

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

Formuła 2023

JĘZYK ANGIELSKI

Poziom dwujęzyczny

Symbol arkusza

MJAA-D0-100-2305

DATA: 9 maja 2023 r.

GODZINA ROZPOCZĘCIA: 9:00

CZAS TRWANIA: 180 minut

LICZBA PUNKTÓW DO UZYSKANIA: 60

**WYPEŁNIA ZESPÓŁ
NADZORUJĄCY**

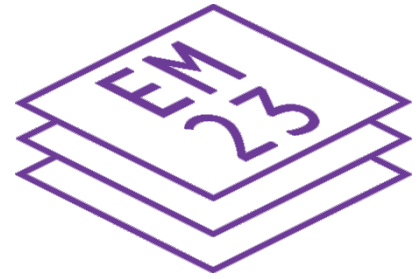
Uprawnienia zdającego do:

- nieprzenoszenia odpowiedzi na kartę odpowiedzi
- dostosowania zasad oceniania.

Przed rozpoczęciem pracy z arkuszem egzaminacyjnym

1. Sprawdź, czy nauczyciel przekazał Ci **właściwy arkusz egzaminacyjny**, tj. arkusz we **właściwej formule**, z **właściwego przedmiotu** na **właściwym poziomie**.
2. Jeżeli przekazano Ci **niewłaściwy** arkusz – natychmiast zgłoś to nauczycielowi. Nie rozrywaj banderol.
3. Jeżeli przekazano Ci **właściwy** arkusz – rozerwij banderole po otrzymaniu takiego polecenia od nauczyciela. Zapoznaj się z instrukcją na stronie 2.





Instrukcja dla zdającego

1. Sprawdź, czy arkusz egzaminacyjny zawiera 20 stron (zadania 1–10). Ewentualny brak zgłoś przewodniczącemu zespołu nadzorującego egzamin.
2. Na pierwszej stronie oraz na karcie odpowiedzi wpisz swój numer PESEL i przyklej naklejkę z kodem.
3. Teksty do zadań od 1. do 3. zostaną odtworzone z płyty CD.
4. Pisz czytelnie. Używaj długopisu/pióra tylko z czarnym tuszem/atramentem.
5. Nie używaj korektora, a błędne zapisy wyraźnie przekreśl.
6. Pamiętaj, że zapisy w brudnopisie nie będą oceniane.
7. Aby zaznaczyć odpowiedzi w części karty przeznaczonej dla zdającego, zamaluj pola do tego przeznaczone. Błędne zaznaczenie otocz kółkiem i zaznacz właściwe pole.
8. Tylko odpowiedzi zaznaczone na karcie będą oceniane.
9. Nie wpisuj żadnych znaków w części przeznaczonej dla egzaminatora.



TASK 1. (0–5)

You are going to hear four people talking about different discoveries. 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.

Which speaker mentions		A	B	C	D
1.1.	items whose presence was inconsistent with previously available information about the find?				
1.2.	the reason for not disclosing the place where the find is stored?				
1.3.	the potentially significant historical value of the find despite its poor condition?				
1.4.	the contents of the find being revealed in public?				
1.5.	certain properties which prompted inconclusive theories about the origin of the find?				

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. Which of the following is stated as an opinion, not a fact, in answer to the first question?

- A. The design of the building did not match the architecture in its vicinity.
- B. Many avant-garde artists strongly criticized Wright's design.
- C. Wright's design violated established architectural principles.
- D. The negative reactions to his design upset Wright.

2.2. In Paul Goldberger's opinion, Wright's intention in designing the building was to

- A. advocate the notion that modern architecture can overshadow art.
- B. show that neutral spaces are the most advantageous for displaying art.
- C. gain fame for himself as the creator of a new trend in architecture.
- D. demonstrate that a venue can complement the art displayed there.

2.3. Inside the Guggenheim Museum, visitors

- A. experience the exhibited works of art as soon as they go into the rotunda.
- B. are able to admire works of art from different perspectives.
- C. follow a route whereby they return to the same rooms a number of times.
- D. get the misleading impression that the rotunda is tilted.

Text 2

2.4. The ClearSpace-1 mission is described in the text as "an emotional rollercoaster" because

- A. it might become hazardous to other space missions.
- B. there is a risk of the robot falling out of orbit and causing chaos on Earth.
- C. the robot the scientists invented is destined for destruction.
- D. dealing with space junk can be a frustrating process.

2.5. The next goal for the ClearSpace-1 scientists will be to design

- A. a laser which burns up dangerous space clutter.
- B. a device able to place space clutter in a 'graveyard orbit'.
- C. nets and harpoons that can retrieve junk from space.
- D. a machine which can repeatedly be used to dispose of space clutter.



2.6. The speaker mentions the incident caused by a tiny piece of space debris to

- A. show the urgency of finding a solution to the problem of space junk.
- B. draw attention to the problem of inactive satellites colliding in space.
- C. make readers aware of various problems with the International Space Station.
- D. speculate about the speed at which debris becomes a threat to active satellites.

TASK 3. (0–4)

You are going to hear a text about an interesting project. Based on what you hear, complete the gap in each sentence (3.1.–3.4.). You will hear the recording twice.

3.1. The aim of the expedition was to re-enact _____
_____ which took place in the 3rd century.

3.2. Sometimes the participants had to be cautious on asphalt roads in order to avoid _____.

3.3. After the first day, the participants were discouraged because _____
_____ they had planned.

3.4. The speaker wanted to investigate _____
_____ on the participants of the expedition.

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

TASK 4. (0–8)

Read two texts about photography. Do tasks 4.1.–4.8.

Text 1

CAN PHOTOGRAPHY BE A THREAT TO NATURE?

Nature photography is a wonderful way to share the beauty of the natural world with others who don't have the opportunity to see a given subject first-hand. An obvious benefit of the genre is that it raises awareness about and generates empathy for endangered flora and fauna. But too much love can be a bad thing if landscapes are trampled and wildlife is frightened – and all because of the compulsion that many people feel to leave their footprint on the world.

The use of photography as a conservation tool dates back as far as photography itself. William Henry Jackson's photos from his travels to survey the American West convinced the United States Congress to create Yellowstone National Park in 1872. This, in turn, sparked a movement to set aside a number of particularly scenic places as national parks. Ansel Adams carried the torch forward a century later by opening the eyes of millions to the splendour of many western landscapes. More recently, wildlife photographers have got up close and personal with wild animals so that the rest of us can appreciate their beauty while staying out of harm's way.

But some say there is a dark side to all this exposure of the wild and the natural. In a provocative essay, the activist Bill McKibben argues that the world has enough wildlife photography and that continuing to invade the lives of animal subjects, given the vast superfluity of images already available, is counterproductive in terms of preserving biodiversity. He also decries the distorted view of the world that wildlife photographers portray. "How can whooping cranes be endangered when you've seen a thousand images of them – ten times more images than there are actually whooping cranes left in the wild?" he asks.

Most wildlife photographers, myself included, take issue with McKibben's view, feeling that it is not the number of photographs that matters the most, but rather the fact that wildlife photographers fail to reflect the natural diversity, and instead draw people's attention to selected "celebrity" species.

And in today's world, when the average holidaymaker with a digital camera is able to capture their own version of that iconic photo they have seen so many times in magazines, it might be folly to hope people won't love a spot or a species to death. In the U.S., some national parks have begun to limit the number of visitors at specific photo-friendly spots to make sure that trails don't get inadvertently widened and native vegetation trampled. Take, for example, the sad plight of the highly elusive nocturnal primates called lorises which live in southern India. The local people cut down trees and use bright lights and scare tactics to capture the animals and enable well-heeled visiting photographers to take the perfect photos of the cute wide-eyed creature. Animals are brought into the village where they are held in captivity for days. Once the shoot is completed, they are usually released far from capture sites and away from their natural habitat, which means that not all of them manage to make it home.



What the nature photographers of the world, amateurs and pros alike, agree on is that they want their subject matter to live on. Being respectful of landscapes and wildlife in the quest to “get the ideal shot” is all that’s needed to keep nature photography from becoming a scourge on the environment.

Adapted from: www.scientificamerican.com

For questions 4.1.–4.4., choose the answer that best matches the text and circle the appropriate letter (A, B, C or D).

4.1. In the second paragraph, the author claims that wildlife photography

- A. allowed many scenic places to be protected from the excessive number of tourists.
- B. raised awareness that tourists are a threat to animal habitats.
- C. contributed to spreading the legend of the American West.
- D. gave birth to the idea of protecting places of natural beauty.

4.2. Bill McKibben criticizes wildlife photography on the grounds that

- A. photographers underestimate the scientific importance of some species.
- B. it ignores biodiversity while presenting solely the “celebrity” species.
- C. an overabundance of photographs might give a misleading impression.
- D. it disregards restrictions imposed on access to wildlife sanctuaries.

4.3. The example of lorises is used in the text to show that

- A. national parks’ infrastructure is often inadequate for photographers.
- B. taking photos in human-created settings can pose a threat to animals’ well-being.
- C. wealthy amateurs may force professionals out of business.
- D. wildlife habitats can be effectively protected from being invaded by humans.

4.4. What is the central claim put forward by the author of the article?

- A. The welfare of wildlife should be of primary concern to photographers.
- B. Professional photographers should strive for excellence in their art form.
- C. Amateur photographers should focus on species which are on the brink of extinction.
- D. Wildlife photographers shouldn’t resolve their disputes in public.

TRANSFER YOUR ANSWERS TO THE ANSWER SHEET!

Text 2

A PROFESSIONAL PHOTOGRAPHER

“Your work sounds interesting,” Francesca looked across the table at Robert Kincaid.

“It is. I like it a lot,” he said. “I like the road, and I like making pictures.”

She noticed he’d said “making” pictures. “You make pictures, not take them?” she asked.

“Yes. At least that’s how I think of it. That’s the difference between Sunday snapshotters and someone who does it for a living. When I’m finished with that bridge we saw today, it won’t look quite like you expect. I’ll have made it into something of my own, by my choice of lens, or camera angle, or general composition, and most likely by some combination of all of those.

National Geographic which I’m currently working for has its own style and demands, but I don’t always conform to the editors’ tastes; in fact, quite often I don’t. And that bothers them, even though they still decide what goes in and what gets left out. I guess they know their readership, but I wish they’d take a few more chances now and then.

That’s the problem with earning a living through an art form. You’re always dealing with markets, which are designed to suit average tastes. That’s where the numbers are. That’s the reality, I guess. But, as I said, it can become pretty confining. They let me keep the shots they don’t use, so at least I have my own private files of stuff that I like. And, once in a while I get the chance to write an article for another magazine on a place I’ve been to, and add some pictures which are too daring for the standards of *National Geographic*.

One day, I’m going to write an essay called “The Virtues of Amateurism” for all of those people who wish they earned their living in the arts. The market kills more artistic passion than anything else does. Readers want safety, and the magazines and manufacturers provide them with what they want: they give them homogeneity, give them the familiar and comfortable, and they don’t challenge readers in any way. Profit and subscriptions and the rest of that stuff dominate art. Whenever I hear the words ‘market’ or ‘consumers’, I get this grotesque image in my mind of a fat little man in baggy Bermuda shorts, a Hawaiian shirt, and a straw hat with beer-can openers dangling from it, clutching fistfuls of dollars.”

Adapted from *The Bridges Of Madison County* by Robert James Waller



Based on the text, complete sentences 4.5.–4.8.

4.5. When referring to his work, Robert Kincaid deliberately uses the phrase “making pictures” to draw attention to _____.

4.6. Robert Kincaid thinks that the editors of *National Geographic* are _____
_____ in their choice of pictures to be published.

4.7. Some of Kincaid’s photos which do not make it into *National Geographic* end up illustrating _____.

4.8. The image of the fat little man with cash in his hands serves Robert Kincaid to exemplify _____.

TASK 5. (0–4)

Read the article. Four paragraphs have been removed from the text. Complete each gap (5.1.–5.4.) with the paragraph which fits best and put the appropriate letter (A–E) in each gap. There is one paragraph which you do not need to use.

HOW A CITY CAN SAVE ITS WILDLIFE

The wildlife and green spaces in our cities, towns, and other built-up areas matter because as a nation we are increasingly being told that we are becoming disconnected from nature, and this in turn is negatively affecting our health. Besides, who doesn't get a good feeling from hearing a little bird chirping away, spotting bright flowers in the park, or coming across the signs of an otter while taking a walk along the river?

5.1. _____

London is a prime example of what is at stake in this battle between urban development and nature. With its population of over 8.6 million, Britain's capital has more than 13,000 recorded species; according to the director of London Wildlife Trust, Mathew Frith, it is the most species-diverse region in the UK. This is a reflection of the city's millions of gardens and its status as an international trading city, which has made it one of Britain's main points of entry for new species from elsewhere in the world.

5.2. _____

Furthermore, urban peregrine falcons are on the rise, greater spotted woodpeckers and jays are increasingly found in inner London, and several species of deer are making their presence known. The River Thames is now home to 125 species of fish after major clean-ups since the 1950s. There have also been upswings in some other species, which are either occupying new niches, or recovering from previous lows.

5.3. _____

One solution lies in an interesting proposal for Greater London to be designated as a National Park City, an idea of Frith's that is rapidly gaining support in the capital. This would mean London becoming a new kind of urban national park. As a result, London would be a semi-protected area with all of the public activities and conservation efforts that take place in a traditional national park, but in an urban environment, which includes people's homes, workplaces and gardens.

5.4. _____

This is a massive shift in the approach to wildlife, which should involve all citizens. The London Wildlife Trust proposal to designate London as a National Park City will help to raise awareness among the population and cultivate more sensitive approaches to the way that we design and manage the city, though it will not solve all the problems that affect nature in London. "It needs to add value to the collective efforts to conserve London's nature for decades, and not merely duplicate these efforts," says Mr Frith.

Adapted from: www.bbc.com



- A. The intention is to encourage people to welcome wildlife, for example by using swift bricks in new houses or making holes in fences for hedgehogs. People have to think of it as a set of recommended practices that could naturally connect open spaces and gardens. It's a long-term vision that might be achieved through lots of small, individual actions: digging up concrete paving, planting flowers or not chopping trees down.
- B. As a result, ring-necked parakeets and some Himalayan plants have flourished and become as familiar as our native hornbeam and heather in the city scenery. And many don't realise that the capital holds nationally important populations of many species: stag beetles, greater yellow-rattle, black redstart, and wintering populations of gadwall and shoveler.
- C. He believes that changing a few policies is not enough to halt the loss and start the recovery; nature needs to be at the centre of how our country is run, putting wildlife habitats back into the landscape. He adds that bringing back nature benefits the whole society and therefore needs to be a priority for the government.
- D. Some of these trends reflect national patterns; others are down to changes in London either through conservation action or climate change. The city's open spaces are critically important for the survival of most of its urban wildlife. It's quite extraordinary that 47% of London is covered by green space. Yet, we have to be cautious. London's natural environment needs constant monitoring and protection because pressure to use available land for housing is greater than it's ever been.
- E. It's important to note that, apart from the influence nature has on our well-being, urban areas are among the most biologically diverse habitats in the country. With more people living in cities than ever before, this diversity is increasingly coming under pressure from property developers, businesses and home owners who often decide to pave over their lawns, or cut down trees in their gardens.

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

6.1.	discuss a current change in the attitude towards wearing wigs in the courtroom?	
6.2.	mention the historical period when wigs became mandatory in English courtrooms?	
6.3.	point to the wearing of wigs as a sign of authority and impartiality in the courtroom?	
6.4.	refer to a publication which had a significant influence on the attire of English lawyers?	

WHY ARE WIGS WORN IN ENGLISH COURTS?

- A.** The traditional courtroom dress of English judges and barristers (lawyers who represent the defence or prosecution in higher courts of law) looks as if it came straight from the Middle Ages. Actually it was much later. In 1625, an academic paper entitled *The Discourse on Robes and Apparel* appeared in print. It paved the way for the introduction of distinct regulations for the wearing of robes and wigs for different purposes in the courtroom.
- B.** Both robes and wigs became emblematic of anonymity, visually emphasizing the supremacy of the law and distancing the wearer from personal involvement. Distinctions in the style of wig have significance. A judge's wig differs from that of a barrister in that it is more ornate, which reflects the judge's higher status. Most wigs used in court are made according to an age-old tradition of styling, sewing and gluing. Although wigs may have fallen out of men's fashion over the centuries, when they first made their appearance, they were part and parcel of being a well-dressed professional.
- C.** But why did powdered wigs come into fashion in the first place? Why top one's head with an itchy, sweat-inducing mass of artificial curls? Professor Maria Hayward points out in *The King's Clothing Choices* that when it comes to trend-setters, no one had a greater influence on the wearing of wigs than Louis XIV of France. During his reign, the Sun King disguised his prematurely balding scalp by wearing a wig. In doing so, he started a trend that was widely followed by the European upper and middle classes.



- D.** Although those who wished to remain in good social standing were quick to adopt the practice of wearing wigs, English courtrooms were slower to act. Judicial portraits from that time still show a natural, no-wig look. In the late Stuart Era, however, full, shoulder-length wigs became part of the requisite attire for judges and barristers during a trial. Over time, wigs fell out of fashion within society as a whole. By the early 19th century, they were worn by only a few, namely bishops, coachmen, and those in the legal profession.
- E.** In 2007, however, the desire to maintain formality and pay homage to legal history was challenged. A case proposing changes to the traditional dress code was brought to court, and was successful. The Lord Chief Justice, Baron Phillips, stated that wigs would no longer be worn during civil or family cases. Wigs are still worn during criminal trials, but some want the tradition to be fully abandoned. A growing number of lawyers are comparing wigs and robes to the suits of armour worn in bygone days by knights, and believe that the English courts should be more focused on important issues and not on what officials are wearing.

Adapted from: <https://people.howstuffworks.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).

POWER-GENERATING TILES

Would you believe that while people were making their way to attend the Olympics in London in 2012, they were also producing renewable energy? And as a result, they **7.1.** _____ to a breakthrough in renewable power.

Around one million or so visitors alighted at West Ham underground station to get to the Games. Access to the Olympic Park was via a tiled walkway. Using a hybrid technology that **7.2.** _____ kinetic energy into electricity, the walkway's lights were powered by a uniquely original source: footsteps. Laurence Kemball-Cook, **7.3.** _____ behind the technology, dreamt up the idea of turning footsteps into power when he worked at Loughborough University.

The young inventor calls his creation "footfall harvesting". How does it work? The tile surface flexes about five millimetres **7.4.** _____, thus creating kinetic energy that is then used to produce an average of six watts per footstep. During the two weeks of the Games, the tiles generated 20 kilowatt-hours or 72 million joules, which provided **7.5.** _____ energy to keep the walkway lights illuminated at full power through the night, and at half power during the day, with plenty of back-up energy to spare. Kemball-Cook sees renewable energy technology as a potential alternative to solar, which is difficult to use indoors or in built-up urban areas.

Adapted from: www.theguardian.com

7.1.

- A. would rather contribute
- B. had better contribute
- C. may have contributed
- D. used to be contributed

7.2.

- A. applies
- B. converts
- C. generates
- D. discloses

7.3.

- A. the heads
- B. the minds
- C. the wits
- D. the brains

7.4.

- A. when stepped on
- B. to being stepped on
- C. having stepped on
- D. while stepping on

7.5.

- A. unnecessary
- B. extended
- C. foremost
- D. sufficient

TRANSFER YOUR ANSWERS TO THE ANSWER SHEET!



TASK 8. (0–4)

Read the text. For questions 8.1.–8.4., use the word given in brackets to form a word that fits the gap. The text must be logical and correct in both grammar and spelling. Write the missing word in the space provided.

THE FUTURE OF WINTER SPORTS AND RECREATION

Since 1949, nearly 80% of weather stations across the contiguous 48 states in the US have recorded an increase in winter precipitation falling as rain instead of snow. With future projected temperature rises, winter sports may experience a decline. For ski resorts in the Northeast to remain viable, they require the **8.1. (LONG)** _____ of an average ski season to be at least 100 days.

Projections indicate that the **8.2. (SUSTAIN)** _____ of most resorts in the region will be in question by the end of the century, as they will be required to produce more artificial snow. This, in turn, will result in increased resort attendance costs due to higher water and energy usage.

The snowpack has always been an **8.3. (RESIST)** _____ attraction for the hikers who visit national parks in huge numbers every winter. But decreases in snowpack depth have been observed since 1955. Although, currently, hikers are still able to reach snowcapped mountains and glaciers, as winters become warmer, the snowpack on the tops of mountains and the glaciers will **8.4. (PRESUME)** _____ disappear.

Adapted from: www.neefusa.org

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. I do not like people slapping me on the back when they greet me.

TO

I object _____ the back
when people greet me.

9.2. Mr Peterson was given a medal for his bravery during the First World War.

RECOGNITION

Mr Peterson received a medal _____
his bravery during the First World War.

9.3. Kate didn't seem anxious even though she was giving the speech without any notes.

SIGN

Kate showed _____ even though
she was giving the speech without any notes.

9.4. My friend said that I could use his apartment at any time.

DISPOSAL

My friend said his apartment _____
whenever I wanted.

9.5. We avoided getting into trouble because John speaks the local dialect fluently.

WOULD

If John didn't speak the local dialect, we _____
_____ into trouble.



NOTES (*will not be assessed*)



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