

WYPEŁNIA ZDAJĄCY

KOD

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PESEL

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Miejsce na naklejkę.

Sprawdź, czy kod na naklejce to
E-100.

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

**EGZAMIN MATURALNY
Z JĘZYKA ANGIELSKIEGO**

POZIOM DWUJĘZYCZNY

DATA: **9 maja 2022 r.**

GODZINA ROZPOCZĘCIA: **9:00**

CZAS PRACY: **180 minut**

LICZBA PUNKTÓW DO UZYSKANIA: **60**

**WYPEŁNIA ZESPÓŁ
NADZORUJĄCY**

Uprawnienia zdającego do:

- nieprzenoszenia odpowiedzi
na kartę odpowiedzi
- dostosowania zasad
oceniań.

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.



EJAA-D0-**100**-2205

TASK 1. (0–4)

You are going to hear three people talking about money. For questions 1.1.–1.4., choose the right speaker (A–C) and put a cross (X) in the appropriate column in the table. One speaker must be chosen twice. You will hear the recording twice.

Which speaker		A	B	C
1.1.	was initially sceptical about the authenticity of information about a financial windfall?			
1.2.	refers to a family member who used to struggle to make ends meet?			
1.3.	mentions the disposal of a property as a potential way out of financial difficulties?			
1.4.	decided on impulse to take a risk which resulted in a staggering gain?			

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. During their stay in Colorado in 2006, Billy and his brother**

- A. stumbled upon some equipment they were not familiar with.
- B. failed in their attempts to use the *Ski Klippers* designed by their grandfather.
- C. investigated some unopened boxes they had discovered the previous year.
- D. enraged their grandfather when they tested the *Ski Klippers* without his consent.

2.2. What does Billy mean by saying that his grandfather ‘has mellowed’?

- A. His grandfather’s interest in inventing things has significantly diminished.
- B. His grandfather used to be more reckless in his younger days.
- C. His grandfather’s mobility has declined with age.
- D. His grandfather no longer inspires young minds.

2.3. When answering the question about setting up his business, Billy

- A. puts forward ideas on how to outsmart potential competitors.
- B. outlines the ways in which the original *Ski Klippers* were fundamentally redesigned.
- C. advocates the implementation of stricter copyright laws.
- D. emphasizes the value of competent assistance.

Text 2

2.4. During the first month after its appearance, the cat

- A. steered clear of the speaker's garden.
- B. gave the misleading impression of being neglected.
- C. turned out to be a picky eater when it came to leftovers.
- D. started to show up in the speaker's garden on a daily basis.

2.5. The speaker began to feel like the cat's owner when

- A. the distance between them had shortened to two metres.
- B. the cat emptied the first bowl of table scraps.
- C. she finally managed to establish that the cat was a male.
- D. the cat approached her in need of help.

2.6. What happened when the speaker noticed that the cat was injured?

- A. The speaker followed some advice on cat care given by Internet users.
- B. The cat's immediate reaction was to take shelter in the speaker's house.
- C. The speaker's attempt to feed the cat scared it off.
- D. The speaker did not manage to keep the cat indoors despite her best efforts.

TASK 3. (0–5)

You are going to hear a text about an accident at sea. Based on what you hear, complete the gap in each sentence (3.1.–3.5.). You will hear the recording twice.

3.1. Before setting off, the speaker provided the coastguard with his identity, _____ and _____.

3.2. The speaker kept flares and his phone in _____ the canoe was fitted with.

3.3. When the tide changed, the speaker couldn't update the rescue team on his whereabouts because _____.

3.4. According to the speaker, the trawler that saved him was probably not _____.

3.5. Luckily, the speaker was found before it _____, otherwise he wouldn't have survived.

TRANSFER YOUR ANSWERS TO TASKS 1 AND 2 TO THE ANSWER SHEET!

TASK 4. (0–7)

Read two texts about television. For questions 4.1.–4.7., choose the answer that best matches the text and circle the appropriate letter (A, B, C or D).

Text 1

TV TALES

The parched yellow grass of Primrose Hill was crowded with young professionals, many straight from their offices, talking and laughing, and Dexter lay in the centre of it all thinking about television. The idea of a career in photography had been abandoned without much of a fight. He knew he was a decent amateur, but to become exceptional would require toil, rejection and struggle, and he wasn't sure struggle suited him. [1] Television, on the other hand, wanted him right now. Why hadn't he thought of it before? When he was growing up, there had always been a television in his home, but there was something a little unwholesome about watching the thing. Now, it had suddenly come to dominate his life, and with the passion of a new recruit he found himself getting quite emotional about the medium, as if he had finally found a spiritual home.

His rise through this world had been meteoric. A woman he had met on a train in India had given him his first job as a runner, then a researcher, and now he was Assistant Producer on a weekend magazine programme that mixed live music with brash reports on the things that really stirred adolescent minds: music, freedom and a feeling of insecurity about the future. [2] The hyperactive clips Dexter produced were shot from crazy angles through fish-eye lenses, with the clouds sped up in sync with an acid house soundtrack. There was even talk of putting him in front of the cameras in the next series. He was flying and there seemed to be every possibility that he would make his parents proud.

Although it didn't have the arty gleam of photography, TV was the future. It always touched people's lives in the most immediate way, shaped opinions, provoked and entertained more effectively than all those books no-one read and plays no-one went to see. Emma could say what she liked about the Tories (Dexter was no fan either) but they had certainly shaken up the media. [3] By contrast, *Redlight Productions*, where he worked, was part of the boom in new, youthful, privately owned independent companies wresting the means of production away from the fusty dinosaurs. There was money in the media; the fact sang out from the primary-coloured open-plan offices with their state-of-the-art computer systems and generously stocked communal fridges.

"I work in TV"; just saying it gave him satisfaction. He liked striding down Berwick Street to an edit-suite with a jiffy bag of videotapes, nodding at people just like him. He liked the sushi platters and the launch parties, ordering couriers and saying things like "we've got to lose six seconds". [4] However, above anything else, he liked the fact that it was one of the better-looking industries, in which youth was valued. No chance, in this brave new world of TV, of walking into a conference room to find a group of sixty-two-year-olds brainstorming.

So what happened to TV people when they reached a certain age? Never mind, it suited him, as did the preponderance of young women like Naomi: hard, ambitious and metropolitan. In rare moments of self-doubt, he had once worried that a lack of intellect might hold him back in life, but here was a job where confidence, energy, perhaps even a certain arrogance were what mattered, all qualities that lay within his grasp. Yes, you had to be smart, but not Emma-smart. Just politic, shrewd and ambitious. He wanted to share all this excitement with Emma, introduce her to new possibilities, new social circles; to make her life more like his own.

adapted from One Day by David Nicholls

4.1. Look at the spaces marked 1-4 in the text and decide where the following sentence fits best in the passage.

Until recently, broadcasting had seemed stuffy, worthy and dull; heavily unionised, grey and bureaucratic; full of bearded do-gooders and old dears pushing tea-trolleys; a sort of showbiz branch of the Civil Service.

- A. In the space marked [1].
- B. In the space marked [2].
- C. In the space marked [3].
- D. In the space marked [4].

4.2. The weekend magazine programme for which Dexter worked

- A. provoked a heated debate among viewers.
- B. was regarded as too high-brow.
- C. had made Dexter the pride and joy of his parents.
- D. addressed topics that mattered to young people.

4.3. Which of the following aspects of television is mentioned as appealing to Dexter?

- A. It had the power to influence political events.
- B. It was dominated by people with strongly held convictions.
- C. It was an environment in which young people could thrive.
- D. It gave an opportunity to rub shoulders with the rich and famous.

4.4. It is implied in the final paragraph that Dexter

- A. sensed that he had what it took to succeed in the world of television.
- B. behaved tentatively in an environment dominated by women.
- C. realized he was outgrowing his relationship with Emma.
- D. felt envious of Naomi's promising career.

Text 2

WILL THE BBC'S STARRY ADAPTATION OF SHAKESPEARE SUCCEED?

Most Shakespeare productions on television have been either camera-captures of a previous theatre success or were filmed in a studio that looked like a stage. Sir Anthony Hopkins' portrayal of King Lear, though, is, in every sense, different. The play, if performed in full, runs for at least four hours, but director Richard Eyre brings it in at 115 minutes, which is the usual span of a TV movie thriller, a genre also echoed through the setting of a dystopian contemporary London under Lear's military dictatorship. This length and look are central to what the production is aiming for – mass audiences. Most previous TV Shakespeare has been targeted towards viewers who happened not to be at the National Theatre or the Royal Shakespeare Company on that night. However, with the latest version of *King Lear*, the BBC and co-producer Amazon, in whose online vaults the show will have a long afterlife beyond its forthcoming BBC Two premiere, hope that much wider audiences will give it a go: those who have watched Hopkins in *Westworld*, admired Jim Carter as the butler in the popular drama series *Downton Abbey*, or applauded Andrew Scott for his Moriarty in *Sherlock*.

In style, as well as cast, this production of *King Lear* fits TV's flow. The pivotal scene in which Lear loses his mind, usually located on a heath, here takes place in a bleak concrete shopping centre that was modernist long ago, with Hopkins, like a street-sleeper, wheeling a supermarket trolley through the winos and school truants.

Another hero of the show is the delete key on the director's laptop. Swathes of pages are excised, especially in the sub-plots of the middle acts, with the sequencing also tweaked, so that the second scene of the fourth act now comes after the sixth, which is joined to the first. Counter-intuitively, but effectively, Eyre often ignores Shakespeare's use of cross-cut short scenes, prophetic of cinema, to create longer sections in one setting.

The main highlight of the project is the return to the classical canon of Hopkins, a great Shakespearean actor for many years feared to be permanently lost to Hollywood, who proves that he still has the vocal dexterity and psychological intuition needed for the repertoire's peaks. As has become common with modern Lears, Hopkins gives a clinically precise depiction of the onset of dementia, with which we now diagnose the king. But the key to his wrenchingly affecting performance is a bold verbal bi-polarity: much must have been done in the sound balance to reconcile the flaming rage of the curse against his daughter, Cordelia, with the whispery softness of the reconciliation. With his performance Hopkins has set a new benchmark for Shakespeare, to which others can only aspire, and he could not have done more to make this tragedy, which is more than 400 years old, thrive in the box-set and streaming culture.

adapted from www.theguardian.com

4.5. We learn from the first paragraph that the BBC adaptation of *King Lear*

- A. features actors who have already appeared in other TV productions of *King Lear*.
- B. will be made available online simultaneously with the TV premiere.
- C. is likely to dishearten enthusiasts of BBC productions.
- D. caters to the demands of television as a medium.

4.6. The author uses the phrase “Another hero of the show is the delete key on the director’s laptop”

- A. to call into question the computer-generated effects the director has introduced.
- B. to draw attention to the director’s extensive abridgement of the original play.
- C. to express his scepticism about the director’s editing skills.
- D. to highlight the director’s reliance on modern technology.

4.7. In the last paragraph, the author claims that

- A. Hopkins’ Hollywood career undermined his credibility as a Shakespearean actor.
- B. Hopkins is expected to give way to new-generation Shakespearean actors.
- C. Hopkins fails to give a convincing portrayal of King Lear’s bi-polarity.
- D. Hopkins’ performance as the central character is unrivalled.

TRANSFER YOUR ANSWERS TO THE ANSWER SHEET!

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–E) in each gap. There is one passage which you do not need to use.

THE UNMADE SPEECH: AN ALTERNATIVE DRAFT OF HISTORY

“Now this madness of war is once more spreading through the world, and our brave country must again prepare itself to survive against great odds. I have never forgotten the sorrow and the pride I felt as my sister and I huddled around the nursery wireless set listening to my father’s inspiring words on that fateful day in 1939. Not for a single moment did I imagine that this solemn and awful duty would one day fall to me.” Thank goodness the Queen never had to make that speech. Indeed, she may not even have known about it. Written as part of a preparatory exercise for a third world war that never came, it is really barely more than a footnote to history. **5.1.** _____ So why do we pay such rapt attention to a world that never was?

There is, in general, something dissatisfying about counterfactual history. It’s too flimsy. Once you have taken more than a single step away from what really happened, the variables make all speculation pointless.

Another speech we have never heard was written for Richard Nixon in case of a Moon landing disaster. *“Fate has ordained that the men who went to the Moon to explore in peace will stay on the Moon to rest in peace. These brave men, Neil Armstrong and Edwin Aldrin, know that there is no hope for their recovery. But they also know that there is hope for mankind in their sacrifice.”* **5.2.** _____ The two speeches have something else in common: they both imagine the worst, and leave us relieved that it didn’t come about.

Interestingly, when it comes to world-shaking events, we don’t do a lot of speculating the other way round. **5.3.** _____ They might actually have been written, but once the alternative course of action transpired, it’s only natural that their authors would be at pains to make their choices seem inevitable. How much more pleasant it is to creep to the edge of the precipice, and then draw gratefully back, than to look up from the ravine below and know that you are stuck where you are.

You can be sure that all over the planet there are political advisers carrying laptops that bear drafts of speeches written to address the aftermath of the unthinkable. **5.4.** _____ It must be an awful duty to have to write that sort of thing – to imagine your way into a catastrophe and to put in so much work on a project that you fervently hope turns out to be redundant. When you read these speeches, part of their creepy power comes from the detail with which they are written. Far more disconcerting than the Queen’s line about “the madness of war” is the passage later on in which the safety of her “beloved son Andrew” is called into doubt.

adapted from www.independent.co.uk

- A. Collectively, they might be entitled "In Case of Emergency". This is an unsettling thought, a bit like the idea that newspapers have large files of obituaries for people who aren't yet dead.
- B. Since the motives for their existence and their revelation are much less powerful than World War III or extra-terrestrial disaster, their impact on the reader is also much weaker.
- C. Just as in the case of the Queen's speech, here the imaginary hardens into something tangible, something that was so nearly the case that it has left its shadow in reality. And so to read it is to feel the thrill of the uncanny, as if you have just received a postcard from an adjacent universe.
- D. There is no surviving text for a speech in which Harry Truman explains why the US didn't use the atomic bomb, or one in which Tony Blair explains why another UN resolution would be a prerequisite for invading Iraq.
- E. We haven't learned anything substantive from the speech. And yet, when it was released as part of the latest National Archive declassification, most newspapers concluded that this figment of the imagination was more interesting than a number of real events.

TRANSFER YOUR ANSWERS TO THE ANSWER SHEET!

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 refer to		Answer
6.1.	a regularly held event which includes a competition?	
6.2.	a certain misconception about the language used by the natives?	
6.3.	mutual support among community members?	
6.4.	a noticeable trend in the number of speakers using the dialect?	

THE US ISLAND THAT SPEAKS 'HOI TOIDER'

- A.** Located 34 miles from the North Carolina mainland, Ocracoke Island is fairly remote and can only be reached by boat. Being so cut off, in colonial times Ocracoke was considered to be a perfect spot for fugitives like pirates and outlaws who wanted to drop out of sight. As a result, an enormously diverse community of around 200 inhabitants emerged and started mixing words and dialects, eventually building their own way of speaking called 'Hoi Toider'. Someone has humorously described it as Elizabethan English with Irish and Scottish accents from the 1700s sprinkled in, all mixed up for good measure with pirate slang.
- B.** This Elizabethan origin is the reason why 'Hoi Toider' is commonly perceived to be a fusion of words that are obsolete in contemporary English. However, this presumption couldn't be further from the truth. In fact, it is a rich blend of a variety of cultures and languages which have morphed into a unique dialect or brogue. Let's have a look at some examples. The word 'quamish' does indeed come from the 16th-century English 'qualm' meaning sick or nauseous, but the word 'buck', which means a male friend, has been traced back to 13th-century German.
- C.** The community lived in seclusion for almost two centuries. Electricity didn't arrive at the island until 1938 and ferries didn't operate until 1957, leaving the islanders cut off except for the occasional supply trip to the mainland. But in recent years, the island has been invaded by flocks of tourists. There are also more invaders from the mainland moving in every year. And as remoteness has become a thing of the past, the language is following suit. Native islanders used to acquire 'Hoi Toider' naturally because it was the only means of spoken communication on the island. But the full 'Hoi Toider' brogue is gradually starting to disappear. Thus, there is every likelihood that within one or two generations it'll fade away.

- D.** The islanders are managing to hold onto their unique culture in other ways. In the beginning, settlers often had to resort to alternatives while rustling up a meal. That same concept holds true today: with limited stores on the island, if you run out of supplies, you can either head to the mainland for what you need or just find a replacement. That was apparently how Ocracoke's signature dish came to be. The story goes that one day, an island resident was making a date cake and suddenly realized she had all the ingredients except the dates! She looked in her cupboard and found a jar of fig preserves. She threw them into the mix, and made Ocracoke Fig Cake. Now, annually in August, you can attend a Fig Festival complete with fig cake bake-off and fig tastings.
- E.** These days Ocracoke island is a little bit of a melting pot. You can spot people from all walks of life there, which, in some ways, reflects the same wealth of experience the original settlers brought. And, despite the passage of time, traditions stand strong – no matter what changes, some things will stay the same. Islanders still dance a square dance, much like dances performed during the American colonial period, and they invariably value the same things as their ancestors. For instance, if someone is left destitute, the locals will always pitch in. Let's hope they manage to preserve the best of their culture for future generations.

adapted from www.bbc.com

TRANSFER YOUR ANSWERS TO THE ANSWER SHEET!

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).

WHEN WILL MY COMPUTER UNDERSTAND ME?

It's not hard for humans to distinguish the "charge" of a battery from criminal "charges", but for computers, 7.1. _____ between the various meanings of a word is problematic. Even though linguists and computer scientists have been trying hard to get computers to understand human language by programming semantics as software, they have had mixed success. It was driven initially by attempts to translate Russian technical texts during the Cold War, and more recently by data analysis tools. A few of IBM's systems and Google Translate are high-profile, successful applications of language technologies, but even they were at first liable to produce humorous answers and mistranslations, which was evidence of the difficulty of the problem. Using dictionary meanings to train computers to better understand language also 7.2. _____ obstacles. Dictionaries have their own sense distinctions and nuances. However, what is crystal clear to dictionary-makers can be murky to the dictionary reader. Moreover, no two dictionaries provide the same set of meanings, and the same word can 7.3. _____ a different sense depending on the context.

Watching linguists struggle to make sense of conflicting definitions led researchers to try a different tactic. 7.4. _____ using dictionary entries, why not mine a vast body of texts, which are a reflection of human knowledge and language, and use the implicit connections between the words to create a weighted map of relationships? Different meanings of the same word could be visualised as points in space, either close together or far apart, depending on the meaning in a particular context. In other words, researchers hope to get to a point where a computer will be able to interpret the speaker's intention. Until that goal 7.5. _____, computers won't understand languages as well as a human being does.

adapted from www.sciencedaily.com

7.1.

- A. disclosing
- B. diverging
- C. determining
- D. differentiating

7.2.

- A. encountered
- B. overcame
- C. surpassed
- D. proved

7.3.

- A. bring down
- B. take on
- C. look up
- D. make out

7.4.

- A. In view of
- B. On behalf of
- C. Instead of
- D. In case of

7.5.

- A. attains
- B. was attained
- C. might have attained
- D. has been attained

TRANSFER YOUR ANSWERS TO THE ANSWER SHEET!

TASK 8. (0–5)

For questions 8.1.–8.5., think of one word only which can be used to complete all three sentences. Write the missing word in the space provided. The words must be spelled correctly.

8.1. _____

- The patient's poor health continues to leave its ... on his mood.
- You've got a dirty ... on your tie. Don't try to remove it on your own.
- The river reached its high-water ... as a result of heavy rains in the south of the country.

8.2. _____

- When the dog's hair started to ... out in patches, I decided to consult the vet.
- Appeals for residents to volunteer in the charity event often ... on stony ground.
- As long as you manage to balance your budget, you'll never ... into debt.

8.3. _____

- Will you ... for me if anybody asks where I was yesterday? I need to keep it a secret for now.
- The journalist selected to ... the American election for the BBC has won many prestigious awards.
- Do you expect me to believe that \$500 was not enough to ... your expenses?

8.4. _____

- I put my sister's ... temper today down to lack of sleep.
- Food is still in ... supply in many parts of the world.
- Please, hurry up, we're really ... of time.

8.5. _____

- It came as a surprise to me when I learned that bees locate flowers by
- The tour guide warned the group to keep their bags in ... at all times.
- Windmills are a common ... in this part of the country.

TASK 9. (0–5)

For questions 9.1.–9.5., complete each gap using the words given in brackets so that the sentence is logical and correct as far as spelling and grammar are concerned. You can change the form of the words given in brackets or add other words if necessary. Use up to six words including the words given in brackets. Do not change the order of the words given in brackets.

9.1. My biology teacher was the first (*congratulate / I / win*) _____
_____ a prize in the science competition.

9.2. What's (*use / give*) _____ her advice
if she ignores everything we say?

9.3. I'm afraid the agreement (*might / not / sign*) _____
_____ by all of the parties yesterday.
There were quite a few objections to paragraph 3.

9.4. The owner of the castle is said (*pay / fortune*) _____
for the dining room table. Now it is to be auctioned together with the rest of his property.

9.5. Although my sister is a bit outspoken, she (*tend / be / term*) _____
_____ with everybody.

NOTES (will not be assessed)

