

Miejsce na identyfikację szkoły

# ARKUSZ PRÓBNEJ MATURY Z OPERONEM I BRITISH COUNCIL JĘZYK ANGIELSKI

**POZIOM ROZSZERZONY**

**Czas pracy: 150 minut**

**LISTOPAD  
2017**

## Instrukcja dla zdającego

1. Sprawdź, czy arkusz egzaminacyjny zawiera 14 stron (zadania 1.–10.). Ewentualny brak zgłoś przewodniczącemu zespołu nadzorującego egzamin.
2. Część pierwsza arkusza, sprawdzająca rozumienie ze słuchu, będzie trwała około 25 minut. Materiał do odsłuchania nagrany jest 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 podlegają ocenie.
6. Na karcie odpowiedzi wpisz swoją datę urodzenia i PESEL.
7. Zaznaczając odpowiedzi w części karty przeznaczonej dla zdającego, zamaluj ■ pola do tego przeznaczone. Błędne zaznaczenie otocz kółkiem ○ i zaznacz właściwe.
8. W zadaniach 1.–7. oceniane będą tylko odpowiedzi zaznaczone na karcie odpowiedzi znajdującej się na końcu arkusza.

Za rozwiązanie wszystkich zadań można otrzymać łącznie **50 punktów**.

***Życzymy powodzenia!***

Wpisuje zdający przed rozpoczęciem pracy

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**PESEL ZDAJĄCEGO**

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**KOD  
ZDAJĄCEGO**

## **Zadanie 1. (0–3)**

Usłyszysz dwukrotnie trzy teksty. Z podanych odpowiedzi wybierz właściwą, zgodną z treścią nagrania. Zakreśl literę A, B lub C.

### **Tekst 1.**

#### **1.1. The people are**

- A. commenting on an article they've both read.
- B. having a chat about squirrels while being in a park.
- C. arguing about the need of having squirrels in parks.

### **Tekst 2.**

#### **1.2. The girl is talking about**

- A. a strange coincidence.
- B. an unusual meeting after many years.
- C. a best friend she came across in New Zealand.

### **Tekst 3.**

#### **1.3. Which of the following stated in the text is an opinion and not a fact?**

- A. People with a better sense of smell may become fatter.
- B. There's a link between smelling and tasting.
- C. Smell has an influence on being hungry.

## **Zadanie 2. (0–4)**

Usłyszysz dwukrotnie cztery wypowiedzi na temat rezygnacji z oglądania telewizji. 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 mentions:**

- A. the feelings watching TV evoked.
- B. the influence of TV on people's weight.
- C. the fact that he/she didn't quit watching TV completely.
- D. the situation which made him/her start watching the news again.
- E. technical problems being the reason for not watching TV for some time.

2.1.	2.2.	2.3.	2.4.

### **Zadanie 3. (0–5)**

Usłyszysz dwukrotnie wywiad ze znawcą sztuki. Z podanych odpowiedzi wybierz właściwą, zgodną z treścią nagrania. Zakreśl literę A, B, C lub D.

**3.1. What's the difference between the modern times and the past, according to the woman?**

- A. People used to smile more in the past and it's reflected in the portraits.
- B. One can hardly come across an old portrait of a person smiling.
- C. There are more portraits of smiling people in modern galleries.
- D. Modern society is generally less cheerful.

**3.2. Which is true about *Mona Lisa*?**

- A. There are plenty of portraits similar to *Mona Lisa*.
- B. The woman in the portrait used to have a full smile painted.
- C. *Mona Lisa* was considered unfashionable when it was painted.
- D. One can see an optical illusion while looking at the woman's facial expression.

**3.3. People in the past**

- A. were encouraged to smile by painters.
- B. found it easier to smile for pictures than modern people.
- C. avoided smiling for pictures because they had bad teeth.
- D. had the same difficulties while posing for pictures as we do now.

**3.4. 17<sup>th</sup> century Europeans believed that those who smiled were**

- A. not affluent.
- B. from the upper classes.
- C. following some ideal.
- D. acting according to the etiquette.

**3.5. In the interview the man**

- A. advises people on how to pose for portraits.
- B. suggests the best places to see good paintings.
- C. explains a particular phenomenon.
- D. talks about his favourite portraits.

***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.	give the name of the exact location of the music duel?	
4.2.	mention the places Steibelt inhabited?	
4.3.	describe the outcome of Steibelt's failure?	
4.4.	explain the procedures governing the improvisation contest?	

#### THE MAN WHO CHALLENGED BEETHOVEN

**A.**

Beethoven is renowned for his musical genius. But there was a man who tried to challenge him proving that he, in fact, and not Beethoven, was to be considered the best piano virtuoso of all time. His name was Daniel Steibelt and he was a famous pianist, born in Berlin. He was sharing his time between Paris and London but in 1800 Steibelt came to Vienna, where Beethoven resided. It was quickly agreed among the admirers of piano music that he should take part in an improvisation competition against Beethoven.

**B.**

Such competitions were quite popular at that time, and similar to modern hip-hop or rap battles. The pianists were supported by two aristocrats and met in a mansion of one of them to compete. The first one would play, then the second one, and so on, more and more intensively, until the winner was declared. And so it happened, Prince Lobkowitz being Steibelt's sponsor. The competition took place in Lobkowitz's palace and at first nothing suggested Steibelt's defeat. Steibelt was first at the piano. He walked to the instrument and tossed his own music at the side. He played his piece and got a round of loud applause.

**C.**

Then, Beethoven approached the piano. While walking, he picked up the pages that Steibelt threw away. He glanced at it, showed to the people and... turned it upside down. Then he started to play first four notes of Steibelt's piece, improvising with great passion. Steibelt soon realized that he was laughed at. When he understood he was the loser, he stormed out of the room...and quickly left Vienna. He did not return as long as Beethoven lived there. And Beethoven? Well, nobody dared to challenge him after that.

**PRZENIEŚ ROZWIĄZANIA NA KARTĘ ODPOWIEDZI!**

## **Zadanie 5. (0–4)**

**Przeczytaj tekst, z którego usunięto cztery fragmenty. Wpisz w luki (5.1.–5.4.) litery, którymi oznaczono brakujące fragmenty (A–E), tak aby otrzymać logiczny i spójny tekst.**

**Uwaga: jeden fragment został podany dodatkowo i nie pasuje do żadnej luki.**

### **COOPER, THE POLICE DOG**

Somebody once said that you shouldn't trust first impressions when you meet new people. Surprisingly, a recent story of Cooper, a dog from Texas, USA, proves that first impressions are sometimes false when it comes to dogs, too. Cooper (a one-year-old German shepherd) was found on the streets of Rockport, Texas. "We had reports about an aggressive dog, so we caught him and put him in our shelter. **5.1.** \_\_\_\_\_ Sadly, such dogs sometimes have to be put down. It's always a tough decision, but not much can be done in such cases." the shelter worker said. **5.2.** \_\_\_\_\_ "I used to train police dogs." he mentioned. "And something interested me in Cooper's behaviour. While I was walking with a toy, he ran to me, grabbed it from my hand and went jumping through the yard. I knew it was an exceptional characteristic but for an average person it's a huge problem. **5.3.** \_\_\_\_\_." Mark didn't take Cooper home, though. He contacted Starmark Academy, an organization which trains dogs for police units. They've been sceptical at first, but they finally agreed to start working with him. Cooper had no prior training and knew no commands, but they discovered he loved to play! **5.4.** \_\_\_\_\_ So, in several weeks, they were able to teach him to sniff out drugs, and then get rewarded with a snack. "He's constantly wanting to work. He turned out to be remarkably smart and everybody here adores him. At present, he has his bed at the station but some of us would like to take him home. We haven't decided who'll be the lucky one yet, though." one police officer explained.

- A.** After all, you don't want your dog attacking you because you hold something in your hand. But it's great for police work.
- B.** Soon, he was fully trained, got a certificate as a police officer and started his duty in the local police department.
- C.** But since he knew that such dogs can be valuable for the police force, he made a quick decision and took him home.
- D.** However, Mark Royce, who visited a shelter to adopt a dog for himself, saw a huge potential in Cooper.
- E.** No one reported him missing and he seemed too aggressive for adoption. And we couldn't keep him in the shelter, because of lack of space.

***PRZENIEŚ ROZWIĄZANIA NA KARTĘ ODPOWIEDZI!***

## **Zadanie 6. (0–5)**

**Przeczytaj dwa teksty dotyczące podróżowania. Z podanych odpowiedzi wybierz właściwą, zgodną z treścią tekstu. Zakreśl literę A, B, C lub D.**

### **Tekst 1.**

It was nearly 6 p.m. The fog had risen and made the night very dark. The castaways followed northward along the shore of that land upon which chance had thrown them. A land unknown, whose geographical situation they could not guess. They walked upon a sandy soil, mixed with stones, seemingly destitute of any kind of vegetation. The ground, very uneven, seemed in certain places to be riddled with small holes, making the march excruciating. From time to time the castaways would stop and call, listening for an answering voice from the ocean. They thought, too, that if they were near the place where Cyrus Smith had been, washed ashore, and he had been unable to make any response, that, at least, the barking of his dog would have been heard. But no sound was distinguishable above the roaring of the waves and the thud of the surf.

After a walk of twenty minutes the four castaways were suddenly stopped by a foaming line of breakers. They found themselves upon the edge of a sharp point upon which the sea broke with fury.

“This is a peninsula,” said the sailor, “and it will be necessary to turn back, keeping to the right in order to reach the main land.”

“But if he is there!” cried Neb, pointing towards the ocean.

“Well, let us call again.”

And all together, uniting their voices, uttered a vigorous cry, but without response. They waited for a lull, and tried once more. And again there was no answer.

Then the castaways turned back, following the opposite side of the peninsula over ground equally sandy and rocky. But by following this direction they were walking towards the south, which was going away from that place where Cyrus Smith would’ve landed. After a march of a mile and a half, the shore presented no other curve which would permit a return towards the north. It was evident that this peninsula, the point of which they had turned, must be joined to the mainland. The castaways, although much fatigued, pushed on courageously, hoping each moment to find a sudden turn which would take them in the desired direction. What, then, was their disappointment when, after having walked nearly two miles, they found themselves again arrested by the sea, upon a high outcrop of slippery rocks.

“We are on an island,” exclaimed Pencroff; “and we have measured it from end to end!”

The words of the sailor were true. The castaways had been thrown, not upon a continent, but upon an island not more than two miles long, and of inconsiderable breadth.

“The silence of Cyrus proves nothing,” said the reporter. “He may have fainted, or be wounded, and unable to reply, but we will not despair.”

The reporter then suggested the idea of lighting a fire upon the point of the island, which would serve as a signal for him. But they searched in vain for wood or dry branches. Sand and stones were all they found.

*adapted from The Mysterious Island by Jules Verne*

### **6.1. From the first paragraph we learn that the path which the castaways took**

- A.** was uncomfortable to walk on.
- B.** was covered with dense vegetation.
- C.** was easy to follow thanks to the time of day.
- D.** was a considerable distance from the shore.

**6.2. Which is true about Cyrus Smith?**

- A. He had his dog with him.
- B. He was injured and couldn't speak.
- C. He was continuously shouting for help.
- D. He got lost somewhere far away from the shore.

**6.3. During the walk the castaways managed to**

- A. find Cyrus Smith.
- B. light the signal fire.
- C. have a rest on the sandy shore.
- D. learn the truth about their location.

**Tekst 2.**

**IN THE WOODS**

As you go through the woods, cross the ponds and lakes, climb mountains, your compass, one or two sharp knives, a cup, a sleeping bag and match-box all ready; as you feel the wilderness becoming more and more your empire, be sure that you do not abuse the privileges which are revealed to you. The more gentle and considerate you are in this life which has opened itself up to you, the more it will tell you its secrets. The camera is one of the best guns for the wilderness. It is better to be film-thirsty than bloodthirsty. How about facing, or chasing, a six- or seven-hundred-pound moose, plunging down through a cut or a trail, and having the nerve to press the bulb at just the right moment? Or a big buck? Or a porcupine? I believe that in the end an intelligent study of the woods made with eyes and ears, heart and mind, notebook and book, will bring down more game than any shotgun or rifle ever manufactured. I've seen guide-books of northern wildernesses whose collective illustration suggested only the interior of some local slaughter house. No tenderfoot myself, for, when the first shotgun was placed against my shoulder, I was so little that its kick knocked me over, I do not write this way because I am unfamiliar with hunting, but because I've tried both ways and I prefer a friendly life in the wilderness. To kill what you see, just because you do see it, to set big fires, to be wasteful, to take risks in your adventures, are no signs that you know the woods – and they are most certainly no guarantee of your love.

*adapted from Vacation Camping for Girls Jeannette Augustus Marks*

**6.4. From the text we learn that the author**

- A. is a professional hunter himself.
- B. is familiar with nature photography.
- C. is certain of hunting animals being necessary.
- D. believes people should enter the forest with no camping gear.

**6.5. The author of this text**

- A. presents his experiences of hunting wild animals.
- B. encourages readers to admire nature without doing it any harm.
- C. warns readers against the dangers of going to the forest on their own.
- D. advises readers on the best ways to prepare for a trip to the wilderness.

**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 literę A, B, C lub D.**

#### **THE SMELL OF RAIN**

Do you enjoy the smell of rain? Well, you're not the only one who does. But why exactly are people **7.1.** \_\_\_\_\_ to the smell of rain and what makes it particularly pleasant? The answer, not surprisingly, lies in chemistry. There are two scents that make rain **7.2.** \_\_\_\_\_ nice. The first of them is ozone – which is a different form of oxygen. It has a smell faintly resembling chlorine. The other smell is called “petrichor” and was firstly described by two Australian scientists in 1964. The “petrichor” smell can be identified especially when rain falls after a long **7.3.** \_\_\_\_\_ of dry weather. It actually is a combination of two smells. Firstly, some plants secrete aromatic oils **7.4.** \_\_\_\_\_ long periods of dryness. When the rain falls plants release these oils into the air. Secondly, a specific kind of bacteria living in soil produces chemicals which smell pleasantly when the raindrops hit the ground. And that's the whole secret!

**7.1.**

- A. captivated
- B. attracted
- C. intrigued
- D. hooked

**7.2.**

- A. smell
- B. to smell
- C. to be smelled
- D. being smelled

**7.3.**

- A. spell
- B. stage
- C. term
- D. date

**7.4.**

- A. until
- B. when
- C. while
- D. during

***PRZENIEŚ ROZWIĄZANIA NA KARTĘ ODPOWIEDZI!***



### **Zadanie 8. (0–4)**

**Uzupełnij każdą lukę (8.1.–8.4.) jednym wyrazem, przekształcając wyraz podany w nawiasie, tak aby otrzymać logiczny i gramatycznie poprawny tekst. Wymagana jest pełna poprawność ortograficzna wpisywanych wyrazów.**

#### **THINGS THAT CAN MAKE YOU HAPPY**

What's the secret of happiness? Scientists have uncovered a plethora of factors that evoke the feeling of long-lasting happiness. It turns out, for example, that being involved in  
**8.1.**\_\_\_\_\_ (**CULTURE**) activities such as art, opera or classical music concerts, greatly influences our mood and behaviour, one study says. Researchers also point out to the importance of being a pet owner. Pets are natural happiness  
**8.2.**\_\_\_\_\_ (**BOOST**) and help to sustain feelings of belonging as well as increasing the owner's self-esteem. Another way to be happy is to cultivate altruism – it's scientifically proven that people who become volunteers for **8.3.**\_\_\_\_\_ (**SELF**) reasons have a longer life **8.4.**\_\_\_\_\_ (**EXPECT**). Finally, one cannot underestimate the power of positive thinking. One way to develop such thinking is to adopt the habit of writing letters of gratitude. Those don't even have to be sent anywhere, as the sole act of writing causes a massive happiness boost. And what are your ways to be happy?

### **Zadanie 9. (0–4)**

Każde zdanie z luką uzupełnij wyróżnionym wyrazem, tak aby zachować sens zdania wyjściowego (9.1.–9.4.). W każdą lukę możesz wpisać maksymalnie pięć wyrazów, łącznie z wyrazem podanym. Wymagana jest pełna poprawność ortograficzna i gramatyczna wpisywanych fragmentów zdań.

Uwaga: nie zmieniaj formy podanych wyrazów.

#### **9.1.**

We might go for pizza after the movies, so take more money with you.

**CASE**

Take more money with you \_\_\_\_\_ for pizza after the movies.

#### **9.2.**

Unfortunately, the old bridge had to be destroyed, as it was in a bad condition.

**KNOCKED**

Unfortunately, the old bridge had \_\_\_\_\_, as it was in a bad condition.

#### **9.3.**

It's a pity that you didn't apologize to her when you had a chance.

**SHOULD**

You \_\_\_\_\_ to her when you had a chance.

#### **9.4.**

I've watched all movies starring Leonardo DiCaprio and there are only a few that I don't like.

**MOST**

I've watched all movies starring Leonardo DiCaprio, \_\_\_\_\_  
I like.

## **Zadanie 10. (0–13)**

**Wypowiedz się na jeden z poniższych tematów. Wypowiedź powinna zawierać od 200 do 250 słów i spełniać wszystkie wymogi typowe dla formy wskazanej w poleceniu. Zakreśl numer wybranego tematu.**

1. Niektórzy uważają, że studia wyższe są zbędne i więcej młodych ludzi powinno rozpoczynać pracę bezpośrednio po maturze, zamiast studiować. Napisz **rozprawkę**, w której przedstawisz wady i zalety podejmowania pracy przez młodych ludzi od razu po maturze.
2. Jaki wpływ na stosunki międzyludzkie mają telefony komórkowe? Napisz **artykuł do gazетки szkolnej**, w którym odpowiesz na to pytanie, popierając swoją argumentację własnymi doświadczeniami.

### **CZYSTOPIŚ**

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ISBN 978-83-7879-499-8



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# JĘZYK ANGIELSKI POZIOM ROZSZERZONY

## WYPEŁNIA ZDAJĄCY

Data urodzenia zdającego

dzień		miesiąc		rok			

Zad. 1.	A	B	C
1.1.	<input type="text"/>	<input type="text"/>	<input type="text"/>
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Zad. 2.	A	B	C	D	E
2.1.	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
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Zad. 3.	A	B	C	D
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3.4.	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
3.5.	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

Zad. 4.	A	B	C
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Zad. 5.	A	B	C	D	E
5.1.	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
5.2.	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
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5.4.	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

Zad. 6.	A	B	C	D
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6.3.	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
6.4.	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
6.5.	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

Zad. 7.	A	B	C	D
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7.3.	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
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## PESEL

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7	<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"/>	7
8	<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"/>	8
9	<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"/>	9

## WYPEŁNIA EGZAMINATOR

Zad. 8.	0	1	Zad. 9.	0	1
8.1.	<input type="text"/>	<input type="text"/>	9.1.	<input type="text"/>	<input type="text"/>
8.2.	<input type="text"/>	<input type="text"/>	9.2.	<input type="text"/>	<input type="text"/>
8.3.	<input type="text"/>	<input type="text"/>	9.3.	<input type="text"/>	<input type="text"/>
8.4.	<input type="text"/>	<input type="text"/>	9.4.	<input type="text"/>	<input type="text"/>

Zad. 10.

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	
Elementy treści (0-1-2)	Elementy formy (0-1)			
1 2 3 4 5	1 2 3 4			

