



**12. DRŽAVNO TEKMOVANJE IZ ANGLEŠKEGA JEZIKA ZA STROKOVNE IN  
POKLICNO-TEHNIŠKE ŠOLE  
"POLIGLOT"**

**REŠITVE IN TOČKOVNIK**

**Poliglot 2017**



## PISNI SESTAVEK

### TOČKOVNIK

#### 1. VSEBINA (jasna, logična, poglobljena): (0-5 točk)

- 0 točk: Vsebina se **ne povezuje** z naslovom in / ali besedilo **ne presega 70 besed**.
- 1 točka: Vsebina se **le deloma povezuje** z naslovom in / ali besedilo je **komaj razumljivo**.
- 2 točki: Besedilo je vsebinsko večinoma **slabo razumljivo ali nelogično**, primerov ni ali pa so zelo nejasni.
- 3 točke: Vsebina je sicer **razumljiva**, a na kar nekaj mestih ostaja na ravni **površnega razmišljanja**, izdelek vsebuje **nekaj nelogičnih ali nerelevantnih vsebin**, primeri so nekajkrat **neprepričljivi, nejasni ali se ponavljajo**.
- 4 točke: Besedilo je **večinoma jasno, logično**, vendar so predstavljene ideje **občasno površne in klišejske**.
- 5 točk: Dijak svoje ideje **jasno, logično in poglobljeno** predstavi ter podpre s **prepričljivimi primeri**.

#### 2. ZAHTEVNOST IN BOGATOST BESEDIŠČA (uporaba zahtevnejšega besedišča, ustreznost besedišča, napačna raba) (0-5 točk)

- 0 točk: Besedišče je **neustrezno oz. ne omogoča razumevanja** in / ali besedilo ne presega 70 besed.
- 1 točka: Besedišče je **večinoma zelo osnovno**, se ponavlja in/ali je večinoma neustrezno. Napake so tako pogoste, da **bistveno ovirajo sporazumevanje**.
- 2 točki: Besedišče je **osnovno**, pogosto se **ponavlja**. **Napačna raba besedišča je tako pogosta**, da **večkrat ovira sporazumevanje**.
- 3 točke: Dijakovo besedišče je **povprečno**, uporaba zahtevnejšega besedišča in je **redka**. Napake so **dokaj pogoste**, vendar **redko ovirajo sporazumevanje**.
- 4 točke: Dijak **večkrat uporablja zahtevnejše besedišče**. Napake so **redke** in **ne ovirajo** razumevanja.
- 5 točk: Dijak **ustrezno in pogosto** uporablja nadpovprečno zahtevno besedišče, idiomatske in druge zahtevnejše izraze. Napake so **zelo redke** in **nikjer ne ovirajo** sporazumevanja.

#### 3. JEZIKOVNA NATANČNOST (zahtevnost slovničnih struktur, prisotnost in frekvenca grobih in manj grobih napak iz slovnice): (0-5 točk)

- 0 točk: Besedilo je **neustrezno oz. nerazumljivo** zaradi napak in / ali besedilo **ne presega 70 besed**.
- 1 točka: Besedilo je jezikovno **komaj ustrezno**, vsebuje **zelo veliko** grobih napak iz slovnice. Jezikovne strukture so **osnovne**.
- 2 točki: Besedilo je **delno jezikovno ustrezno**, jezikovne napake so **pogoste**. Jezikovne strukture so **večinoma osnovne**.
- 3 točke: Besedilo vsebuje **nekaj grobih in precej manjših napak** iz slovnice, vendar ne vplivajo bistveno na razumljivost besedila. Dijak uporablja **občasno tudi zahtevnejše jezikovne strukture**.
- 4 točke: Dijak izjemoma naredi **kakšno grobo** ali **nekaj manjših napak**, vendar te **ne ovirajo sporazumevanja**. Dijak **večkrat uporablja zahtevnejše jezikovne strukture**.
- 5 točk: Besedilo je **pravilno, brez grobih napak**, manjših napak ni ali se pojavijo izjemoma v zahtevnejših strukturah in **ne ovirajo razumevanja**. Dijak **večinoma** uporablja **zahtevnejše strukture**.

#### 4. ORGANIZACIJA, VEZLJIVOST (povezanost idej, organizacija besedila v odstavke): (0-5 točk)

- 0 točk: Besedilo je **nepovezano in nečlenjeno** in / ali besedilo **ne presega 70 besed**.
- 1 točka: **Odstavkov** v oblikovanju **ni** ali so **nesmiselno razmejeni**; **povezav** med stavki in/ali povedmi večinoma **ni** ali so **večinoma nelogične**.
- 2 točki: **Odstavkov** v oblikovanju **večinoma ni** ali so **nesmiselno razmejeni**, **povezave** med stavki so **pogosto nejasne ali nelogične**.
- 3 točke: Odstavki so, vendar **na več kot dveh mestih** niso smiselno razmejeni; stavki in/ali povedi so dokaj logično povezani z **nekaj grobimi** in motečimi **prekinitvami** ali logičnimi **napakami**. Dijak **večinoma** uporablja **osnovna sredstva za ustvarjanje vezljivosti**, občasno pa tudi bolj zahtevna.



- **4 točke:** Odstavki sicer organizirajo besedilo v uvod, jedro in zaključek, so pa **na vsaj enem mestu slabše** notranje smiselno razviti, dijak **uporablja zahtevnejša sredstva za ustvarjanje vezljivosti**, stavki in povedi se **lepo povezujejo**, a je med stavki in povedmi **tudi kakšna moteča** prekinitev.

- **5 točk:** Odstavki **jasno in smiselno** organizirajo besedilo v uvod, jedro in zaključek; povedi v odstavkih logično in jasno razvijajo vsebino odstavka, stavki in povedi se zelo dobro povezujejo, besedilo daje vtis **zelo tekoče uporabe jezika**, dijak uporablja **bogato paleto sredstev** za ustvarjanje vezljivosti.

**5. STIL (register, kreativnost, prepričljivost, obseg):**  
**(0-5 točk)**

- **0 točk:** Register je neprimeren, besedilo je prekratko, da bi lahko ocenili kreativnost in prepričljivost (manj kot 70 besed).

- **1 točka:** Register je večinoma neprimeren dani situaciji, besedilo je neprepričljivo.

- **2 točki:** Register je večkrat neprimeren, besedilo je **le na določenih mestih prepričljivo in kreativno** zastavljeno.

- **3 točke:** Register je večinoma primeren, a je besedilo **le delno prepričljivo in kreativno zastavljeno** in/ali občutno presega predvideno dolžino, predvsem zaradi ponavljanja ali dolgovernosti.

- **4 točke:** Register je primeren, besedilo je **večinoma prepričljivo in kreativno** zastavljeno.

- **5 točk:** Register je primeren, besedilo je napisano z **nadpovprečno veliko mero kreativnosti** pri predstavljanju idej in primerov, je **zelo prepričljivo**.

**OPOMBE:**

1. Če je sestavek občutno daljši od 200 besed in dobro napisan, se kandidatu(-tki) **ne** odšteva točk.
2. Če je kandidat ocenjen pri vsebini z 0 točkami, ker je vsebina nepovezana z naslovom, se tudi pri vseh ostalih kriterijih oceni z 0 točkami.
3. Če je kandidat napisal besedilo, ki obsega manj kot 70 besed, se pri vseh kriterijih oceni z 0 točkami.

**REŠITVE 2. POLE - POLIGLOT 2017**

<b>1. SLUŠNO RAZUMEVANJE:</b>	<b>2. NALOGA Z VRZELMI:</b>
<p><b>A History of the World in 100 Objects:</b></p> <p><b>Mummy of Horneditjef</b></p> <p><b>Opomba:</b> Pomensko podobni odgovori, ki se ujemajo z besedilom, so sprejemljivi. Pravopisnih napak se ne upošteva.</p> <ol style="list-style-type: none"><li>1. (Egyptian) mummies</li><li>2. T</li><li>3. Interconnectedness</li><li>4. B</li><li>5. C</li><li>6. (a high-ranking) priest</li><li>7. D</li><li>8. D</li><li>9. (inner) Lid</li><li>10. gaps</li></ol>	<p><b>The Strange Origin of Scotland's Stone Circles</b></p> <p><b>Opomba:</b> Odgovorov z napačnim črkovanjem ne upoštevamo.</p> <ol style="list-style-type: none"><li>1. dotted</li><li>2. are believed</li><li>3. dating</li><li>4. weigh</li><li>5. has long been</li><li>6. have found</li><li>7. were erected</li><li>8. had already settled</li><li>9. studying</li><li>10. develops</li><li>11. were built</li><li>12. were specifically chosen</li><li>13. could see</li></ol>



**3. BESEDOTVORJE:**

Harry Potter: How Reading the JK Rowling Series  
Can Reduce Prejudice

Opomba: Odgovorov z napačnim  
črkovanjem ne upoštevamo.

1. DEMOGRAPHICS
2. FREQUENTERS
3. MINISTRY
4. COINCIDENCE
5. THREATENING
6. LEGITIMACY
7. QUESTIONNAIRE
8. UNRELATED
9. SIGNIFICANTLY
10. LITERARY

**4. IDIOMI:**

Dijak prečrta napačno besedo ali izraz in zapiše  
poved oziroma del povedi na novo.

Opomba: Odgovorov z napačnim  
črkovanjem ne upoštevamo.

1. Kate is head and ~~toes~~ above other people  
in her course. shoulders
2. She can't keep ~~her face straight~~ when  
telling a joke. keep a straight face
3. Could I pick your ~~mind~~ for a few minutes?  
Brains/brain/rack sb's brain
4. I need to ~~have my legs stretched~~. stretch  
my legs/to get my legs stretched
5. I think she's chasing ~~snowstorms~~ if she  
thinks she can win the lottery. rainbows
6. I'm as ~~straight~~ as rain now. right
7. ... it's just a ~~drop~~ in a teacup. storm
8. I feel a little under the ~~moon~~. weather
9. ... had to face the ~~sound~~ of his mother.  
music
10. I'm in ~~above~~ my head on this project. over



**5. BRALNO RAZUMEVANJE**

Office Puts Chips Under Staff's Skin

**Opomba: Odgovorov z napačnim črkovanjem ne upoštevamo.**

**A. BESEDIŠČE**

1. (TO) GAIN
2. TENANTS
3. IMPLANTED
4. (TO) GET TO GRIPS
5. (TO) BITE THE BULLET
6. DISRUPTION
7. INTUITIVE
8. DUBIOUS
9. IMPLEMENTED
10. AUGMENTED

**B. BRALNO RAZUMEVANJE**

**Pravopisne napake se ne upoštevajo.**  
**Pomensko podobni odgovori, ki se ujemajo z besedilom, so sprejemljivi.**

1. a (traditional) pass card/swiping a card
2. B
3. False
4. False
5. D
6. To prepare for the day when others want to chip us./To prepare for the future.
7. government(s)
8. fitness bands, payment devices
9. True
10. True

**6. POZNAVANJE BESEDIŠČA**

**Opomba: Odgovorov z napačnim črkovanjem ne upoštevamo.**

1. A
2. C
3. B
4. B
5. A
6. D
7. groan, leek, idol
8. Trade Union/worker's syndicate
9. C
10. (a) die/dice



## **Slušno razumevanje – besedilo**

### **A History of the World in 100 Objects: Mummy of Horneditjef (3,25 - 10,22')**

Adapted from: <http://www.bbc.co.uk/radio/player/b00pwmgg>

We will get to the very beginning of human history, but I'm not going to start there because I want to begin with the mummies - which is where I began when I first came through these doors into the British Museum in 1954 at the age of eight, and I think that's where most people begin when they first visit a museum. It's a pretty safe bet that most of the children you can hear round about me are also headed for the Egyptian mummies. What fascinated me then was the mummies themselves, the thrilling gruesome thought of the dead bodies, but I'm now much more interested in the mummy cases - and I've chosen one particular mummy case for this opening programme, because it carries all the different kinds of messages across the millennia, signals from the past if you like, that 'things' can communicate to us, and that I'm going to be looking for in all the objects in this series.

Telling history through things, whether it's a mummy's coffin or a credit card, is what museums are for and, because the British Museum has collected things from all over the globe, it's not a bad place to try to tell a world history. Of course it can only be 'a' history of the world, not 'the' history. When people come to the museum, they choose their own objects and make their own journey round the world and through time, but I think what they will find, is that their own histories quickly intersect with everybody else's - and when that happens, you no longer have a history of a particular people or nation, but a story of endless connections. Nobody has thought more deeply about this than the Indian economist and Nobel Prize winner Amartya Sen:

'I think what is really very important to recognise is that, when we look at the history of the world, we're not looking at the history of different civilisations truncated and separated from each other. They've a huge amount of contact with each other, there is a kind of inter-connectedness. So I've always felt, not to think of the history of the world as a history of civilisations, but as a history of world civilisations evolving in often similar, often diverse ways, always interacting with each other. And this is a very different view from the clash of civilisations to which we were exposed some years ago, as a way to understand enmity in the world. Enmity has not been the general condition of the relationship between people across the world in history.'

Most of us I think, if we come back to a museum that we visited as a child, have the sense that we've changed enormously, while the things have remained serenely the same, but of course they haven't. Thanks to constant research and to new scientific techniques, what we can know about them is constantly growing. I'm standing, now, in front of the most impressive mummy cases in the British Museum. It was made around 240 BC for a high-ranking Egyptian priest called Hornedjitef. There's a massive black outer case in the shape of a human body, there's an elaborately decorated inner case, and then the mummy itself. Everything we know about Hornedjitef, we know from this group of things. He is his own document if you like, and it's a document that continues to give up its secrets. My colleague, John Taylor, has been researching the mummies in the British Museum for over 20 years - he's with me now - John, what have we learnt about Hornedjitef since he came to the British Museum:

'When he arrived at the Museum in 1835, the hieroglyphic script had only just been deciphered, so the first step forward was to read all the inscriptions on his coffins, which told us who he was, what his job was, and something about the religious background that he knew.'

He was a priest in the Temple of Karnak around 250 BC. Like all Egyptians, he believed that if his body was preserved, he would live beyond death, but before reaching the afterlife, he would have to undertake a hazardous journey, for which he needed to prepare with the utmost care. So he took with him charms, amulets and spells for every eventuality. On the lid of his inner coffin, he even had painted a map of the heavens stretched out above him as an aid to navigation. Hornedjitef has, in fact, commissioned his own personal firmament and time-machine. This elaborate coffin will let him travel through both time and space, and all this meticulous preparation on his part has, in fact, allowed us to travel in the opposite direction, back to him and to his world.

**Državno tekmovanje iz angleškega jezika – Poliglot 2017**  
**Rešitve in točkovnik**

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'In the last 20 years, there have been huge steps forward in ways of gathering information. So we're now looking at the condition of the bodies non-invasively, just by scanning them. We can examine the teeth in great detail, look at the wear and the dental disease that they suffered from, we can look at the bones, we can see now that Hornedjitef had arthritis in his back which must have been very painful for him.'

But the scientific advances of the last couple of decades have allowed us to find out about a great deal more than Hornedjitef's bad back. If the words on his coffin tell us about his place in society and what that society believed about life after death, the new scientific techniques let us go one stage further - to analyse the materials with which mummies and coffins were made, and to see how Egypt was connected to the world round about it.

'But we can also look at substances that are being used in mummification, we can test them, we can look at the chemical composition of them to find out what materials were being used - maybe now we can look at where they were coming from. We can compare these chemical make-ups with substances found in different parts of the Mediterranean, and begin to reconstruct the trading networks that supplied these things to Egypt. Some of the mummies have bitumen - the black tarry substance - on the surface and, by analysing the composition, it's possible to track it to its source - some of it we know came from the Dead Sea. So, all of this now is filling in these gaps which the texts don't really tell us about.'