**Zadanie 4. (0–4)**

**Przeczytaj tekst, który został podzielony na trzy części (A–C), oraz pytania go dotyczące (4.1.–4.4.). Do każdego pytania dopasuj właściwą część tekstu. Wpisz rozwiązania do tabeli.**

**Uwaga: jedna część tekstu pasuje do dwóch pytań.**

**Which paragraph**

| | | |
|---|---|---|
| **4.1.** | mentions anxiety about failure as a reason for procrastinating? | |
| **4.2.** | describes an effective way of taking control of a disadvantageous situation? | |
| **4.3.** | lists distractions that draw people away from urgent tasks? | |
| **4.4.** | refers to procrastination as an act of rebellion? | |

Więcej arkuszy znajdziesz na stronie: arkusze.pl

GETTING THINGS DONE

**A.** You have a deadline looming. However, instead of doing your work, you are fiddling with things: checking social media, playing games, or surfing forums. You are a procrastinator, which means you waste your time and put off important assignments till it's too late. And when it is indeed too late, you panic and wish you'd started earlier. The chronic procrastinators I know have spent years of their lives trapped in this vicious circle. Delaying, putting things off, facing work only when it's unavoidable, then repeating the process all over again.

**B.** I used to put things off, and for years I believed it was out of laziness. Just before a deadline I would use the boost of frantic energy to gather myself, but to no avail. It wasn't until college that I realized why I procrastinated. What I really needed was an excuse for not being perfect. It was better to perceive myself as someone who couldn't be bothered to do things on time than to imagine myself doing my best and not being successful in the end. All this came from my low self-esteem, so I preferred to settle on laziness as a more acceptable flaw.

**C.** Recently I came across the self-help book *The Now Habit.* It focuses on the psychological payoffs of procrastination. It appears that for some people putting tasks off is their way of protesting against what they see as requirements that have been thrust on them. One very helpful thing the book emphasizes is having a choice – instead of thinking "I have to do this," you think either "I choose to do this" or "I choose the consequences of not doing this." Sometimes it's worth accepting the repercussions instead of doing the thing you dread. I tried it and it works, at least for me.

*adapted from www.lifehack.org;www.quora.com*

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



LIVEWORKSHEETS

**Zadanie 5. (0–4)**

**Przeczytaj tekst, z którego usunięto cztery fragmenty. Wpisz w każdą lukę (5.1.–5.4.) literę, którą oznaczono brakujący fragment (A–E), tak aby otrzymać spójny i logiczny tekst.**

**Uwaga: jeden fragment został podany dodatkowo i nie pasuje do żadnej luki.**

FIVE YEARS ON EMAIL

47,000 hours, roughly equivalent to five years – that's how much time you could potentially waste on email over the course of your working life. The data is shocking: the average office worker dips into their inbox about 11 times an hour and receives about 147 messages a day.

But just because we're spending so much time on email doesn't mean we're enjoying it. On the contrary, the most common feelings associated with emails are guilt and anxiety. So why do we spend so much time doing something that is stressful for us? **5.1.** _____ Usually when you open your messages, you get something bothersome – a communication from a frustrated client or a boss with an urgent request. But every once in a while, you receive something exciting – an email from a long-lost friend or an amusing puppy video. **5.2.** _____ This can soon turn into a habit which eats up time without you realizing it.

That feeling of uncertainty whether you will get something good or something anxiety-inducing, is another aspect of email's magnetism. How many times have you sent off a message only to wonder, just minutes later, why you have not yet received a response? This problem springs from a lack of social feedback. Generally, when we communicate in person, we are able to read a thousand little cues as we talk and decide what to say next based on those cues. **5.3.** _____ That is why we often start to say something but then, having been given these non-verbal hints, we try another tack. Emails don't allow us to adjust our delivery in order to get our true meaning across.

This results in a natural "negativity bias" towards email. It has been proved that if the sender feels positive about an email, the receiver usually feels neutral. And if the sender feels neutral about the message, the receiver typically feels negative about it. **5.4.** _____ How can we resolve this difficulty? By using encouraging words and subjective language to express our personal opinions in digital communication.

*adapted from www.theguardian.com*

**A.** In other words, it's as if every message you send gets automatically downgraded by the time someone else receives it.

**B.** And it's those random rewards that make you want to press the button again and again.

**C.** To compensate for this we should limit giving facts and increase our empathy and enthusiasm.

**D.** The fact is that even though we might not care about the content of every email we receive, many of us are addicted to the act of checking them.

**E.** Taken from facial expressions, physical gestures, vocal tone, even proximity, they all help to clarify the interlocutor's reaction or intention and avoid ambiguity.

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

Więcej arkuszy znajdziesz na stronie: arkusze.pl



LIVEWORKSHEETS

**Zadanie 6. (0–5)**

**Przeczytaj dwa teksty związane z tematem sprzątania. Z podanych odpowiedzi wybierz właściwą, zgodną z treścią tekstu. Zakreśl jedną z liter: A, B, C albo D.**

**Tekst 1.**

CLEANING THE WORLD OF PLASTIC

By its name, Spiral Island might sound like an ordinary chunk of land surrounded by water, but actually it is an example of an extraordinary environmental project. It is being carried out by British expatriate Richart Sowa on the Mexican coast, with the approval of the state government. Sowa is extremely concerned about the problem of cleaning up the rubbish that is currently flooding the world in the form of a vast number of plastic bottles, which often end up in landfills instead of in recycling centres. Richart found a way to use some of these water bottles as building material. He took about 250,000 bottles and other recycled materials and in 1998 began to craft a place for his new home.

How does it work? Empty discarded plastic bottles are placed inside sacks, which are attached to some boards and a bamboo frame. The bottles give it enough buoyancy to stay afloat. Richart poured a lot of beach sand and some soil on top of the boards and also planted some bushes, including mangroves to make an island.

On this island he built a three-storey house which boasts two bedrooms, a bath, three showers, a kitchen and working Internet. It even has a solar-powered waterfall and a wave-powered washing machine. The place is connected to the shore by a cable, which also provides solar-generated electricity.

This is not Richart's first bottle-built construction. Back in 2005, the original Spiral Island was taken out by the force of hurricane 'Emily'. Luckily, it was brought back to life shortly after. Richart decided he should relocate the island to a lagoon where it would be protected from the worst of the weather. It took some time to get the reconstruction underway, but with the help of volunteers, some donations, and plenty of dedication, Richart was able to gather the 100,000 water bottles necessary to rebuild his homemade island masterpiece. Since fewer water bottles were used to craft the latest island retreat, it is slightly smaller than the original one. Now, it is around 20 metres in diameter, but that is expected to change. With time the island will continue to grow and the owner considers it an "eco-work-in-progress".

The island is regularly visited by tourists. They can reach the place by calling out to the owner from the shore and taking a boat ride with him. Richart is willing to entertain his guests by serenading them with songs when sailing to the island and back. If you want to set foot on the island, you are supposed to make a small donation, which is currently the main source of Richart's income. Then, the owner will show you around, explaining how the whole place functions.

*adapted from www.environment-ecology.com; www.earthporm.com*

Więcej arkuszy znajdziesz na stronie: arkusze.pl



LIVEWORKSHEETS

**6.1. The first paragraph describes**

**A.** an environmental initiative taken by the Mexican government.
**B.** the idea behind the construction of a man-made island.
**C.** the process of cleaning up plastic bottles from the ocean.
**D.** a state-funded campaign promoting new building materials.

**6.2. Which is TRUE about Spiral Island?**

**A.** It rests on a structure supported by plastic bottles.
**B.** It was reconstructed on the same site after a hurricane.
**C.** It is powered by solar panels installed on the house roof.
**D.** Its construction has already been completed.

**6.3. To visit the island, you**

**A.** are expected to pay.
**B.** need to book a tour in advance.
**C.** are supposed to phone for a boat.
**D.** should learn how it functions beforehand.

Więcej arkuszy znajdziesz na stronie: arkusze.pl



LIVEWORKSHEETS

**Tekst 2.**

CONNIE THE CLEANER

Connie, the caretaker of the Staff Development Centre, was a down-to-earth Yorkshire woman with a sharp wit and a habit of using the most inventive yet incorrect phrases. She had no respect for rank, felt altogether superior to anyone who crossed paths with her and treated every employee at the Centre the same – with bluntness bordering on rudeness. If a head of state or another famous or important person were to pay a visit to the Staff Development Centre and make use of the conference room, for example, Connie would no doubt detain them as they departed, with the words: "I hope you've left the room as you found it!"

To an outsider, she could even be seen as frightening, but the regular staff didn't experience discomfort having each step they made supervised by Connie. During the coffee break, teachers attending courses at the Centre would find a chubby woman surveying them with a mean expression. At lunchtime, they would sense those small, sharp eyes watching from a distance, making certain that not a crumb fell on the ideally-vacuumed carpet. And, at the end of the day, Connie would stride around her empire, holding a duster as if she were carrying a crown, to make sure that everything was neat.

The Staff Development Centre was a tribute to Connie's hard work and dedication. Not a speck of dust was to be seen anywhere and the building always smelt of lavender and soap. Everyone who knew her was prepared to tolerate her abrupt manner and sharp tongue – for everyone knew that deep down she had a heart of gold – everyone, that is, except Sidney. Sidney – noisy, unpredictable, untidy, and madly creative – always found a way to tease Connie.

*adapted from Head over Heels in the Dales by G. Phinn*

Więcej arkuszy znajdziesz na stronie: arkusze.pl

**6.4. From the text we learn that**

**A.** Sidney is the most obedient member of the staff.

**B.** the Centre is frequently visited by very important people.

**C.** the staff at the Centre openly criticize the caretaker's behaviour.

**D.** the standard of cleanliness in the Centre is carefully maintained.

**6.5. The text is about a woman who**

**A.** avoids confrontation at all costs.

**B.** likes socializing with visitors at coffee breaks.

**C.** can seem offensive to some people.

**D.** triggers conflicts between visitors to the Centre.

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



LIVEWORKSHEETS

**Zadanie 7. (0–4)**

**Przeczytaj tekst. Z podanych odpowiedzi wybierz właściwą, tak aby otrzymać logiczny i gramatycznie poprawny tekst. Zakreśl jedną z liter: A, B, C albo D.**

IS THIS THE FIRST PORTRAIT OF A GUINEA PIG?

With its funny squeaking and its furry coat, the guinea pig is a common pet in many back gardens throughout Britain. But centuries ago this hairy little animal from South America was **7.1.** _____ creature. Now art experts think they have uncovered one of the first ever portraits of a guinea pig as a pet. The little-known 16th-century oil painting showing the animal being cradled between three children will go on show at a new exhibition later this year. The portrait is believed to **7.2.** _____ around 1580 by an unknown artist. It shows three young children with the animal which had recently been introduced into Europe from South America. The youngest child in the painting is also **7.3.** _____ a small bird in his hands. The inclusion of such exotic animals in the painting indicates that the Elizabethan period was a time of great exploration around the world. Food and animals from around the world were brought to the country, where a curious public were **7.4.** _____ to discover new and exciting things from other countries.

*adapted from www.dailymail.co.uk/news*

**7.1.**
- **A.** so exotic
- **B.** quite an exotic
- **C.** highly exotic
- **D.** as much exotic

**7.2.**
- **A.** have been painted
- **B.** being painted
- **C.** be painting
- **D.** having been painted

**7.3.**
- **A.** reaching
- **B.** releasing
- **C.** obtaining
- **D.** holding

**7.4.**
- **A.** careless
- **B.** thrilling
- **C.** eager
- **D.** cautious

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

Więcej arkuszy znajdziesz na stronie: arkusze.pl



LIVEWORKSHEETS

**Zadanie 8. (0–4)**

**Przeczytaj tekst. Uzupełnij każdą lukę (8.1.–8.4.), przekształcając jeden z wyrazów z ramki w taki sposób, aby powstał spójny i logiczny tekst. Wymagana jest pełna poprawność gramatyczna i ortograficzna wpisywanych wyrazów.**
**Uwaga: dwa wyrazy zostały podane dodatkowo i nie pasują do żadnej luki.**

| | | | | | |
|---|---|---|---|---|---|
| long | remain | advertise | necessary | sure | exist |

THE ART OF THE TRAILER

No doubt everyone is familiar with the idea of a trailer. It's a kind of a(n) **8.1.** _____ of a film which is about to come out. Since the purpose of the trailer is to attract an audience to the film, the excerpts are usually taken from the most exciting, funny, or otherwise noteworthy parts of the film but in an abbreviated form, and usually without a spoiler effect. For this purpose, the scenes are not **8.2.** _____ shown in the order in which they appear in the film. A trailer has to achieve its aim in less than 2 minutes and 30 seconds, which is the total **8.3.** _____ allowed by the Motion Picture Association of America. Each distributor is allowed to exceed this time limit once a year, if they feel it is important for a particular film. The main purpose of a trailer **8.4.** _____ the same: to sell the film.

*adapted from http://filmshortage.com*

Więcej arkuszy znajdziesz na stronie: arkusze.pl



LIVEWORKSHEETS

**Zadanie 9. (0–4)**

**Wykorzystując wyrazy podane WIELKIMI literami, uzupełnij każde zdanie z luką, tak aby zachować sens zdania wyjściowego (9.1.–9.4.). W każdą lukę można wpisać maksymalnie cztery wyrazy, wliczając wyraz już podany. Wymagana jest pełna poprawność ortograficzna i gramatyczna wpisywanych fragmentów zdań.**
**Uwaga: nie zmieniaj formy podanych wyrazów.**

**9.1.** Mountain biking is one of the most rewarding ways of exploring the countryside.

**AS**

Few ways of exploring the countryside _____ mountain biking.

**9.2.** When should I confirm the reservation?

**SUPPOSED**

When _____ confirm the reservation?

**9.3.** With their low income, they can hardly get by.

**ENDS**

With their low income, they find it hard to _____.

**9.4.** It's a pity he doesn't take my arguments into consideration.

**WISH**

I _____ my arguments into consideration.

Więcej arkuszy znajdziesz na stronie: arkusze.pl



LIVEWORKSHEETS