE OF ENGLISH

**A) Choose the correct answer (A, B, C or D) to fill in the gap. Write your answers in the grid provided on page 17.**

1. It was the flu that did ..... her in the end.

(A) out

(C) off

(B) for

(D) with

2. The ..... is that we have lots of goods but not very happy employees.

(A) upshot

(C) upbeat

(B) uptake

(D) upturn

3. The whole cast executed the production with truly professional .....

(A) discomposure

(C) propriety

(B) apprehension

(D) aplomb

4. You surely do not ..... him his happiness.

(A) abstain

(C) begrudge

(B) halt

(D) commence

5. Not swayed by his friends' ..... flattery, he told them that he wouldn't lend them any money.

(A) wretched

(C) unctuous

(B) forlorn

(D) unbiased

**B) Read the following passage and fill in the gaps using NO MORE THAN TWO words. In some cases, there may be more than one alternative answer, but you should just give one of them. Write your answers in the table on page 17.**

Over the past year, I have 6. .... myself increasingly drawn to gray as a kind of security blanket. I wear gray T-shirts above gray jeans, and the proliferating gray dress shirts. Sweaters made of mottled gray spun thread. Striated gray socks. 7. .... on anything else seems like a risk — almost like wearing a target.



Those of us prone to anxiety have lately been spoiled 8. .... choice. There's the presidency to worry over, with its constant threat to bring about one apocalypse or another. Before Trump, the crisis of police brutality hinted 9. .... a yawning gulf in American identity. Clothing, at least, is something we can control. Wearing gray is a way of soothing the 21st-century chaos, like camouflage for or insulation from the modern world.

Sameness of color, whatever the color, creates solidarity; a collective identity within a group. Television news 10. .... awash lately with the aggressive red of Trump's Make America Great Again merch and the plain black of anti-fascist iconography spreading as a shibboleth through the left. At times it can seem like a war between colors as much as ideologies. As the color of coalitions, gray might provide a more unifying symbol for our time.

Adapted from: [www.racked.com](http://www.racked.com)

**C) Complete each of the following sentences with one word containing no more than 11 letters. This word should be one that is often used (i.e., it *collocates*) with the verbs, nouns, adjectives, and other words in *italics*.**

**To help you, the first letter of each word has been given to you.**

**The first one has been done as an example:**

0. IDLE is used with these nouns: *banter, boast, conversation, curiosity, gossip, talk, threat*.

(Sample sentence: *Ross kept up the IDLE chatter for another ten minutes.*)



11. M..... is often used with these nouns: *advantage, evidence, goods, resources, well-being, world*

(Sample sentence: *Selfhood, in other words, has individual identity only as it exists in ..... form.*)

12. M..... can be *conventional, orthodox, preventative, forensic, holistic, private*

(Sample sentence: *Researchers are looking at plants that are commonly used in folk .....)*

13. D..... is used with these nouns as the object: *instrument, means, ploy, scheme, strategy, way*

(Sample sentence: *Representatives met to discuss the crisis and ..... solutions.*)

14. C..... is used with these nouns *absence, consumption, exception, failure, gallantry, lack*

(Sample sentence: *Perhaps the most ..... example of this well-intentioned foolishness is the minimum wage*)

15. U..... is used with these nouns: *authority, credibility, incentive, morale, stability, trust*

(Sample sentence: *Unfair criticism can ..... employees' self-confidence.*)

**Write your answers in the table on page 17.**

D) Transform the following sentences by using the given word so that they have a similar meaning. Do not change the word given. You must use between two and five words, including the word given.

Write only the missing words on the answer sheet on page 17.



16. What her friends told me made me very curious to hear the rest of the story.

**APPETITE**

What her friends told me ..... the rest of the story.

17. There is no doubt at all that he will win the Australian Open.

**FOREGONE**

It ..... he will win the Australian Open.

18. There is no doubt Phoebe will have completed this task by Tuesday.

**BOUND**

Phoebe ..... this task by Tuesday.

19. The cast members were bewildered by the announcement as they hadn't thought they would win an award for the show.

**EXPECTED**

Not ..... for the show, the cast members were bewildered by the announcement.

20. If Nick hadn't refused to do it, he would have been promoted.

**BUT**

....., he would have been promoted.

**E) The sentences below contain an error. Identify what needs to be changed to make the sentence correct. You need not rewrite the whole sentence; simply point out what changes must be made to correct the sentence. An example has been provided for you.**

*Irregardless of what you think, I am going to pursue my dreams and passions.*

*~~Irregardless~~ of what you think, I am going to pursue my dreams and passions.*

*Regardless .....*

21. Neither the participants nor Ross expressed their point of view cogently and with clarity.

.....

22. The ring had laid at the bottom of a riverbed for 2500 years before a hobbit named Déagol found it.

.....

23. We have had several meetings so far but nothing has born fruit.

.....

24. Under the law, the state must administer its programs in ways that do not discriminate based on race.

.....

25. Taking the last bite of turkey from Thanksgiving dinner, a long nap would surely follow.

.....

**Write your answers in the table on page 18.**

**USE OF ENGLISH****A)**

| 1. | 2. | 3. | 4. | 5. |
|----|----|----|----|----|
|    |    |    |    |    |

**B)**

| 6. | 7. | 8. | 9. | 10. |
|----|----|----|----|-----|
|    |    |    |    |     |

**C)**

| 11. |  |
|-----|--|
| 12. |  |
| 13. |  |
| 14. |  |
| 15. |  |

**D)**

| 16. |  |
|-----|--|
| 17. |  |
| 18. |  |
| 19. |  |
| 20. |  |

**E)**

|            |  |
|------------|--|
| <b>21.</b> |  |
| <b>22.</b> |  |
| <b>23.</b> |  |
| <b>24.</b> |  |
| <b>25.</b> |  |

## WRITING

*I shall be telling this with a sigh  
Somewhere ages and ages hence:  
Two roads diverged in a wood, and I—  
I took the one less traveled by,  
And that has made all the difference.*

*Robert Frost*

One of Robert Frost's most famous poems explores the notion of a road less travelled. Many times in life we have to choose between a well-trodden path and the one that takes us off the beaten track. And many a time we wonder if we have made the right choice at the critical juncture.

Write an essay of 200 to 250 words and tell about the time you have (not) chosen a less-travelled road and the repercussions of the decision taken.

## KEY:

### LISTENING COMPREHENSION

|     |              |
|-----|--------------|
| 1.  | ADROIT       |
| 2.  | CAJOLATIVE   |
| 3.  | DIM          |
| 4.  | APPRENTICE   |
| 5.  | GOBBLE       |
| 6.  | SUBSCRIPTION |
| 7.  | WATERFALL    |
| 8.  | LAMBASTING   |
| 9.  | SCARCE       |
| 10. | FLATTERED    |

### READING COMPREHENSION

A)

|    |    |    |    |
|----|----|----|----|
| 1. | 2. | 3. | 4. |
| F  | NG | F  | NG |

**B)**

| 5. | 6. | 7. | 8. | 9. |
|----|----|----|----|----|
| C) | C) | B) | C) | A) |

**C)**

| 10. | JOLT        |
|-----|-------------|
| 11. | IN LOCKSTEP |
| 12. | MAR         |
| 13. | ATTENDANT   |
| 14. | CONSUMMATE  |

## PART TWO

**D)**

| 15. | 16. | 17. |
|-----|-----|-----|
| H)  | B)  | E)  |

| 18. | 19. | 20. |
|-----|-----|-----|
| G)  | D)  | C)  |

## USE OF ENGLISH

A)

| 1. | 2. | 3. | 4. | 5. |
|----|----|----|----|----|
| B  | A  | D  | C  | C  |

B)

| 6.    | 7.                   | 8.  | 9. | 10.         |
|-------|----------------------|-----|----|-------------|
| FOUND | PUTTING/<br>THROWING | FOR | AT | HAS<br>BEEN |

C)

|     |             |
|-----|-------------|
| 11. | MATERIAL    |
| 12. | MEDICINE    |
| 13. | DEVISE      |
| 14. | CONSPICUOUS |
| 15. | UNDERMINE   |

D)

|     |                            |
|-----|----------------------------|
| 16. | WHETTED MY APPETITE FOR    |
| 17. | IS A FOREGONE CONCLUSION   |
| 18. | IS BOUND TO HAVE COMPLETED |
| 19. | HAVING EXPECTED AN AWARD   |
| 20. | BUT FOR NICK'S REFUSAL     |

E)

|            |                                                                                |
|------------|--------------------------------------------------------------------------------|
| <b>21.</b> | EXPRESSED <b>HIS</b> POINT OF VIEW                                             |
| <b>22.</b> | <b>LAIN</b>                                                                    |
| <b>23.</b> | <b>BORNE</b> FRUIT                                                             |
| <b>24.</b> | DISCRIMINATE <b>AGAINST</b>                                                    |
| <b>25.</b> | TAKING THE LAST BITE OF TURKEY, <b>I</b> WOULD SURELY<br>BE IN FOR A LONG NAP. |