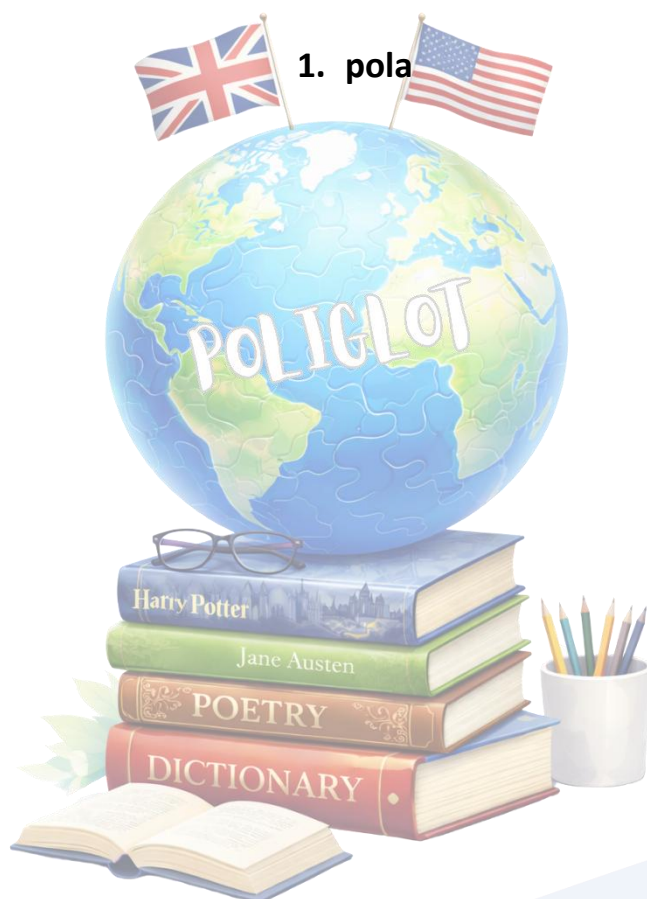
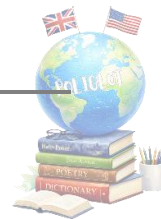


**21. DRŽAVNO TEKMOVANJE IZ ANGLEŠKEGA JEZIKA ZA STROKOVNE IN
POKLICNO-TEHNIŠKE ŠOLE "POLIGLOT"**

REŠITVE IN TOČKOVNIK



Poliglot 2026



1. POLA, PISNI SESTAVEK TOČKOVNIK

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

- **0 točk:** Vsebina je v celoti **neustrezna (ni povezana z naslovom)** in/ali besedilo je **krajše od 100 besed**.
- **1 točka:** Vsebina je komajda primerna, ni osredotočena na naslov in/ali besedilo je **komaj razumljivo**.
- **2 točki:** Vsebina je v glavnem neprimerna in občasno osredotočena na naslov. Besedilo je vsebinsko večinoma **slabo razumljivo ali nelogično, primerov ni ali pa so zelo nejasni**.
- **3 točke:** Vsebina je na splošno primerna in delno osredotočena na naslov. Vsebina je sicer **razumljiva**, a na kar nekaj mestih ostaja na ravni **površnega razmišljanja**, sestavek vsebuje **nekaj nelogičnih ali nerelevantnih vsebin**, primeri so nekajkrat **neprepričljivi, nejasni ali se ponavljajo**.
- **4 točke:** Vsebina je v glavnem primerna in osredotočena na naslov. Besedilo je **v glavnem jasno, logično**, vendar so predstavljene ideje **občasno površne in klišejske**.
- **5 točk:** Vsebina je povsem primerna in v celoti osredotočena na naslov. 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 100 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 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 100 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 100 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 100 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 dolgoveznosti.
- **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**.

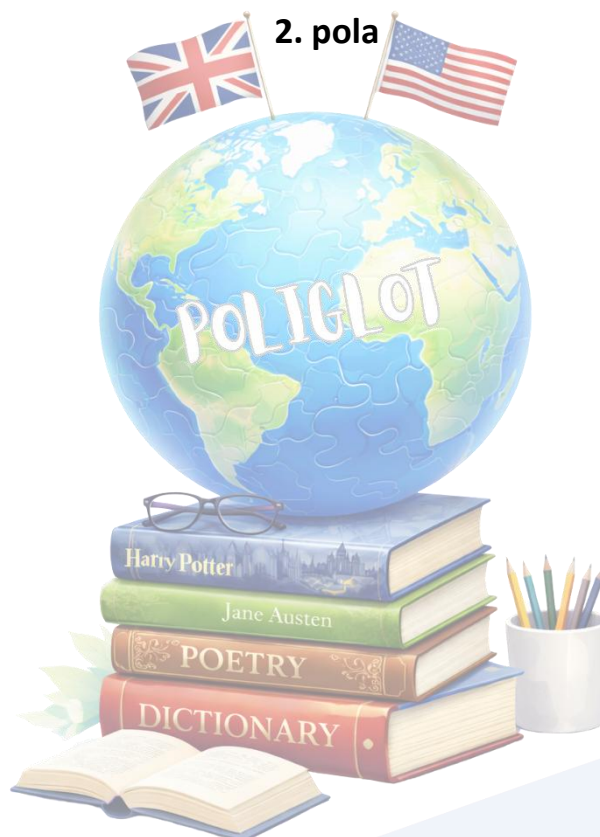
OPOZORILA:

1. Če je sestavek občutno **daljši od 200 besed** in dobro napisan, se kandidatu(-tki) **NE** odšteva točk.
2. Če je vsebina v celoti neustrezna in ocenjena z **0 točkami**, je kandidat tudi pri **ostalih kriterijih ocenjen z 0 točkami**.
3. Če je kandidat napisal besedilo, ki obsega **manj kot 100 besed**, se pri vseh kriterijih **oceni z 0 točkami**.

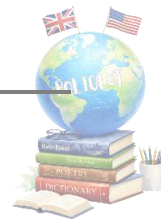


**21. DRŽAVNO TEKMOVANJE IZ ANGLEŠKEGA JEZIKA ZA STROKOVNE IN
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REŠITVE IN TOČKOVNIK



Poliglot 2026



REŠITVE 2. POLE - POLIGLOT 2026

SLUŠNO RAZUMEVANJE

Superman Is Back on the Big Screen

(Opomba: Pomensko podobni odgovori, ki se ujemajo z besedilom, so sprejemljivi. Točk za pravopisne napake ne odštevamo.)

1. d a u n t e d
2. B. (False)
3. C. (To bring the imaginative comic book universe of Superman to life.)
4. A. (True)
5. B. (False)
6. C. (They pondered on the ins and outs of Superman.)
7. That he is an alien./That he is an immigrant (from another culture.)/Immigration.
8. How would the (US and/or UK) Governments react (to Superman)?/What would the government do (to Superman)/What would the government's reaction (to Superman) be?
(Nesprejemljivo: What if Superman was real?)
9. B. (From doubt to vision: Superman reimagined.)

BRALNO RAZUMEVANJE

How Real-Time Translation Could Transform Travel – And What We Might Lose

(Opomba: Pomensko podobni odgovori, ki se ujemajo z besedilom, so sprejemljivi. Točk za pravopisne napake ne odštevamo.)

1. Petite.
2. Babel fish ('Fish' in 'alien fish transplant' NISTA sprejemljiva odgovora.)
3. (mobile) phone AND earbuds/headphones/earphones/Airpods Pro 3 (**Dijak dobi 1 točko, če sta OBA odgovora pravilna.**)
4. C. (Claiming baggage.)
5. B. (False)
6. D. (Two thirds.)
7. Reading the menu is difficult/misleading/confusing/time-consuming/complicated. (**Sprejmemo vse odgovore, ki povedo, da se Američani ne znajdejo iz tujejezičnega menija.**)
8. bottleneck
9. B. (False)
10. Fatal (deadly) crashes/Death. (**'Crashes' ni dovolj natančno.**)
11. Calculator(s).
12. Companies offering language courses/Language courses/People who want to learn a language/People attending a course. (**Nesprejemljivo: Ying Okuse.**)
13. Non-verbal (communication)/Body language.
14. With (strong/the strongest) insults/By using insults.
15. C. (Not given)



RABA JEZIKA

Swiss Hotel Denies Indian Couple's Claim of Racism in Violent Incident

(Opomba: napačno črkovani ali slovnično nepravilni odgovori niso pravilni. Upoštevajo se tudi okrajšane oblike pomožnih glagolov. Sprejmemo tudi zapise z malimi tiskanimi črkami, če so čitljivi.)

1. TO HAVE BEEN BRUTALLY ATTACKED
2. IDENTIFIED/HAVING BEEN IDENTIFIED
3. TO HAVE STAYED/TO HAVE BEEN STAYING
4. HAD REQUESTED
5. CALLING/HAVING CALLED
6. WAS ABOUT TO REPORT
7. ARE STILL TO BE/GET TREATED/ARE STILL BEING/GETTING TREATED
8. FIRMLY REJECTS/(HAS) FIRMLY REJECTED
9. WERE CONSTANTLY DEMANDING/CONSTANTLY DEMANDED/WOULD CONSTANTLY DEMAND
10. BEING INFORMED/HAVING BEEN INFORMED
11. CONTINUES/IS CONTINUING /IS TO BE CONTINUED
12. YELLING
13. WAS STABBED
14. WOULDN'T BE QUESTIONING/WOULDN'T QUESTION
15. BE PURSUED/SHOULD BE PURSUED/IS PURSUED

BESEDOTVORJE

Struggling with Brain Fog? Here's How to Fix It

(Opomba: napačno črkovani ali slovnično nepravilni odgovori niso pravilni. Besede morajo biti napisane z VELIKIMI TISKANIMI ČRKAMI. Sprejmemo tudi zapise z malimi tiskanimi črkami, če so čitljivi.)

1. THOUGHT
2. CLOUDINESS
3. ITSELF
4. OVERSTRETCHED
5. PRACTITIONER
6. PREDICTABLE
7. COMMITMENTS
8. LIKELY
9. FORGETFULNESS
10. AUTOMATICALLY
11. SHARPEN
12. NEGOTIABLE
13. NEARBY
14. NUTRIENT
15. MINDFULNESS



POZNAVANJE BESEDIŠČA

(Opomba: napačno črkovani ali slovnično nepravilni odgovori niso pravilni. Vsak odgovor je vreden eno točko.)

1. B. (weakened gradually)
2. C. (well-supported)
3. DIS
4. CLOAK
5. C. (against)
6. B. (in an exciting way)
7. A. (legumes)
8. A. (inactive)
9. YIELD
10. D. (young girl)
11. C. (nose)

ODPRAVI NAPAKO V BESEDILU

Lifelong Learning and Opportunity

(Opomba: napačno črkovani ali slovnično nepravilni odgovori niso pravilni. Vsak odgovor je vreden eno točko.)

Education is often being described as the key to opportunity and social mobility.	x	0
Yet for many adults, returning to study is more difficult that it should be.	than	0
Funding for evening courses has been cut drastically in recent years.	✓	0
Some colleges no longer offer language or IT classes at all.	✓	1.
The cost in childcare can make study impossible for parents.	of	2.
The lack of flexible programmes prevent working people from applying.	prevents	3.
Local councils used the support community education, but many lost funding.	to	4.
Those which want to learn new skills often struggle to find affordable options.	who/that	5.
Adult learning is not just about jobs — it builds confidence and inclusion.	✓	6.
However, without investment, lots of people will lose their chance to progress.	lose	7.
Some polities promise reforms, but they do not keep their promises.	politicians	8.
Teachers say adult students are usually more motivated then the younger ones.	than	9.
If society values learning it , it must also value those who show interest later in life.	x	10.



Slušno razumevanje – besedilo

Superman Is back on the Big Screen

BBC Podcasts, Front Row

Adapted from: <https://www.bbc.com/audio/play/m002fjp7> (02:03 – 05:15)

Transkripcija

Director: I never thought that I would ever make a Superman movie. That isn't something that I saw myself doing. It's my partner Peter Safran's dream to make a Superman movie, and he badgered me about it for years and years and years. I didn't think I could do it. I was daunted by the task and then little by little I became sort of obsessed and kept thinking, well, how would I do it if I did it. You know, how could I figure it out, what would he be like, how would it be different, would it be the same. And then, eventually, I came to make this movie. But I don't have any distinct memory of the first time I saw Superman because it was so early. I learnt to read on comic books when I was three and four years old, and some of those were Superman comic books mixed in with Donald Duck and Batman and whatever else. Those are my primal Superman memories from that time.

Presenter: What was it about how you crystallised your vision of what you would do with the film and how far were you conscious of how people would compare it to or reflect on the original Superman film from Christopher Reeve?

Director: First of all, I loved the original movie when I was a kid. So, there were elements of that movie I liked, but it really does go back to the comic books. When I opened up a comic book with Superman for the first time, I wasn't entering a world like we've seen mostly in the movies with the kid coming to Earth and the spaceship surrounded by a bunch of humans. It was entering this sort of alternate universe with Superman and his superpowered friends and robots and giant monsters and flying dogs and sorcery and science so extreme it seems like sorcery. And so, I really was wanting to create that comic book world, that experience I had as a young kid for adults and kids today.

Presenter: Interesting. Your Superman, played by David Corenswet, is so wonderful. He's got that absolute sweetness and innocence about him. And there is something square jawed and strong about him. How did you discuss the mindset and tell me about how you worked together on bringing him as a person to screen.

Director: I always come from the place of ... if Superman was real, what then. What would he really be like, what would be his flaws, what would be his strengths, what would be his weaknesses? And so, we bring that personality into the screen. And David, he is a real actor. He, you know, studied acting his entire life, and he has a billion questions, and he can't do something unless he has all those questions answered. So, it was a great way to start with somebody who was so thorough with his character.

Presenter: Your challenge in submission this film that has always been made about Superman's parents and his own planet, there's a question raised about him as an immigrant from an alien culture that feels very topical. How far did you want to put real-world parallels into this film?

Director: Again ... if I start with the premise 'What if Superman is real?', I think 'What would the government's reaction to Superman actually be?' If we were here on Earth and a superpowered guy came down that was becoming involved in wars and doing all these things, what would the US Government or the British Government ... how would they react to that? So, really, it's really just coming from a story telling perspective, but at the same time I live this life, I'm in this world, that's my reference. And so, of course there's parallels to our real world.