

WYPEŁNIA ZDAJĄCY

KOD

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PESEL

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Miejsce na naklejkę.
Sprawdź, czy kod na naklejce to
M-100.

Jeżeli tak – przyklej naklejkę.
Jeżeli nie – zgłoś to nauczycielowi.

EGZAMIN MATURALNY Z JĘZYKA ANGIELSKIEGO

POZIOM DWUJĘZYCZNY



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TERMIN: **4 marca 2022 r.**

CZAS PRACY: **180 minut**

LICZBA PUNKTÓW DO UZYSKANIA: **60**

Instrukcja dla zdającego

1. Sprawdź, czy arkusz egzaminacyjny zawiera 18 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.

MJAA-D0-**100**-2203

TASK 1. (0–5)

You are going to hear four people talking about lost and found items. For questions 1.1.–1.5., choose the right speaker (A–D) and put a cross (X) in the appropriate column in the table. One speaker must be chosen twice. You will hear the recording twice.

In which story do we learn about		A	B	C	D
1.1.	copies of a work of art which no longer exists in its original form?				
1.2.	a discovery which raised questions about someone's integrity?				
1.3.	an item the loss of which could have made a future accomplishment impossible?				
1.4.	a lost item which was handed over to the authorities?				
1.5.	the accidental discovery of something which had been the subject of a thorough but fruitless search?				

TASK 2. (0–6)

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. When recounting the origins of afternoon tea in Britain, the speaker**

- A. mentions an aristocrat who turned her fascination with Chinese customs into a business venture.
- B. draws attention to the economic factors underlying the introduction of tea into Britain.
- C. implies that it was popularised to outsmart the Chinese.
- D. points to its more refined predecessor in the oriental culture.

2.2. According to the speaker, nowadays afternoon tea is

- A. a posh indulgence frowned upon by the middle class.
- B. a treat the British can't do without on a daily basis.
- C. a ritual which has the power to boost people's spirits.
- D. an obsolete practice retained solely for the sake of tourists.

2.3. The speaker mentions two prominent eateries which serve afternoon tea

- A. to show how cleverly they market the afternoon tea experience.
- B. to demonstrate the enduring appeal of this mid-afternoon treat.
- C. to praise the extraordinary quality of service in those places.
- D. to ridicule the British attitude to dieting.

Text 2

2.4. According to Sara Wheeler

- A. it requires greater talent to write a good travel narrative than a popular novel.
- B. first books are usually cherished by writers as something to be proud of.
- C. travel narratives facilitate the exploration of human nature.
- D. *The Times* should have paid her more for her piece about Prague.

2.5. Which is NOT mentioned as a factor making the Antarctic an attractive place to be?

- A. being detached from any cultural context
- B. the absence of a standard time to refer to
- C. freedom from the drudgery of everyday life
- D. the natural beauty of its landscape

2.6. In answering the question about the impact of humans on the Antarctic, Sara Wheeler

- A. justifies her lack of concern about the growing human presence there.
- B. voices her opposition to the commercialization of remote areas.
- C. elaborates on how tourism is threatening the region's pristine environment.
- D. expresses her doubts about the feasibility of stopping people from going there.

TASK 3. (0–4)

You are going to hear a part of a radio programme. Based on what you hear, complete the gap in each sentence (3.1.–3.4.). You will hear the recording twice.

3.1. The speaker refers to the Thames as 'a picture of grey' on the day of the race at Henley because _____.

3.2. The fact that nobody was winning at the team morning event provoked _____.

3.3. Commenting on the Prime Minister's proposal, the speaker suggests that in order to make the announced goal a reality _____.

3.4. The speaker points to _____ among schoolchildren as a consequence of sports activities being neglected.

Zadanie 4. znajduje się na następnych stronach.

TASK 4. (0–8)

Read the text and do tasks 4.1.–4.8.

AN ENGLISH TEACHER IN INDIA

Although Miss Crane had taken all the other portraits down, there was one picture, much longer in her possession, which she kept hanging on the wall above the desk in her combined bedroom and study. The picture had been a gift, a parting token of esteem. The gathering at which she was presented with the picture was presided over by the head of the mission himself, although it was Mr. Cleghorn, a fellow teacher, who had handed it to her while the children clapped and cheered. In the drawer of her desk she still had the inscribed plate that had been fixed to the frame. The plate was of gilt, now discoloured, and the lettering of the inscription was black, faded, but still legible. It said: "Presented to Edwina Lavinia Crane, in recognition of her courage, by the staff and pupils of the School of the Church of England Mission, Muzzafirabad."

Before her arrival at the school in Ranpur, she had removed the plate because she was embarrassed by the word *courage*. All she had done was to stand on the threshold of the schoolhouse and deny entry to a detachment of halfhearted rioters. At least she had assumed they were halfhearted. However, an hour later, they, or their more determined colleagues, burned the police station down. For four days, the town was under martial law and when peace was restored Miss Crane found herself disagreeably in the public eye. The District Magistrate called on her in order to thank her in person. She felt it imperative to say that she was by no means certain that she had done the right thing, that she wondered, in fact, whether it wouldn't have been better to let the rioters enter the school. She had refused and they had gone away angrier than ever and caused a great deal of trouble somewhere else.

When Mr. Cleghorn returned from leave, anxious for news of what he had only heard about as rumour, Miss Crane decided to apply for a transfer so that she could carry on with her teaching without constant reminders of what she thought of as her undeserved status. She told Mr. Cleghorn that it was quite impossible to teach children who saw her as a cardboard heroine, and who no doubt had only one eye on the blackboard because the other was fixed on the doorway, expectant of some further disturbance that they wanted her to quell. Mr. Cleghorn said that he would be sorry to see her go, but that he quite understood her decision; and that if she really meant what she said, he would write personally to mission headquarters to explain matters.

When the instructions for her transfer came, she discovered that she had been promoted by being put in sole charge of the school at Ranpur. Before she left there was a tea, and then the presentation of the picture – a larger, more handsomely framed copy of the picture hanging behind her desk in the schoolroom. This semi-historical, semi-allegorical painting entitled *The Jewel in Her Crown* showed the Queen surrounded by representative figures of her Indian Empire. The Queen was sitting on a golden throne, under a crimson canopy, attended by soldiers, statesmen and clergy. An Indian prince, attended by native servants, was approaching the throne bearing a velvet cushion on which he offered a large and sparkling gem.

The children in the school thought that this gem was the jewel referred to in the title. Miss Crane explained that the picture had been painted after 1877, the year in which Queen Victoria was

persuaded to adopt the title Empress of India, and that the gem was simply representative of a tribute, and that the jewel of the title was India herself, which had been transferred from the rule of the British East India Company to the rule of the British Crown.

The Jewel in Her Crown was a painting about which Miss Crane had mixed feelings. The copy that hung on the classroom wall in Muzzafirabad, when she started working as assistant to Mr. Cleghorn, she found to be useful when teaching English to a class of Hindu children. This is the Queen. That is her crown. The sky there is blue. Here are clouds in the sky. The uniform of the sahib is scarlet. Mr. Cleghorn, an ordained member of the Church and an enthusiastic amateur scholar of archeology and anthropology, and preoccupied with the impending, but never actually started, writing of a monograph on local social customs, had devoted most of his time to church work and the education of the older boys in the middle school. He did this at the expense of the junior school, as he was only too well aware. When Miss Crane was sent to him in response to his requests for more permanent help in that field of his responsibility, he had been fascinated to notice the practical use she made of a picture which, to him, had never been more than something hung on the wall to brighten things up. He was fond of remarking on it, whenever he found her in class with half a dozen wide-eyed children gathered round her, looking from her to the picture as she took them through its various aspects, step by step. 'Ah, the picture again, Miss Crane,' he would say, 'admirable, admirable. I would never have thought of it. To teach English; and at the same time about the English.'

Adapted from *The Jewel in the Crown* by Paul Scott

Based on the text, complete sentences 4.1.–4.4.

4.1. Miss Crane was awarded the picture for _____
_____, which was considered an act of courage.

4.2. After the incident with the rioters, Miss Crane felt the damage they caused
_____.

4.3. Miss Crane made the decision to resign because she felt her pupils were unable to
_____.

4.4. In the fourth paragraph, the author _____
_____ Miss Crane had been given.

For questions 4.5.–4.8., choose the answer that best matches the text and circle the appropriate letter (A, B, C or D).

4.5. Which of the following sentences is FALSE?

- A. Miss Crane's students failed to perceive the allegorical nature of the scene in the picture.
- B. The painting refers to a significant event in the history of Anglo-Indian relations.
- C. Miss Crane decided to hang the painting in the classroom as a teaching aid.
- D. The painting was completed after Queen Victoria became Empress of India.

4.6. In the passage, Mr. Cleghorn is presented as

- A. a superior jealous of Miss Crane's success.
- B. a distinguished scholar who produced a number of publications.
- C. an orderly teacher enthusiastic about teaching young people.
- D. an intellectual clergyman neglecting certain teaching duties.

4.7. What does 'it' underlined in the last paragraph refer to?

- A. Miss Crane's creativity in using the painting in class
- B. the way students interpreted the painting
- C. the students' passion for the painting
- D. the artistic quality of the painting

4.8. Which of the following events happened first chronologically?

- A. Miss Crane's transfer to a school in Ranpur
- B. the hanging of the picture in the classroom in Muzzafirabad
- C. Miss Crane's arrival to work as an assistant to Mr. Cleghorn
- D. the presentation of the picture to Miss Crane

TASK 5. (0–4)

Read the article. Four passages have been removed from the text. Complete each gap (5.1.–5.4.) with the passage which fits best and put the appropriate letter (A–F) in each gap. There are two passages which you do not need to use.

AN UNFORGETTABLE MORNING IN NEW YORK

The following extract is taken from a literary account of the tightrope walk between the tops of the Twin Towers of the World Trade Centre in New York performed by Phillippe Petit in 1974.

A hush fell on those who saw him. On Church Street. Liberty. West Street. It was a silence that heard itself, awful and beautiful. Some thought at first that what they saw must be a trick of the light, something to do with the weather, an accident of shadowfall. **5.1.** _____ But that this was not the work of a cheeky prankster became ever more obvious the longer the skeptical onlookers gazed. There was a man standing up there at the very edge of the building, at the height of a hundred and ten stories, a dark figure utterly still against the cloudy sky.

He could only be seen at certain angles so that the watchers had to pause at street corners and find a gap between buildings to get an unobstructed view. None of them had yet grasped the significance of the cable strung at his feet from one tower to the other. **5.2.** _____ The latter would mean waiting around for nothing, the former could take place in the blink of an eye, and so be easily missed. Such was the dilemma of the onlookers.

They found themselves in small groups on the surrounding streets, some beside the traffic lights on the corner of Church and Dey, others under the awning of Sam's barbershop, and a tight little gaggle of men and women elbowing for space by the windows of the Woolworth Building. Lawyers. Elevator operators. Doctors. Cleaners. All of them reassured by the presence of one another.

Sure, there were some who ignored the fuss and didn't want to be bothered. It was seven forty-seven in the morning, and all they could think of was getting to the office on time. **5.3.** _____ But as they passed the little clumps of commotion, they began to slow down. Some stopped altogether, walked to the corner, bumped up against the watchers, gazed up and saw him.

The man above stood beyond the railing of the observation deck of the south tower – at any moment it seemed he might just take off. Below him, a single pigeon swooped down from the top floor of the Federal Office Building, as if anticipating a fall. **5.4.** _____ It darted swiftly from one tower to another, and it was then the watchers noticed that they had been joined by others at the windows of offices, where blinds were being lifted. And then they saw the man pick up a long black bar, and lift one dark-slippered foot. Now the cable at his feet made sense to everyone, and there was no chance they could pull away now. Out he went.

Adapted from Let the Great World Spin by Colum McCann

- A.** Up they came from the subway stations, from limousines, off city buses, crossing the street at a clip, refusing the prospect of a closer look.
- B.** Rather, it was the manshape that held them where they were, with their necks craned, torn between the promise of doom and the disappointment of the ordinary.
- C.** The precipitous movement caught the eyes of some watchers who followed the creature's grey silhouette as it momentarily obscured their sight of the standing man.
- D.** As he came out of the shadow, he hesitated. They sensed what he was about to do. Some blessed themselves and closed their eyes expecting the worst.
- E.** Alerted by the sound, the cops started sprinting across the marble floor of the foyer of the World Trade Center and the undercovers took out badges from beneath their shirts.
- F.** Others figured it might be the classic city joke in which someone stands on the sidewalk staring upward and pointing, until people gather around, tilt back their heads and peer expectantly into the sky at nothing at all.

TASK 6. (0–4)

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.	call into question a popular culture stereotype concerning driving in San Francisco?	
6.2.	suggest that a measure advocated by the city's authorities might not be adequate?	
6.3.	refer to an argument opponents of a traffic ban on Lombard Street are likely to give?	
6.4.	focus on the extent of congestion experienced when driving down Lombard Street?	

LOMBARD STREET

- A.** Some weeks ago, I pulled my seatbelt across my chest and headed off through the petrol fumes of San Francisco, in search of an iconic driving experience. I did so in spite of it being a lovely late-summer day in a city which boasts one of the most picturesque settings anywhere on the planet, awash as it is with historic sites, art museums and first-rate dining options. I wanted to make sure I hadn't been missing out on an experience that, according to many people who had done it before me, might merit inclusion in my death-bed flashback reel.
- B.** However, by the time I had queued 15 minutes to reach the proper starting point of this grand odyssey, I knew I had made a mistake. The temperature had risen, the air-conditioning was puffing noisily, and I had been trapped so closely between two sedans for the duration of the wait that I feared all three vehicles might become welded together. Then came the moment of truth – some half a minute of inching slowly downhill, bumper to bumper, foot mostly clamped to the brake, every one of these turns underpinned by a fear of scratching the paintwork on one of the low walls on either side.
- C.** This was Lombard Street. Or, to be more precise, the single-block section of it where the gradient is so sharp that the road tackles it in eight tight corkscrew curves of red-brick paving. To steer a vehicle down it is the antithesis of the cinematic cop-car chases - enshrined in movie folklore by the 1968 Steve McQueen classic *Bullitt* – that have become the image of driving in San Francisco and which most people sincerely believe to be true. In fact, instead of reckless velocity and smoking-rubber abandon, navigating the street requires diligence and patience. Nowadays, Lombard Street welcomes more than two million visitors a year - many of them behind the wheel. Therefore, plans are afoot to make the most iconic segment of Lombard Street a toll road. Local legislation has been proposed which would introduce an access fee of \$10. The proposal is designed to protect what is, after all, a residential zone.

- D.** Having been part of the problem with my 5mph foray down Lombard Street, I'm aware that it's a bit rich of me to attempt to be a part of the solution. But I would go even further and exclude all cars from this Californian curiosity – with the exception, obviously, of those who live upon it. And while, to resort to the cliché, nobody has forced the residents to put down roots where they have, they might equally expect not to have to live in something akin to a traffic amusement park.
- E.** And it is not as if anyone would lose a great deal. If anything, a ban on vehicles would enhance the experience, allowing people to admire the vista – gazing east towards the Coit Tower – without the risk of being squashed by a saloon. But then, many would claim that this would be sacrilege as the hairpin section of Lombard Street was crafted with drivers in mind. Its genesis dates to the first years of the motor car – a period of promise and optimism that was curtailed by the Wall Street Crash; a golden era which is sacred in American folklore.

Adapted from <https://www.telegraph.co.uk>

TASK 7. (0–5)

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).

LONDON'S LOST ICEHOUSE

Archaeologists were carrying out an excavation in London's wealthy Regent's Park district when they made a chilling discovery: an egg-shaped icehouse dating back to the 1780s. Historians 7.1. _____ that an icehouse was somewhere in the area, but they did not know exactly where. It took months to remove the debris from the chamber. The complex, a few feet above a busy underground rail line, was built to last.

Following its discovery, it has been possible to 7.2. _____ its story and the central role it played in London's ice trade. This one was larger than most in the capital. The archaeologists determined that the ice was 7.3. _____ through a hole at the top, and a separate entry allowed access to take it out. In the 1820s, the icehouse's proximity to the newly completed Regent's Canal led to it becoming highly profitable, and it was acquired by the entrepreneur William Leftwich. Taking advantage of the canal system, Leftwich began importing large quantities of ice blocks from the Norwegian lakes to his new storage facility. From here the ice 7.4. _____ to clients for use in luxuries such as sorbets, as well as for use in dental and medical procedures. For nearly a century, this valuable 7.5. _____ would continue to make Leftwich rich, until the invention of household refrigeration systems in the early 20th century.

Adapted from "Deep Freeze: London's Lost Icehouse", National Geographic History

7.1.

- A. used to be made aware
- B. were long made aware
- C. had long been aware
- D. would long be aware

7.2.

- A. piece together
- B. round up
- C. make out
- D. get by with

7.3.

- A. deposited
- B. depressed
- C. deepened
- D. deflected

7.4.

- A. was to distribute
- B. would be distributed
- C. used to distribute
- D. has been distributed

7.5.

- A. artefact
- B. produce
- C. implement
- D. commodity

TASK 8. (0–4)

Read the text below. Use the word given in brackets to form a word that fits in the spaces (8.1.–8.4.).

SOLAR

For all the hours he spent on journeys, he was not a well-adapted traveller, not because he was chaotic or fearful, but because long journeys always brought him up against an emptiness, a restless boredom, a certain mental **8.1. (DEFICIENT)** _____ that was the true expression of his state. He was not able to read on an airplane. Even on firm ground he never read full-length books all the way through to the end. He was one of those travellers who would stare out of the window, **8.2. (REGARD)** _____ of the view, or at the seat in front of him. He could even be seen flipping backwards through an in-flight magazine. At best he read popular science magazines like *Scientific American*. But even then his concentration was marred, for a lifetime's habit had made him unceasingly **8.3. (WATCH)** _____ for his own name. He saw it as if in bold and it could leap out at him from an unread double page of small print. Another distraction was an overdeveloped **8.4. (AWARE)** _____ of the precise location of the food trolley in the aisle. And with his appetite fully satisfied, he was prone to meandering fantasies or memories.

Adapted from *Solar* by Ian McEwan

TASK 9. (0–5)

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 five words including the word given.

- 9.1. The only reason I didn't go on the trek in the jungle with the rest of the party was my fear of spiders.

JOINED

If I weren't so afraid of spiders, I _____
the rest of the party for the trek in the jungle.

- 9.2. John reacted aggressively, which wasn't expected by anyone.

SURPRISE

John's aggressive reaction _____
everyone.

- 9.3. You are taking a risk by arguing with your boss like that!

ICE

You are _____ by arguing
with your boss like that!

- 9.4. They have selected the two most promising football players for extra coaching.

SINGLED

The two most promising players _____
for extra coaching.

- 9.5. Although he knew the solution wouldn't work, he made his assistants believe they would have to implement it.

BE

Although he knew the solution wouldn't work, he made his assistants believe it
_____.

TASK 10. (0–15)

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. Napisz **rozprawkę**, w której przedstawisz swoją opinię na temat żywności określanej mianem *bio*, odnosząc się do następujących aspektów:
 - zdrowie
 - finanse
 - ekologia.
2. Coraz więcej programów telewizyjnych jest opartych na pomysłe współzawodnictwa celebrytów. Napisz **artykuł**, w którym przedstawisz powody popularności tego typu programów wśród widzów, a także omówisz potencjalne korzyści oraz negatywne konsekwencje udziału w takich programach dla ich uczestników.

FINAL COPY

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NOTES (*will not be assessed*)

