

Miejsce
na naklejkę
z kodem szkoły

dysleksja

MAD-R2_1A-072

EGZAMIN MATURALNY Z JĘZYKA ANGIELSKIEGO

DLA ABSOLWENTÓW KLAS DWUJĘZYCZNYCH

CZĘŚĆ II

MAJ
ROK 2007

CZĘŚĆ II

Czas pracy 150 minut

Instrukcja dla zdającego

1. Sprawdź, czy arkusz egzaminacyjny zawiera 11 stron (zadania 5 – 8). Ewentualny brak zgłoś przewodniczącemu zespołu nadzorującego egzamin.
2. Pisz czytelnie. Używaj długopisu/pióra tylko z czarnym tuszem/atramentem.
3. Nie używaj korektora, a błędne zapisy wyraźnie przekreśl.
4. Pamiętaj, że zapisy w brudnopisie nie podlegają ocenie.
5. Wypełnij tę część karty odpowiedzi, którą koduje zdający. Nie wpisuj żadnych znaków w części przeznaczonej dla egzaminatora.
6. Na karcie odpowiedzi wpisz swoją datę urodzenia i PESEL. Zamaluj ■ pola odpowiadające cyfrom numeru PESEL. Błędne zaznaczenie otocz kółkiem ⊙ i zaznacz właściwe.



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Wypełnia zdający przed
rozpoczęciem pracy

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PESEL ZDAJĄCEGO

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KOD
ZDAJĄCEGO

READING COMPREHENSION

TASK 5. (14 points)

Read paragraphs 1-8 of the article and match them with the headings (A - J) by putting the right letter in the boxes 5.1. – 5.8. There are two extra headings.

Then, answer questions 5.9 – 5.14. by putting the number of the paragraph (1-8) in the appropriate box. For each correct answer you will be given 1 point.

A	SMOOTH ROAD TO ADDICTION
B	CUSTOMIZED KILLING MACHINES
C	PUBLIC PRESSURE TO PUT ON THE BRAKES
D	DEPRIVED OF PROPERTY
E	UNCONVENTIONAL LAW ENFORCEMENT
F	A FAST-MOVING EPIDEMIC
G	CALIFORNIA TO BE BLAMED MOST
H	TOUGH COURTS
I	FATAL GRADUATION
J	A LESS DANGEROUS OPTION

Paragraph 1.	5.1.	
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The crash that ended Alvarez's life and ruined Bradley's future occurred just three weeks before the end of their final school year in California's Valley View High School. It took place on a warm May day on an uncrowded street in front of an elementary school. It occurred when Alvarez crossed a double yellow line, drove his car into oncoming traffic, and smashed head-on. At the time of the crash, Alvarez was travelling in excess of 128km/h. He suffered a broken neck and head trauma; he was pronounced dead at the scene. The reason for this reckless driving behaviour and his friend's subsequent arrest? Alvarez and Bradley were street racing.

Paragraph 2.	5.2.	
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Although tragic, Alvarez's death is not unusual. The last few years have seen a steady increase in illegal street racing in the United States. By the end of 20th century state troopers in Massachusetts issued 190 citations for illegal drag racing on state highways. By 2001, 365 citations were given. By 2002, the number of citations topped 500. The same year, on the other side of the country, a single California county experienced 16 fatalities and 31 serious injuries as a direct result of illegal street racing.

Paragraph 3.	5.3.	
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Regulars on the street-racing circuit improve their chances of winning fans and races by modifying their vehicles. Once a speciality niche, car modification is now a multi-million dollar industry. Some changes are designed to improve speed making them deadly dangerous. Other changes are strictly cosmetic. Making all of these changes can be expensive and addictive. The results are incredible – cars that have been modified can go up to 228 km/h.

Paragraph 4.	5.4.	
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Given the devastation that street racing can cause, authorities in cities throughout the USA, are eager to put a stop to the practice. In 2001, the city of San Diego was perhaps the hottest place in the country for street racing. Underground racing websites featured detailed maps of race sites in San Diego's neighbourhoods and local news shows regularly featured race-related accidents. Flowers placed along many roadsides honoured street-racing casualties and politicians ran for office vowing to end the street racing epidemic.

Initially, these vows appeared to be empty campaign rhetoric. Street racing seemed uncontrollable. However, progress toward ending the epidemic is slowly being made.

Paragraph 5.	5.5.	
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Simply showing up at potential racing locations to write tickets doesn't work as a law enforcement policy. Racers keep potential sites quiet as long as possible and scatter when the police show up. Yes, the police may catch a few of the participants, but most are able to get away. San Diego's police have found it much more effective to use undercover officers to surreptitiously film the racers at illegal street events. They capture the racers' faces and license plates on film and then put together arrest warrants. The following day, teams of officers show up at the homes and work sites of racers, arresting them in front of families and co-workers, often with the media in tow.

Paragraph 6.	5.6.	
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Perhaps the most potential is in a brand-new statue that would cause repeat street racing offenders to lose their cars. Although many have had their vehicles impounded for a time after being caught racing, none yet has had their car taken away for good. Given the amount of money and time that many street racers have invested in their wheels, the effects of this law could be devastating to the racing community.

Paragraph 7.	5.7.	
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For those who are caught racing or who are involved in an accident, the next stop after being arrested by the police is the courtroom. It is here that the punishments for their offences will be decided. One 22-year-old who was "just watching" street racing events was recently sentenced to 18 months of probation, 10 days of high-way clean-up service, fined \$300, and ordered to stay away from street racing venues; and that was for the first offence. Two other men were put on a trial for second degree murder after their street race led to the deaths of a San Diego couple just walking in the street. This charge carries a possible lifelong prison sentence. Although the jury decided to convict them of the lesser charges of vehicular manslaughter with gross negligence, both men still face lengthy prison sentences.

Paragraph 8.	5.8.	
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Police tactics, new laws, and tough courts have worked together to make the streets much less hospitable for illegal street racers, but the "need for speed" persists, so San Diego's task force decided to work with community organisations to offer a safe alternative. RaceLeg.com operates a drag strip race course in the parking lot of the local football stadium every Friday and Saturday night. Barriers are provided to keep the crowd safe. Admission fees are charged, but a state grant allows the cost to be kept low - \$15 each race and \$5 to watch. At first, only a dozen people or so showed up to race, but by summer 2003, 300 people showed up to race and another 2,600 showed up to watch. It is not as much fun as the street, but some racers admit with a shy smile that their moms like it better now.

Abridged from Current, 2004

	Which paragraph	Number of paragraph (1-8)
5.9.	mentions the ways of tuning a car?	
5.10.	presents an acceptable compromise?	
5.11.	mentions the accident which ruined a possible university career?	
5.12.	states that reckless behaviour may affect innocent people?	
5.13.	describes how those who died in races are remembered?	
5.14.	shows that not only racers but also spectators run the risk of being prosecuted?	

TRANSFER YOUR ANSWERS TO YOUR ANSWER SHEET!

Task 6. (9 points)

Read the text below. For questions 6.1. – 6.9. choose the answer that best matches the text by circling the appropriate letter (A, B, C or D). For each correct answer you will be given 1 point.

When the porter's wife, who used to answer the house-bell, announced 'A gentleman and a lady, sir,' I had, as I often had in those days - the wish being father to the thought - an immediate vision of sitters. Sitters my visitors in this case proved to be; but not in the sense I should have preferred. There was nothing at first however to indicate that they mightn't have come for a portrait. The gentleman, a man of fifty, very high and very straight, with a moustache slightly grizzled and a dark grey walking-coat admirably fitted, both of which I noted professionally - I don't mean as a barber or yet as a tailor - would have struck me as a celebrity if celebrities often were striking. It was a truth of which I had for some time been conscious that a figure with a good deal of frontage was, as one might say, almost never a public institution. A glance at the lady helped to remind me of this paradoxical law: she also looked too distinguished to be a 'personality'. Moreover one would scarcely come across two variations together.

Neither of the pair immediately spoke - they only prolonged the preliminary gaze suggesting that each wished to give the other a chance. They were visibly shy; they stood there letting me take them in - which, as I afterwards perceived, was the most practical thing they could have done. In this way their embarrassment served their cause. I had seen people painfully reluctant to mention that they desired anything so gross as to be represented on canvas; but the scruples of my new friends appeared almost **insurmountable**. Yet the gentleman might have said 'I should like a portrait of my wife,' and the lady might have said 'I should like a portrait of my husband.' Perhaps they weren't husband and wife - this naturally would make the matter more delicate. Perhaps they wished to be done together - in which case they ought to have brought a third person to break the news.

'We come from Mr Rivet,' the lady finally said with a dim smile that had the effect of a moist sponge passed over a 'sunk' piece of painting, as well as of a vague allusion to vanished beauty. She was as tall and straight, in her degree, as her companion, and with ten years less to carry. She looked as sad as a woman could look whose face was not charged with expression; that is her tinted oval mask showed waste as an exposed surface shows friction. The hand of time had played over her freely, but to an effect of elimination. She was slim and stiff, and so well-dressed, in dark blue cloth, with lappets and pockets and buttons, that it was clear she employed the same tailor as her husband. The couple had an indefinable air of prosperous thrift - they evidently got a good deal of luxury for their money. If I was to be one of their luxuries it would be necessary for me to consider my terms.

Adapted from The Real Thing by Henry James

- 6.1. At the very beginning the narrator thinks that the visitors
- A. are probably going to be his customers.
 - B. are well-known personalities.
 - C. have come for unknown reason.
 - D. are the people he doesn't want to see.
- 6.2. In the context of the text, 'a sitter' means
- A. a companion.
 - B. a chaperone.
 - C. a child-minder.
 - D. a model.
- 6.3. The narrator is most probably
- A. a tailor.
 - B. a painter.
 - C. a barber.
 - D. a sculptor.
- 6.4. According to the narrator, celebrities
- A. are often striking in appearance.
 - B. are often public institution.
 - C. don't often look glamorous.
 - D. look exactly like the couple.
- 6.5. The couple behave as if they were
- A. too shy to look at each other.
 - B. very eager to state their business.
 - C. business-oriented.
 - D. unwilling to say what they want.
- 6.6. To say that someone's scruples are **insurmountable** means that they
- A. are not very strong.
 - B. did not appear suddenly.
 - C. cannot be easily overcome.
 - D. appeared instinctively.
- 6.7. The woman's appearance indicates that she
- A. used to be attractive.
 - B. used to play a lot.
 - C. is about the man's age.
 - D. is older than her companion.
- 6.8. Looking at the woman's face the narrator thinks that it
- A. is devoid of wrinkles.
 - B. shows little emotion.
 - C. shows too much colour.
 - D. is out of shape.
- 6.9. The last paragraph shows that the narrator's attitude towards the couple is
- A. sympathetic.
 - B. respectful.
 - C. money-oriented.
 - D. hostile.

TRANSFER YOUR ANSWERS TO THE ANSWER SHEET!

TASK 7. (7 points)

Read the following newspaper article and then answer the questions 7.1. – 7.7. below in the space provided. For each correct answer you will be given 1 point.

By Nigel Slater

I want to feel that tingle of pleasure that comes with sitting down to lunch in a foreign city. The one you get when a white-aproned waiter hands you a menu that hasn't changed in years and where there is the unmistakable squirt of fresh seafood in the air and the luxurious rattle of ice cubes in silver buckets. Most of all, I want to feel the frisson that accompanies a trip that you shouldn't really be taking; time stolen when you can least afford it.

That city could be Paris, of course, but I am after a restaurant that is confidently old-fashioned, rather than simply resting on its laurels. My wish list is written in indelible blue-black ink: an unfussy, slightly old-fashioned room with a view of a busy street; tablecloths starched to snapping point and silverware that bears the patina of years of endless polishing. Iced water, crisp rolls whose crust shatters when you break them and little rounds of cold butter brought automatically to the table. There should be the gentle buzz of a restaurant that is running like a **well-tuned engine**; whose waiters know which of you is having the halibut without having to ask, and where the wine is served ever-so-slightly too cold.

Above all, I want shellfish, preferably served on a battered tin dish that has seen a century of roughly crushed ice; a generous arrangement of fresh oysters all ready to swallow slowly; a plainly boiled crab with wobbly mayonnaise; a couple of langoustines and some newly boiled prawns with shells to peel away and leave in a great pile. I know it is expensive, but there is no meal more romantic, no lunch that makes you feel happier to be alive. No tottering tower of frilly, modern food can match the sheer ozone-scented joy of life that comes free with an order of fruits de mer.

I decide that the foreign city is to be Amsterdam and phone a friend whose directions towards such a lunch are more dependable than any guide. So, 24 hours later, I am sitting in one of those vast, cafe-populated squares Europeans do so well, having coffee and waiting for the place to open. The place is exactly what I had dreamt of. Through the window you can see the old red velvet chairs and sheer damask cloths, the pepper mills and the silverware gleaming in the morning sun. Yes, there are ice buckets, too, and a marble slab worn into a gentle slope from years of waiters cutting lemons. The menu lists poached turbot rather than seared tuna, and sauce hollandaise rather than wasabi mayonnaise.

The cafes are bringing out their lunch menus. British tourists are ordering beer and chips. I'm on my second coffee and distinctly hungry. My restaurant has yet to show any sign of life. I move over to the door and give it a timid shove. It doesn't budge. On the menu, they have marinated herrings and lobster on the half-shell, grilled sole and deep-fried plaice. There are prawn cocktails and fried whitebait, smoked salmon and fish soup. And, of course, the oysters I have come for. I give the door another push, harder this time, but there is a pile of papers in the way. Sitting on the doormat is what must be a month's worth of unopened bills. My lunch date appears to **be dead in the water**.

24 hours later, with the local gossip of the restaurant's scandal and bankruptcy still ringing in my ears, I'm standing once more in the queue at my own fishmonger, waiting patiently while everyone gets their fish gutted. I shall have my own little fruits de mer at home.

I run back with a bag of mussels and a knobby parcel of prawns, a handful of clams and a bundle of razor shells. At the bottom of my bag are six plump oysters, and in another, a bag of ice from the wine shop. I shall boil my own prawns and open my own oysters and crush my own ice. I will open the wine and unfold my own crisply starched napkin. And sod it, I shall even be the white-aproned waiter that brings it to my table.

Abridged from The Observer, April 25, 2004

7.1. Apart from having a meal in a restaurant what seems to be the main reason for Nigel's excitement about the trip, as suggested in the first paragraph? (1 point)

7.2. Nigel Slater says a restaurant should run like a well-tuned engine. What does he mean? (1 point)

7.3. The restaurant Nigel found in Amsterdam did not open. Explain why. (1 point)

7.4. / 7.5. Find in the text and quote two descriptions of old tableware. (2 points)

- a) _____
- b) _____

7.6. What does the phrase 'to be dead in the water' mean in the context of the text? (1 point)

7.7. Why is Nigel determined to play the roles of the cook, waiter and customer during his lunch at home? (1 point)

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	TREŚĆ			KOMPOZYCJA			BOGACTWO JĘZYKOWE			POPRAWNOŚĆ JĘZYKOWA			RAZEM
	A	B	C	A	B	C	A	B	C	A	B	C	
Poziom													
Liczba punktów	7-6	5-4-3	2-1-0	7-6	5-4-3	2-1-0	8-7-6	5-4-3	2-1-0	8-7-6	5-4-3	2-1-0	

ROUGH DRAFT