

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

TEST DIAGNOSTYCZNY

Symbol arkusza

MJAA-D0-**100**-2212

DATA: **16 grudnia 2022 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 research findings. 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.

In this study the researcher(s)		A	B	C	D
1.1.	asked participants to speculate about the behaviour of other people.				
1.2.	discovered that success in a certain context should be attributed to a different factor than frequently assumed.				
1.3.	told participants to assess their own performance on an assigned task.				
1.4.	examined the underlying motivation behind a choice of listener.				
1.5.	identified a factor which encouraged participants to act dishonestly.				

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). You will hear the recording twice.

Text 1

2.1. Erica points out that during her *Cirque du Soleil* performances

- A. errors are hard to conceal because there are no safety nets.
- B. the vast majority of mistakes go unnoticed by the audience.
- C. acrobatic acts are sometimes intentionally spoiled by pranksters.
- D. the coaches are intent on noting down mistakes to be remedied.

2.2. We can conclude that when performing live Erica gains most satisfaction from

- A. improvising their act from start to finish.
- B. delivering a consistently flawless performance.
- C. finding clever ways to remedy unforeseen situations.
- D. pushing the danger limits to ever higher levels.

2.3. When Erica and her partner prepare for a show,

- A. they usually cut out the sections they have mastered.
- B. changes are often introduced into the choreography.
- C. they tend to argue because of their conflicting ideas.
- D. alternative courses of action are considered.

Text 2

2.4. The SunSaluter is an innovation which

- A. works in combination with solar panels to enhance their performance.
- B. can replace existing solar panels due to more efficient technology.
- C. uses components made entirely from recycled solar panels.
- D. assists children to build and maintain their own solar panels.

2.5. In describing how the idea for the SunSaluter evolved, Eden recalls that she

- A. came up with the initial idea when she was nine years old.
- B. was frustrated that she could not optimise her design despite years of experimenting.
- C. was awarded a prize for her prototype at an international event.
- D. received outside encouragement as to the direction in which to proceed.

2.6. When speaking about the impact of the technology, Eden draws attention to

- A. its major contribution to reducing the use of fossil fuels in developing countries.
- B. its potential to improve the health of the poorest communities.
- C. the role it could play in fostering the well-being of local communities.
- D. the need for further enhancement in the face of varying environmental conditions.



TASK 3. (0–4)

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

3.1. The speaker feels he should be more cautious than others while driving along the Big Sur stretch of Highway 1 because of _____.

3.2. The *unanticipated swerve* the speaker mentions refers to his _____.

3.3. One of the reasons for the speaker's stress as he set off from San Francisco was _____.

3.4. On the whale-watching tour the speaker realized that the journey was more than a sightseeing trip. It also allowed him to _____.

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

TASK 4. (0–8)

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

Text 1.

VIEW OF SCHEVENINGEN SANDS

In 1873 the Fitzwilliam Museum, Cambridge, received a number of Dutch landscape paintings from a benefactor. Among them was *View of Scheveningen Sands* painted by Hendrick van Anthonissen in the 17th century.

For at least 150 years this seemingly unremarkable work of art harboured a secret. A cleaning of the painting has now revealed a beached whale, which explains the hitherto slightly baffling presence of groups of people on the beach, and atop the cliffs, on what appears to be a blustery winter's day. It is now clear that the people had gathered on the beach to witness a spectacle rather than simply stare out at the empty sea.

The hulking shape of the stranded whale was discovered by Shan Kuang, a postgraduate student at the world-renowned Hamilton Kerr Institute. Kuang was tasked with removing a coat of resin varnish, which is typically used on oil paintings, but yellows over time and has to be periodically replaced. As she worked across the surface a man appeared – and then next to him a shape that looked like a sail. "By this time I could also make out an area of the sea which had been painted more crudely than the rest of the ocean. It was a thick layer of repaint covering a large section of original artwork." Kuang remembers. "When I started to meticulously remove the overpaint with a scalpel and solvent, little by little it dawned on me that the man who had seemed to be standing next to a sail was actually balanced on top of a whale's back and what at first had looked like the sail of a boat was actually the whale's fin."

The decision to remove the overpaint was made in conjunction with the museum's curators. The consensus was that the repaint was not of good quality and affected the aesthetic appreciation of the picture. It was obvious that the artist's original intentions should take precedence over retaining the alteration.

Removing paint has its uncertainties: you don't always know how easily it can be removed or the condition of the original painting beneath the overpaint. Fortunately, the whale only had a small amount of damage and was in good overall condition. Kuang had to proceed very gently and often work under the microscope so as to ensure no damage was done to the painting itself. Kuang suggested that the man standing on top of the whale might be measuring its length. Records show that there were many reported instances of whale beaching in the Netherlands in the first half of the 17th century, so it's entirely possible that the scene portrayed by van Anthonissen was actually authentic.

According to the documentation, no-one had any idea that the painting featured a whale when it was donated to the Fitzwilliam Museum. "An analysis of the paint indicates the alteration is very old, but not contemporary to when the picture was painted in 1641 or thereabouts. The whale was likely overpainted in the 18th or 19th century, before the painting was given to the Fitzwilliam in 1873," Kuang said.

No-one knows why the whale was painted out of the picture. "Today we treat works of art as entities, but in previous centuries, paintings were often elements of interior design that were adapted to fit certain spaces – or adjusted to suit changing tastes. It's possible that the whale



was removed because the presence of a dead animal was considered offensive – or perhaps without the whale the picture was more marketable," said Kuang.

Adapted from: www.cam.ac.uk

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 1873, the scene visible on the painting entitled *View of Scheveningen Sands*

- A. showed a stranded whale on a beach.
- B. turned out to have been copied from another painting.
- C. contained elements which seemed incongruous.
- D. included a creature whose presence baffled the art world.

4.2. During her work on the painting, Shan Kuang

- A. had to put on a new layer of resin varnish.
- B. was at some point required to put the overpaint back on.
- C. discovered that the image of the whale was not damaged in any way.
- D. initially made a wrong assumption about an image she was uncovering.

4.3. Based on the text, we can conclude that removing the overpaint

- A. did more harm than good.
- B. restored the integrity of the painting.
- C. was made with financial gain in mind.
- D. raised concerns among specialists in the field.

4.4. Which of the following is stated in the text as an **OPINION, and not a fact?**

- A. The Fitzwilliam Museum was not aware that the donated painting had been overpainted.
- B. The alteration was not made in the 17th century.
- C. The incident depicted on the painting was not extraordinary in the Netherlands in the 17th century.
- D. The whale was overpainted in order to make the painting more appealing to potential buyers.

TRANSFER YOUR ANSWERS TO THE ANSWER SHEET!

Text 2.

A REMARKABLE PAINTING

Cornelius Engelbrecht was a mild-mannered acquaintance to all rather than a friend to anybody, a person anxious to become invisible. However, that exterior blandness masked a burning centre which became clear when Cornelius Engelbrecht revealed to me the secret obsession that lay beneath his orderly, controlled design.

One evening he insisted that I come to his home, which was entirely out of character. I'd never seen him insist on anything. It would draw attention to himself. Why he picked me I couldn't tell, unless it was simply that I was the only artist or art teacher he knew.

He took me into a spacious study piled with books. He directed me to sit in the one easy chair next to the fireplace and opposite a painting. A most extraordinary painting in which a young girl wearing a short blue smock over a rust-coloured skirt sat in profile at a table by an open window.

"My God," I said. It must have been what he'd wanted to hear.

"Look. Look at her eye. Like a pearl. Pearls were favourite items of Vermeer. The longing in her expression. And look at that Delft light spilling onto her forehead from the window."

"Remarkable," I said. "Certainly done in the style of Vermeer. A beguiling imitation."

"It is a Vermeer," he whispered.

I sputtered at the thought. "The art world is full of copyists."

"It is a Vermeer," he said again. The solemnity of his tone drew my eyes from the painting to him. "Why could this not be? It's his same window opening inward at the left that he used so often, the same splash of pale yellow light. Take a look at the figures in the tapestry on the table. Same as in nine other paintings."

"Subject matter alone does not prove authenticity."

"Granted, but I take you to be a man of keen observation. You are an artist, Richard. Surely you can see that the floor suffers the same distortion of tiles he had in his earlier work, for example, *The Music Lesson* or *Girl with the Wineglass*. I can see you still doubt. Study, if you will, the varying depths of field. Take a look at the sewing basket placed forward on the table. Its weave is diffused, slightly out of focus, yet the girl's face is sharply in focus. He did the same in *The Lacemaker*, 1669. Which leads me to surmise this was done between 1665 and 1668."

I felt his eyes boring into me as I examined the painting. "Is there a signature?"

"No, no signature. But signatures are not definite evidence. Look at the direction of the brush's stroke, those tiny grooves of the brush hairs. They have their lighted and their shaded side. You'll also find overlapping layers of paint no thicker than silk thread that give a minute difference in shade. That's what makes it a Vermeer."

I walked toward the painting to see that up close, and it was as he had said. If I moved my head to the right or left, certain brush strokes subtly changed their tint. How difficult it was to achieve that. I suddenly found myself breathing fast. "Haven't you had it appraised? I know an art history professor who could come and have a look."

Adapted from: <https://archive.nytimes.com>



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

4.5. Cornelius' invitation came _____
to the narrator.

4.6. To prove the painting's authenticity Cornelius used arguments based on the subject
matter and _____
the painter used.

4.7. Based on the *Lacemaker*, Cornelius made an estimate of _____
_____.

4.8. From the final part of the text, we can conclude that the narrator began to _____
_____.

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–F) in each gap. There are two passages which you do not need to use.

WHY WATER IS ONE OF THE WEIRDEST THINGS IN THE UNIVERSE

When you think of a liquid, it will most likely be water. Water is so familiar that it is taken for granted: we drink it, wash with it, boil it, freeze it and swim in it. **5.1.** _____ The reason for this is that water breaks all the rules. Think of what happens when you drop an ice cube into a drink. In front of you is a solid floating on its liquid. Solid wax doesn't float on melted wax; neither does solid butter float on melted butter. Water is the only liquid which behaves in this way.

Ice floats because water expands when it freezes. **5.2.** _____ In frozen lakes and rivers, the ice insulates the water below, keeping it a few degrees above freezing point. Because bodies of water freeze from the top down, fish, plants and other organisms will almost always have somewhere to escape during seasons of bitter cold. As a result, complex life has been able to survive and evolve despite successive ice ages.

Now, reflect on another peculiar feature of water. Think about how insects – such as water striders – can zip along the surface of a pond. **5.3.** _____ The hydrogen atoms of one water molecule are attracted to the oxygen atom of another molecule. Each water molecule can form up to four of these hydrogen bonds, and collectively, they give water a cohesiveness unique in liquids. This explains why water is a liquid on the surface of the Earth: the hydrogen bonds hold the molecules together in such a way that more energy than normal is needed to separate them.

It is hard to overemphasize the importance of this exceptional attraction between water's atoms. **5.4.** _____ In a similar fashion, plants suck water up from deep below the Earth's surface to nourish the leaves and branches that grow in the sunshine.

The information above reveals only some of the secrets of water. The structure of life's most basic substance – the reason for its specific properties – is still a major question in chemistry and physics.

Adapted from: www.theguardian.com



- A.** It enables water molecules to pull each other through the tiniest blood vessels in your body – often working against the force of gravity – carrying oxygen and nutrients to places that would otherwise be hard to reach.
- B.** However, this apparently ordinary substance confuses anyone who starts to consider its properties. And the more you reflect on it, the more puzzling it seems.
- C.** That is why water is not only attracted to itself but will stick to almost anything else it comes across.
- D.** They are prevented from falling into the depths by the water's surface tension, which is immense when compared with that of other liquids. This comes about because of the intriguing ability of water molecules to stick to each other.
- E.** The ability to interact with so many things is crucial to life. It means that a wide variety of nutrients can dissolve in water and be transported around our bodies. The basic molecules of life, for example DNA and proteins, wouldn't work without water.
- F.** This anomalous property of water may appear to be a small and inconsequential curiosity, but it has shaped our planet and the life that exists on it.

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		Answer
6.1.	describe a situation in which an apparently unwilling disclosure was made?	
6.2.	specify the measures which were in place to protect the money transported on the train?	
6.3.	explain the method employed to stop the train which was robbed?	
6.4.	mention media criticism of the authorities' inadequate involvement?	

THE MYSTERY BEHIND THE GREAT TRAIN ROBBERY

- A.** Gordon Goody is the type of gentleman criminal celebrated by George Clooney's *Ocean's* trilogy. At the height of his criminal game, he helped to plan and execute a heist that resulted in the largest cash theft in international history – the Great Train Robbery. The authorities apprehended Goody and his team members, but they failed to uncover one important identity: that of the operation's mastermind, a postal service insider, nicknamed "The Ulsterman".
- B.** On Thursday, August 3rd, 1963, a British mail train heading from Glasgow to London slowed for a red signal about 36 miles northwest of its destination. When the co-engineer, David Whitby, left the lead car to investigate the delay, he saw that an old leather glove was covering the light on the signal gantry. Someone had wired the light to a cluster of batteries and a hand lamp in order to activate the red signal. Several men wearing masks attacked Whitby and then forced him to take them to the conductor's car. The criminals then detached the first two carriages of the train and made the head engineer, Jack Mills, drive them half a mile further down the track.
- C.** In the second carriage, four postal workers were guarding more than £2.6 million in small notes, contained in 120 mail sacks. The carriage doors were thought to be securely sealed as they could only be opened from the inside. However, the thieves hacked through the doors easily with iron tools, overpowered the postal workers and threw the mail sacks down an embankment where Range Rovers and a military truck were parked. Just fifteen minutes after stopping the train, the robbers had escaped.



- D.** The British newspapers were appalled at the absence of police on the train, and along its route, claiming that a lack of communication between government departments had played into the hands of the lawbreakers. The police knew that the crime had required the assistance of an insider with a detailed working knowledge of postal and train operations: someone who would have anticipated the lack of sufficient security measures, who knew the amount of money being carried, which carriage it was in, and the right place to stop the train. The postal service had recently added alarms to a few of its mail carriages, but they weren't in service during the robbery. The robbers must have known this.
- E.** It is believed that three people knew the insider's identity, and only one of those three, Gordon Goody, is still alive. In a 2014 documentary, *A Tale of Two Thieves*, Goody, then aged 84, recounted the events of that day. In a thrilling piece of television history, at the end of the documentary, Goody is presented with a picture of the man suspected to be the Ulsterman. Asked if he is looking at the mastermind of the Great Train Robbery, Goody stares at the photo, winces, and shifts in his seat. Despite his clear discomfort and hesitation, he eventually nods, aware that his affirmation was a betrayal of a gentleman's agreement he had honoured for almost six decades.

Adapted from: <https://www.smithsonianmag.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).

CHRISTIE'S OFFERS A MOON ROCK FOR \$2.5 MILLION

Christie's auction house has posted a tantalizing online offer that is, **7.1.** _____, out of this world: a 29-pound hunk of moon rock, up for sale at a price of \$2.5 million.

Lunar meteorites are known **7.2.** _____ the lunar surface by collisions with asteroids or comets. All of the Moon's large craters were created by such impacts. The meteorite being offered by Christie's was part of a huge meteorite shower which fell over the Western Sahara, Algeria and Mauritania. Battered as a result of passing through the Earth's atmosphere, meteorites like this one lack geological context; **7.3.** _____ in the case of moon rocks gathered by the Apollo missions scientists know precisely which part of the Moon they are from. That is the main difference between them.

"This particular moon rock is also far larger than any other lunar meteorite we've sold," says James Hyslop, the head of Science & Natural History for Christie's. "I've been lucky enough to handle a few lunar meteorites at Christie's over the years, but every time I see this specimen in the warehouse the sheer size of it **7.4.** _____. The experience of holding a piece of another world in your hands is something you never forget."

If you wish to make a **7.5.** _____ purchase, you might want to consider another sale at Christie's. The auction house is also looking for buyers for a collection of meteorites which costs just over \$1 million.

Adapted from: <https://www.christies.com>

7.1.

- A. exactly to the letter
- B. quite literally
- C. word for word
- D. figuratively speaking

7.2.

- A. to being blasted off
- B. being blasted off
- C. to have been blasted off
- D. having been blasted off

7.3.

- A. contrary
- B. as opposed
- C. whereas
- D. much as

7.4.

- A. blows my mind
- B. suits my eyes
- C. picks my brain
- D. twists my arm

7.5.

- A. noticeably grander
- B. not as evident
- C. less frugal
- D. more modest

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.

ELEANOR CATTON

In 2013, 28-year-old Eleanor Catton became the youngest ever winner of one of the world's most **8.1. (PRESTIGE)** _____ awards available to writers when she won the Booker Prize for her second novel *The Luminaries*: a work of historical fiction set in 19th century New Zealand. At over 832 pages, it is **8.2. (DOUBT)** _____ one of the longest books to ever win a literary prize.

A year later Catton decided to use the prize money she received for the book from the New Zealand Post best fiction award to set up a grant providing financial support for fellow writers with the aim of giving the fortunate **8.3. (RECEIVE)** _____ the opportunity to spend their time reading extensively, which she believes to be a vital initial stage in the writing process.

Catton was born in Canada and raised in New Zealand where she enjoyed a stimulating **8.4. (BRING)** _____ in an academic environment. Her mother worked as a children's librarian while her father is the philosopher Philip Catton. Eleanor is also a renowned screenwriter. She penned the screenplay for the 2020 film adaptation of the Jane Austen novel *Emma* and was also responsible for a TV miniseries based on *The Luminaries*.