

**UZUPEŁNIA ZDAJĄCY**

KOD			PESEL											
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*miejsce  
na naklejkę*

dysleksja

**EGZAMIN MATURALNY  
Z JĘZYKA ANGIELSKIEGO  
POZIOM ROZSZERZONY**

DATA: **6 maja 2015 r.**

GODZINA ROZPOCZĘCIA: **14:00**

CZAS PRACY: **do 155 minut**

LICZBA PUNKTÓW DO UZYSKANIA: **38**

**Instrukcja dla zdającego**

1. Sprawdź, czy arkusz egzaminacyjny zawiera 12 stron (zadania 1–7).  
Ewentualny brak zgłoś przewodniczącemu zespołu nadzorującego egzamin.
2. Pisz czytelnie. Używaj długopisu/pióra tylko z czarnym tuszem/atramentem.
3. Nie używaj korektora, a błędne zapisy wyraźnie przekreśl.
4. Pamiętaj, że zapisy w brudnopisie nie będą oceniane.
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.
8. Nie wpisuj żadnych znaków w części przeznaczonej dla egzaminatora.



MJA-R1\_7P-152

### Zadanie 1. (0–4)

Przeczytaj tekst, który został podzielony na trzy części (A–C) oraz pytania go dotyczące (1.1.–1.4.). 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		
1.1.	the problems which cinema-goers have to put up with?	
1.2.	typical distractions which might happen when we watch a movie on a plane?	
1.3.	an opportunity to judge other passengers' choice of films?	
1.4.	taking pleasure in something she usually avoids?	

## WHY I LOVE WATCHING MOVIES ON PLANES

*by Catherine Shoard*

- A.** Thirty thousand feet up, you are both God and ant. You look at the world beneath you as attentive staff serve snacks. And yet you have no control over your own life. You can't exit and you can't turn back. Shocking as it may seem, this is what makes me love long flights, and especially watching movies on them. You have just a few options so you watch whatever is on, without feeling guilty. That's how I have seen most romantic comedies in my life. I generally consider them a waste of time and at home I do all I can not to watch them, but in the air they become a true source of enjoyment.
- B.** The regulations or personal tastes of the programme planners who work for airlines are a mystery to me. The choice often seems quite random. Just looking through the lists of what Air Canada considers contemporary or a new release is an entertainment in itself. But surely there are some guidelines<sup>1</sup>, probably something like: if a film can't cope with being viewed on a tiny screen, interrupted with beeps, meals, safety announcements and sudden drops in altitude, it has no place on a plane.
- C.** There are some advantages, though. The movie goes straight from your individual screen into your brain, unfiltered by environmental factors. There are no strangers obstructing<sup>2</sup> the view of the screen to those in the rows behind, a partner commenting on the scene or kids eating popcorn. And while it's rude to look at what the commuter sitting next to you on the tube is watching or reading, on a plane you just can't avoid it. Pop to the bathroom and as you return, you have no choice but to evaluate<sup>3</sup> the personal taste of other travellers, whether you like it or not.

*adapted from www.theguardian.com*

<sup>1</sup> guidelines – wskazówki

<sup>2</sup> obstruct – zasłaniać

<sup>3</sup> evaluate – oceniać

**PRZENIEŚ ROZWIĄZANIA NA KARTĘ ODPOWIEDZI!**

## Zadanie 2. (0–4)

Przeczytaj tekst, z którego usunięto cztery fragmenty. Wpisz w luki 2.1.–2.4. 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 MAPS OF THE FUTURE

The modern map is no longer a printed publication we struggle with<sup>1</sup> on a mountain top, but it is digital, data-rich and dynamic. Thanks to satellite navigation, GPS-enabled smartphones, social networking and 3D visualisation technology, maps are becoming almost unlimited in their functionality. **2.1.** \_\_\_\_\_ For instance, tourists will be able to plan their trips by using their phones to project<sup>2</sup> a 3D map onto a wall. Then they'll be able to manipulate it remotely with their fingers, adding extra information such as landmarks, restaurants, recommendations from friends, as well as transport links and times. As digital maps can now be linked to an almost infinite number of data sets, they're also going to become more personalised. Cyclists or surfers, for example, will be able to add whatever information they find important. And soon we may not only be visualising maps. **2.2.** \_\_\_\_\_ This kind of function in a map would also be an obvious advantage for people with poor eyesight.

Not only does geo-location help us know where we are and what there is of interest around us, it can also show us where everyone else is, and what they think is useful and interesting. **2.3.** \_\_\_\_\_ Consequently, we receive real-time alerts from other drivers, and hopefully enjoy a less frustrating journey. In my area, over 1,500 motorists drove 105,000 miles and posted and shared 528 road alerts in the last week alone. Of course, a system based on collecting data from users' posts works better when more people take part, so if the number is smaller, it might not always be 100% reliable. **2.4.** \_\_\_\_\_ National emergency services spring to mind first when one thinks of the users of the more precise, dynamically-updated maps, which are currently available.

While new interaction technologies are making maps richer, there is still one theme uniting all maps throughout history – location. We'll always need to know where we are.

- A. Thus, maps are becoming social. Many navigation applications for mobile phones are including live updates<sup>3</sup> from their community of users to give other people tips on how to avoid traffic jams.
- B. And in the years to come the way we interact with maps will change even more.
- C. It's said that about one billion hours of travel time and 3.5 billion litres of fuel are saved globally due to improved navigation.
- D. Nevertheless, there is no doubt that such services can improve the accuracy of the maps to the benefit of all.
- E. They may be talking to us, too. Words are sometimes better than pictures, especially if you don't want to keep stopping to look at your smartphone.

<sup>1</sup> struggle with something – walczyć z czymś

<sup>2</sup> project – wyświetlić

<sup>3</sup> update – uaktualnienie

**PRZENIEŚ ROZWIĄZANIA NA KARTĘ ODPOWIEDZI!**

### Zadanie 3. (0–5)

Przeczytaj dwa teksty na temat pracy. Z podanych odpowiedzi wybierz właściwą, zgodną z treścią tekstu. Zakreśl literę A, B albo C.

#### Tekst 1.

#### A CHANCE

When I finally decided to give up busking<sup>1</sup>, I felt a mixture of emotions. Part of me was angry, however, another part of me began to see I had an opportunity to put the past behind me. I knew I couldn't continue singing on street corners all my life. I had to move on.

That was all very well in theory, of course. But no one was going to give me a job. It wasn't because I was stupid, I knew that. Thanks to the IT work I'd done when I was a teenager back in Australia, I knew a lot when it came to computers. But I didn't have any relevant experience in the UK to rely on and if a prospective employer asked me where I'd spent the past ten years, I wouldn't be able to say I'd been working for Google or Microsoft. So I had to forget that. There wasn't even any point in my applying to do a training course in computing because they wouldn't accept me. I had been homeless for years and didn't even have an O level<sup>2</sup> to my name.

I realised that there was only one option – selling the *Big Issue*<sup>3</sup>. I didn't have the luxury of waiting for something else to turn up. So the next day I set off for Covent Garden. I had to find Sam, the area's *Big Issue* coordinator.

Selling the *Big Issue* is not easy. People often come up to you and say “get a job”. They think that the sellers are given the magazines for free but it's not the case. The philosophy of the *Big Issue* is “you have to have money to make money”. You get a small number of free magazines only on the first day. Once you've sold them and you want to buy more, you pay £1.25 and sell them for £2.50, making a £1.25 income<sup>4</sup> per copy. You need to plan carefully how many magazines you buy every day because if you make no money, you can't afford copies to sell the next day.

I had tried it once, yet, for me it hadn't worked out. I gave it up after a few months but I could still remember some unhappy days I'd spent trying to make Londoners part with their cash in return for a magazine. But I'd been invisible. They would turn their backs on me or do all they could to avoid me. That's why I'd turned to busking, at least then I had my music to attract people's attention.

<sup>1</sup> busk – play music or sing in a public place to get money

<sup>2</sup> O level – an examination that was taken in British schools by students aged 15 or 16

<sup>3</sup> *Big Issue* – a magazine published on behalf of and sold by homeless people

<sup>4</sup> income – money that is earned

**3.1. In the second paragraph, the narrator explains why**

- A. Google and Microsoft turned down his job application.
- B. he had no previous experience in computing.
- C. an IT job was not an option for him in the UK.

**3.2. People who sell the *Big Issue* in the street**

- A. have to be able to manage their finances.
- B. collect money for the charity of their choice.
- C. get a few free copies of the magazine every day.

**3.3. When the narrator recalls his first experience of selling the *Big Issue*, he mentions**

- A. the tricks he used to attract the attention of potential buyers.
- B. the severe depression he luckily managed to overcome.
- C. the behaviour of people passing him by in the street.

## **Tekst 2.**

### **WALKING DOGS FOR A LIVING**

Looking through the window on a sunny summer day from behind the office desks, there are few people who have never thought of being a river guide or a farmer. Many dog lovers choose dog walking, that is walking other people's dogs for money.

It's a common belief that dog walking is easy. No doubt this illusion stems from the beginnings of the profession. In the 1960s, people simply paid the kid down the street a dollar to take their dogs out for them. As we've packed ourselves into tighter urban spaces with growing crime rates and heavier traffic, the risks involved in a kid walking our dogs no longer allow for that solution. But pet owners have even less time and available space to walk their dogs, who still need regular, vigorous<sup>1</sup> exercise beyond what they can get in our small backyards. That's why professional dog walking was born. And a professional is what it takes to safely walk six to eight dogs through heavily used natural spaces.

Many walkers start out with the experience of walking their own pets. Soon they realize the job involves more than it's commonly believed. It starts with having the necessary licences. It's about interacting skillfully with other people in a park and knowing what to do if a fight breaks out. Bad weather brings its own set of problems such as cleaning up muddy pets. Most of all, however, it is a business like any other and as such it involves paperwork, customer service, accounting, and an endless list of rules and regulations most of us are not aware of.

Still, a lot of dog walkers think they have the best job in the world. One former lawyer once told me, "My worst day on the trail is better than the best day in my old job."

<sup>1</sup> vigorous – very energetic

#### **3.4. One of the reasons why professional dog walking started was that**

- A. there appeared more vigorous breeds of dogs which needed more exercise.
- B. walking dogs was no longer safe for kids.
- C. dog owners could afford to pay more for having their pets walked.

#### **3.5. In the third paragraph, the author**

- A. makes the reader aware of the challenges dog walkers have to face.
- B. expresses his doubts whether teenagers should engage in dog walking.
- C. explains why new rules regulating the dog walking profession are necessary.

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

**Zadanie 4. (0–4)**

Przeczytaj tekst. Z podanych odpowiedzi wybierz właściwą, tak aby otrzymać logiczny i gramatycznie poprawny tekst. Zakreśl literę A, B albo C.

**SUPER BOWL COMMERCIALS**

Television advertisements are typically skipped, but when it 4.1. \_\_\_\_\_ to Super Bowl commercials, that's not the case. The vast majority of Super Bowl spectators are Americans, and they eagerly await breaks in the big game to see which commercials impress them the most. In the days to follow, national surveys will judge which advertisement carried the best viewer response. Over the past decades ads 4.2. \_\_\_\_\_ an increasingly significant aspect of the event. Sometimes they are discussed even more than the game 4.3. \_\_\_\_\_.

Which commercials cost the most to make? Which ones were surprisingly cheap? These are the two most frequently asked questions. 4.4. \_\_\_\_\_ the answers, one of the most popular commercials was a Doritos tortilla chips advert which cost only about \$500 to make. Altogether, around 60 commercials were broadcast throughout the game, with prices up to \$4 million for 30-second slots.

**4.1.**

- A. adds
- B. goes
- C. comes

**4.2.**

- A. have become
- B. had become
- C. are to become

**4.3.**

- A. for its sake
- B. by oneself
- C. itself

**4.4.**

- A. If only
- B. As for
- C. Due to

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

### Zadanie 5. (0–4)

Przeczytaj tekst. Uzupełnij każdą lukę (5.1.–5.4.) jednym wyrazem, tak aby powstał spójny i logiczny tekst. Wymagana jest pełna poprawność gramatyczna i ortograficzna wpisywanych wyrazów.

#### THE NEWSPAPER OF TOMORROW

Should we think of the newspaper as an everlasting institution? It might seem that the newspaper was born many generations ago and, **5.1.** \_\_\_\_\_ very recently, had no competition. Of course this is not true. In the 1920s it was the invention of the radio **5.2.** \_\_\_\_\_ was supposed to kill the newspaper. Then it was TV news and the Internet. The newspaper has evolved and adapted. One of the examples of such changes is the disappearance of the evening edition newspaper due to TV news.

Visions of what newspapers might **5.3.** \_\_\_\_\_ like in the future varied throughout the 20<sup>th</sup> century. In the 21<sup>st</sup> century they've taken the form of a multimedia product that lives on your tablet. One thing is certain – newspapers will continue to evolve for many decades **5.4.** \_\_\_\_\_ come, becoming more and more technologically advanced.

### Zadanie 6. (0–4)

Uzupełnij zdania 6.1.–6.4., wykorzystując podane w nawiasach wyrazy w odpowiedniej formie. Nie należy zmieniać kolejności podanych wyrazów, trzeba natomiast – jeżeli jest to konieczne – dodać inne wyrazy, tak aby otrzymać logiczne i gramatycznie poprawne zdania. Wymagana jest pełna poprawność ortograficzna wpisywanych fragmentów. **Uwaga:** w każdej lukę możesz wpisać maksymalnie pięć wyrazów, wliczając w to wyrazy już podane.

**6.1.** When I was a lecturer at university, I (*use / speak / public*) \_\_\_\_\_  
\_\_\_\_\_ at least three times a week,  
but since I retired it has happened only occasionally.

**6.2.** I have to write down this limerick. I won't manage (*learn / it / heart*) \_\_\_\_\_  
\_\_\_\_\_ in five minutes.

**6.3.** The manager's sarcastic comments (*prevent / I / express*) \_\_\_\_\_  
\_\_\_\_\_ my opinion at the last meeting.

**6.4.** If I knew how to ski, I (*go / ski*) \_\_\_\_\_  
\_\_\_\_\_ with a group of friends last weekend.









**BRUDNOPIS (*nie podlega ocenie*)**