

Miejsce na nalepkę  
z kodem szkoły

**PRÓBNY EGZAMIN  
MATURALNY  
Z JĘZYKA ANGIELSKIEGO**

**W KLASACH DWUJĘZYCZNYCH**

**Arkusz II**

**Czas pracy 150 minut**

**Instrukcja dla zdającego**

1. Proszę sprawdzić, czy arkusz egzaminacyjny zawiera 16 stron. Ewentualny brak należy zgłosić przewodniczącemu zespołu nadzorującego egzamin.
2. Obok każdego zadania podana jest maksymalna liczba punktów, którą można uzyskać za jego poprawne rozwiązanie.
3. Za rozwiązanie wszystkich zadań można otrzymać łącznie 60 punktów.
4. Należy pisać czytelnie, tylko w kolorze niebieskim lub czarnym.
5. Oceniany jest tylko czystopis pracy pisemnej. Błędne zapisy należy wyraźnie przekreślić. Nie wolno używać korektora ani ołówka.

*Życzymy powodzenia!*

**ARKUSZ II**

**ROK 2004**

Uzyskane punkty		
nr zad.	maksymalna liczba punktów	liczba uzyskanych punktów
<b>Rozumienie tekstu czytanego</b>		
5.	15	
6.	15	
<b>Wypowiedź pisemna</b>		
7.	Poziom meryt.	7
	Poziom komp.	7
	Bogactwo jęz.	8
	Popraw. jęz.	8
<b>Suma</b>	<b>60</b>	

(Wpisuje zdający przed rozpoczęciem pracy)

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**PESEL ZDAJĄCEGO**

## READING COMPREHENSION

### TASK 5. (15 points)

Read the following extract from a magazine article and answer questions (5.1.-5.15.) in the spaces provided. Be as brief as possible. Use your own words.

#### THE SWEAT AND THE STUPOR IN THE GYM

Whatever they do to the body, gyms are certainly numbingly bad for your mind. This is not simply the partisan judgement of a self-vindicating slob. The biggest problem that the fitness industry faces is retaining club members, who, when their original zeal wears off, get bored with all the lonely and repetitious rituals. To combat the threat of boredom, gyms have installed distracting televisions and (in the posher ones) Internet connections to entertain toilers on bikes and rowing machines, whose efforts can only be compared to those of the mythological Sisyphus. Most chains have devised zany-sounding exercise classes to bedazzle flagging members. LA Fitness in North London, like most others, offers a range of unpronounceable varieties of yoga: *Astanga*, *Iyenga*, *Sivananda*, and so on.

At the plusher end of the market, the techniques deployed against boredom are much more elaborate. After a generous recovery time following his first attempt – and a more substantial lunch than was technically advisable – this correspondent subjects himself to one such elaboration at the Third Space, a swanky gym in Soho. With membership costing around £1,000 a year, the Third Space is not quite London's priciest outfit, but is probably the most chic. He heads for the club's full-sized boxing ring for an hour's instruction with Martin, a charismatic and patient professional light welterweight. Martin assures him that learning to box is a good way to get fit (the possibility of concussion notwithstanding), and one which is surprisingly popular with women. Martin doesn't seem to mind – or perhaps he doesn't notice – when his pupil breaks a promise to go easy on him, accidentally biffing him on the chin. Martin graciously allows that your correspondent could indeed be a contender, though suggests he comes down a few weight divisions before turning professional.

The boxing ring, which hosts regular "fight-club" nights for effeminate city and media types, is – says Ollie Vigors, a co-founder of the Third Space – one of the ways in which the gym tries to differentiate itself, and keep its visitors entertained. Mr Vigors includes bowling alleys and bars, as well as other gyms, among its competitors. Other features designed to give the Third Space the edge include an altitude-controlled running chamber; a reduced chlorine swimming pool in which members can learn to scuba dive; a climbing wall; and the opportunity to be serenaded by DJs or (on Sunday mornings) a gospel choir while you work out. There is also on-site alternative therapy, including linguistic and mental "neuro-linguistic programming" and other offerings from the outer reaches of medicine and the English language.

Many American gyms, especially those in New York, have devised even more unlikely and exotic novelties to dispel the danger of somebody falling asleep. In New York's gyms, experimental exercisers can work-out by pretending to be fire-fighters; participate in a "striptease aerobics" class (not an activity likely to appeal to beginners); or engage in the oxymoronic "boot camp yoga". Rick Caro, who runs Management Vision Inc, a specialist American consultancy, says that as the fitness business becomes more competitive – and with mini-gyms opening in , among other places, airports and shopping malls – more and more facilities are carving out specialist niches for themselves. Mr Caro believes that group work-outs are one of the best ways to counteract boredom (partly because wavering participants can see that some other people are in a worse shape than they are).

So what, this sweating scribbler continues to ask himself, are the compensations of a pastime whose physical benefits are variable, and which is so dull that all manner of improbable hybrids and gimmicks have to be invented to keep people at it? Why do hordes of already-fit people devote so much of their time to such a boring and self-punitive pursuit? Most other forms of entertainment that have evolved with mass affluence – such as, say, the rise of foreign holidays – are more obviously enjoyable. Indeed, one theory of Anglo-American capitalism argues that, at a certain point, the puritanism that originally sustained it evaporated, to be replaced by an immature and self-indulgent hedonism; at that point pleasure replaced hard work as capitalism's ultimate good. If this is true, then what explains this masochistic tendency to keep getting fit?

*The New Puritans*, 'The Economist', Dec. 21<sup>st</sup>, 2002, pp. 100-101

**5.1.** What kind of person is likely to form a biased opinion of the gyms' influence on one's brains?

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**5.2.** Through Greek mythology, Sisyphus has come to symbolise making tiring, repetitive effort which produces little result. Why is his name mentioned to describe the gym users (the first paragraph)?

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**5.3.** What is it that fitness chains hope to achieve through giving their classes names like 'Astanga' or 'Iyenga'?

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**5.4.** What makes the Third Space an outstanding gym centre in London?

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**5.5.** Explain why, according to the narrator, boxing is not an entirely effective way to stay healthy.

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**5.6.** What is Martin's advice regarding the narrator's possible career as a boxer?

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**5.7.** What do representatives of media and the city frequenting fight-club nights lack according to the author?

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5.8. Give two main reasons why the Third Space offers a wide variety of sophisticated get-fit attractions to its visitors.

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5.9. What is an 'alternative therapy' offered by the Third Space like?

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5.10. What are the unusual attractions like pretending to be a fire-fighter supposed to sustain?

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5.11. An oxymoron is a device in which two completely opposite, and even contradictory, words are put together. According to the narrator, 'boot camp yoga' is an oxymoron. Explain what makes it so.

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5.12. Explain why group work-outs are more effective in preventing monotony.

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5.13. Summarise in your own words the double paradox of get-fit as a pastime as suggested in the first question (the last paragraph).

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5.14. Explain why the get-fit craze is described as a 'self-punitive pursuit' (the last paragraph).

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5.15. Why do the changes in the attitude to puritanism fail to explain the phenomenon of the get-fit craze?

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### **TASK 6. (15 points)**

**Read the following newspaper article. For questions (6.1.-6.8.) choose the answer (A, B, C or D) which you think fits best according to the text and circle the appropriate letter. Then answer questions 6.9.-6.15. Use your own words.**

## WHY 'THE OFFICE' APPEALS TO THE AMERICANS

1. Ricky Gervais has made history, with a double win at the Golden Globes, the US television and film awards ceremony which, until this little coup anyway, appeared to exist mainly as a dress rehearsal for the Oscars. Our hero picked up best actor, musical or comedy series, while *The Office*, which he co-wrote as well as starred in, won best musical or comedy series.

2. There was our boy – pudgy, beard a different colour to his hair, funny, squeaky voice – being handed trophies by the gorgeous lollipop women of Hollywood. Fantastic. Britain may claim that it resents being America's poodle. But an enthusiastic tickle on the tummy from any US institution sure feels swell.

3. Mr Gervais responded to his great honour in typically British style, with a reported comment that sounds not unlike something his comic creation David Brent might come up with. "I'm not from these parts," he explained to his glittering audience. "I'm from a little place called England. We used to run the world before you."

4. I'd like to hope that the audience laughed uproariously at this, recognising that these faux-modest, passive-aggressive clichés are much of a muchness with the rot lobbed at the unhappy team at Mr Brent's office. I certainly hope this was the spirit in which Mr Gervais intended his comments too, because any other explanation – like the guy being much more like his creation than is bearable – is hard to face.

5. Not, of course, that it really matters. David Brent is an amazing character, and *The Office* was a wonderful show. It's an interesting tribute to its brilliance as well, since one could be forgiven for imagining that it was somehow very English, that its appeal seems to cross the Atlantic so seamlessly. *The Office* may be set in a nondescript corner of Slough. But while we all knew that it could just as easily have been set in Motherwell, or in the City of London, it's a real tribute to the strengths of the show that the very same goes for Des Moines or Austin.

6. As far as the culture is concerned, these awards are no mean feat for Gervais. For years now, the US has been acknowledged as the world's richest source of quality television comedy. Shows from *Cheers* and *Garry Shandling*, through *Frasier*, *Friends*, *Sex and the City* and the incomparable *Simpsons*, have maintained America's position as the funniest country in the West.

7. All of these behemoths have run for many series, scripted by large and constantly replenished teams of writers. *The Office*, by contrast, was written by a two-man team who had the guts to pull the plug after only a comparatively tiny number of episodes. Such ruthless discipline certainly puts the wailing and gnashing of teeth accompanying the final series of *Sex and the City* and *Friends* into perspective, since both programmes in fact managed to flog scenarios about groups of young people into middle age. As for *Frasier* – will they still be making that programme when Kelsey Grammar's corpse has to be propped up in the penthouse? Who knows? No-one, surely, is still watching.

8. But while it is almost breathtaking that *The Office* quit while it was still so very far ahead, it is also amazing that it made its mark so soon. Most of the US programmes feted so much, took a couple of series to really get into its stride. *Sex and the City* even took a while to get its much-celebrated wardrobe sorted out. The fact that *The Office* lasted such a brief time though, only adds to its allure. Modest as it is, the show really does stand up well to such dazzling competition.

9. It is, of course, that accuracy of the portrayal of the human interactions in *The Office* that makes it such blissful watching. From the very beginning, viewers recognised the peculiar infantilisation of office life, with deadly turf wars being fought over staplers or desk encroachment. We may have rooted for Tim, who always won, and despised Gareth, who

always lost, as these deliciously pointless, gloriously petty wars raged. But Tim's ability to make realistic assessments of the people around him also meant that it would always be Gareth, not Tim, who advanced in *The Office* as long as Mr Brent was in charge. Tim just couldn't cosy up to a jerk like David Brent, so in the end his presence only perpetrated the advance of the prats.

10. Likewise, it was genius to make Tim an unwilling loser in love as well as a willing rejecter of promotion. In his finely drawn relationship with Dawn, Tim was innocently manipulated by a girl who enjoyed his attention, but who did not want to understand the seriousness of his feelings. This scenario is repeated in playgrounds and their grown-up equivalents, workplaces, thousands of times each day.

11. Finally, though, one of the astounding things about *The Office* was that awful as David Brent was, the pathos and the dreadfulness of his office behaviour was, if anything, understated. Far worse abuses of people and power go on in offices every hour, than Mr Brent was capable of. The character's realisation of this himself was one of the reasons why he was able to maintain his mildly deluded self-image as a politically correct and liberal guy.

12. And again, this subtlety was part of the brilliance of the programme. Nearly all successful sitcoms rely on a stupid person, really-stupid person, monumentally stupid person formula. David Brent wasn't that stupid. He was bright enough to have a certain amount of insight into his delusions, and this made him a sympathetic as well as a pathetic character.

13. This, of course is very American. Despite the idea that the US is only interested in winners, the nation has a marvellous propensity towards respecting life's also-rans. David Brent is probably closest to Homer Simpson in this respect – a loveable idiot whom we'd hate to see really suffering for his mistakes.

14. At the same time though, *The Office* is a satire – although the satire is directed as much at the television industry itself as it is at office life. Certainly it is a good time for the US to be watching and enjoying satirical shows dissecting power relationships, and the unlikely people who can gain ascendancy over others. I guess that in an ideal world we'd all find it difficult to suspend disbelief in the idea that a man like David Brent could be running an office. In the real world though, we've all been to work and understand that some of the most unlikely creeps do manage somehow to get to be in charge. In the US, of course, you don't even have to do that. With Mr Bush around all the time to remind the country that truly anyone can be president, the idea that a man like David Brent might rise to run an office seems more like understatement than satire. Which, in fact, is exactly correct.

*Why 'The Office' appeals to the Americans* by Deborah Orr, 'The Independent', January 27<sup>th</sup>, 2004, p.13

### **6.1. In what sense has Ricky Gervais 'made history'?**

- A. He was awarded without being an Oscar hopeful.
- B. He won two Golden Globes at the same time.
- C. He took part in a preparatory ceremony for the Oscars.
- D. He starred in the film which he also co-wrote.

### **6.2. Although they ..., the British still like being appreciated by Americans.**

- A. have never admitted anything like that publicly
- B. may bitterly dislike being put up in the doghouse
- C. realise their own status is nothing in comparison
- D. may openly declare something to the contrary

**6.3. Mr Gervais' response was 'typically British' because it proved his**

- A. feeling superior
- B. sense of humour
- C. good manners
- D. realistic thinking

**6.4. According to the author, the audience's reaction hopefully proved that they saw Mr Gervais' response as being**

- A. characteristic of his TV series
- B. contrary to what he intended
- C. targeted against his creation
- D. honest but difficult to accept

**6.5. In the sentence 'the appeal [of the show] seems to cross the Atlantic seamlessly', what does the final word suggest?**

- A. invisibly
- B. unexpectedly
- C. effortlessly
- D. spontaneously

**6.6. The awards for Mr Gervais are even more valuable ... the status of America as a source of superb TV comedy.**

- A. despite
- B. notwithstanding
- C. considering
- D. albeit

**6.7. What distinguishes the authors of *The Office* in comparison with creators of American shows like *Sex and the City* or *Friends*?**

- A. the discipline to employ just two big stars
- B. the courage to bring it to an end so soon
- C. the realism in presenting young people
- D. the capability of dealing with its critics

**6.8. Another significant feature of *The Office* is the fact that it**

- A. was so much more than just a TV show
- B. didn't need any TV celebrities' support
- C. wasn't concerned with the characters' looks
- D. didn't take long to become popular

**What are the main features of the following themes of the TV show *The Office* discussed in the text (paragraphs 9-11)?**

**6.9. wars**

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**6.10. love relationship**

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**6.11. abuse of people and power**

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**6.12. What makes the formula on which *The Office* is built different from that of any other successful sitcom?**

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**6.13. Give a paraphrase of the expression ‘life’s also-rans’ (paragraph 13).**

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**6.14. Explain in your own words the difference between the ideal and the real world as suggested in the text (paragraph 14).**

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**6.15. What does ‘which’ in the last sentence refer to?**

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## **WRITING**

### **TASK 7. (30 points)**

**Choose one of the topics below and write a composition of 300-350 words.**

**7.1.** *The Sweat and the Stupor in the Gym* deals with the negative aspects of get-fit programmes such as boredom and lack of intellectual stimuli. Write an article to the editor in which you either agree or disagree with this viewpoint, providing examples from your own life.

**7.2.** *Why ‘The Office’ appeals to the Americans* is about the successful reception of a TV show. Write a review of a sitcom/TV programme which you find particularly worth recommending.