Arkusz ćwiczeniowy – opracowanie własne na podstawie wymagań egzaminacyjnych. Układ, typy zadań i zasady oceniania odpowiadają arkuszowi CKE (Formuła 2023). Nagranie do części słuchowej: plik MP3 dołączony do zestawu (teksty odtwarzane dwukrotnie); transkrypty w zasadach oceniania.

WYPEŁNIA ZDAJĄCY

KOD

PESEL

miejsce na naklejkę
(imię, nazwisko, klasa)

EGZAMIN MATURALNY

Z JĘZYKA ANGIELSKIEGO

POZIOM ROZSZERZONY

PRÓBNY ARKUSZ · ZESTAW 3 · FORMUŁA 2023

DATA: .....

GODZINA ROZPOCZĘCIA: **9:00**

CZAS PRACY: **150 minut**

LICZBA PUNKTÓW DO UZYSKANIA: **60**

Instrukcja dla zdającego

1. Sprawdź, czy arkusz egzaminacyjny zawiera **18 stron** (zadania 1–10). Ewentualny brak zgłoś przewodniczącemu zespołu nadzorującego egzamin.
2. Na pierwszej stronie arkusza oraz na karcie odpowiedzi wpisz swój numer PESEL i przyklej naklejkę z kodem.
3. Nagrania do zadań 1.–3. (rozumienie ze słuchu) zostaną odtworzone **dwukrotnie**.
4. Symbol ▦ zamieszczony przy zadaniu zamkniętym oznacza, że rozwiązanie tego zadania musisz przenieść na kartę odpowiedzi (ostatnia strona arkusza). Ocenie podlegają wyłącznie odpowiedzi zaznaczone na karcie odpowiedzi.
5. Odpowiedzi do zadań zamkniętych zaznacz na karcie odpowiedzi: zamaluj pola do tego przeznaczone; błędne zaznaczenie otocz kółkiem i zaznacz właściwe.
6. Odpowiedzi do pozostałych zadań zapisz w miejscu na to przeznaczonym przy każdym zadaniu.
7. W zadaniach otwartych sprawdzających znajomość środków językowych wymagana jest **pełna poprawność gramatyczna i ortograficzna**.
8. Pisz czytelnie. Używaj długopisu/pióra tylko z czarnym tuszem/atramentem. Nie używaj korektora, a błędne zapisy wyraźnie przekreśl.
9. Nie wpisuj żadnych znaków w tabelkach przeznaczonych dla egzaminatora.
10. Pamiętaj, że zapisy w brudnopisie nie będą oceniane.
11. Nie wolno korzystać ze słowników ani z innych pomocy.

Arkusz przygotowany do celów ćwiczeniowych na podstawie wymagań egzaminacyjnych z języka angielskiego (podstawa programowa – zakres rozszerzony, wersja obowiązująca od 1 IX 2024 r.)
oraz Informatora CKE o egzaminie maturalnym z języka angielskiego od roku szkolnego 2024/2025. Nie jest materiałem Centralnej Komisji Egzaminacyjnej.

Podgląd • Pierwsza Ławka

ROZUMIENIE ZE SŁUCHU

Zadanie 1. (0–6) ▦

Usłyszysz dwukrotnie trzy teksty. Z podanych odpowiedzi wybierz właściwą, zgodną z treścią nagrania.

W zadaniach 1.1. i 1.2. zakreśl jedną z liter: A, B albo C.

Tekst 1.

1.1. The speaker's main point is that

A. households should sort their waste more carefully.

B. plastic production must be reduced at source.

C. biodegradable packaging is a proven solution.

Tekst 2.

1.2. The speaker is

A. giving travel advice to people moving abroad.

B. describing a mistake made during the first month abroad.

C. complaining about the cost of language courses.

W zadaniach 1.3.–1.6. zakreśl jedną z liter: A, B, C albo D.

Tekst 3.

1.3. Professor Okonkwo's team measured microplastics mainly in

A. the air inside ordinary homes.

B. bottled mineral water.

C. the blood of farm animals.

D. deep-ocean sediment.

1.4. He argues that washing-machine filters

A. should be fitted as standard on new machines.

B. have already solved the microfibre problem in Europe.

C. work only in cold-water cycles.

D. are useless unless people also change detergents.

1.5. According to the professor, 'plastic-free' labels are often misleading because

A. shops remove them after a promotional week.

B. the labels refer only to the transport packaging.

C. the companies pay for the certification themselves.

D. the products still contain hidden synthetic fibres.

1.6. The interviewer's last remark shows that she

A. believes governments will act before consumers do.

B. disagrees with the professor's research methods.

C. wants a simple action listeners can take this week.

D. intends to replace all the textiles in her flat.

1.
0–1–2–3
4–5–6

Podgląd • Pierwsza Ławka

Zadanie 2. (0–5)

Usłyszysz dwukrotnie pięć wypowiedzi na temat przeprowadzki za granicę. Do każdej wypowiedzi (2.1.–2.5.) dopasuj właściwe zdanie (A–F). Wpisz rozwiązania do tabeli. Uwaga: jedno zdanie zostało podane dodatkowo i nie pasuje do żadnej wypowiedzi.

A. The speaker says learning the language changed how locals treated them.

B. The speaker was unprepared for how lonely evenings would feel.

C. The speaker underestimated how much they would miss ordinary food.

D. The speaker moved abroad for study and then drifted into staying.

E. The speaker chose a relationship over a career.

F. The speaker found official paperwork easier than they had expected.

	A	B	C	D	E	F
2.1	A	B	C	D	E	F
2.2	A	B	C	D	E	F
2.3	A	B	C	D	E	F
2.4	A	B	C	D	E	F
2.5	A	B	C	D	E	F

2.
0–1–2
3–4–5

Zadanie 3. (0–4)

Usłyszysz dwukrotnie audycję o sztuce ulicznej. Na podstawie informacji zawartych w nagraniu uzupełnij luki 3.1.–3.4. w notatce, tak aby jak najbardziej precyzyjnie oddać sens wysłuchanego tekstu. Luki należy uzupełnić w języku angielskim. Uwaga: w każdą lukę możesz wpisać maksymalnie cztery wyrazy.

Street art in the city

The mural that started the debate covers a wall of a former **3.1.** factory.

The artist accepted only a fee that would cover **3.2.** .

Councillors wanted the work to include **3.3.** .

Pupils from a nearby school now have **3.4.** lessons by the wall when the weather allows.

3.
0–1–2–3–4

Podgląd • Pierwsza Ławka

Zadanie 4. (0–5) ▦

Przeczytaj cztery teksty (A–D) na temat pamięci. Do każdego pytania (4.1.–4.5.) dopasuj właściwy tekst. Wpisz rozwiązania do tabeli. Uwaga: jeden tekst pasuje do dwóch pytań.

A Exam revision is often sold as a kind of memory sport, with colourful notes, highlighters and endless rereading. In my experience as a teacher, the students who do best are not the ones with the prettiest notebooks. They are the ones who close the book and try to explain the chapter out loud – to a friend, a younger brother or even an empty chair – and then open the book again to check what they got wrong or simply invented. Research on learning calls this 'retrieval practice', and study after study shows that it beats rereading. It feels harder, and that is exactly why it works: struggling to recall something strengthens the memory far more than looking at it again. A page you have coloured in is not a page you know.

B When my father began to repeat questions, we told ourselves he was simply tired. Months later, doctors gave the repetition a name, which helped us and did nothing for him. We tried everything we read about: puzzles, photo albums, labels on the kitchen cupboards. What finally helped, oddly, was music – and not the music we had chosen for him. We had assumed he would love the songs of his youth, but he barely reacted to them. It was the pop music of his forties, a decade we had never associated with him, that brought him back. He could not name a single song. He could still conduct every one of them with a teaspoon. Families searching for a cure sometimes miss the smaller mercy: a ten-minute window in which a person is briefly, recognisably themselves.

C Spatial memory is what got our ancestors home after a day's hunting. It is also the reason why, in a house we have just moved into, many of us cannot find the light switch at night; the rooms have not yet grown a map in our heads. London taxi drivers still have to pass 'the Knowledge', an exam that requires them to learn around 25,000 streets. Brain scans have shown that the part of the hippocampus involved in navigation grows larger as they study. Inspired by this, I tried a milder version: learning three new streets a week without looking at my phone. I lasted a fortnight before I gave up and switched the map back on. It would be easy to blame the phone. But the phone is not the villain here. My impatience is.

D I used to boast that I never forgot a face. Then, one Saturday, I met a former colleague in a supermarket and introduced myself as if we had never shared an office – for four years. She laughed it off. I did not. On the way home I tried to recall our time together and found that what I remembered was suspiciously neat: the funny moments had grown funnier, the arguments had disappeared, and in several stories I seemed to play a bigger part than I could possibly have played. Memory, I have since learned, is not a warehouse where the past is kept safely on shelves. It is more like a committee that rewrites the minutes every time it meets. So I started a habit I had always mocked: writing things down on paper, in ink, on the day they happen.

Podgląd • Pierwsza Ławka

Zadanie 5. (0–5) ▦

Przeczytaj tekst. Do każdej luki (5.1.–5.5.) dopasuj właściwy fragment (A–F), tak aby otrzymać spójny i logiczny tekst. Wpisz rozwiązania do tabeli. Uwaga: jeden fragment został podany dodatkowo i nie pasuje do żadnej luki.

Overtourism is usually discussed as a numbers problem: too many people, too small a square. **5.1.** A city can cope with large crowds if they are spread across the day and across the map, and if visitors behave like guests rather than like spectators at a festival. What it cannot cope with is a fleet of wheeled suitcases rattling over the cobbles at six in the morning on a street full of light sleepers, or fifty tour groups arriving at the same bridge at the same hour because the same app has told them to.

Short-term rentals then changed the arithmetic. **5.2.** When a whole block becomes a hotel that does not call itself a hotel, the local bakery loses its regulars and gains customers who ask for the wifi password. The hardware shop becomes a souvenir shop; the dentist moves to the suburbs, following her patients. The street still looks wonderful in photographs. It simply no longer works as a street.

Faced with angry residents, authorities tend to reach for the same set of tools: tourist taxes, bans on new holiday lets, entrance fees for the most crowded districts and polite campaigns asking visitors to 'behave'. **5.3.** They can raise useful money and send a signal. But a modest charge on a luxury weekend will not bring back a neighbourhood whose primary school has already closed for lack of children, and an entrance fee may simply turn a living district into a theme park with a ticket office.

There is also a more awkward conversation to be had about advertising. **5.4.** Tourist boards and city halls spend public money putting a particular square on posters in airports around the world, and then act surprised when that square fills up. Film locations are promoted in the same way, and so are 'hidden' beaches and 'secret' viewpoints. You cannot market a secret and then complain that it is no longer secret.

Nobody serious wants to lock the gates. Tourism pays wages, keeps theatres open and allows people to see how others live. **5.5.** What is needed is to treat tourism as a planning decision, like a ring road or a hospital, rather than as the weather – something that simply arrives and for which nobody is responsible.

Zdania

A. The same is true of cruise ships, which have roughly doubled in size over the last twenty years.

B. It is just as much a timing and behaviour problem.

C. Taxes are not useless; they are simply too weak for the scale of the change.

D. Flats that once held families now turn over every three days.

E. A place that lives off its visitors can still decide how many come, when, and on whose terms.

F. Cities spend millions inviting the very influx they later describe as a natural disaster.

	A	B	C	D	E	F
5.1	A	B	C	D	E	F
5.2	A	B	C	D	E	F
5.3	A	B	C	D	E	F
5.4	A	B	C	D	E	F
5.5	A	B	C	D	E	F

5.
0–1–2
3–4–5

Podgląd • Pierwsza Ławka

Tekst 2.

I was one of the people who took the statue down, and I will not apologise for the hour. We did not begin with a crane. For two years we wrote letters, collected signatures and asked for a public debate. What we were offered instead was a working group, which met once, produced no minutes and then quietly stopped meeting. Committees are what institutions create when they hope you will eventually get tired and go home. We did not get tired.

People who accuse us of 'erasing history' might like to visit a library. History is not a man on a horse. History is the archive, the letters, the testimony of the people who suffered, and the school curriculum – which, in this city, still skips the very chapter that made the rider famous. If the statue had really been so essential to our memory, it would not have taken an article in an academic journal for most of us to learn the facts. For a hundred years the bronze kept the city quiet; it did not keep it informed.

I am told that we should have waited for a vote. I would ask who voted, a century ago, to put the statue up. It was certainly not the families whose ancestors he had shipped across an ocean. Nobody asked them for their opinion.

The statue has not been destroyed, by the way. It is lying in a council storeroom, and if the museum wants to display it with an honest explanation, I will be the first in the queue. Put up a new piece in the square if you wish. Put up several. Public space is not a museum with one untouchable exhibit. It is a room that we all share, and rooms can be rearranged when they no longer tell the truth about the people who live in them.

W zadaniach 6.1.–6.4. z podanych odpowiedzi wybierz właściwą, zgodną z treścią tekstów. Zakreśl jedną z liter: A, B, C albo D.

6.1. In Text 1, the statue became controversial when

A. the council proposed moving it to a museum.
B. new historical research reached a wider public.
C. it was damaged during a night-time protest.
D. a new plaque described the rider's crimes.

6.2. The writer of Text 1 believes that taking a statue down without a public decision

A. is acceptable if historians support it.
B. should lead to the resignation of the council.
C. sets a worrying example about who controls public space.
D. is the fastest way to end a conflict.

6.3. The writer of Text 2 argues that the statue was a poor record of history because

A. it was not mentioned in the city archive.
B. most citizens did not know the facts until recently.
C. it gave a false impression of the rider's appearance.
D. its inscription had been changed several times.

6.4. The two writers disagree mainly about

A. whether the statue should be shown in a museum.
B. whether public art should ever change.
C. whether the historical figure did any harm.
D. the proper process for changing a public monument.

PRZENIEŚ ROZWIĄZANIA ZADAŃ 6.1.–6.4. NA KARTĘ ODPOWIEDZI

6.1.–6.4.
0–1–2–3–4

Podgląd • Pierwsza Ławka

CO JESZCZE JEST W ŚRODKU

Matura z języka angielskiego, poziom rozszerzony. Arkusz 3

Podgląd pokazał 6 z 18 stron. Pełna wersja: 18 stron A4, PDF do druku.

- Próbny arkusz · 60 pkt · 150 minut.
- Z zasadami oceniania, transkrypcjami i nagraniem MP3.
- Arkusz próbny do egzaminu maturalnego z języka angielskiego na poziomie rozszerzonym (formuła 2023, informator CKE 2024/2025).
- Układ, typy zadań i punktacja jak w arkuszu CKE: 150 minut, 60 punktów.
- Zakres: rozumienie ze słuchu 15 pkt, rozumienie tekstów pisanych 18 pkt, znajomość środków językowych 14 pkt, wypowiedź pisemna 13 pkt (rozprawka, artykuł albo list formalny – dwa
- Teksty do czytania mają łącznie ok.
- 1558 wyrazów (CKE: 1400–1800).
- Nagranie MP3 (29 min 44 s) zawiera wszystkie teksty do zadań 1–3, każdy odtwarzany dwukrotnie, z poleceniami lektora po polsku i pauzami jak na egzaminie; głosy przygotowano z użyc
- W zestawie: arkusz (18 str.), zasady oceniania (17 str.) – klucz, zasady oceniania zadań otwartych z akceptowanymi odpowiedziami i pełne kryteria oceniania wypowiedzi pisemnej w uk
- Wszystkie teksty, nagrania i zadania są oryginalne – żadne nie jest kopią zadania CKE.

Kup pełną wersję – plik od razu na e-mail

pierwszalawka.pl/material/matura-angielski-rozszerzona-probny-arkusz-3