

UZUPEŁNIA ZDAJĄCY

KOD	PESEL
<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/>

*miejsce
na naklejkę*

**EGZAMIN MATURALNY
Z JĘZYKA ANGIELSKIEGO
POZIOM ROZSZERZONY**

DATA: **8 maja 2018 r.**
GODZINA ROZPOCZĘCIA: **14:00**
CZAS PRACY: **150 minut**
LICZBA PUNKTÓW DO UZYSKANIA: **50**

**UZUPEŁNIA ZESPÓŁ
NADZORUJĄCY**

Uprawnienia zdającego do:

- | | |
|--------------------------|---------------------------------------|
| <input type="checkbox"/> | dostosowania
kryteriów oceniania |
| <input type="checkbox"/> | nieprzenoszenia
zaznaczeń na kartę |

Instrukcja dla zdającego

1. Sprawdź, czy arkusz egzaminacyjny zawiera 15 stron (zadania 1–10). Ewentualny brak zgłoś przewodniczącemu zespołu nadzorującego egzamin.
2. Teksty do zadań od 1. do 3. zostaną odtworzone z płyty 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.



MJA-R1_1P-182



Zadanie 1. (0–3)

Usłyszysz dwukrotnie trzy teksty. Z podanych odpowiedzi wybierz właściwą, zgodną z treścią nagrania. Zakreśl jedną z liter: A, B albo C.

Tekst 1.**1.1. The man is calling**

- A. a travel agent's.
- B. a website administrator's office.
- C. a radio station.

Tekst 2.**1.2. Which of the following is stated in the text as an opinion, not a fact?**

- A. The consumption of potatoes has gone down due to changing diets.
- B. Changing the way potatoes are advertised will influence buyers' choices.
- C. The majority of consumers are unaware they eat fewer potatoes.

Tekst 3.**1.3. Which is the best headline for the story?**

- A. DISHONEST PRACTICE OF A COMPANY
- B. BORING TEXT WORTH READING
- C. MISTAKE THAT COST \$1000

Zadanie 2. (0–4)

Usłyszysz dwukrotnie cztery wypowiedzi uczestników akcji ekologicznych. Do każdej wypowiedzi (2.1.–2.4.) dopasuj odpowiadające jej zdanie (A–E). Wpisz rozwiązania do tabeli.

Uwaga: jedno zdanie zostało podane dodatkowo i nie pasuje do żadnej wypowiedzi.

This speaker

- A. thinks that he/she convinced people that being eco-friendly saves money.
- B. explains why wasting water is harmful to the environment.
- C. alerted the authorities to a possible environmental threat.
- D. quotes a figure which shows how effective his/her information campaign was.
- E. recommends keeping a record of your eco-friendly activities.

2.1.	2.2.	2.3.	2.4.

Zadanie 3. (0–5)

Usłyszysz dwukrotnie wywiad na temat *High Line*, jednego z parków w Nowym Jorku. Z podanych odpowiedzi wybierz właściwą, zgodną z treścią nagrania. Zakreśl jedną z liter: A, B, C albo D.

3.1. The *High Line* is different from the other parks in New York because

- A. it runs above street level.
- B. it has a great variety of rare bushes.
- C. it was constructed along a straight horizontal line.
- D. it was built along a railroad track that had been demolished.

3.2. The *High Line* was created thanks to

- A. people protesting against closing a railway station.
- B. a campaign launched by the railroad track owners.
- C. a charity event organized by celebrities.
- D. the determination of the local residents.

3.3. The main objective for the architects was to

- A. provide the area with appropriate soil.
- B. select plants that create a mysterious atmosphere.
- C. design a safe space for visitors.
- D. ensure a sufficient amount of light for the plants.

3.4. The *High Line* can be considered environmentally friendly because

- A. no paving has been laid out.
- B. rainwater is used in an efficient way.
- C. a significant carbon reduction has been noted there.
- D. around 85% of construction materials have been recycled.

3.5. In the interview, James talks about

- A. various architectural trends in designing parks.
- B. the future of post-industrial sites turned into parks.
- C. the means to encourage architects to create original parks.
- D. the origins of the park and the challenges in making it a reality.

PRZENIEŚ ROZWIĄZANIA ZADAŃ OD 1. DO 3. NA KARTĘ ODPOWIEDZI!

Zadanie 4. (0–4)

Przeczytaj tekst, który został podzielony na trzy części (A–C) oraz pytania go dotyczące (4.1.–4.4.). Do każdego pytania dopasuj właściwą część tekstu. Wpisz rozwiązania do tabeli.

Uwaga: jedna część tekstu pasuje do dwóch pytań.

In which paragraph does the author

4.1.	provide an explanation of a term essential for understanding how the game works?	
4.2.	mention ideas for making use of the game in real life?	
4.3.	explain how the game adjusts to the players' reactions?	
4.4.	refer to a device necessary to monitor the player's anxiety?	

A SCARY GAME

A. In the depths of a haunted house, something is following you. It's getting closer, you can sense it creeping up behind you. Luckily, you can make the ghosts recede. All you have to do is take control of your emotions. You're in *Nevermind*, an unusual video game developed by Erin Reynolds. To complete each level, the players have to overcome their fear. If they let stress get the better of them, the screen will get shakier and the feeling of imminent danger will intensify. If they manage to calm down, for instance, by slowing down their breathing, the game will ease up.

B. Reynolds started working on *Nevermind* when she was in an interactive media master's program at the University of Southern California in 2009. She was fascinated by biofeedback, which is a process based on technology that reads the player's heartbeat, facial expressions or eye movement, and decided to apply it in the game she was developing for her thesis. In order for the game to read physiological responses, the player has to wear a heart rate sensor, which detects the fear or tension that one is feeling at any given moment. In the case of games like this, where emotions come into play, the outcomes are less obvious than in the case of conventional games.

C. There has been a lot of talk in the video game industry about playing games for more than just entertainment. While most horror video games seek to provide just an exciting thrill, *Nevermind* has greater ambitions. Reynolds and her team are hoping it can be developed as a tool to teach people how to manage anxiety and improve their state of mind. The aim, says Erin, is for players to practise being mindful of their stress level and learn how to stop their fears from taking control in nerve-racking situations.

adapted from <http://blogs.smithsonianmag.com>

PRZENIEŚ ROZWIĄZANIA NA KARTĘ ODPOWIEDZI!

Zadanie 5. (0–4)

Przeczytaj tekst, z którego usunięto cztery zdania. Wpisz w każdą lukę (5.1.–5.4.) literę, którą oznaczono brakujące zdanie (A–E), tak aby otrzymać spójny i logiczny tekst. **Uwaga:** jedno zdanie zostało podane dodatkowo i nie pasuje do żadnej luki.

ENSURING SAFE OPERATION OF DRONES

The airspace over London is among the most crowded in the world and the soaring popularity of small unmanned drones has added to the congestion. **5.1.** ____ If we want to prevent such incidents in the future, stricter enforcement of regulations and better technology are required.

The scale of the problem is unknown. Sales of drones in Britain and many other countries are not counted but we know the trend is increasing. America's Federal Aviation Administration reckons consumer sales could grow from 1.9 million in 2016 to as many as 4.3 million by 2020. Close encounters are also on the rise and many of them can potentially be hazardous. Britain's Airprox Board, which is responsible for collecting reports, found 23 near-misses between drones and aircraft between April and November last year. Today no one is sure how much damage a drone could do to a jet airliner. **5.2.** ____ What's more, many of them have metal components, including lithium-ion batteries, which can explode if damaged.

Rules for operating drones are meant to ensure that collisions do not happen. **5.3.** ____ Not complying with these regulations is a criminal offence. However, rules alone will not stop accidents. Stricter control is necessary. In America, recreational users are required to register their drones online and are given an identification number for their craft. Failure to register could mean a fine of up to \$250,000. Schemes to help identify drone operators are also planned in Europe.

Technology can also help keep drones out of trouble. **5.4.** ____ Another method is a "virtual tether", which in effect puts a drone on an invisible leash to prevent it from flying too far from its operator.

adapted from www.economist.com

- A. In Britain and America drones are not supposed to go higher than 150 metres and should be kept in sight by their operators at all times.
- B. Those the size of a large insect are probably nothing to worry about, but there are some which can weigh 20 kilos.
- C. But neither various rules nor the most modern technology will stop those intent on deliberately causing harm.
- D. Some drone-makers are restricting the speed drones can reach, as well as installing software which programs a drone's GPS to prevent flights near airports or nuclear power stations.
- E. As a result, there have been many close encounters between drones and planes and one minor collision, thankfully with negligible damage.

PRZENIEŚ ROZWIĄZANIA NA KARTĘ ODPOWIEDZI!

Zadanie 6. (0–5)

Przeczytaj dwa teksty na temat podejmowania pracy. Z podanych odpowiedzi wybierz właściwą, zgodną z treścią tekstu. Zakreśl jedną z liter: A, B, C albo D.

Tekst 1.

THE JOB

War was declared at eleven-fifteen and Mary North signed up at noon. She did it hurriedly at lunch, before telegrams came, in case her mother said no. When she reached London, she went straight to the War Office. The ink was still fresh on the map they issued her. She rushed across town to her post, desperate not to miss a minute of the war. Any moment now it would start – this dreaded and wonderful thing – and it could never be won without her. The morning rush matched her mood. In London, thousands of young women were hurrying to their new positions, on orders from Whitehall, and Mary joined gladly the great flow of the willing.

The War Office had given no further details, and that was a good sign. They might make her an attaché to a general's staff. It was even rumoured that they needed spies, which was most appealing.

Mary stopped a cab and showed her map to the driver. He held it at arm's length and looked at the red cross that marked where she was to report.

"This big building, in Hawley Street?"

"Yes," said Mary.

"It's Hawley Street School, isn't it?"

"I shouldn't think so. I'm to report for war work, you see."

"Oh. Only I don't know what else it could be around there but the school. The rest is just houses."

Mary opened her mouth to argue, then stopped. Because, of course, they didn't have a glittering tower labelled MINISTRY OF WILD INTRIGUE. Naturally they would have her report somewhere insignificant. How silly of me to chatter on like this, she thought.

"Right then," she said. "I expect I am to be made a schoolmistress."

The man nodded. "Makes sense, doesn't it? Half the schoolmasters in London must be joining up for the war."

"Then, let's hope the cane proves effective against the enemy's tanks."

Arriving at the school, Mary felt observed. She was careful to adopt the expression of an ordinary young woman for whom the prospect of work as a schoolteacher would be thrilling. This was her first test, after all.

She found the headmistress's office and introduced herself. Miss Vine nodded but wouldn't look up from her desk.

"North," said Mary again.

"Yes, I heard you quite well. You are to take Kestrel Class. Begin with the register. Read it and learn the students' names."

"Very good," said Mary.

“Have you taught before?”

“No,” said Mary, “but I can’t imagine there’s much to it.”

“Your imagination is not on the syllabus. Be firm, organized, give no liberties, and do not underestimate the importance of the child forming letters properly. As the hand, the mind.”

Mary felt that the “headmistress” was overdoing it and decided to mention it to the woman’s superior, once she discovered who it was. Although in mitigation, the woman’s attention to detail was impressive. Here were pots of sharpened pencils, tins of drawing pins and a tidy stack of hymnbooks standing neatly on her desk.

adapted from Everyone Brave is Forgiven by Chris Cleave

6.1. After her visit to the War Office, Mary

- A. lost her way in the rushing crowds.
- B. got scared of the responsibility her assignment demanded.
- C. headed for the place which had been indicated to her.
- D. still felt annoyed by her mother’s reaction to her decision.

6.2. During the taxi ride, Mary

- A. insisted the driver should change the route.
- B. realized she had better not discuss her assignment.
- C. wondered why the driver was so inquisitive about her work.
- D. expressed her anxiety about the job interview she was about to attend.

6.3. Miss Vine advised Mary

- A. to keep discipline in the classroom.
- B. to develop the imagination of her students.
- C. to neatly arrange her belongings on the desk.
- D. to write the students’ names clearly in the register.

Tekst 2.

TO INTERVIEW OR NOT TO INTERVIEW?

A friend of mine once had a curious experience at a job interview. Excited about the possible position, she arrived five minutes early and was immediately ushered into the interview room by the receptionist. Following an amicable discussion with a panel of interviewers, she was offered the job. Afterwards, one of the interviewers remarked how impressed she was that my friend could be so composed after showing up 25 minutes *late* for the interview. As it turned out, my friend had been told the wrong start time by half an hour. She remained composed because she didn't know she was late. My friend isn't the type of person who would have remained cool if she had known she was late, but the interviewers reached the opposite conclusion. Of course, they could have also concluded that her calmness showed disrespect. Either way, they would have been wrong to draw conclusions about her future performance in her work based on her behaviour at the interview. In this case, the outcome of the interview was beneficial for the applicant. But it doesn't have to end that way.

This is a widespread problem. Employers like to use free-form, unstructured interviews to "get to know" a job candidate. Such interviews are also increasingly popular with admissions officers at universities. But, as in my friend's case, interviewers typically form strong but unwarranted impressions.

One way to change this is to develop an interview protocol based on a careful analysis of what is being looked for in the candidate. Interviews should be structured so that all candidates receive the same questions, a procedure which makes interviews more reliable and more predictive of job success. The employer should also make sure to include a number of questions which test job-related skills.

adapted from www.nytimes.com; www.theguardian.com

6.4. The author mentions his friend's interview experience to

- A. show that a successful interview is linked to future performance in the job.
- B. suggest that an interview may give a misleading image of a candidate.
- C. compare different factors which influence a candidate's performance at an interview.
- D. prove that each interviewer assesses the same candidate differently.

6.5. In the last paragraph, we learn

- A. in what way candidates' behaviour changes when the job interview is structured.
- B. why structured interviews are not recommended for testing some skills.
- C. what alternative recruitment procedures should replace interviews.
- D. what improvements could be made to job interviews.

PRZENIEŚ ROZWIĄZANIA NA KARTĘ ODPOWIEDZI!

Zadanie 7. (0–4)

Przeczytaj tekst. Z podanych odpowiedzi wybierz właściwą, tak aby otrzymać logiczny i gramatycznie poprawny tekst. Zakreśl jedną z liter: A, B, C albo D.

YOU CAN'T REALLY CRY IN SPACE

You can do some cool things in space. Like sleep in zero gravity, for example. Or eat in zero gravity. But there are plenty of things astronauts can't do because of this weightless environment. One of them is crying. When astronauts are sad or happy, they will never **7.1.** _____ by shedding a tear, simply because it is impossible.

The astronaut Chris Hadfield explains that tears can **7.2.** _____ in space, but it isn't a pleasant experience. A ball of liquid accumulates in the eye, but without gravity, it can't flow downwards like it would on Earth. According to Hadfield, space tears sting.

Sad as it would be to **7.3.** _____ in space without the ability to cry, we'd miss showering even more. **7.4.** _____ a traditional showerhead doesn't work in a weightless environment, the International Space Station has no shower. The poor astronauts just have a spray nozzle and washcloths to clean up with.

adapted from www.tested.com

7.1.

- A. make it through
- B. leave it alone
- C. give it a go
- D. let it show

7.2.

- A. produce
- B. be produced
- C. be producing
- D. have produced

7.3.

- A. float
- B. raise
- C. drop
- D. lift

7.4.

- A. Whether
- B. Although
- C. Since
- D. Meanwhile

PRZENIEŚ ROZWIĄZANIA NA KARTĘ ODPOWIEDZI!

Zadanie 8. (0–4)

Przeczytaj tekst. Uzupełnij każdą lukę (8.1.–8.4.) jednym wyrazem, tak aby powstał spójny i logiczny tekst. Wymagana jest pełna poprawność gramatyczna i ortograficzna wpisywanych wyrazów.

THE FEARFUL OSTRICH – OR SO THE LEGEND GOES

Pliny the Elder, an ancient Roman philosopher, once wrote that the ostrich, being profoundly stupid, sticks its head into the sand at the first sign of danger and considers **8.1.** _____ invisible. Here's the truth about this magnificent, yet infamously ridiculed bird. Ostriches do not bury their heads when faced with danger. Any species that did so would **8.2.** _____ have been able to survive for more than 120 million years. They do, however, stretch their long necks flat on the ground in the hope that potential predators won't spot them. In this position, they can blend in with the terrain. From a **8.3.** _____, their heads look as if they were buried in the sand. Ostriches have many natural defences, including their super speed. Endurance isn't an issue for these birds, either. They can sprint at a brisk 30 miles per hour for a full 10 miles straight, if needed. It is surprising that we think of them **8.4.** _____ timid or fearful.

adapted from <http://animals.howstuffworks.com>

Zadanie 9. (0–4)

Wykorzystując wyrazy podane drukowanymi literami, uzupełnij każde zdanie z luką, tak aby zachować sens zdania wyjściowego (9.1.–9.4.). W każdą lukę można wpisać maksymalnie cztery wyrazy, wliczając wyraz już podany. Wymagana jest pełna poprawność ortograficzna i gramatyczna wpisywanych fragmentów zdań.

Uwaga: nie zmieniaj formy podanych wyrazów.

9.1. The demolition company has destroyed the bridge.

PULLED

The bridge _____
by the demolition company.

9.2. She goes swimming every morning regardless of the weather.

MATTER

She goes swimming every morning _____
the weather is like.

9.3. I'm sure the Browns considered their decision to adopt the dog very carefully.

MUST

The Browns _____ their decision to adopt
the dog very carefully.

9.4. Parting from his parents was not easy for my nephew.

HARD

My nephew found _____ from
his parents.

Zgodność z poleceniem					Spójność i logika	Zakres środków językowych	Poprawność środków językowych	RAZEM
0-1-2-3-4-5					0-1-2	0-1-2-3	0-1-2-3	
<i>Elementy treści (0-1-2)</i>					<i>Elementy formy (0-1)</i>			
1	2	3	4	5	1	2	3	4

BRUDNOPIS (*nie podlega ocenie*)

Więcej arkuszy znajdziesz na stronie: arkusze.pl

Więcej arkuszy znajdziesz na stronie: arkusze.pl