



Centralna Komisja Egzaminacyjna

Arkusz zawiera informacje prawnie chronione do momentu rozpoczęcia egzaminu.

Układ graficzny © CKE 2010

### WPISUJE 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  
z kodem*

dysleksja

## EGZAMIN MATURALNY Z JĘZYKA ANGIELSKIEGO

### POZIOM ROZSZERZONY

### CZEŚĆ II

#### Instrukcja dla zdającego

1. Sprawdź, czy arkusz egzaminacyjny zawiera 7 stron (zadania 4 – 9). Ewentualny brak zgłoś przewodniczącemu zespołu nadzorującego egzamin.
2. Część pierwsza arkusza, sprawdzająca rozumienie ze słuchu, będzie trwała około 25 minut i jest nagrana na płycie CD.
3. Pisz czytelnie. Używaj długopisu/pióra tylko z czarnym tuszem/atramentem.
4. Nie używaj korektora, a błędne zapisy wyraźnie przekreśl.
5. Na tej stronie oraz na karcie odpowiedzi wpisz swój numer PESEL i przyklej naklejkę z kodem.
6. Zaznaczając odpowiedzi w części karty przeznaczonej dla zdającego, zamaluj  pola do tego przeznaczone. Błędne zaznaczenie otocz kółkiem  i zaznacz właściwe.
7. Tylko odpowiedzi zaznaczone na karcie będą oceniane.

**MAJ 2013**

**Czas pracy:  
70 minut**

**Liczba punktów  
do uzyskania: 27**



MJA-R2\_1P-132

**ROZUMIENIE SŁUCHANEGO TEKSTU****Zadanie 4. (5 pkt)**

Usłyszysz dwukrotnie rozmowę na temat Projektu Gutenberg. Zaznacz znakiem X, które zdania są zgodne z treścią nagrania (T – True), a które nie (F – False). Za każde poprawne rozwiązanie otrzymasz 1 punkt.

		T	F
4.1.	When talking about the beginnings of <i>Project Gutenberg</i> , Hart points to international cooperation as a novel feature.		
4.2.	Hart started <i>Project Gutenberg</i> by scanning texts into a computer.		
4.3.	Hart came up with the idea for <i>Project Gutenberg</i> while shopping for groceries.		
4.4.	Hart explains what he and Gutenberg have in common.		
4.5.	In the interview, Hart gives reasons for the popularity of e-books.		

**PRZENIEŚ ROZWIĄZANIA NA KARTĘ ODPOWIEDZI!**

**Zadanie 5. (5 pkt)**

Usłyszysz dwukrotnie pięć wiadomości sportowych. Do każdej wiadomości (5.1.–5.5.) dopasuj właściwy nagłówek (A–G). Wpisz rozwiązania do tabeli. Uwaga: dwa nagłówki zostały podane dodatkowo i nie odnoszą się do żadnej wiadomości. Za każde poprawne rozwiązanie otrzymasz 1 punkt.

- A. DISMISSAL OF THE COACHING TEAM
- B. THE WINNER BOOED BY THE CROWD
- C. IMPRESSIVE START DESPITE PROBLEMS
- D. INJURIES SLOW DOWN PLAYER'S CAREER
- E. TEAM FOCUSED ON GETTING BACK TO THE TOP
- F. PLAYER'S PREMATURE RESIGNATION
- G. UNEXPECTED DEFEAT FOR CURRENT TABLE LEADERS

5.1.	
5.2.	
5.3.	
5.4.	
5.5.	

**PRZENIEŚ ROZWIĄZANIA NA KARTĘ ODPOWIEDZI!**

**Zadanie 6. (5 pkt)**

Usłyszysz dwukrotnie wypowiedź na temat zajęć Zumba. Z podanych odpowiedzi wybierz właściwą, zgodną z treścią nagrania. Zakreśl literę A, B, C albo D. Za każde poprawne rozwiązanie otrzymasz 1 punkt.

**6.1. At first the narrator kept away from Zumba because she**

- A. disliked following fitness fashions.
- B. had witnessed an extremely exhausting Zumba session.
- C. preferred the rhythm and style of hip-hop music.
- D. had been discouraged by another type of dance class.

**6.2. During one of Alberto Perez's aerobics classes**

- A. the trainer had to change the usual music.
- B. a famous musician showed up in the room.
- C. there was a power cut in the whole building.
- D. a participant was allowed to choose the music.

**6.3. During her first Zumba class, the speaker**

- A. was relieved she could easily follow the dance steps.
- B. did her best to look good despite the physical effort.
- C. discovered something surprising about herself.
- D. felt insecure because of the atmosphere.

**6.4. The speaker likes Zumba because**

- A. it's as easy as an aerobic march.
- B. she finds the classes very relaxing.
- C. it's great preparation for a dance contest.
- D. she can meet dance stars during the classes.

**6.5. The speaker wants to**

- A. give advice to prospective Zumba trainers.
- B. explain how to choose the best Zumba class.
- C. share her experience of a new fitness routine.
- D. encourage listeners to take part in dance shows.

**PRZENIEŚ ROZWIĄZANIA NA KARTĘ ODPOWIEDZI!**

## ROZUMIENIE PISANEGO TEKSTU I ROZPOZNAWANIE STRUKTUR LEKSYKALNO-GRAMATYCZNYCH

### Zadanie 7. (5 pkt)

Przeczytaj tekst. Z podanych odpowiedzi wybierz właściwą, zgodną z treścią tekstu. Zakreśl literę A, B, C albo D.

Za każde poprawne rozwiązanie otrzymasz 1 punkt.

#### A DIFFICULT CASE

I got the call about Robert Oliver in April 1999, less than a week after he'd pulled a knife in the nineteenth-century collection at the National Gallery. When my phone rang, the voice on the other end was that of a friend and colleague, Dr. John Garcia. John is a fine man – and a fine psychiatrist – with whom I went to school long ago and who takes me out for lunch now and then at the restaurant of his choice, seldom allowing me to pay. He works in one of Washington's biggest hospitals and, like me, also sees private patients.

“This guy could be a difficult case. I don't know what you'll make of him, but I'd prefer for him to be under your care at Goldengrove. Apparently he's an artist, a successful one – he got himself arrested last week, then brought to us. His name is Robert Oliver.”

“What did he do to get arrested?”

“He tried to attack a 19<sup>th</sup> century painting in the National Gallery. With a knife. We don't know why. The police questioned him but he refused to answer any questions.”

“He attacked a painting? Not a person?”

“Well, apparently there was no one else in the room at that moment, but a guard came in, saw him taking a swing at the painting and stopped him at the very last moment.”

“Did he put up a fight?”

“Yes. He eventually dropped the knife on the floor, but then he grabbed the guard and shook him up pretty badly. He's a big man. Then he stopped for some reason and let himself just be led away. The museum is trying to decide whether or not to press assault charges. I think they're going to drop them, but he took a big risk.” The habits of caution run deep in our profession so I asked, “Why do you want me to take him? Are you trying to give me additional headaches?”

“Oh, come on.” I could hear John smiling. “I've never known you to turn a patient away, Dr. Dedication, and this one should be worth your while.”

“Because I'm a painter?”

He hesitated only a beat. “Frankly, yes. I don't pretend to understand artists, but I think you'll get through to this guy. I think he's sinking into depression. I'm worried about him.”

“So you think I can get him to talk?” I asked.

“You could get a stone to talk.”

“Thanks for the compliment. All right — have him brought over to Goldengrove. Tomorrow at two, with the files. I'll check him in,” I replied with a groan.

Suddenly a memory flashed through my mind. I thought of something I had forgotten about for a long time. When I was twenty-one, freshly graduated from Columbia (which had filled me with history and English as well as science) and heading already for medical school at the University of Virginia, my parents volunteered enough money to help me go with my roommate to Italy and Greece for a month. It was my first time out of the United States. I was electrified by the paintings in Italian churches and by the architecture of Florence and Siena. On the Greek island of Páros, which produces the most perfect, translucent marble in the world, I found myself alone in a local archaeological museum. This museum had only one statue of value, which stood in a room by itself. Herself: she was a Nike, about five feet

tall, in battered pieces, with no head or arms, and with scars on her back where she'd once sprouted wings, red stains on the marble, a reminder of the centuries the statue had been lying deep in the island earth. I was alone in the room, sketching her, when the guard came in for a moment to shout, "Closing soon!" After he left, I packed up my drawing kit, and then – without any thought of the consequences – I approached the Nike one last time and bent to kiss her foot. The guard was on me in a second. I've never been thrown out of a bar, but that day I was thrown out of a one-guard museum.

I picked up the phone and called John back. I caught him still in his office.

"What was the painting Mr. Oliver attacked?"

John laughed. "You know, I wouldn't have thought of asking that, but it was included in the police report. It's called *Leda*. A Greek myth, I guess."

*adapted from The Swan Thieves by Elizabeth Kostova*

**7.1. Dr. Garcia called the narrator to**

- A. get some advice on how to treat artistically-minded patients.
- B. inform the narrator about an incident in the emergency room.
- C. persuade the narrator to take on Robert Oliver's case.
- D. discuss one of his patients over the lunch break.

**7.2. The artist arrested in the National Gallery**

- A. did not justify his behaviour in any way.
- B. had accidentally injured a policeman in a fight.
- C. is sure to face a court trial for an act of vandalism.
- D. had destroyed a painting in the 19<sup>th</sup> century collection.

**7.3. What was the narrator's reaction to Dr. Garcia's request?**

- A. He got slightly suspicious but eventually agreed.
- B. He volunteered his assistance immediately.
- C. He refused to discuss the details of the case.
- D. He felt incapable of meeting his colleague's expectations.

**7.4. After graduating from Columbia, the narrator**

- A. declared he had no intention of continuing his studies.
- B. did some volunteer work in Italian churches.
- C. made a decision to settle down in Europe.
- D. set off on a trip financed by his parents.

**7.5. Which sentence is true about the narrator's visit to the Greek museum?**

- A. The guard notified the police about an act of vandalism at the museum.
- B. The statue the narrator drew had been buried underground for some time.
- C. The narrator approached the statue very closely to draw its wings in detail.
- D. One of the visitors alerted the guard about the narrator's unusual behaviour.

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

**Zadanie 8. (4 pkt)**

Przeczytaj tekst, z którego usunięto cztery zdania. Dobierz brakujące zdania, tak aby otrzymać logiczny i spójny tekst. W każdą lukę (8.1.–8.4.) wpisz literę, którą oznaczone jest brakujące zdanie (A–F). **Uwaga:** dwa zdania zostały podane dodatkowo i nie pasują do tekstu.

Za każde poprawne rozwiązanie otrzymasz 1 punkt.

## DRAGONS' DEN

*Dragons' Den* is a UK-based reality show series. It is a brilliant concept allowing aspiring entrepreneurs to secure funds for their potentially profitable business ideas from investors who are called 'dragons'. **8.1.** \_\_\_\_\_ In the show their task is to quiz the participants about their business concepts. Then each dragon decides whether or not to invest their money.

The show starts with the contestants giving a 3-minute presentation on their 'unique' business idea. **8.2.** \_\_\_\_\_ In exchange for the investment, the contestants offer a share in their business. If the dragons see potential in the presented idea or product, negotiations then take place to agree on how big their share in the business should be. The contestants can accept the offers or simply walk away. The dragons can also offer only a percentage of the money requested if they do not wish to commit the full amount, leaving the other dragons free to do the same. **8.3.** \_\_\_\_\_ However, in this case the contestants have to agree to give up a larger share in their business than they previously planned.

Dragons frequently ridicule the entrepreneurs for the overvaluation of their businesses and 'send them home'. **8.4.** \_\_\_\_\_ A classic example is Rob Law. He was humiliated when he pulled off one of the straps from the luggage bag for kids he was presenting. Not one to be put off easily, Rob re-designed his bag, correcting the flaws and has since made a fortune selling his bags globally.

*adapted from www.en.wikipedia.org  
www.dragonsdeninvestors.com*

- A. However, many presenters were not lucky enough to get through *Dragons' Den*.
- B. They are also required to specify the amount of money they want to receive from the dragons.
- C. The dragons sometimes demand more than the entrepreneur is willing to offer and thus no deal is reached.
- D. Strangely enough, *Dragons' Den* failures need not always be failures outside the show.
- E. The latter group is comprised of venture multimillionaires with years of experience in evaluating products.
- F. This can lead to the contestant receiving multiple financial backing, with the benefit of a broader range of expertise.

**PRZENIEŚ ROZWIĄZANIA NA KARTĘ ODPOWIEDZI!**

**Zadanie 9. (3 pkt)**

Przeczytaj tekst. Z podanych odpowiedzi wybierz właściwą, tak aby otrzymać logiczny i gramatycznie poprawny tekst. Zakreśl literę A, B, C albo D. Za każde poprawne rozwiązanie otrzymasz 0,5 punktu.

UNBELIEVABLE LUCK

Joan R. Ginther from Texas won multiple million dollar payouts four times and she was named the luckiest woman in the world. But now that luck **9.1.** \_\_\_\_ into question by reporter Nathaniel Rich. He thinks that winning the lottery four times is more than just a coincidental spell of good **9.2.** \_\_\_\_.

First, Ms Ginther won \$5.4 million, then a decade later, she won \$2 million, then two years later \$3 million and in the summer of 2010, she hit a \$10 million jackpot. The odds of this have been calculated at one **9.3.** \_\_\_\_ eighteen septillion and luck like this could only come once every quadrillion years.

Mr Rich points out that Ms Ginther is a **9.4.** \_\_\_\_ math professor with a PhD from Stanford University specialising in statistics and he believes that she figured out the algorithm that determines where a winner is placed. **9.5.** \_\_\_\_ she now lives in Las Vegas, she won all four of her lotteries in Texas.

The residents of Bishop, Texas, where Ms Ginther lived for many years, seem to believe divine forces were behind it all. The Texas Lottery Commission told Mr Rich that Ms Ginther **9.6.** \_\_\_\_ born under a lucky star, and that they don't suspect foul play.

*adapted from www.dailymail.co.uk*

**9.1.**

- A. has called
- B. was being called
- C. is being called
- D. had called

**9.2.**

- A. faith
- B. fame
- C. fate
- D. fortune

**9.3.**

- A. in
- B. for
- C. on
- D. by

**9.4.**

- A. late
- B. former
- C. preceding
- D. successive

**9.5.**

- A. Unless
- B. Meanwhile
- C. Although
- D. Despite

**9.6.**

- A. should have been
- B. would be
- C. ought to be
- D. must have been

**PRZENIEŚ ROZWIĄZANIA NA KARTĘ ODPOWIEDZI!**