



Centralna Komisja Egzaminacyjna

Arkusz zawiera informacje prawnie chronione do momentu rozpoczęcia egzaminu.

Układ graficzny © CKE 2010

WPISUJE ZDAJĄCY

KOD	PESEL
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*Miejsce
na naklejkę
z kodem*

dysleksja

EGZAMIN MATURALNY Z JĘZYKA ANGIELSKIEGO

DLA ABSOLWENTÓW KLAS DWUJĘZYCZNYCH

CZĘŚĆ II

MAJ 2011

Instrukcja dla zdającego

1. Sprawdź, czy arkusz egzaminacyjny zawiera 10 stron (zadania 5 – 8). 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 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.

**Czas pracy:
150 minut**

**Liczba punktów
do uzyskania: 60**



MAD-R2_1A-112

READING COMPREHENSION

Task 5. (12 points)

Read the text. For questions 5.1.–5.8., choose the correct paragraph and put the appropriate letter (A–G) in the table. Some letters may be chosen more than once and some may not be chosen at all. Then, answer questions 5.9.–5.12 in your own words in the spaces provided. For each correct answer you will be given 1 point.

A. Eight o'clock in the morning, a semi-detached house in Croydon. Andrew Varley, 34, a building surveyor, would like to leave for work, but cannot find his keys; Jane, 32, his wife, is doing the decent thing and looking in the usual places – chairs, pockets, fridge... Meanwhile, the couple's children, Rose and Alexander, are watching breakfast television. All seem oblivious to the revolution going on in their living room. 'A minor revolution at least,' whispers Siamac Salari, as he crouches in the corner of the room, a tiny camcorder in his hand.

B. Salari is an advertising man, and so does not fight shy of hyperbole. Still, the least that can be said of his work is that it is novel. He has persuaded one of the UK's most successful advertising agencies that the best way to find out what makes people tick – the better to sell to them, naturally – is to go and live with them. Culture Lab, the new department created solely for the purpose of examining that, is dedicated to observing 12 households, starting with the Varleys.

C. Salari, or a colleague, will stay with each family for a two-week stretch once a year, filming their every motion and conversation. Salari's goal is to be as unobtrusive as possible. He may or may not sleep under the same roof as the family, but he has to be indoors when they rise, since the most banal event, he says, might prove 'crucial'. What happens to the junk mail? What's the breakfast choice? Do the TV adverts make an impact this early in the day? Already, the early start has paid off. 'Jane eats one slice of toast spread with butter, another with margarine,' says Salari, 'the sort of daily compromise that tends not to show up on a questionnaire.'

D. **Salari is thinking hard commerce.** This is not some fanciful academic exercise. At regular moments, he will assign a commercial application to what appears a routine action, noting which companies 'would love to know that'. Just after breakfast, for instance, Alexander instinctively reacts to the appearance on television of the cartoon character Fireman Sam by rushing to put on his own toy fireman's hat, which brings a huge smile to Salari's face. 'That's fantastic,' he enthuses, 'as ritualistic as dressing for dinner. Total immersion. How much do you think toy manufacturers would love to see footage of this?'

E. It's not Salari's first media venture. While he was a consultant for Channel 4's *Shop Till You Drop* series, at one point, he invited us to watch a supermarket's 'ballet of trolleys'. No doubt it pained him that while he presented the rules of shopping as the subtlest of languages, the shoppers themselves turned out to be inarticulate. How he would have loved to have come across a housewife like Jane then, since she soon reveals her outstanding knowledge of kitchen fluids.

F. We have just returned from walking Rose to school when Jane decides to clean the kitchen. As she proceeds, she talks us through each liquid's properties and values, 'efficiency' here, 'reliability' there. She recalls the moment she first discovered the beauty of Dettol – 'the one to trust,' she utters, as if in an ad – and describes its effect on different surfaces. Suddenly, we're in the intricately precise world of Nicholson Baker. In his novels, the American's prose lingers over the spout of a milk carton or a straw or a shoelace. When you lift your head from the page, you can't help but obsess about tiny objects.

G. The family receive £50 per day from Salari's unit. Jane thinks they might make good subjects because they are 'pretty average, bordering on middle-class.' Salari has little time for traditional markers, such as class. He eschews all boxes; only observing in the round will do, says Salari. Take the Varleys: a pleasant, if modest, house; modest tastes; modest disposable income. Who, then, would have predicted the husband's flash car? 'It's a Probe, V6, 24 valve, a very different proposition from the 16 valve,' Andrew will later tell us; he is as eloquent on cars as his wife is on cleaning fluids.

abridged from The Observer Review

Which paragraph		
5.1.	refers to a change in company structure resulting from a new assignment?	
5.2.	mentions an object which its owner might be considered unlikely to possess?	
5.3.	gives an example of somebody's immediate reaction to input from the media?	
5.4.	points to the family's apparent indifference to somebody's presence in their home?	
5.5.	contains an expression about Salari as a man who likes exaggerating?	
5.6.	mentions a finding regarding eating habits?	
5.7.	refers to a disappointing event in Salari's career?	
5.8.	draws an analogy between Jane and her husband?	

5.9. What is meant by the statement 'Salari is thinking hard commerce' in the context of paragraph D?

5.10. In what way is Jane different from the participants of the *Shop Till You Drop* series?

5.11. What feature is characteristic of both Jane's descriptions and Nicholson Baker's style?

5.12. Explain in what way paragraph C develops the idea signalled in paragraph B.

TRANSFER ANSWERS 5.1.–5.8. TO THE ANSWER SHEET!

Task 6. (8 points)

Read the text. For questions 6.1.–6.8., choose the answer that best matches the text. Circle the appropriate letter (A, B, C or D).

For each correct answer you will be given 1 point.

AN ENGLISH TEACHER IN INDIA

Although Miss Crane had taken all 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 it was presided over by the head of the mission himself, although it was Mr. Cleghorn, a fellow teacher of hers, who handed the gift over 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, Muzzaafirabad."

Before she reached the school in Ranpur she 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, although an hour later, they or their more determined colleagues burned the police station down. For four days the town lived under martial law and when peace was restored Miss Crane found herself disagreeably in the public eye. The District Magistrate called on her and thanked her. She felt it imperative to say that she was by no means certain she had done the right thing, that she wondered, in fact, whether it wouldn't have been better to have let the rioters in. 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 as rumour, Miss Crane decided to apply for a transfer so that she could get on with her job without constant reminders of what she thought of as her false position. She told Mr. Cleghorn that it was quite impossible to teach children who, facing her, saw her as a cardboard heroine and no doubt had only one eye on the blackboard because the other was fixed on the doorway, expectant of some further disturbance they wanted her to quell. Mr. Cleghorn said that he would be sorry to see her go, but that he quite understood 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. A semi-historical, semi-allegorical picture 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 had been bound to explain 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 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 picture about which Miss Crane had mixed feelings. The copy that already hung on the classroom wall in Muzzafirabad when she started working as assistant to Mr. Cleghorn she found useful when teaching the English language 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 much concerned with the impending, never-got-down-to composition of a monograph on local social customs, had devoted most of his time to work for the Church and for the older boys in the middle school. He did this at the expense of the junior school, as he was 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 hanging 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 should never have thought of it. To teach English and at the same time love of the English.’

abridged from The Jewel in the Crown by Paul Scott

6.1. The painting hanging in Miss Crane’s room

- A. had been in her possession since her schoolgirl days.
- B. was a reminder of one student’s esteem for her.
- C. used to bear a dedication to the owner.
- D. depicted herself being given gifts by her pupils.

6.2. How did Miss Crane feel within a few days following the incident with the rioters?

- A. proud of her unfaltering bravery
- B. shocked by the community’s unfavourable attitude towards her
- C. convinced that she had behaved irresponsibly
- D. sceptical about the course of action she had taken

6.3. In applying for a transfer Miss Crane appears to have been motivated by

- A. the largely negative reaction on the part of her colleagues.
- B. the desire to search for a position offering better chances of promotion.
- C. the anxiety resulting from the prospect of retaliation from rioters.
- D. the conviction that she was no longer able to fulfil her duties satisfactorily.

6.4. In the fourth paragraph, the author

- A. elaborates on some historic figures of the Queen’s Indian Empire.
- B. describes the painting offered to Miss Crane as a farewell gift.
- C. reflects on Miss Crane’s attachment to the painting.
- D. outlines the reasons for Miss Crane’s transfer.

6.5. Which of the following sentences is FALSE?

- A. Miss Crane’s students failed to perceive the allegorical nature of the scene presented in the picture.
- B. The painting refers to a significant event in the history of Anglo-Indian relations.
- C. Miss Crane hung the painting in the classroom to teach English.
- D. The painting was completed after Queen Victoria became Empress of India.

- 6.6. In the passage, Mr. Cleghorn is presented as**
- A. an orderly teacher enthusiastic about teaching kids.
 - B. a distinguished scholar who produced a number of publications.
 - C. a superior jealous of Miss Crane's success.
 - D. an intellectual clergyman slightly neglectful of his teaching duties.
- 6.7. 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
- 6.8. 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 Muzzafrabad
 - C. Miss Crane's arrival to work as an assistant to Mr. Cleghorn
 - D. the presentation of the picture to Miss Crane

TRANSFER YOUR ANSWERS TO THE ANSWER SHEET!

Task 7. (10 points)

Read the text. Complete each gap (7.1.–7.10.) with one word only in order to create a logical and grammatically correct text.

For each correct answer you will be given 1 point.

A FANTASTIC FIND

As soon as Dave Crisp noticed a funny signal coming from his metal detector, he put the device down and started to dig. **7.1.** _____ the British treasure hunter unearthed wasn't an average find. Reaching his hand into the hole, he recovered 20 coins that date back to the Roman Empire. After local archaeologists arrived to help, the number of coins climbed to 52,500 – including a few hundred that are of special significance to British historians.

Crisp's find is estimated to be **7.2.** _____ around \$5 million. Officials believe it is one of the largest treasures of **7.3.** _____ kind ever found in England. More than 760 of the coins show the face of Marcus Aurelius Carausius, who is known as the "lost British emperor." Carausius seized power in Britain and Northern France in 286 AD. He ruled until he was assassinated in 293 AD, but not **7.4.** _____ else is known of him. This **7.5.** _____ Crisp's find historic both in size and in nature.

"School children across the country have been studying Roman Britain for decades, but are never taught about Carausius, our lost British emperor. Crisp's find presents us with a unique **7.6.** _____ to put Carausius on the map," said Roger Bland, of the British Museum. Anna Booth, of the Somerset County Council, praised Crisp for calling her organization to help excavate the artifacts. Booth said that **7.7.** _____ Crisp did not try to dig up the coins himself, it would be easier to learn why the coins were originally buried, which might prove illuminating.

Though Crisp's discovery is the largest, it isn't the **7.8.** _____ recent find. Preceding his discovery by just a few months, another discovery of more than 1,500 coins was made in central England. **7.9.** _____ as the "Staffordshire Hoard," these coins were Anglo-Saxon **7.10.** _____ origin, and made mostly of gold.

adapted from www.timeforkids.com

ROUGH DRAFT

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KOD EGZAMINATORA

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