

Miejsce na identyfikację szkoły

ARKUSZ PRÓBNEJ MATURY Z OPERONEM I BRITISH COUNCIL JĘZYK ANGIELSKI

POZIOM ROZSZERZONY

Czas pracy: 150 minut

**LISTOPAD
2019**

Instrukcja dla zdającego

1. Sprawdź, czy arkusz egzaminacyjny zawiera 13 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.

Życzymy powodzenia!

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

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

- A. Water makes the skin on our fingers bigger, which results in wrinkling.
- B. The fingers' wrinkling is a reaction in our body's central nervous system.
- C. When somebody's fingers are wrinkled he or she moves objects underwater better.

Tekst 2.

1.2. The woman is talking about

- A. an ambitious teenage mountain climber.
- B. a woman not afraid to take on great challenges.
- C. a famous celebrity who's taken up mountain climbing.

Tekst 3.

1.3. Which is true about Lucy?

- A. She drinks considerably more tea than her friend does.
- B. She regularly maintains one typically British habit.
- C. She frequents various London tea shops.

Zadanie 2. (0–4)

Usłyszysz dwukrotnie cztery wypowiedzi osób, które nie jedzą mięsa. 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. used to have nutritional deficiency due to his diet.
- B. enumerates the reasons for abandoning a vegan diet.
- C. is solitary among his/her family members as far as his/her diet is concerned.
- D. recalls situations from his/her past when his/her keeping diet proved to be demanding.
- E. had prepared himself/herself carefully before switching to a different type of diet.

2.1.	2.2.	2.3.	2.4.

Zadanie 3. (0–5)

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

3.1. Liam's place of work

- A. used to serve a different function in the past.
- B. is about to undergo a total transformation.
- C. is used for sporting activities only.
- D. is quite limited in terms of space.

3.2. As far as Parkour is concerned, Liam says that

- A. the courses at the sports centre are run by military experts.
- B. it can be best practiced in a rural environment.
- C. it's gained quite a publicity in the media.
- D. it's a completely new sports discipline.

3.3. Which part of Liam's work is the most enjoyable for him?

- A. demonstrating how to ride a BMX.
- B. preparing burgers in the burger van.
- C. ensuring safety standards of the equipment.
- D. controlling the cleanliness of the ramps and tracks.

3.4. In the future Liam dreams about

- A. working in a completely different sector.
- B. staying in the same sports centre.
- C. gaining some useful certificates.
- D. being employed full-time.

3.5. Answering the last question, Liam

- A. recommends taking up volunteering.
- B. warns listeners against being a volunteer.
- C. advises listeners on where to find best volunteering jobs.
- D. discourages listeners from volunteering in sports centres.

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 mention		
4.1.	the scientific support for common belief about one type of text?	
4.2.	the procedure of a certain brain study?	
4.3.	the parts of the brain responsible for introspection?	
4.4.	a surprising result of a brain study?	

WHAT DO MUSIC AND POETRY HAVE IN COMMON?

A.

You know that thrill you get when listening to your favourite music? According to a recent study, it seems the same thing may also happen while you are reading. This opens up captivating questions around how music, reading and emotions are connected in the brain. “We did a comparison between five different kinds of texts to see how the brain responded,” explains Professor Adam Zeman, a neurologist. “The participants lay in an MRI scanner reading the texts, and then we analysed their brain activity. The texts ranged from deadly boring ones to highly stimulating ones, including the Highway Code, extracts from novels, sonnets and poems.”

B.

As the researchers observed, participants found some texts far more emotional than others. They evoked higher activity in brain areas associated with pleasure and reward – the same areas that are related to the thrill we get while listening to music. As Zeman says, “it was an astonishing demonstration that the emotional response to literature and to music has quite a bit in common. Hence, it doesn’t seem to matter whether you are listening or reading if you get a thrill. That was one quite strong and shocking finding.” But there were even more thought-provoking findings there.

C.

Reading poetry is often considered a reflective and contemplative activity, but now the study found neurological evidence for this. In fact, when the participants were reading poems, the team found there was more activity in a particular group of brain areas called the Default Network. “These areas seem to be associated with things we do with our minds when we are resting, like thinking about what’s happened to us recently, thinking about what’s going to happen in the near future, about other people. And that very network seems to be more strongly associated with poetry than with prose,” explains Zeman. The connection between poetry and self-analysis could be the subject of further research.

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.

THE BEST WAY TO UPDATE YOUR WARDROBE

On average, we only regularly wear a third of the clothes that we own. Most of us have T-shirts we've never worn and jumpers that we have forgotten about. However, we don't often consider getting rid of our clothes and, if we do, we often don't know the best way to do that. Throw them away or recycle them? Sell them online? Donate them to a charity shop? Simply throwing clothes away is very wasteful. **5.1.** _____ For instance, when I sold jumpers and dresses on websites like eBay, I usually receive £1.99, which isn't worth the time and effort.

When I moved to Leeds to go to university and discovered Leeds Community Clothes Exchange (LCCE) everything changed. **5.2.** _____ Organisations such as LCCE adopt this idea, but on a much larger scale.

LCCE started in 2007 and has become a very popular monthly event. **5.3.** _____ Then, you are given one credit per item (so for example if you bring 7 items, you can choose 7 items to take home). There is also a café selling tea, coffee and homemade cakes. The clothes exchange has become a community event; people often spend a whole afternoon there with their friends! Not only can you get rid of the clothes you never wear but you get that buzz of enjoyment from finding exciting new items, at a total cost of only £3! I went to the LCCE throughout my time at university and hardly ever bought expensive clothes in high-street stores. **5.4.** _____ The look on their faces is great when they realise how little I paid and how much fun the events are. Similar events happen across the UK. The LCCE is one of the most successful, and people are looking to set up branches in other cities such as Bristol and Manchester.

- A.** You pay £3 to enter, and your clothes are checked. They must be clean and in good condition in order to get accepted.
- B.** Most of my clothes are from clothes swaps, and I love the feeling when someone compliments me on what I am wearing and I tell them where I got it from!
- C.** I'd organised small-scale 'clothes swaps' with my friends before, everyone bringing items they didn't wear and exchanging them with each other. Everyone always went home overjoyed with new clothes to wear.
- D.** I began buying clothes in those stores when I graduated from university and got my first real job. Then I could finally afford clothes that made my friends jealous.
- E.** After all, there's always someone, somewhere, who would be pleased to own the old skirt you don't fancy anymore. Putting clothes on online auctions can be quite a lot of hassle though.

PRZENIEŚ ROZWIĄZANIA NA KARTĘ ODPOWIEDZI!

Zadanie 6. (0–5)

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

Tekst 1.

HAMILTON

“Hamilton” is one of the most successful musicals ever to run on Broadway. Since it opened in 2015, it has won eleven Tony awards, one Grammy and even the Pulitzer Prize for Drama. The theatre is sold out every single night and it is loved by everyone, including famous figures, such as Barack Obama.

The show takes place at the time of the American Revolution and tells the story of Alexander Hamilton, an immigrant orphan who became one of the Founding Fathers of the USA. His face now even appears on the \$10 bill. Lin-Manuel Miranda, who also wrote the acclaimed musical “In The Heights” and the songs for Disney’s most recent princess blockbuster “Moana”, created the show after he read a biography of Alexander Hamilton written by Rob Chernow. He was inspired by Hamilton’s story and immediately started to create songs based on it.

You might expect a musical with historical characters such as George Washington, Thomas Jefferson and King George III to be very boring and serious, but Miranda is very innovative. All the actors in the cast are people of colour and the music is in a variety of styles, particularly featuring rap and hip-hop elements. The result has been called a cultural phenomenon.

The problem with the huge success of “Hamilton” is that you can only fit 1,319 people into the Richard Rodgers Theatre, and there is no film version for people who can’t obtain tickets or travel to New York. Many of the musical’s biggest fans have never even seen it, instead listening obsessively to the soundtrack album, which made it to number three in the US Billboard 200 chart.

6.1. Which is true about “Hamilton”?

- A. It is based on a fictional history.
- B. It has been seen by some celebrities.
- C. It is shown in many places on Broadway.
- D. It presents an old approach to a new story.

6.2. Who is Lin-Manuel Miranda?

- A. a rather inexperienced playwright.
- B. an actor starring in a popular musical.
- C. a well-known writer of historical biographies.
- D. a person with an original approach to writing musicals.

6.3. From the last paragraph we learn that

- A. the demand for “Hamilton” is falling with time.
- B. “Hamilton” is to be seen nowhere except New York.
- C. a film version of “Hamilton” is being currently created.
- D. many people deliberately choose the soundtrack over the musical.

Tekst 2.

TAKING MY CELLO TO FRANCE

The cello isn't the most portable of instruments. Of course, it could be worse – I can't even imagine trying to move a double bass to another country. But as I walked clumsily down the aisle towards our seats, I could feel the whole plane looking at me and thinking the same thing: she should have played the flute.

I've played the cello for 15 years, since I was 7. Although I chose the instrument, for a while I didn't like practising and it took years just to sound acceptable.

My parents didn't want me to give up once I'd started so I kept going and, slowly, I began to love the cello. At my teacher's insistence, I joined an orchestra and loved that too. When I went to Durham University, 300 miles from my home, I took it north to play in orchestras there. So I knew I had to bring my old friend the cello with me to France and find a French orchestra, too.

You have to buy a seat for your cello if you want to take it on the plane. Leaving it in the hold is asking for snapped strings and broken wood and having it shipped over separately would be just as foolish. Luckily, I flew with an extremely cheap airline and the cello's seat only cost an extra £20, so it sat happily next to me in the window seat and we had a lovely flight.

Finding an orchestra, however, wasn't easy. I emailed at least ten local and not-so-local orchestras and only got one reply inviting me to an audition. But I was lucky enough to get in – those £20 had been worth it!

The next challenge is French. Here, they use different names for the notes from the ones we use in the UK: rather than CDEFGAB, they have Do, Ré, Mi, Fa, Sol, La and Si. This is extremely confusing for me when the conductor tells us where to start playing: "start at the high Sol" means nothing to me. And it's hard to keep up with quick, whispered French conversations between the cellists during rehearsals.

But if my cello teacher taught me anything (apart from, you know, the cello), she taught me to just do it. Every time I said I didn't want to practise boring scales, or I didn't like the piece, she would reply sharply, "You don't have to want to do it – you just have to do it."

So here I am, doing it. And, 15 years on, I'm pretty happy to do it after all.

6.4. According to the author, travelling with a cello requires

- A. shipping it in an airplane hold.
- B. paying a large sum of money.
- C. travelling on a specific plane.
- D. booking an extra plane seat.

6.5. In the last paragraph the author

- A. recommends the best ways of learning to play musical instruments.
- B. recalls situations from the past and explains their influence on her life.
- C. warns readers about possible drawbacks of playing cello.
- D. advises readers on how to be a happy person.

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.

DISPOSABLE CAMERAS

In this day and age, taking a photograph is easier than ever. The way we share photos has also changed. Not only **7.1.** _____ what seems like an endless amount of space to store photos on our devices, but we also have social media. Whilst you could argue this easy ability to store, share and enjoy photos is fantastic, it also could **7.2.** _____ that photographs have lost some of their meaning.

Even though I'm guilty of occasionally taking meaningless pictures, a couple of years ago I found a way to make my photographs more meaningful. How did I do this? Disposable cameras! When I go on a trip, I always take a disposable camera. With only 27 pictures available, you really think about the photographs you're taking. It's also exciting that you can't see the photograph straight away. And finally, it's so much fun to **7.3.** _____ the pictures developed and look at them again and again.

I admit that I can't live without social media or taking photographs on my smartphone, but I continue using disposable cameras. It's a great way to **7.4.** _____ real memories and make your photographs more meaningful. They'll be something I will actually want to look at years later.

7.1.

- A. had we
- B. we have
- C. do we have
- D. did we have

7.3.

- A. get
- B. try
- C. make
- D. watch

7.2.

- A. be said
- B. be saying
- C. have been said
- D. have been saying

7.4.

- A. gain
- B. capture
- C. improve
- D. accomplish

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.

A SIMPLE ACT OF KINDNESS

On what was just a regular, cold Friday morning in an icy train station, I witnessed something that brought a tear to my eye. It's not every day that you get to feel the best of humanity in train stations. After all, it is the place where people rush or angrily wait with

8.1. _____ (**PATIENT**) for their often delayed mode of transportation.

It was a blink-and-you-miss-it kind of moment. Right as I walked out into the main hall on my way to my next connection, I saw a young woman deposit something next to a sleeping homeless man. I was curious and I wondered if she had put some money there. Instead, I saw a sandwich nestled between the bench and his blanket. What made this moment so touching was that it was done **8.2.** _____ (**ANONYMOUS**). It

wasn't about recognition, but to help a vulnerable person and make his life just a tad more

8.3. _____ (**BEAR**).

This made me reflect on how it really is the smallest thing that can make a difference. I can't help but wonder about all the other little acts of kindness that happen every day and go

8.4. _____ (**NOTICE**). And what a gift it is when you get to witness them.

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 już podanym. Wymagana jest pełna poprawność ortograficzna i gramatyczna wpisywanych fragmentów zdań.

Uwaga: nie zmieniaj formy podanych wyrazów.

9.1.

I had to cancel my Friday appointment with the dentist because I was ill.

OFF

My Friday appointment with the dentist had to _____ due to my illness.

9.2.

Please, don't park in front of my neighbours' house. There's not enough space there for such a big car.

RATHER

I'd _____ park in front of my neighbours' house.

9.3.

This wall looks horrible. I think we should ask somebody to paint it.

HAVE

This wall looks horrible. I think we should _____.

9.4.

I won't ever go to this restaurant. Don't even ask me. I hate this place.

CIRCUMSTANCES

Under no _____ to this restaurant. I hate this place.

13

BRUDNOPIS (*nie podlega ocenie*)

[illegible]

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"/>
1.2.	<input type="text"/>	<input type="text"/>	<input type="text"/>
1.3.	<input type="text"/>	<input type="text"/>	<input type="text"/>

Zad. 2.	A	B	C	D	E
2.1.	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
2.2.	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
2.3.	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
2.4.	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

Zad. 3.	A	B	C	D
3.1.	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
3.2.	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
3.3.	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
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
4.1.	<input type="text"/>	<input type="text"/>	<input type="text"/>
4.2.	<input type="text"/>	<input type="text"/>	<input type="text"/>
4.3.	<input type="text"/>	<input type="text"/>	<input type="text"/>
4.4.	<input type="text"/>	<input type="text"/>	<input type="text"/>

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"/>
5.3.	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
5.4.	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

Zad. 6.	A	B	C	D
6.1.	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
6.2.	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
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
7.1.	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
7.2.	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
7.3.	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
7.4.	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

PESEL

0	<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"/>	0
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2	<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"/>	2
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4	<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"/>	4
5	<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"/>	5
6	<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"/>	6
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