CENTRALNA KOMISJA EGZAMINACYJNA

Arkusz zawiera informacje prawnie chronione do momentu rozpoczęcia egzaminu.

Układ graficzny © CKE 2013

UZUPEŁNIA ZDAJĄCY

KOD | **PESEL**

Miejsce na naklejkę z kodem

☐ dysleksja

EGZAMIN MATURALNY Z JĘZYKA ANGIELSKIEGO

DLA ABSOLWENTÓW KLAS DWUJĘZYCZNYCH

6 MAJA 2015

Godzina rozpoczęcia: 14:00

Instrukcja dla zdającego

1. Sprawdź, czy arkusz egzaminacyjny zawiera 17 stron (zadania 1 – 10). Ewentualny brak zgłoś przewodniczącemu zespołu nadzorującego egzamin.
2. Część pierwsza arkusza, sprawdzająca rozumienie ze słuchu, będzie trwała około 30 minut i jest nagrana na płycie CD.
3. Pisz czytelnie. Używaj długopisu/pióra tylko z czarnym tuszem/atramentem.
4. Nie używaj korektora, a błędne zapisy wyraźnie przekreśl.
5. Pamiętaj, że zapisy w brudnopisie nie będą oceniane.
6. Na tej stronie oraz na karcie odpowiedzi wpisz swój numer PESEL i przyklej naklejkę z kodem.
7. Zaznaczając odpowiedzi w części karty przeznaczonej dla zdającego, zamaluj ■ pola do tego przeznaczone. Błędne zaznaczenie otocz kółkiem ◉ i zaznacz właściwe.
8. Tylko odpowiedzi zaznaczone na karcie będą oceniane.
9. Nie wpisuj żadnych znaków w części przeznaczonej dla egzaminatora.

Czas pracy: 180 minut

Liczba punktów do uzyskania: 60

TASK 1. *(4 points)*

You are going to hear three people talking about the influence of texting and other modern technologies. For questions 1.1.–1.4., choose the right speaker (A–C) and put a cross (X) in the appropriate column in the table. One speaker must be chosen twice. You will hear the recording twice.

Which speaker		**A**	**B**	**C**
1.1.	suggests that modern technologies limit people's freedom without their realizing it?			
1.2.	points to the difference in the way youngsters and grown-ups text?			
1.3.	believes that texting negatively influences the way we speak?			
1.4.	suggests that internet-based media are increasingly replacing texting?			

TASK 2. *(6 points)*

You are going to hear two texts. For questions 2.1.–2.6., choose the answer which best matches what you have heard by circling the appropriate letter (A, B, C or D).
Questions 2.1.–2.3. are for Text 1, questions 2.4.–2.6. are for Text 2. You will hear the recording twice.

Text 1

2.1. Henry's interest in auctioneering

A. triggered his passion for collecting things.
B. followed naturally from his parents' ambitions for him.
C. was sparked off by a course he attended.
D. became increasingly clear when he was a teenager.

2.2. Henry uses the phrase "a fork in the road" to refer to

A. the importance of an academic background in the art world.
B. the alternatives faced by people seeking a career in the art world.
C. the dual nature of commercial opportunities for art school graduates.
D. the significance of luck in getting into the art world.

2.3. Having joined Christie's, Henry

A. met an eccentric tutor who inspired him.
B. felt that getting an academic degree was his priority.
C. focused mainly on studying published sources to develop his expertise.
D. adopted a practical approach to broadening his knowledge.

Text 2

2.4. What is the end result of Jo Swinson's actions?

A. The company's ads with Julia Roberts were banned.
B. A specialist watchdog institution is about to look into the case.
C. The complaint filed against the company was dismissed as invalid.
D. Julia Roberts demanded compensation for the fact that her photos had been airbrushed.

2.5. Which is TRUE about Demi Moore's case?

A. The magazine printed the wrong photo by mistake.
B. The actress's body on the cover was clearly misshapen.
C. The lawyers representing the magazine made a deal with the actress.
D. The actress experienced body image problems as a result of the incident.

2.6. In the final part, the speaker

A. enumerates measures which Jo Swinson recommends should be taken.
B. advocates the need to back Jo Swinson's campaign.
C. questions the rationale behind Jo Swinson's complaint.
D. praises Jo Swinson for her contribution to the debate on body image problems.

TASK 3. *(5 points)*

You are going to hear someone giving a speech. Based on what you hear, answer questions 3.1.–3.5. in the spaces provided. You will hear the recording twice.

3.1. What does the speaker refer to as a "win-win situation"?

_____

_____

3.2. What liberating discovery did the speaker make when getting ready for the speech?

_____

_____

3.3. Why didn't the speaker's parents want her to study English Literature?

_____

_____

3.4. How did the speaker benefit from her failure?

_____

_____

3.5. On what occasion is this speech being delivered?

_____

_____

TRANSFER YOUR ANSWERS TO TASKS 1 AND 2 TO THE ANSWER SHEET!

TASK 4. *(7 points)*

You are going to read two texts about the circus. For questions 4.1.–4.7., choose the answer that best matches the text and circle the appropriate letter (A, B, C or D).

Text 1

THE GREAT LEONARDO

His heart was pounding now, like it always did just before he went out into the ring. He had imagined he would get used to it: that his palm, curved around the handle of the thin black whip, would cease to sweat, and that his chest would cease to feel constricted by the glittering silver leotard. He had always dusted his armpits with talc; shifting from foot to foot he felt the wet mineral slippery on his skin. He inhaled, flexed his arms and watched the muscle bunch like the back of a dolphin curving through water. The smell reminded him of his childhood. His father used to take him to the circus every year; there was a troupe that came each spring and set up their tent on the village green. His father bought him candyfloss and peanuts and they sat rapt, admiring the artists and their feats of daring.

Across from him, on the other side of the tent, they were rolling out the cages, one by one, linking them together to form a train of ferocity. It was quite dark in the wings, he could not see very clearly, but he could make out the shapes in the cages, moving, twisting in their small spaces, and pressing their fur against the bars. He knew they sensed his presence as much as he did theirs, and it made a vivid bridge between them, across the tent, across the ring, waiting for the moment they would meet. At the moment when the cages were opened, the ranks of seething, fidgety people usually became still, watching his glittering smoothness move so easily among the huge beasts. They would think he had tamed them with his whip and his strength, but that was not so. He knew that things could always happen. After all the cats were wild. The sweat trickled down between his shoulders as he watched the clowns roll about the ring or run up and down in the dimness of the audience.

It was almost time. Standing in the corner, the ringmaster was adjusting his brilliant coat, pulling on his tie, clearing his throat. In their cages the cats waited. The ringmaster strode into the ring. 'Ladies and Gentlemen!' he called. 'The moment you have all been waiting for! What more can I say? He needs no introduction. I give you The Great Leonardo!'

A little hop off his toes and he was running into the light, his arms and chest wide, his legs pushing him gracefully out into the centre ring, seeing the cages out of the corner of his eye roll to meet him. The clowns and roustabouts pulled the barred train into a semi-circle behind him as he bowed deeply, his head nearly brushing the sawdust on the ring floor, his face set still and stern. The crowd – from here they looked like bubbles on the surface of turbulent water – shouted and whistled and clapped, twirled their brightly glowing torches upwards to make small acres of spinning light.

The Great Leonardo let one arm drop slowly to his side and brought the other hand to his mouth, one finger on his lips, in an exaggerated gesture for silence. There was whispering, shuffling, giggles, and then quiet. He never spoke during the course of his act. The previous lion tamer, Cat Man, had been hard of hearing, and had trained the animals with a series

of gestures and claps without ever touching them. Cat Man had, however, spoken to the audience. To keep them on tenterhooks, he told them of dangerous acts of daring, of the extraordinary cunning of the animals and warned them of what was to come. The Great Leonardo did not open his mouth. He clapped his hands twice. The roustabouts jumped to the front of the cages and turned the keys in their locks. The doors opened in a repeating curve, the roustabouts slipped out of the ring, and the cats glided out of their cages to sit in a circle around him. The audience began to applaud, and then, recalling his gesture, rustled quickly into silence.

adapted from The Great Leonardo by Erica Wagner

4.1. What problem did the artist have before entering the circus ring?

A. He couldn't erase a disturbing childhood memory from his mind.
B. It was difficult for him to keep balance on the slippery surface.
C. His stage costume seemed tighter than on other occasions.
D. He couldn't suppress the feeling of anxiety.

4.2. In the second paragraph, we learn that

A. the artist's movements in the ring revealed his fear of the animals to the public.
B. the animals were extraordinarily ferocious that day.
C. the artist was aware that the public overestimated his control over the animals.
D. the noise made by the clowns irritated the animals.

4.3. The moment The Great Leonardo made his appearance,

A. the clowns bowed and disappeared.
B. the cages with the animals were pulled into the ring.
C. the audience switched on their torches to lighten the ring.
D. his facial expression changed because of the people's reaction.

4.4. Which is TRUE about the previous lion tamer?

A. He had problems with silencing the applauding spectators.
B. He remained silent in the ring not to scare the animals.
C. He addressed the audience in a way that created an atmosphere of tension.
D. He based his training on a set of oral commands.

Text 2

DOES THE CIRCUS HAVE A FUTURE?

When we founded the Big Apple Circus in the 1970s, we knew we were addressing an audience that had grown up watching television. Today, audiences have grown up in front of computer screens and video games. Patrons' attention spans are shorter, and their lives are busier and full of other entertainment options. This fact invariably leads us to ask: is the circus still relevant, and can it remain so? The circus has survived for centuries, like the flood, pestilence or famine that haunt the human race. Its antecedents can be traced to prehistory and were at the heart and soul of the tribal cultures that existed in those times.❶ Indeed, the circus is part of our humanity as its arts address our continual struggle for survival. Watching an acrobat throw a triple somersault affirms our uncanny ability to look improbability in the face and to jump, knowing that a net will appear.

The circus, over millennia, has proven itself to be a resilient art form. ❷ The Big Apple Circus, European in style but American in its energy and rhythm, is part of a worldwide phenomenon attesting to that resilience. When I consider how the circus might have to adapt to a changing audience and a shifting world, I'm not overly concerned. ❸ For instance, the circus was one of the first institutions in America to use electric lights. It's likely that the circus of the year 2050 will have to shorten its moments, maybe even the length of the entire show. Perhaps special effects will be more prominent. You can never tell. ❹ That is why it's nearly impossible to predict what adaptations will be necessary for the circus to survive, but if it is loyal to its roots, survive it will. Ultimately, the circus is an evergreen experience. It is living entertainment performed by ordinary people who are capable of extraordinary feats. The circus is not just a part of our culture, it is an intrinsic element of our nature.

adapted from www.pbs.org

4.5. Look at the circles marked 1–4 in the text and decide where the following sentence fits best in the passage.

After all, this ancient art form has morphed, expanded and contracted before, so innovation – especially technological – is nothing new.

A. In the space marked ❶
B. In the space marked ❷
C. In the space marked ❸
D. In the space marked ❹

4.6. In the first paragraph, the author points out that

A. the circus artists' feats symbolize our need to confront challenges.
B. the contemporary audience demands more life-threatening performances than previous generations.
C. in prehistoric tribes circus artists were highly respected.
D. since the 1970s the circus has increasingly served as a refuge from the world of virtual reality.

4.7. Which statement best sums up the second paragraph?

A. The necessary changes will severely impair circus performances.
B. The circus has gained much more staying power in recent years.
C. Having implemented the recommended changes, the circus faces a prosperous future.
D. By remaining faithful to its fundamental principles, the circus will endure.

TRANSFER YOUR ANSWERS TO THE ANSWER SHEET!

TASK 5. *(4 points)*

Read the article. Four fragments have been removed from the text. Complete each gap (5.1.–5.4.) with the fragment which fits best and put the appropriate letter (A–E) in each gap. There is one fragment which you do not need to use.

WHY SUPERMAN DESERVES MORE RESPECT

The one foe that Superman has never vanquished in his long career isn't Lex Luthor, Bizarro, or the alien consciousness known as Brainiac. No, his greatest enemy is something much more mundane: namely, a simple lack of respect. Even within his own stories, he's too long had to put up with being mistaken for a bird or a plane. **5.1.** _____ This, to be blunt, is just wrong. Let us be clear: Superman is the ultimate superhero, and it's time everyone recognized that fact.

It's not that Superman was the first superhero, as such. You can trace his lineage back through earlier pulp characters, for instance Zorro, who used his dual identity to battle corruption and crime. There's also Doc Savage and Gladiator, heroes with abilities beyond those of normal men. **5.2.** _____ However, he can never be fully integrated into the society he protects, being the outsider that he is. This is because, on a daily basis, he has to deal with the fact that he is the final survivor of his entire race and his entire social circle consists of people who only know him through work and pile their own overwhelming expectations on him.

As if that wasn't enough, Superman has proven to be an almost endlessly flexible character, and one who's proven himself to be easily recreated to serve different purposes for different audiences throughout his existence. **5.3.** _____ Subsequent years found him functioning as the patriarchal head of a metaphorical Superfamily and a transformative avatar of identity fluidity in the 1950s and '60s, and a successful Super-Yuppie in the 1980s. Throughout those various portrayals, though, the core of Superman stayed true: that he was, at heart, an almost impossibly good man, a hero that never gives up, and always does the right thing. **5.4.** _____ But such thinking has nothing to do with the very notion of superheroes: these aren't realistic characters; they're idealized characters, ones created as purposeful and eager rejections of realism in favor of worlds filled with evil geniuses and impossible monsters.

abridged from http://entertainment.time.com

A. Nevertheless, it is Superman that pretty much embodies the template for the perfect crime-fighting hero. He has some super-powers and the desire to do the right thing, even at the cost of his life.

B. Any counterargument against such a staggeringly simple premise seems small-minded and sad. We can imagine any number of dangers and ultimate evils – so a perfect guy who does not give up is our last chance.

C. Siegel and Shuster invented Superman as a humanist response to Depression-era fears and soulless industrialism. In the time of World War II he was transformed into a patriotic hero.

D. That lack of cynicism or self-interest is often pointed to, sneeringly, by those who find the character too one-dimensional and complain about him being too powerful.

E. While movie audiences and comic fans swoon at the sight of fellow characters like Batman or Iron Man, poor Superman is continually being dismissed as plain and boring.

TRANSFER YOUR ANSWERS TO THE ANSWER SHEET!

TASK 6. *(4 points)*

Read the text. For questions 6.1.–6.4., choose the appropriate paragraph and write the corresponding letter (A–E) in the table. One paragraph does not match any of the questions.

In which paragraph does the author		**Answer**
6.1.	explain why he considers the arrangement of the V&A exhibits misconceived?	
6.2.	point to a dual inspiration for a certain piece of furniture?	
6.3.	refer to a questionable decision which was amended?	
6.4.	mention an impressive renovation carried out in the gallery?	

FURNITURE GALLERY IN VICTORIA AND ALBERT MUSEUM (V&A)

A. In V&A's furniture gallery there is a delicate and prettily painted corner cupboard from the workshop of the great 18th-century cabinet-maker, Thomas Chippendale. Its provenance is well recorded. We know it was made between 1768 and 1778; its curvaceous front and slim legs owing something to the emerging taste for the Classical style, and its painted decoration a nod to a new, exotic taste for the Orient. We also know that it was supplied as part of a bedroom suite to the celebrated actor David Garrick for his villa on the Thames, a detail that allows us a peek into the most intimate life of one of theatre's brightest stars.

B. Furniture is full of stories like this, a rich source of narratives that tell us about changing fashions, materials and production methods, as well as how people from different social groups lived. And the V&A has more than 14,000 such items in storage, which must have made selecting 200 pieces for its first dedicated furniture gallery extremely difficult. Those that made the final cut are arranged in a handsomely restored run of rooms, complete with shining parquet floor and a black-and-white colour scheme which, like the entire V&A these days, is so sparklingly lit and beautifully decorated it almost takes your breath away.

C. Many of the objects selected to illustrate 600 years of design history are just as wonderful. Down the centre of the galleries a catwalk show of around 25 remarkable pieces tells the story of European furniture. Among the highlights are a German chest from 1520 and a table owned by Napoleon. In side niches, seven designers are honoured with dedicated displays. The most interesting of these is devoted to Michael Thonet, manufacturer of perhaps the most successful piece of furniture ever: the No 14 bentwood café chair which went into production in Austria in 1859. By 1930, more than 50 million had been sold.

D. The bad news is what the curators have done with the remaining 150 or so gems of the collection. These are grouped around the gallery's sides and classified not according to date or style but by the techniques used. The problem with this approach is that it reduces these works, many loaded with the same kind of history as Garrick's Chippendale cupboard, to the sum of their parts. We are unable to see how styles changed and

progressed, or how movements such as European Modernism blossomed. It doesn't help either that the curators have done away with labels, experimenting with interactive touch-screens for which you have to queue if somebody else is using them – why not have both?

E. All of this reminds me of the time when the Tate decided to hang its collections by genre, which resulted in the much-derided scenario of a Monet landscape next to a Richard Long installation. The Tate quickly backtracked. No doubt the V&A will eventually do the same, but in the meantime don't be put off; the contents of this new gallery are five star, and it's the contents that matter the most.

abridged from www.independent.co.uk/arts-entertainment

TRANSFER YOUR ANSWERS TO THE ANSWER SHEET!

TASK 7. *(5 points)*

Read the text. For questions 7.1.–7.5., choose the word or phrase which fits best in each gap. Circle the appropriate letter (A, B, C or D).

A SUCCESSOR TO DAVID ATTENBOROUGH?

As David Attenborough, the nation's voice of science and natural history, nears retirement, a host of presenters prepare to take up the job. This week Attenborough gave the clearest **7.1.** _____ of who he sees as his natural successor – Brian Cox, the physics professor turned presenter. Cox declared himself "lost for words". He insists that Attenborough could still **7.2.** _____ his great programmes. But the compliment has focused attention again on the challenge facing programme makers: how they fill perhaps the biggest shoes in British broadcasting history once Attenborough decides to **7.3.** _____.

For Kim Shilling, the BBC's commissioning editor for science and natural history, discussions of "the new Attenborough" are **7.4.** _____ the point. "None of us go on forever, but as the person who looks after science and natural history, David isn't the sort of person that you 'replace'." **7.5.** _____ , that is because of Attenborough's history in a genre he almost single-handedly invented, "You can't replace someone who has had 60 years of conversation with the nation."

adapted from www.guardian.co.uk

7.1.
- **A.** evidence
- **B.** acknowledgement
- **C.** solution
- **D.** indication

7.2.
- **A.** have made
- **B.** have been making
- **C.** be made
- **D.** be making

7.3.
- **A.** move out
- **B.** keep off
- **C.** step aside
- **D.** back up

7.4.
- **A.** missing
- **B.** failing
- **C.** omitting
- **D.** passing

7.5.
- **A.** Consequently
- **B.** However
- **C.** Partly
- **D.** Meanwhile

TRANSFER YOUR ANSWERS TO THE ANSWER SHEET!

TASK 8. *(5 points)*

For questions 8.1.–8.5., think of one word only which can be used to complete all three sentences. Write the missing word in the space provided.

8.1. _____

- I hope to … a role in the school play that is going to be staged next month.
- Many people doubted that NASA would manage to … the Curiosity rover on Mars.
- If you throw the stone as hard as you can, it will … in that pond with a loud splash.

8.2. _____

- The Data Protection Act came into … on 1 March 2000 in the United Kingdom.
- Ambition was the driving … behind his plans for taking the company over.
- Eventually, the police had to resort to brute … to dissuade the protesters.

8.3. _____

- I'm awfully sorry! I … to give you a ring yesterday, but I just clean forgot.
- Getting into shape would have … working out and changing my eating habits, so I gave up before I even started.
- He was … to finish the report two weeks ago, but he hasn't even started.

8.4. _____

- It's … foolishness to go on holiday without buying an insurance policy.
- So as not to be recognized, the officers had to work in … clothes when they were following the dangerous suspect.
- It's … to see that their strategy to save the company has failed.

8.5. _____

- It is our code of conduct to deal … with all our business partners, to be loyal and respectful to them.
- Julie is … sure that she has passed her driving test, but she's anxiously waiting to receive the result.
- I can thoroughly recommend this course – the fees are … priced and the standard of teaching is really high.

TASK 9. *(5 points)*

For questions 9.1.–9.5., complete the second sentence so that it is as similar in meaning as possible to the first sentence and it is correct in both grammar and spelling. Use the word given. Do not change the word given. Use up to six words including the word given.

9.1. Sandra regularly takes a brisk walk before she goes to work.

HABIT

Sandra is _____ a brisk walk before she goes to work.

9.2. He didn't complain about the painful injections which he had to take every day.

ONCE

Not even _____ about the painful injections which he had to take every day.

9.3. It's a pity he didn't go through their offer more thoroughly.

ONLY

_____ their offer more thoroughly!

9.4. It sounds unlikely, but the government has promised tax cuts.

MAY

Unlikely _____, the government has promised tax cuts.

9.5. If you ask me, repairing an old mobile phone is pointless.

POINT

I can _____ an old mobile phone.

TASK 10. *(15 points)*

Choose one of the topics below and write a composition following the conventions of the genre indicated in the topic. Use between 300 and 350 words.

1. W 2024 roku pierwsza grupa ochotników ma lecieć na Marsa w celu osiedlenia się tam. Czy próba kolonizacji innych planet ma sens? Napisz **rozprawkę**, w której przedstawisz swoją opinię na ten temat. W swojej pracy odnieś się do:
- kosztów
- bezpieczeństwa uczestników
- wpływu na przyszłość naszej planety.

2. Aby zwrócić uwagę na problem bezpieczeństwa na drodze, coraz częściej wykorzystuje się reklamy i kampanie społeczne. Napisz **list do gazety**. Opisz w nim ciekawą reklamę dotyczącą bezpieczeństwa na drodze, wyraź swoją opinię na temat skuteczności tego typu reklam w przeciwdziałaniu wypadkom i zaproponuj inne rozwiązania, które mogą przyczynić się do poprawy sytuacji na drogach.

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Zgodność z poleceniem										**Spójność i logika**	**Zakres środków językowych**	**Poprawność środków językowych**	**Ogółem**
	0–1–2–3–4–5									**0–1–2**	**0–1–2–3–4**	**0–1–2–3–4**	
Elementy treści (0–1–2)						*Elementy formy (0–1)*							
1	*2*	*3*	*4*	*5*	*6*	*1*	*2*	*3*	*4*				

NOTES *(will not be assessed)*