



ISPITNI
CENTAR
DRŽAVNO
TAKMIČENJE 2024.

AUTOR/AUTORKA TESTA _____

RECENZENT/RECENZENTKINJA _____

PODGORICA, _____ 20____ GODINE

SREDNJA ŠKOLA, III i IV RAZRED

ENGLISKI JEZIK



Test iz engleskog jezika sastoji se od četiri dijela.

	Broj bodova	Ostvareni broj bodova
Slušanje	20	
Čitanje	25	
Leksika i gramatika	25	
Pisanje	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 *The Books We Love and Hate* in which three book reviewers give their thoughts on the latest publications. After listening, do the exercises that follow.



A) Complete the following sentences from the podcast. Use ONE WORD for each answer. Write/copy your answers in the table provided on page 6.

- A) "It didn't hold water and I found myself with disbelief."
- B) "The result is a fresh, eye-opening read and one that will surprise you with far-from-clichéd"
- C) "Fawkley paints the world of John Richardson with supreme detail and an touch."

B) Among the potential (alternative) titles listed below, which one best captures the essence of each of the three books discussed in the podcast? Match each title with the book it represents most accurately and write/copy your answers in the table provided on page 2. There are two extra titles that need not be used.

- A) "Inverted Clues: Unorthodox Narratives of a Whodunit Novel"
- B) "Unseen Heroism: An Exploration of Unheralded Courage"
- C) "Meadow's Verge: Traditional Saga of a Detective's Quest"
- D) "Echoes of Red Victory: A Tapestry of Alternative History"
- E) "Fissures of Realism: Absurdity Post-1990s Soviet Triumph"

C) The following sentences have been taken from different magazine reviews. Which book does each of the sentences refer to – the first (1), the second (2) or the third (3)? Circle the right answers in the grid provided at the bottom of the page.

- A) This book's enduring impact lies in its ability to provoke thinking and introspection, even weeks after reading it, leaving an indelible mark on one's tongue.
- B) The author's skillful storytelling and exploration of poignant themes suggest a potential for this debut novel to attain timeless recognition and be considered a classic.
- C) In this tale, the pivotal exchange between characters takes place far from the customary settings, offering a fresh and unconventional approach to the genre itself.
- D) This visually captivating spectacle was eventually ruined by a poorly constructed melodramatic and ridiculous plot ultimately failing to sustain audience captivation.

A)

A)	B)	C)

B)

BOOK 1	BOOK 2	BOOK 3

C)

A)	B)	C)	D)
1 2 3	1 2 3	1 2 3	1 2 3

READING COMPREHENSION

A. Read the following article about Napoleon, the formidable emperor and indomitable warrior, who has long exerted a magnetic pull over people all around the world for his military prowess and transformative governance. Then read the instructions below the text carefully and do the exercises that follow.

PART ONE

“History,” the essayist Thomas Carlyle wrote in 1840, “is the biography of great men” — and of these Napoleon, whom Carlyle described as “our chief contemporary wonder,” was considered by many to be the greatest. The “Little Corporal” who became a general and then emperor turned rapidly after his death in 1821 into an international legend, admired and reviled in equal measure. The ambitious dreamed of emulating him; inmates of lunatic asylums believed they were him. And now we find him, some 200 years later, larger than life once again, in Ridley Scott’s new epic “Napoleon.”



So why does Mr. Scott’s choice of subject feel like something of a throwback? When the philosopher Hegel saw Napoleon on horseback in 1806, he declared him nothing less than the “soul of the world.” Now, even if we can register the enormous impact Napoleon has had, he does not inflame our sentiments as he once did. Napoleon has turned from one of those historical protagonists about whose life and exploits it is impossible to remain neutral into a titan distanced and defanged by time, like Alexander the Great or Genghis Khan.

The fundamental source of his appeal was that he seemed to incarnate something quite unprecedented in human affairs: the unknown figure who through sheer genius succeeds in becoming an agent of history. As a vehicle for change on an epochal scale, Napoleon epitomized the Romantic hero as man of action, and his ascent coincided with a time when mass political activism was a novel and revolutionary force, imbued with optimism.

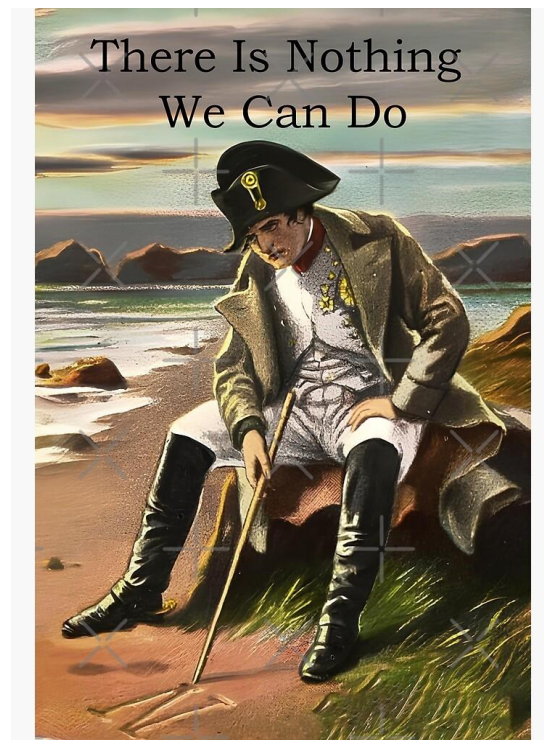
Today, confidence in the future is vanishing. People are unlikely to see themselves as history's protagonists. Like other film directors who've tackled the subject, Mr. Scott has tapped into Napoleon's biography and love life as grist for a biopic, but the Napoleon legend always rested on much more than an astonishing yarn: It reflected the aspirations of an era that now feels very remote from our own.

For one thing, In our age of remotely targeted drones, killer robots, counterinsurgents and collateral damage, the way war is conducted today bears little relationship to the military life which was Napoleon's route to fame. The combat scenes in Mr. Scott's latest film offer only nostalgic anachronism: The bared swords and wild charging cavalry hold few moral lessons at a time when our models of leadership are more likely to do battle in the corporate boardroom.

Another essential instrument of Napoleon's success, his rhetoric, has not endured any better. Napoleon's proclamations, first to his troops and then to his country, fueled his popularity. Image mattered to Napoleon, to be sure — the great imperial portraits make that clear — but the visuals circulated much more slowly than the texts, which were the primary source of his political power. In our age of TikTok and headline-grabbing tweets, nothing could be harder for us to comprehend than the cultural force of such tradition.

But it's Napoleon, the Great Man at the helm of history, who now seems most remote of all. In the last few months, there's been a telling meme. It shows a picture of the former emperor in exile on St. Helena, sitting disconsolately by the shore, accompanied by the punchline: "There is nothing we can do." An image once intended to show the noble leader as a pensive intellectual now presents him as powerless a rationale for inaction. This is the Napoleon who resonates today.

Strong on panache and ambition, Mr. Scott's "Napoleon" is a multimillion-dollar blockbuster with all the trimmings, offering panoramic battles, gorgeous costumes and the always enjoyable spectacle of a world conqueror himself conquered by a woman. Yet its arrival is a reminder that Napoleon no longer exists for us; now he merely entertains. *Greatness is yesterday's , a glorious : "There is nothing we can do."* Unable to dream of emulating him, we sit and watch him instead.



Adapted from: www.nytimes.com

A) Read the questions and choose the correct answer (A–D). Write/copy your answers in the table on page 13.

1. According to the article, which metaphor best describes Napoleon's relevance today?

- A) A rekindled flame
- B) An antiquated relic
- C) A forgotten luminary
- D) An ephemeral shadow

2. Which specific adjective on page 3 does the author employ to denote that Napoleon has been made ineffectual and that his power and strength have been gradually undermined?

.....

3. Which of the following is true according to the text?

- 1. Napoleon's rise to power was marked by widespread disillusionment and mass political activism.
- 2. The conduct of warfare today greatly contrast with the military life that propelled Napoleon to fame.

- (A) Only 1 is true.
- (B) Only 2 is true.
- (C) Both 1 and 2 are true.
- (D) Neither 1 nor 2 is true.

4. What quality of Napoleon is difficult for people to comprehend in the present age?

- A) His tactical prowess.
- B) His political acumen.
- C) His oratorical mastery.
- D) His military strategy.

5. The article portrays the meme featuring Napoleon on St. Helena as

- A) a reminiscence of a bygone era.
- B) an artifact of historical persistence.
- C) a subtle nod to his former influence.
- D) an epitaph for the Napoleon myth.

6. The meme in question aims to evoke

- A) nostalgia.
- B) despondency.
- C) jubilation.
- D) exuberance.

7. The author depicts Napoleon as a commander, a captian steering the rudder of a ship. Which idiom on page 4 does the author use to convey this image?

.....

8. Which two words best complete the phrase in the last paragraph of the article:

"Greatness is yesterday's, a glorious"?

- A) flop and victory
- B) summit and conquest
- C) aspiration and failure
- D) ambition and triumph

9. Based on the article, what concept best epitomizes Napoleon's role in history?

- a) A figure of stasis
- b) A paragon of virtue
- c) A harbinger of change
- d) A remnant of excellence

PART TWO

B) Read the next passage about Napoleon and the movies made about him and choose the correct answer (A, B, C or D) to fill in the gap. Write your answers in the grid provided on page 13.

About 1,000 films have been made for cinema and television about Napoleon. No sooner had the Lumière brothers invented the motion picture than in 1897 they gave the world Napoleon Meets the Pope. By 1914, there were already 180 films devoted to Bonaparte. The French emperor has long exerted a magnetic pull over artists. What is it that 10. so many to risk a creative Waterloo?

Ridley Scott's not-half-bad epic stars Joaquin Phoenix and his saturnine 11., difficult to understand, and periodically punctuated with heavy breathing or aggravated yelping. But Phoenix's performance, swinging between clenched rumination and neurotic energy, nails what the historian Georges Lefebvre thought was Napoleon's 12.: the mercurial, dynamic temperament. Moreover, Phoenix's vocal manner is a big improvement on Marlon Brando's lisp.



It may well be that the challenge of reproducing the vox Napoleana (the tone of which historical sources are strangely quiet about) is possibly best met by the captions of silent movies such as Abel Gance's histrionically unhinged masterpiece of 1927. You have to 13., though, what Jack Nicholson, picked by Stanley Kubrick for his unrealised biopic, would have sounded like.

Sergei Bondarchuk's literally stunning Borodino in the Soviet-era War and Peace is still the most convincing cinematic representation of what it feels like to be trapped inside a battle, a challenge since the two most 14. i.e principal characteristics,— invisibility (the smoke) and inaudibility (the thunder of cannon) — are not audience-friendly. Inevitably, the budget-busting, seven-hour Tolstoy movie was 15.

by its Soviet producers before its proper conclusion, short-changing the incineration of Moscow. The disaster did not, however, preclude Bondarchuk being hired to direct Waterloo (with a fabulously droll Christopher Plummer as Wellington), complete with 15,000 extras and 200 cavalry horses, a movie so commercially disastrous that it played a part in the studios' 16. to go anywhere near Kubrick's looming monster, which they wanted to avoid at all costs.

Adapted from: <https://www.ft.com>

	A)	B)	C)	D)
10.	repels	deters	tempts	prevents
11.	lucidity	mumble	enunciation	articulateness
12.	mainstream	mainland	mainframe	mainspring
13.	wander	wonder	wince	waver
14.	salient	obscure	unobtrusive	inconspicuous
15.	taken down	settled down	shut down	worn down
16.	keenness	avidity	ardour	reluctance

READING COMPREHENSION**A)**

1.	2.	3.	4.

5.	6.	7.	8.	9.

PART TWO**B)**

10.	11.	12.	13.	14.	15.	16.

USE OF ENGLISH

A) 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 19.

ON DECEMBER 1, 1900, at an intimate concert hall in Vienna, a respected local baritone gave the premiere of some early songs for voice and piano by Arnold Schoenberg. Today this music, though written in an elusive harmonic language, comes 1. as exuding hyper-Wagnerian richness and Brahmsian expressive depth. But the audience in Vienna broke into shouts, laughter, and jeers. From that day on, as Schoenberg ruefully recalled two decades later, “the scandal has never ceased.”



The author Harvey Sachs relates this story, and describes the songs sensitively, in his new book, *Schoenberg: Why He Matters*. As Sachs makes clear, the “scandal” only got worse. His book, targeted to music-loving general readers, is less 2. impassioned defense of a composer than an earnest attempt by an engaging writer and insightful music historian to explain Schoenberg’s significant achievements.

Sachs, the author of the critically acclaimed biography *Toscanini: Musician of Conscience*, admits to 3. an unlikely candidate to take on this task. He calls himself “Schoenberg-curious expert.” But this, he hoped, might make him more trustworthy to countless Schoenberg skeptics 4. classical-music devotees. If they find Schoenberg’s music baffling, off-putting, and excessively challenging, Sachs understands why and doesn’t really disagree.

But by maintaining that “most listeners” still cling to this perception of Schoenberg and those who followed in his path, Sachs ends up compounding the problem, at least to this admitted Schoenberg lover. The stigma is reinforced. Also, he only glances 5. a larger related issue that has consistently nagged at me.

Classical music is deemed, even by some musicians, 6. gone wrong in the middle decades of the 20th century. And Schoenberg is still seen as the main culprit.

B) Read the continuation of the article below and think of the word which best fits each space. Use only one word in each space (you have been given the first letter of each word and in some instances, additional letters to help you). Read the text through to check that it makes sense with the gaps filled and write your answers in the table on page 19.

SACHS GENUINELY strikes people as trying to make a strong case for Schoenberg as a challenging, yes, but consequential composer. He does an admirable and efficient job 7. t the story of Schoenberg's life, career, and struggles (the book is just more than 200 pages). He shows how early experiences fortified his later 8. r . . . l . . to radically shake up contemporary music.



9. B . . . in 1874 in Vienna to a lower-middle-class Jewish family (his father kept a shoe shop), Schoenberg was drawn early to music. At around 16, he had to take a job as a bank clerk after his father died. But he made musical friends and became ever more focused and ambitious. His tenaciousness paid off. A composer who in his youth was 10. c . . p . . l . . to teach himself compositional forms by subscribing to an encyclopedia's instruction guide, he eventually wrote two books on harmony that are still in use and is considered among the century's most significant teachers. In 1933, he emigrated to America, where he 11. w up living in Los Angeles, across the street from Shirley Temple, and found a friend, and tennis partner, in George Gershwin.

Those early years in Vienna, when he 12. f . . e . disdain, left him both defensive and determined, and ready to try on the role of visionary prophet in contemporary music. Schoenberg "would see himself as a lonely David using his slingshot to fend off hordes of cultural Philistines who were incapable of 13. g and comprehending the beauty and the importance of his ideas and his work," Sachs writes.

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. RAPID is often followed by these nouns: *acceleration, change, decline, deterioration, growth, heartbeat, progress*

(Sample sentence: *The new digital technology would allow a RAPID expansion in the number of TV channels.*)



14. P..... is often used with these nouns: *event, figure, moment, point, role, contribution*

(Sample sentence: *The talks are to the success of this whole process.*)

15. N..... can be *absurd, vague, romantic, accepted, conventional, preconceived*

(Sample sentence: *We must dispel this that you can rely on the system for everything.*)

16. A..... is used with these nouns as the object: *approach, creation, practice, reform, use, view*

(Sample sentence: *The reports that all building be fitted with smoke detectors.*)

17. S..... is used with these nouns *amount, criticism, degree, gain, help, risk, influence*

(Sample sentence: *You can make monthly savings on your mortgage.*)

18. O..... can be *desirable, favourable, adverse, inevitable, long-term, immediate*

(Sample sentence: *The negotiations were intense, but both parties were satisfied with the mutually beneficial*)

19. S..... is used with these nouns: *balance, casualty, damage, economy, momentum, standard*

(Sample sentence: *When she lost her job they could no longer their expensive lifestyle.*)

Write your answers in the table on page 19.

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.

20. The guilt lay heavy on him, which was a mistake.

NOT

If only the guilt had him.

21. Everybody knows Ross interefered in other people's matters.

NOSE

Ross is known to into other people's matters.

22. Her friends were offended by some of the comments that were made.

EXCEPTION

Her friends to some of the comments that were made.

23. Immediately after Sheldon got home, the phone rang.

SOONER

No home than the phone rang.

24. Miley Cyrus realises that she'll never become a chart-topping singer.

RESIGNED

Miley Cyrus has a chart-topping singer.

25. If you leave her alone, she will complete the task in no time.

DEVICES

If she is, she will complete the task in no time.

Write only the missing words on the answer sheet on page 20.

USE OF ENGLISH

A)

1.	
2.	
3.	
4.	
5.	
6.	

B)

7.	
8.	
9.	
10.	
11.	
12.	
13.	

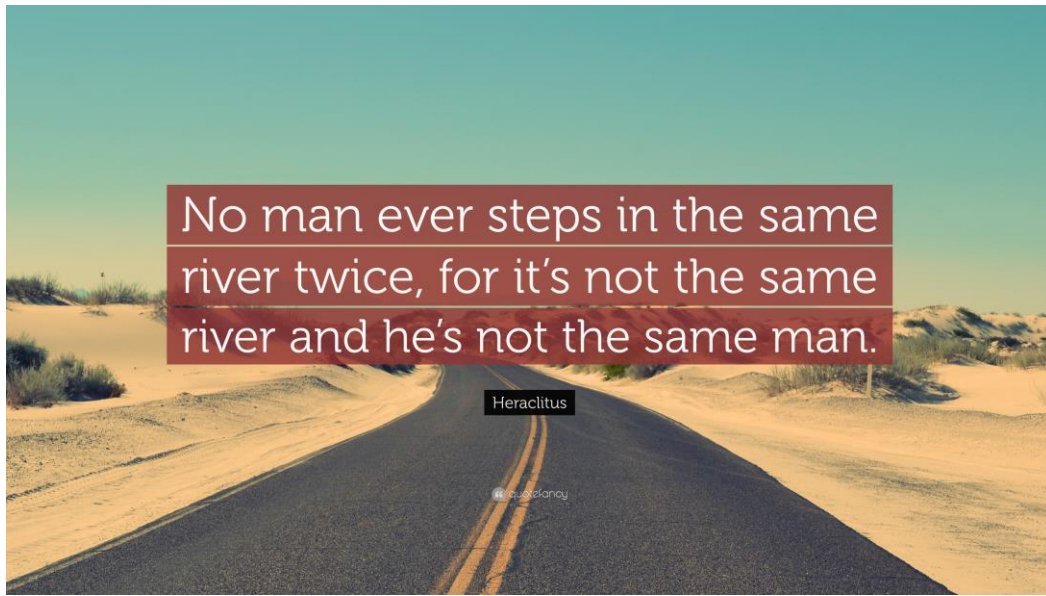
C)

14.	
15.	
16.	
17.	
18.	
19.	

D)

20.	
21.	
22.	
23.	
24.	
25.	

WRITING



This famous quote attributed to Heraclitus encapsulates the essence of perpetual change and the evolving nature of existence.

Use a personal experience to illustrate this concept of continual change encompassing personal growth, evolving relationships, or shifting perspectives. Write an essay of 200 to 250 words reflecting on your approach to change - whether you embrace(d), resist(ed), or learn(ed) from it.

KEY:

LISTENING COMPREHENSION

A)	B)	C)
SCOFFING	TWISTS	ASSURED

B)

BOOK 1	BOOK 2	BOOK 3
D)	A)	B)

C)

A)	B)	C)	D)
1 2 3	1 2 3	1 2 3	1 2 3

READING COMPREHENSION

A)

1.	2.	3.	4.
D)	DEFANGED	B)	C)

5.	6.	7.	8.	9.
D)	B)	AT THE HELM OF (HISTORY)	C)	C)

PART TWO

B)

10.	11.	12.	13.	14.	15.	16.
C)	B)	D)	B)	A)	C)	D)

USE OF ENGLISH

A)

1.	ACROSS
2.	AN
3.	BEING
4.	AMONG
5.	AT
6.	TO HAVE

B)

7.	TELLING
8.	RESOLVE
9.	BORN
10.	COMPELLED
11.	WOUND
12.	FACED
13.	GRASPING

C)

14.	PIVOTAL
15.	NOTION
16.	ADVOCATE
17.	SUBSTANTIAL
18.	OUTCOME
19.	SUSTAIN

D)

20.	NOT LAIN HEAVY ON
21.	TO HAVE POKED/STUCK HIS NOSE
22.	TOOK EXCEPTION
23.	SOONER HAD SHELDON GOT
24.	RESIGNED HERSELF TO NOT/TO NEVER BECOMING
25.	LEFT TO HER OWN DEVICES