



ISPITNI
CENTAR
DRŽAVNO
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AUTOR/AUTORKA TESTA _____

RECENZENT/RECENZENTKINJA _____

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SREDNJA ŠKOLA, III i IV RAZRED

**ENGLISKI
JEZIK**



LISTENING COMPREHENSION

A. Listen to a TED talk in which Simon Sinek digs into the ever-present theme of introversion and extroversion. Then read each question carefully and choose the correct answer. Write/copy your answers in the table on page 5.



- 1. Based on the talk, what distinguishes introversion from social awkwardness?**
 - A) A lack of comfort in unfamiliar groups.
 - B) A tendency to avoid public communication.
 - C) How interactions fuel or drain one's energy.
- 2. The metaphor of "five coins" is used to imply that introverts experience**
 - A) blurred focus as the clumsy conversations unfold.
 - B) heightened emotions as interactions accumulate.
 - C) steadily depleted reserves through social contact.
- 3. How does Simon's introversion shape his public speaking?**
 - A) He raises his energy to (over)compensate.
 - B) He speaks to individuals within the crowd.
 - C) He relies heavily on rehearsed lines for support.
- 4. According to Simon, true charisma rests on**
 - A) giving oneself fully to a clear purpose.
 - B) showing steady confidence in public.
 - C) displaying ease in awkward situations.
- 5. Which is the MOST fitting title for this talk?**
 - A) "How to Trace Your Steps in a World Made for Extroverts"
 - B) "How to Leverage the Quiet Power of Being an Introvert"
 - C) "How to Win the Harsh Battles within Your Hidden Universe"

B. Listen to an excerpt in which two speakers reflect on the nature of writer’s block, its emotional impact, and the way to interpret it. After listening, do the exercises that follow. Then, write/copy your answers in the table provided on page 5.

A) For sentences 1-3, decide if each statement is TRUE or FALSE by putting a tick (✓) in the appropriate box.

	True	False
6. According to the podcast, even great artists go through phases where their work feels regressive.		
7. A creative block typically signals a prolonged decline in a writer’s work rather than a breakthrough.		
8. In the podcast, the speakers treat writer’s block and procrastination as identical notions, implying no substantive distinction between the two.		

B) In the podcast, the speakers use a series of metaphors to express ideas about creative struggle and artistic development. Match each metaphor (9–12) with its implied meaning (A–D).

- | | |
|---|---|
| <p>9. It’s not like a day at the beach for your mate either, or your children, or your friends.</p> | <p>A) One misstep could feel like starting an unstoppable avalanche.</p> |
| <p>10. Every time you stumble or get stuck the whole ball of wax could collapse, then it becomes harder and harder to navigate the block.</p> | <p>B) Only the finished page reveals how far you’ve grown.</p> |
| <p>11. I think when you’re blocked, whether you’re aware of it or not, you’re about to make a growth spurt in your work.</p> | <p>C) The standstill is the quiet coil before, all of a sudden, the next chapter intensively unfolds.</p> |
| <p>12. And I think the proof of the pudding is I’ve never had a patient who has worked through a block who didn’t think they were a better writer on the other side.</p> | <p>D) We weather the same storm, even if you only see the clouds around you first.</p> |

LISTENING COMPREHENSION**A.**

1.	2.	3.	4.	5.

B.**A)**

6.	7.	8.

B)

9.	10.	11.	12.

READING COMPREHENSION

Read the text reflecting on how our divided attention shapes the way we relate to others, then complete the exercises that follow. Write/copy your answers in the table provided on page 11.

How much do you engage with others when you're out in public? Lots of people don't actually engage with others much at all. Think of commuters on public transportation staring down at their phones with earbuds firmly in place.



As a professor of social psychology, I see similar trends on my university campus, where students often put on their headphones and start checking their phones before leaving the lecture hall on the way to their next class.

Curating daily experiences in these ways may appeal to your personal interests, but it also limits opportunities for social connection. Humans are social beings: We desire to feel connected to others, and even connecting with strangers can potentially boost our mood.

Though recent technological advances afford greater means for connection than at any other moment in human history, many people still feel isolated and disconnected. Indeed, loneliness in the American population has reached epidemic levels, and Americans' trust in each other has reached a historic low.

At the same time, our attention is increasingly being pulled in varied directions within a highly **saturated** information environment, now commonly known as the "attention economy." This term refers to the way humans are able to manage the wealth of information at their disposal. In 1971, economist and Nobel laureate Herbert A. Simon, who coined the term, wrote, "A wealth of information creates a poverty of attention and a need to allocate that attention efficiently among the overabundance of information sources that might consume it."

With so many sources of content **prevalent** in our daily lives, the attention economy reflects the multimedia competition for eyes and ears as attention becomes an increasingly scarce commodity.¹

¹ Taken from: <https://advertising.amazon.com/library/guides/attention-economy>

It is perhaps not surprising, then, that so many Americans are experiencing a crisis of social connection. One factor shaping people's experiences in public settings concerns where they focus their attention. Since there is more information out in the world than anyone could ever realistically take in, people are driven to conserve their limited mental resources for those things that seem most crucial to navigating the world successfully. What this means is that every person's attention is finite and selective: By attending to certain bits of information, you necessarily **tune out** others, whether you're aware of doing so or not.

More often than not, the information you deem worthy of attention also tends to be self-relevant. That is, people are more likely to engage with information that piques their interest or relates to them in some way, whereas they tend to ignore information that seems unrelated or irrelevant to their existence.

One unfortunate consequence is that a person may end up treating interactions with other people as transactions, with a primary focus on getting one's own needs met or one's own questions answered. A very different approach would involve seeing interactions with others as opportunities for social connection; being willing to expend some additional mental energy to listen to others' experiences and exchange views on topics of shared interest can serve as a foundation for building social relationships.

Also, by focusing so much attention on their own individual interests, people may **inadvertently** signal disinterest to others in their social environments. As an example, imagine how it would feel to be on the receiving end of those daily commuting rituals. You find yourself surrounded by people whose ears are closed off, whose eyes are down, and whose attention is elsewhere – and you might start to feel like no one really cares whether you exist or not.

As social creatures, it's natural for human beings to want to be seen and acknowledged by other people. Small gestures such as eye contact or a smile, even from a stranger, can foster feelings of connection by signaling that our existence matters. Instead, when these signals are absent, a person may come to feel like they don't matter, or that they're not worthy of others' attention.

For all these reasons, it may prove valuable to reflect on how you use your limited mental resources as a way to be more mindful and purposeful about what and who garner your attention. As I encourage my students to do, people can choose to engage in what I refer to as psychological generosity: You can intentionally redirect some of your attention toward the other people around you and expend mental resources beyond what is necessary to navigate the social world.

Engaging in psychological generosity doesn't need to be a heavy lift, nor does it call for any grand gestures. But it will probably take a little more effort beyond the bare minimum it typically takes to get by. In other words, it will likely involve moving from being merely transactional with other people to becoming more relational while navigating interactions with them.

A few simple examples of psychological generosity might include actions such as:

- Tuning in by turning off devices. Rather than default to focusing attention on your phone, try turning off its volume or setting it to airplane mode.
- Making eye contact and small talk. As historian Timothy Snyder writes, eye contact and small talk are "not just polite" but constitute "part of being a responsible member of society."
- Smiling and greeting someone you don't know. Take the principle of "innocent until proven guilty" to the realm of social relations by showing your willingness to welcome other people rather than displaying disinterest and avoidance.

Among the most cynical, examples like these may initially be written off as reflecting pleas to practice the random acts of kindness often **trumpeted** on bumper stickers. Yet acts like these are far from random – they require intention and redirection of your attention toward action, like any new habit you may wish to cultivate.

Practicing acts of psychological generosity, then, can provide you with opportunities to benefit from social connection, at the same time as these acts can pay dividends to other people and to the social fabric of your community.

Adapted from: www.dailygood.org

PART ONE – COMPREHENSION QUESTIONS

1) Which title BEST captures the essence of the article?

- A) "The Untold Stories We Live By"
- B) "Eyes Down, Hearts on the Sleeve"
- C) "Reclaiming the Quiet between Us"
- D) "When Screens Become Our Shelter"

2) The author proposes that even modest interactions may a person's emotional state.

- A) appeal
- B) unsettle
- C) diminish
- D) invigorate

3) Which statement MISREPRESENTS the author's point about loneliness?

- A) Loneliness has deepened as people drift through life wrapped in their digital worlds.
- B) Loneliness has reached unprecedented levels despite ever-easier digital connections.
- C) Loneliness has tightened its grip as unseen digital fibres pull lives toward one another.
- D) Loneliness has lingered as digital tools offer distraction instead of genuine connection.

4) According to the author, reflecting on how we use our mental resources can help us become more in directing our attention.

- A) attuned
- B) intentional
- C) discerning
- D) resourceful

5) The passage argues that, in the way they treat information, people nowadays often seem to be

- A) self-assured
- B) self-effacing
- C) self-righteous

D) self-absorbed

6) Which metaphorical expression in paragraph 9² does the author use to depict commuters who, though present, create an invisible barrier to the world around them?

.....

7) The article lists several small gestures that can help people relate to one another more openly. Which action is NOT among the examples the author provides?

- A) Sharing a brief personal story to break the ice.
- B) Quieting your gadgets to be fully in the moment.
- C) Making eye contact and trading a few light words.
- D) Acknowledging a stranger with a warm nod or hello.

8) Which metaphor does the author use in the final paragraph to describe the woven, interconnected network of relationships and shared values that hold individuals together?

.....

The characters from *Friends* are gathered at *Central Perk* on a quiet Sunday afternoon, each slipping into their familiar habits.

Match the concepts from the text (11-14) with the characters and the behaviour they display in the café (A-D).

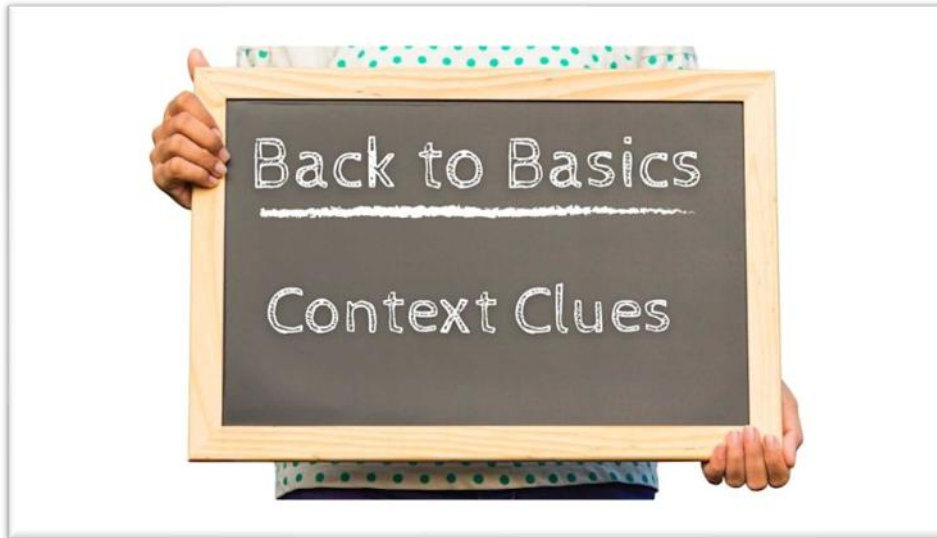
- 9. Attention economy
- 10. Self-relevant information bias
- 11. Transactional interaction
- 12. Psychological generosity

- A) *Monica notices Joey is confused about something and steps in to help, letting her attention settle kindly on someone else for a moment.*
- B) *Ross drifts in and out of the group's chatter, tuning in only when the topic brushes against his own world.*
- C) *Rachel just sits there scrolling through alerts, ads, and messages, her focus constantly hijacked by competing inputs.*
- D) *Chandler offers the barista a polite smile, but the exchange ends the second his need is met—nothing lingers beyond the purchase.*

² The paragraph starts with the following sentence: „Also, by focusing so much attention on their own individual interests, people may inadvertently signal disinterest to others in their social environments.“.

PART TWO: Vocabulary in Context

All of the words listed below appear in the article. Relying on the context that the words appear in, decide which word best completes each sentence. Write the correct letter (A–E) in the boxes on page 11.



A) saturated **B)** prevalent **C)** tune out **D)** inadvertently **E)** trumpet

Rather than act modestly, he chose to **13)** his minor achievement as if it were groundbreaking.

She can **14)** distractions with surprising ease when working under pressure.

She **15)** ignored the invitation, not out of rudeness but because her mind was elsewhere.

In today's **16)** stream of updates and alerts, silence has become a rare luxury.

Because these small disengagement habits are so **17)**, few people even recognise them as choices.

READING COMPREHENSION

PART ONE

1.	2.	3.	4.	5.

6.

7.	8.

9.	
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11.	
12.	

PART TWO

13.	
14.	
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16.	
17.	

USE OF ENGLISH

A) Read the following passage about the movie *Aftersun* and choose the correct answer (A, B, C, or D) to fill in the gap. Write your answers in the grid on page 18.



Artwork by ©Matteo Russi (Instagram: @artoftmatteo). Reproduced with permission.

Charlotte Wells makes a rather amazing feature debut with *Aftersun*, starring Paul Mescal and nine-year-old newcomer Francesca Corio, about a divorced dad and his young daughter taking a low-key summer holiday in a budget Turkish resort, a sunlit **1.** that also serves as a subtle farewell.

Wells's movie ripples and shimmers like a swimming pool of mystery; the way Wells captures mood and moment, never labouring the point or forcing the pace, **2.** me of the young Lucrecia Martel. With remarkable confidence, she just lets her movie **3.** naturally, like a haunting and deceptively simple short story. The details accumulate; the images reverberate; the unshowy gentleness of the central relationship **4.** deepens in importance.

Paul Mescal is – as ever – excellent as Calum, a Scottish guy who has come on this package holiday trip with his kid Soph: a modest and **5.** performance from Corio. It is the 90s, so Calum keeps in touch with home via a payphone and Soph wonders that he still says “Love you” to her mum at the end of their overheard conversation even though they are divorced. This movie is a pure pleasure to watch. No matter how devastating it may be for some of us.

Adapted from: www.theguardian.com

	A)	B)	C)	D)
1.	interface	interlude	interlock	interstice
2.	reminisced	remembered	recalled	reminded
3.	unhinge	unravel	unnerve	unearth
4.	derisively	petulantly	inexorably	obstinately
5.	contrived	assuming	unnatural	unaffected

B) Fill in the following sentences with the one missing word that best completes each music-related idiom. All the missing words come from common musical expressions.

Write only ONE word in each blank.



6. He delivered the entire presentation without missing a, even when the lights flickered out.
7. At seventy-two, he was still fit as a, outpacing hikers half his age.
8. Money might open doors, but influence calls the long after the party ends.
9. The documentary struck awith viewers, stirring memories they didn't expect to revisit.
10. The teacher's first words set the for a relaxed class.

Write your answers in the table on page 18.

C) Read the following passage and think of the word that best fits each space. You have been given the first letter (and sometimes additional letters) of the word to help you. Make sure you use the proper verb forms.

Write your answers in the table on page 18.

What happened when a wildcat and a small mammal met in the park? Dinner!



This joke isn't only terrible, it's actually wrong. Scientists camera trapping in the Amazon revealed an extraordinary behavioral trend between a wildcat **11. S** called the ocelot and an opossum.

Multiple video clips that were **12. C** showed the two animals walking about "like old friends" the scientists mused.

The scientists had to know more. They began **13. S . L . C** their fellow researchers and soon it became clear that this wasn't a one-off event. Ocelots are well-known to **14. P . . .** on opossums, but each of the four events took place in a different region of the Peruvian Amazon, guaranteeing that it isn't the same two animals. Additionally, the instances **15. S . . .** 2019 to 2023.

In the third known instance, recorded in 2022 at the El Gato Concession in the state of Madre de Dios, the ocelot and opossum were not only walking together, but also interacting. It seems the ocelot might have pounced on the opossum, but prior to that interaction, the opossum displayed no indication of caution **16. W . R . N . . .** towards its strange acquaintance.

"Even though we still do not know if this is the case, we could be witnessing the South American counterpart to the well-known partnership between coyotes and badgers in North America," explains Dr. Isabel Damas-Moreira, behavioral ecologist at the Faculty of Biology at Bielefeld University, Germany, and senior author of the study.

Adapted from: www.goodnewsnetwork.org

D) Choose the correct answer (A, B, C, or D) to fill in the gap. Write your answers in the grid on page 19.



17. The poem's final line was so cryptically beautiful that it seemed to admit of interpretation, depending entirely on the reader's own heartache.

- | | |
|----------|---------|
| A) many | C) each |
| B) every | D) any |

18. The painter's devotion to detail bordered obsession, every stroke reworked to perfection.

- | | |
|------------|-------|
| A) towards | C) on |
| B) with | D) by |

19. Having accidentally against the barrier, the visitor set off a chain reaction that shattered the fragile model behind it.

- | | |
|---------|-----------|
| A) lay | C) laid |
| B) lain | D) leaned |

20. his reputation for integrity, the committee might not have trusted his unconventional proposal and eventually accepted it.

- | | |
|---------------|--------------------|
| A) but for | C) in spite of |
| B) in view of | D) notwithstanding |

21. The director ought toby someone with more diplomatic experience long before the film was ruined.

- | | |
|----------------------------------|----------------------------------|
| A) be having the matter handled | C) have been handling the matter |
| B) have the matter being handled | D) have had the matter handled |

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 19.



22. She has kept drawing false conclusions despite the facts.

PERSISTED

She false conclusions despite the facts.

23. No one ever mentioned the real reason for his resignation.

BREATHED

No one the real reason for his resignation.

24. The board rejected his proposal immediately.

HAND

His proposal was by the board.

25. A conflict of interest arises whenever he audits the work, which explains why there were so many ethical concerns.

NO

If whenever he audited the work, there wouldn't have been so many ethical concerns.

USE OF ENGLISH**A)**

1.	
2.	
3.	
4.	
5.	

B)

6.	
7.	
8.	
9.	
10.	

C)

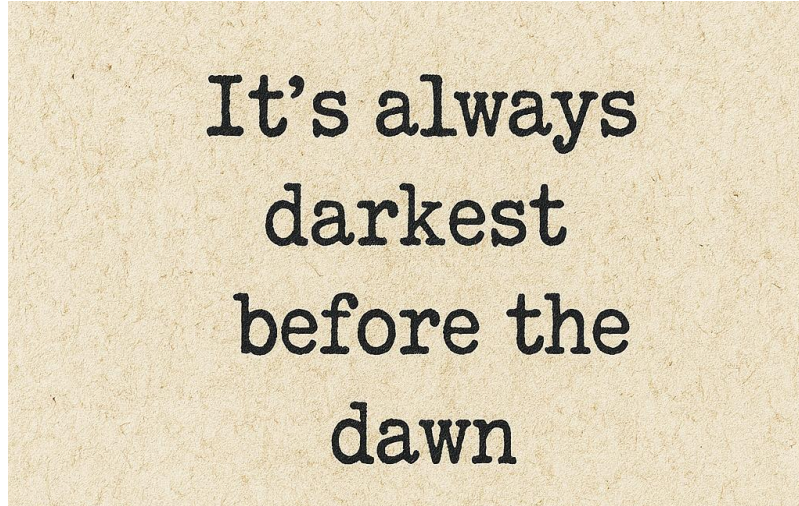
11.	
12.	
13.	
14.	
15.	
16.	

D)

17.	
18.	
19.	
20.	
21.	

E)

22.	
23.	
24.	
25.	

WRITING

In your own words, how do you understand this quote? Can you recall a moment or a situation when life felt this way?

Write a short, creative story or personal memory that captures the time when this message felt real.

Use between 200 and 300 words.

KEY:

LISTENING COMPREHENSION

A.

1.	2.	3.	4.	5.
C)	C)	B)	A)	B)

(5 x 2 points)

B.

A)

6.	7.	8.
T	F	F

(3 x 2 point)

B)

9.	10.	11.	12.
D)	A)	C)	B)

(4 x 1 point)

READING COMPREHENSION

PART ONE

1.	2.	3.	4.	5.
C)	D)	C)	B)	D)

(5 x 2 points)

6.
PEOPLE WHOSE EARS ARE CLOSED OFF

7.	8.
A)	SOCIAL FABRIC

(3 x 2 points)

9.	C)
10.	B)
11.	D)
12.	A)

(4 x 1 point)

PART TWO

13.	E)
14.	C)
15.	D)
16.	A)
17.	B)

(5 x 1 point)

USE OF ENGLISH

A)

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

(5 x 1 point)

B)

6.	BEAT
7.	FIDDLE
8.	TUNE
9.	CHORD
10.	TONE

(5 x 1 point)

C)

11.	SPECIES
12.	CAPTURED
13.	SOLICITING
14.	PREY
15.	SPAN
16.	WARINESS

(6 x 1 point)

D)

17.	D)
18.	C)
19.	D)
20.	A)
21.	D)

(5 x **1** point)

E)

26.	HAS PERSISTED IN DRAWING
27.	BREATHED A WORD ABOUT
28.	DISMISSED OUT OF HAND
29.	NO CONFLICT OF INTEREST AROSE

(4 x **1** point)

UPUTSTVO

Vrijeme rješavanja testa je **150 minuta**.

Dozvoljeni pribor za rad: grafitna olovka, gumica i plava ili crna hemijska olovka.

Nije dozvoljena upotreba rječnika, korektora, piši-briši hemijske, mobilnih telefona i bilo kojih drugih elektronskih pomagala.

Grafitnu olovku možete koristiti u toku rada, **ALI KONAČAN ODGOVOR MORA BITI NAPISAN HEMIJSKOM OLOVKOM.**

Pišite čitko!

Ukoliko pogriješite, prekržite i odgovorite/zaokružite ponovo.

Radite samostalno. Nijesu dozvoljena nikakva dogovaranja.

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

Test iz engleskog jezika sastoji se od četiri dijela.

OBLAST	Broj bodova	Ostvareni broj bodova
Slušanje	20	
Čitanje	25	
Leksika i gramatika	25	
Pisanje	30	

SREĆAN RAD!