

DRŽAVNA STOPNJA TEKMOVANJA S PODROČJA ANGLEŠČINE ZA UČENKE IN UČENCE 9. RAZREDA OSNOVNE ŠOLE

16. MAREC 2026

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Drage tekmovalke in dragi tekmovalci!

Pred vami je tekmovalna pola z nalogami državne stopnje tekmovanja s področja angleščine. Vsebuje naloge bralnega razumevanja, rabe jezika in pisnega sporočanja.

Rešitve nalog bralnega razumevanja in rabe jezika napišite na dodatni A4 list za odgovore, na katerega prilepite svojo šifro.

Pisni sestavek napišite na največ dva dodatna črtasta A4 lista (pišite le na prvo stran posameznega A4 lista). Na vsakega prilepite svojo šifro.

NA A3 TEKMOVALNO POLO LAHKO PIŠETE, VENDAR DRŽAVNA TEKMOVALNA KOMISIJA NE BO VREDNOTILA TEH ZAPISOV.

Svetujemo vam, da preletite vse tekmovalne naloge in skrbno preberete navodila. Sami se odločite, po kakšnem vrstnem redu jih boste reševali. Pišite čitljivo, z nalivnim peresom ali kemičnim svinčnikom, nikakor ne s svinčnikom, sicer zapisanega ne bomo vrednotili. Če se zmotite, to prečrtajte in napišite ali označite novo rešitev. Nejasni popravki oziroma rešitve, napisane čez prvotno zapisane rešitve (npr. črke ali besede), bodo vrednoteni kot napačni. Korekturna sredstva niso dovoljena.

Če vam čas dopušča, rešitve vseh nalog in svoje besedilo še preverite. Slovarjev in drugih pripomočkov na tekmovanju ne morete uporabljati. Pojasnila vam lahko poda nadzorni učitelj le pred tekmovanjem, pozneje to ne bo več mogoče.

Za reševanje tekmovalnih nalog imate na voljo **90 minut**. Želimo vam veliko uspeha!

A. Bralno razumevanje

1. AIRPORTS: DEEPLY HUMAN SPACES

A) Read the text and match the paragraphs with the sentence (A – K) that summarizes their main idea. There are four sentences too many. Write the answers on the answer sheet. Paragraph 1 has been done for you.

1 In his 1995 book *Non-Places: An Introduction to Supermodernity*, French anthropologist Marc Augé described airports as “non-places.” In his analysis, Augé states that airports are places where personal characteristics and histories are, at least temporarily, excluded by the experience of solitude and similarity. In American popular culture, airports are often portrayed in a similar way: travelers encounter the same security procedures, the same restaurant chains, and the same selection of shops.

2 This conception of airport homogeneity was perhaps most famously popularized in the 2009 film *Up in the Air*—adapted from Walter Kirn’s darkly comedic 2001 novel—which starred George Clooney as a corporate employee who traveled to companies only to fire people. Clooney’s character embodied the solitude of which Augé wrote. Unable to maintain genuine connections with other people, Clooney’s character thrives upon the anonymity of a life spent in airports, airplanes, hotels, and rental cars. Avoiding familial and romantic relationships, his greatest ambition is to cross the 10-million-mile mark.

3 In reality, airports function as deeply social spaces rich in emotional significance. Airports are where we unite with family and friends, whether from a neighboring state or from across the globe. They are places where we must leave beloved family and friends behind, and where we arrive to celebrate births and marriages as well as to mourn deaths. Airports are places which are thoroughly saturated with social and emotional significance. Perhaps there is no other public place in which so many emotions are openly displayed: joy, sadness, anxiety, anger, loneliness, excitement, gratitude.

4 My own life experience supports this statement. When I was a child, my father traveled frequently on business. Some of my most vivid childhood memories are of waiting with my mother for him at my hometown airport in Dayton, Ohio. I was mesmerized by the departure and arrival screens, trying to imagine the places where the planes were going, or had been. I found the lists of destinations fascinating — even though most of the flights were to US cities. It was, and is, a modest airport that lacks the grandiosity of famous airports. Nonetheless, those childhood trips to the airport to meet my father and, especially, when I would have the thrilling opportunity to take a flight on a family vacation, are significant reasons why I became an aviation historian. Airports, for me, have always signified possibility.

5 Even when airports function as anonymous, standardized environments—spaces designed for transit rather than personal attachment—and even as air travel has lost much of its glamour, they remain profoundly human settings. They are places where people connect across regions

and nations, and where even the most jaded traveler may briefly break their solitude in conversation with a stranger.

6 Next time you are at the airport, you might try imagining it as a gateway to new experiences. Rather than focusing on the apparent homogeneity of airport restaurants and shops, look for the unfamiliar and the local. These days, many airports have outposts of famed traditional restaurants. Amsterdam’s Schiphol Airport even has a small museum that exhibits Dutch masterpiece paintings. Nearly every airport sells regionally produced goods, such as the excellent cheese I bought in the Boise airport.

7 Airports are far more rooted in their surrounding communities than Augé’s idea of “non-places” would suggest. If we view airports not as “non-places” but as openings to new experiences—sites of social encounters that carry emotional meaning, and spaces shaped by their own histories and characteristics—then our time there becomes part of the journey rather than merely a step toward it.

Adapted from: <https://airandspace.si.edu/stories/editorial/airports-deeply-human-spaces> (7. 12. 2025)

Sentences that summarize the main idea of a paragraph.

- A Airports are embedded in social life and collective history.
- B Airports function mainly as commercial transit infrastructures.
- C Close observation reveals airports as culturally specific places.
- D Cultural narratives present airports as spaces of loneliness and invisibility.
- E Despite their impersonality, airports remain hubs of human interaction.
- F Emotional interactions in airports are rare and accidental.
- G Few public settings gather such a range of visible human feelings and interactions.
- H Personal memory can transform airports into symbols of possibility.
- I Representations of airports focus on efficiency rather than experience.
- J These spaces gain meaning mainly through global importance and status.
- ~~K These transit settings are often defined by anonymity and standardized experience.~~

(6 points)

B) In the text, find the word for each definition. Write the answers on the answer sheet. Do not change the words and mind the spelling. One example (0) has been done for you.

- 0. *kept out; not allowed to take part (Paragraph 1)*
- 1. develops or succeeds very well (Paragraph 2)
- 2. completely filled with something so no more can be added (Paragraph 3)
- 3. so amazed by something that you could not look away (Paragraph 4)
- 4. something that gives access to something else (Paragraph 6)

(4 points)

2. PAWS RESCUE QATAR

Read the text and choose the missing sentence parts (A–N) to fill in the gaps (1–9). There are four extra sentence parts. Write the answers on the answer sheet. One example (0) has been done for you.

Paws Rescue Qatar operates to rescue and rehome stray and abandoned (0). It functions as a not-for-profit animal shelter and rescue organisation dedicated to providing a haven for homeless and rescued animals until responsible, loving homes can be found for them in Qatar or abroad. The organisation relies on fundraisers, volunteers, and donations to provide a safe environment for all animals currently in its care, (1).

The organisation's dogs and cats are based at its rehoming facility in Qatar, where they await adoption into forever homes in the UK, Europe, (2). As the organisation does not operate a foster network in the UK, applicants are unable to meet the animals in person. Instead, the adoption procedure is carried out through WhatsApp, phone calls, and a home check conducted by a local representative in the applicant's area via The Animal Team charity, (3) to ensure all criteria are met.

The team strives to match every dog or cat with an ideal home through this process. Thanks to extensive experience, problems are rare, and adopters are carefully prepared for the arrival of their new pet. If, however, (4), the organisation remains committed to finding a solution, which may include relocating the animal to a foster home while a more suitable permanent home is sought. The organisation endeavours, whenever possible, to have animals adopted before they travel from Qatar, (5) into their new environments. On rare occasions, nevertheless, short-term foster homes are required for animals that have already arrived in the UK and where an unforeseen difficulty has arisen, for example, when a resident pet does not accept the newcomer. As these circumstances are infrequent, individuals seeking a long-term fostering arrangement (6) is better suited to their expectations.

An adoption donation is required to help cover the cost of caring for and treating the rescued dogs and cats, (7). Although this donation often covers only part of the total cost of care and travel, any surplus is used to feed and medicate other animals in the organisation's care and to support further rescue efforts.

The organisation relies on flight buddies to transport animals into Europe. When animals travel to the UK, (8) . As part of the transport process, the organisation aims to bring each animal as close as possible to its adopter. Because up to five animals may travel together, it is not always possible to deliver each animal directly to its new home. In such cases, the organisation works with adopters to arrange a suitable meeting point where they can collect their new family member. Animals travel (9) . Returning these crates for reuse greatly helps the organisation, and arrangements for their return are discussed during transport planning.

Adapted from: <https://pawsrescueuk.org/paws-rescue-qatar/> (7. 12. 2025)

| | |
|----------|---|
| A | an adoption does not work out |
| B | and occasionally even further away |
| C | and invest in modern technical equipment |
| D | as well as their transport to the UK |
| E | as well as those yet to come |
| F | but not for adopters living abroad |
| G | dogs and cats in Doha |
| H | ensuring a smoother transition |
| I | in specially purchased, airline-approved crates |
| J | may find that another charity |
| K | perhaps believe this charity fits |
| L | the process goes more smoothly than expected |
| M | they are flown as cargo |
| N | with whom the organisation partners |

(9 points)

B. Raba jezika

1. THE MUSIC THAT STAYS WITH US FOR LIFE

Read the text and fill in the gaps (1–9) with one word only. Write the answers on the answer sheet. Mind the spelling. One example (0) has been done for you.

The music we listen to (0) the ages of ten and thirty could give us memories that stay with us throughout our lives, according to UK research.

Published in the *Quarterly Journal of Experimental Psychology* the new research was carried out by teams from the University of Westminster and City University of London and drew (1) data from Britain's longest-running radio program, BBC Radio 4's *Desert Islands Discs*. The show asks famous personalities (2) eight pieces of music they would take with them if they were stranded alone on a desert island.

After analyzing the responses of 80 *Desert Island Discs* guests, the researchers found that people were more likely to choose music that is important to them, (3) 17 percent saying that they chose a record because it reminded them of a relationship with a specific person, such as a parent, partner, or friend, and 16.2 percent saying that the music reminded them of their childhood, (4) perhaps was a record which they remember playing again and again.

The third most common reason for choosing a track, given by 12.9 percent of guests, was that the song reminded them of a life-changing moment. The researchers use Bruce Springsteen (5) an example, who said that "I Want To Hold Your Hand" by The Beatles had inspired him to pick up a guitar himself and start a band.

Over half of the songs chosen by the guests had also been important to them (6) the time when they were between the ages of ten and thirty. The researchers say this period is commonly known as the 'reminiscence bump', (7) they like to think of it more as a 'self-defining period,' as it is a time when we develop our sense of (8) we are. It's also a time when we connect music to important people, places, and moments, which gives us long-lasting memories.

Professor Catherine Loveday, neuropsychologist at the University of Westminster and lead researcher, commented on the findings, saying, "Guests frequently chose songs because they were related to important memories that occurred in teenage years. This extends previous findings by showing that music from this time has particular meaning, primarily because it relates to memories from this very important developmental period of our life. Moreover, (9) previous studies, this study shows that this occurs even in a completely naturalistic setting, where people are not constrained by experimental settings and have a completely free rein on their musical choices."

(9 points)

Adapted from: <https://www.nereg.lib.ms.us/the-music-we-listen-to-in-our-teens-and-twenties-really-does-stick-with-us-for-life/> (5. 11. 2025)

2. EXPLORING THE MUSEUM OF ISLAMIC ART

Read the text and fill in the gaps (1–10) with the appropriate words (A–P) from the box. Write the answers on the answer sheet. There are five words too many. One example (0) has been done for you.

| | | | | | |
|----------------|-------------|-----------------------|-----------------|----------------|------------|
| A bejewelled | B classes | C classification | D collaborating | E conservation | |
| F contemporary | G display | H embodies | I enhance | J forgotten | K heritage |
| L marvels | M religious | N renowned | O seasonally | P temporary | |

Founded in 2008, the Museum of Islamic Art (MIA) in Doha brings together over 14 centuries of Islamic art, history and culture under one roof. Designed by world-famous architect I. M. Pei, the iconic building was inspired by Islamic architecture and (0) the perfect balance of tradition and modernity. Some of the fascinating and precious works on (1) at the museum include paintings, Islamic calligraphy, ceramic pieces, jewellery, textiles, wood carvings, coins and more. The carefully selected artefacts come from both (2) and everyday life contexts. Many pieces are being exhibited publicly for the first time. The extensive permanent collection is brought to life by a highly specialised team of curators, conservators and historical experts. Additionally, impressive (3) exhibitions, which remain on view only for a short period, bring artworks and objects from around the world to the heart of Doha each year.

Designed by Pritzker Prize-winning architect I. M. Pei, the museum is set on a spectacular peninsula at the tip of the Corniche, overlooking Doha's glittering skyline and surrounded by the beautifully landscaped MIA Park. The late architect, who is (4) worldwide, is perhaps best known for his glass pyramid design at the Louvre in Paris. He is also noted for a range of ambitious architectural (5) . In this case, Pei was particularly inspired by the Sabil, or a public drinking fountain, in the Ahmad Ibn Tulun Mosque in Cairo, Egypt. Combining (6) lines with traditional Islamic forms like archways, geometric patterns and domes, the Museum of Islamic Art is truly a cultural monument in Qatar. The Museum of Islamic Art was fully reimaged in 2022. It was reopened after considerable renovations designed to (7) the visitor experience.

Visitors to MIA can explore eighteen unique galleries, organised by historical periods, geography and various themes. An informative Highlights Tour audio guide is available in several languages, providing an interesting overview of the MIA galleries. Highlights from the Museum of Islamic Art's permanent collection include priceless artefacts such as the 10th-century Vase from Basra, the exquisite Varanasi-style necklace from the Mughal Dynasty, and the richly (8) Falcon Finial, lavishly adorned with precious stones and crafted in 14th-century India.

Additionally, the museum has one of the most modern (9) laboratories – a place that is specialised in caring for rare and delicate objects to ensure the collection is maintained and preserved to the highest standards.

No matter where someone is in the world, they can now view and learn about The Museum of Islamic Art in Qatar's most cherished pieces virtually, through Google Arts & Culture app. Last year the museum also showed their extensive coin collection to virtual visitors for the first time, (10) with an expert creator of digital art experiences to bring the vast coin collection to life in impressive detail.

Adapted from: <https://yearsofculture.qa/posts/exploring-the-museum-of-islamic-art> (7. 12. 2026)

(10 points)

C. Pisno sporočanje

1. SPACES OF BECOMING

In *Love from A to Z*, the spatial transitions experienced by Zayneb and Adam are not just new settings; they also show important changes in their emotions and thoughts.

Write a composition titled "Spaces of Becoming" in which you:

- Explain why both main characters change their locations and how these changes influence them. Support your ideas with one example for each.
- Choose either Zayneb or Adam and decide whether space encourages her/him to change or whether it makes her/his inner struggle stronger. Provide one clear example from the book to support your view.
- Reflect on your own experience with changing environments and explain how it helps you understand the characters' reactions to change.

Your composition should contain from **300 to 350 words**. Remember: longer is not necessarily better.

Your writing will be marked on content (5 points), vocabulary and spelling (5 points), grammar (5 points), and organisation (5 points).

(20 points)