



Gobierno del Principado de Asturias

Consejería de Educación y Cultura



Escuelas Oficiales de Idiomas del Principado de Asturias

Prueba Específica de Certificación de

Nivel C1 de Inglés Junio 2017

Comprensión de Lectura

Modelo de Corrección

HOJA DE RESPUESTAS

EJERCICIO 1: WHAT DOES A CONDUCTOR DO?

1	<u>A</u>	B	C
2	A	B	<u>C</u>
3	A	<u>B</u>	C
4	A	B	<u>C</u>
5	A	B	<u>C</u>
6	<u>A</u>	B	C
7	<u>A</u>	B	C
8	A	B	<u>C</u>
9	A	B	<u>C</u>
10	<u>A</u>	B	C

EJERCICIO 2: WHY OLD IS THE NEW GREEN

1	A	B	C	D	E	F	G	<u>H</u>	I	J	K
2	A	B	C	D	E	<u>F</u>	G	H	I	J	K
3	A	B	C	D	E	F	G	H	I	J	<u>K</u>
4	<u>A</u>	B	C	D	E	F	G	H	I	J	K
5	A	B	C	D	E	F	<u>G</u>	H	I	J	K
6	A	B	C	D	<u>E</u>	F	G	H	I	J	K
7	A	B	<u>C</u>	D	E	F	G	H	I	J	K
8	A	B	C	D	E	F	G	H	<u>I</u>	J	K
9	A	B	C	D	E	F	G	H	I	<u>J</u>	K
10	A	<u>B</u>	C	D	E	F	G	H	I	J	K

EJERCICIO 1

WHAT DOES A CONDUCTOR DO?

Adapted from nymag.com

You are going to read an article about orchestra conductors. For questions 1 – 10, choose the most suitable option (A, B or C). Only **ONE** answer is correct. **DON'T FORGET TO TRANSFER ALL YOUR ANSWERS TO THE ANSWER SHEET.**

I'm standing on a podium, with an enameled wand cocked between my fingers and **sweat dampening the small of my back. Ranks of young musicians eye me skeptically. They know I don't belong here,** (1A) but they're waiting for me to pretend I do. I raise my arm in the oppressive silence and let it drop. Miraculously, Mozart's overture to *Don Giovanni* explodes in front of me, **ragged but recognizable,** (2C) violently thrilling. This feels like an anxiety dream, but it's actually an attempt to answer a question that the great conductor Riccardo Muti asked on receiving an award last year: "What is it, really, I do?"

I have been wondering what, exactly, a conductor does since around 1980, when I led a JVC boom box in a phenomenal performance of Beethoven's Seventh Symphony in my bedroom. I was bewitched by the music — the poignant plod of the second movement, the crazed gallop of the fourth — and fascinated by the sorcery. In college, I took a conducting course, **presided over a few performances of my own compositions,** (3B) and led the pit orchestra for a modern-dance program. **Those crumbs of experience left me in awe of the constellation of skills and talents required of a conductor** (4C) — and also made me somewhat skeptical that waving a stick creates a coherent interpretation.

Ever since big ensembles became the basis of orchestral music, about 200 years ago, doubt has dogged the guy on the podium. Audiences wonder whether he (or, increasingly, she) has any effect; players are sure they could do better; **and even conductors occasionally feel superfluous.** "I'm in a bastard profession, a dishonest profession," agonized Dimitri Mitropoulos, who led the New York Philharmonic in the fifties. "The others make all the music, and I get the salary and the credit." Call it the Maestro Paradox: The person responsible for the totality of sound produces none. (5C)

My guides through this mystery are Alan Gilbert, the music director of the New York Philharmonic, and James Ross, who with Gilbert runs the Juilliard School's conducting program. (6A) I'll be leading a student orchestra in a half-hour rehearsal of Mozart's six-minute overture to *Don Giovanni*. Throughout the fall, I drop in on Gilbert and Ross's course, in which four students take private lessons and meet for seminars, attend Philharmonic rehearsals, and conduct the school's lab orchestra in weekly two-and-a-half-hour sessions.

Pianists can work through their failures in solitude; conductors live each one in public. As the students take turns on the podium, Gilbert prowls the room, giving cues from the sidelines — "You're not showing that *pizzicato!*" — or sneaking up and grabbing a proto-maestro's wrist. Ross stays behind the violins and lobs little flares of wisdom: "**A lot of great conductors are shy, even though you wouldn't know that from how they handle large groups of people** (7A). That shyness can actually help in intimate music. You have to let people see what's inside you, even if you don't do that in the rest of your life."

I'm not a naturally demonstrative person, so I find this idea both consoling and counterintuitive. Not only am I letting the musicians in on my own inner life, I'm also asking them to express it for me.

The idea of conducting as a kind of emotional ventriloquism helps deal with one especially thorny bit of the Maestro Paradox: Leadership requires confidence that is difficult to acquire and impossible to fake. **Orchestras are psychic X-ray machines. They judge a new chief within minutes, and once contempt sets in, forget it.** (8C) I'm going to have to project the sense that I am entitled to be there, and first, I must convince myself.

"Knowing the score"—the expression implies mastery, but it doesn't suggest the sustained and solitary study that's required to achieve it. **There are a few miles of roadway that I have driven often enough to navigate them faultlessly in my mind: I know every pothole, every deer crossing. A conductor needs similarly detailed recall of an enormous musical terrain.** (9C)

In the weeks I spend fussing over just my six minutes of Mozart, Gilbert conducts Schoenberg's *Pelleas und Melisande*; symphonies by Mahler, Brahms, Dvorák, and Beethoven; and assorted pieces by Webern, Bruch, Berg, Bach, Haydn, and Mozart — dozens of hours, millions of notes, pieces he has performed for years and pieces he's never seen before. **During one session, Gilbert demonstrates for a percussionist how to get the right sound on the triangle, corrects a bowing in the violin part, sings the bassoon line, and points out a subtle harmonic shift — all without glancing at the score. "I haven't looked at this piece in five years," he says, "but it's still in there somewhere."** (10A) If the entire symphonic tradition were incinerated, a team of conductors could write it all out again.

EJERCICIO 2

WHY OLD IS THE NEW GREEN

<http://www.archdaily.com/>

You are going to read part of an article about sustainable architecture. Ten sentences are incomplete. For gaps 1-10 choose the phrase (A-K) which best fits each gap. Only **ONE** answer is correct, and there is **ONE** phrase you **DO NOT NEED** to use. **DON'T FORGET TO TRANSFER ALL YOUR ANSWERS TO THE ANSWER SHEET.**

When it comes to sustainable architecture, the focus has historically been on designing buildings to reduce emissions. In recent years though, this focus **has expanded to take into account the full-cycle impact of a building and its components** (1H). But is this enough? In this article from *Architecture Boston's* Fall 2015 Issue, originally titled "Old is the new green," Jean Carroon and Ben Carlson argue that not only are most green buildings not designed with the full life-cycle of their materials in mind, but that even those which are rely on a payback period that we simply can't afford. The solution? A dose of "radical common sense" in the form of preservation.

"Radical common sense" is the term a fellow preservation architect uses **to describe a mindset that values repair over replacement** (2F). Why is this radical? Because, while reuse of water bottles and grocery bags is rapidly gaining ground, reuse of buildings and building components is not. And it's not hard to see why: It is almost always less expensive and easier **to replace a whole building and almost any of its elements – doors, windows, light fixtures – than to repair and reuse** (3K). Replacement also can offer measurable and consistent quality with product certifications and warranties not available for repaired items. Theoretically, a new building can ensure "high performance" and significantly reduce the environmental impact of building operations while creating healthier spaces. What's not to like?

Maybe the old saying applies: If it sounds too good **to be true (4A)**, it probably is. We want and need “sustainability.” We want and need buildings, towns, and cities that are not bad for the environment nor the people who live and work in them. But is “new” the solution or the problem?

In the last 50 years, humans have used more raw materials and created more waste than in all previous history. The statistics about individual and worldwide consumption are grim, reminiscent of the image of Al Gore riding a scissor lift **to emphasize the exponential increase in greenhouse gas emissions (5G)**. The Environmental Protection Agency estimates that 42 percent of total US greenhouse gas emissions are associated with materials as they flow through the economy — from extraction, production, and transport to disposal. The single biggest consumer of materials? The built environment, which uses about half of all raw material extracts.

Every product, no matter how green, has environmental impacts that include carbon emissions, water and energy consumption, pollution, toxicity, and waste. To quote that great environmental steward, Pope Francis, “The earth, our home, is beginning **to look more and more like an immense pile of filth.**” (6E) Each year hundreds of millions of tons of waste are generated through production and end-of-life disposal. Much of this is non biodegradable and toxic. Upstream industrial waste, created prior to product use, is estimated at anywhere from 20 to 90 times the material of the actual product. In the United States, two-thirds of all downstream waste comes from construction and demolition.

Toxicity is not limited to waste. Building products are under increasing scrutiny because of the inclusion of toxic chemicals, such as lead, asbestos, and PCBs. Like almost everything related **to material consumption, the trends are not good (7C)**. In a 2013 Brown University study, more than half of women of childbearing age had median or higher levels of at least two out of three pollutants — lead, mercury, and PCBs — that could harm fetal brain development. The US Centers for Disease Control and Prevention has concluded that nearly 100 percent of US citizens have brominated flame retardants in their bodies. Flame retardants are applied **to fabrics, carpets, buildings insulation and electrical cables, among other things (8I)**. During the last 30 years, the level of flame retardant chemicals in humans has increased by a factor of 100 — essentially doubling every five years. These chemicals are linked to DNA mutation, thyroid disruption, memory and learning problems, delayed mental and physical development, lower IQ, advanced puberty and reduced fertility.

The good news for designers is that toxicity is becoming a highly visible issue. Thanks **to organizations such as the US Green Building Council, Building Green, and the Living Futures Institute (9J)**, information about materials is easier to obtain. But even with more transparency about what is in a product, preservation professionals are probably leazier than most about new materials in general. Many of us have spent our careers removing the miracle products of the past, which are now deemed toxic. It’s estimated that only 2 percent of existing chemicals are tested for carcinogenicity. We can only wonder, as new information comes to light, which miracle products of the present will be removed in years **to come and where they will go (10B)**.

EJERCICIO 1**WHAT DOES A CONDUCTOR DO?**

- 1 In the first paragraph it is implied that the writer...**
- A** didn't feel up to the task
 - B** doubted the musicians' ability
 - C** had never conducted *Don Giovanni* before
- 2 What does he say about the *Don Giovanni* overture?**
- A** It earned Riccardo Muti an award
 - B** He only conducted it in his dreams
 - C** It wasn't a very skilful performance
- 3 In the second paragraph we learn that...**
- A** his *Seventh Symphony* was a huge success
 - B** he has sometimes conducted his own music
 - C** he has had extensive experience as a conductor
- 4 The writer thinks that good conducting...**
- A** is out of reach for him
 - B** is crucial for the orchestra's success
 - C** takes far more talent than he would have thought
- 5 Which of the following is stated in paragraph 3?**
- A** Conductors get paid too much
 - B** Audiences often despise conductors
 - C** Conductors tend to question their own profession
- 6 The writer..... at *Juilliard School***
- A** is seeking answers
 - B** is teaching a seminar
 - C** has accepted a position
- 7 What is true according to the text?**
- A** Being shy is not an obstacle for a conductor
 - B** Conducting often means pretending to be self-assured
 - C** Conducting can be an effective therapy against shyness

8 Musicians...

- A need to feel the conductor trusts them
- B often struggle to express their own feelings
- C are unlikely to change their minds about a conductor

9 What does the comparison between conducting and driving mean?

- A The smallest mistake can be disastrous
- B It's important to avoid mechanical performances
- C Perfection is only achieved after extensive practice

10 What strikes the writer about Gilbert?

- A His great memory
- B How fussy he can be
- C His endless patience

EJERCICIO 2

WHY OLD IS THE NEW GREEN

A	to be true
B	to come and where they will go
C	to material consumption, the trends are not good
D	to acknowledge the magnitude of climate change
E	to look more and more like an immense pile of filth
F	to describe a mindset that values repair over replacement
G	to emphasize the exponential increase in greenhouse gas emissions
H	to take into account the full-cycle impact of a building and its components
I	to fabrics, carpets, buildings insulation and electrical cables, among other things
J	to organizations such as the US Green Building Council, Building Green, and the Living Futures Institute
K	to replace a whole building and almost any of its elements – doors, windows, light fixtures – than to repair and reuse



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ESCUELAS OFICIALES DE IDIOMAS DEL PRINCIPADO DE ASTURIAS

PRUEBA ESPECÍFICA DE CERTIFICACIÓN DE

**NIVEL C1
DE INGLÉS
JUNIO 2017**

**COMPRENSIÓN
ORAL**

**MODELO DE
CORRECCIÓN**

HOJA DE RESPUESTAS

EJERCICIO 1: SURFING

1	(dumping) ground
2	carved
3	rank/hierarchy
4	more courageous/braver
5	reef
6	wave readings
7	pace/up
8	shortage of
9	degree (course)
10	(lighthearted / light-hearted / light hearted) tribute

Los errores de ortografía no serán tenidos en cuenta.

EJERCICIO 2: YOUNG ADULT BOOKS

1	<u>A</u>	B	C
2	A	<u>B</u>	C
3	<u>A</u>	B	C
4	A	<u>B</u>	C
5	A	B	<u>C</u>
6	<u>A</u>	B	C
7	A	B	<u>C</u>
8	A	B	<u>C</u>
9	A	B	<u>C</u>
10	A	<u>B</u>	C

SURFING

"I've spent most of my entire life surfing, the rest I've wasted." (Anonymous)

It seems that the oceans of the world have become many things to many different people. For some the ocean is a source of food and income, for others a source of inspiration and fascination, for some a beautiful garden with hidden depths to explore and for others a **dumping ground (1)** for their toxic waste, but of all people the ones that probably appreciate, admire and perhaps even understand the changing landscape of the ocean best are surfers.

Surfing, which is thought to have originated among the Polynesian peoples of the Hawaiian Islands of the Pacific Ocean, has been around for quite some time. The earliest recorded account of it was made in the journal of Captain King, a contemporary of Captain Cook, in 1779, but there are pictures of surfers **carved (2)** into volcanic rock that are thought to date back much further. Surfing was regarded by the Polynesians as the sport of kings. The Chiefs used surfing and other Hawaiian sports to display their strength and agility and even the types of wood used for the boards were determined by the person's **rank (3)** in society.

Nowadays the hierarchy between surfers is determined more by their courage and none are **more courageous (4)** than the surfers who brave the jaws of Maui, where 20ft is considered an average sized wave and big can go up as high as 60 or 70 ft. The huge waves of Maui are created by a mixture of unusual circumstances. There is a huge ridge deep below the sea's surface that was created by the lava flow from a volcano. This combined with the presence of a **reef (5)** not far to the north of the island and swells created by winter storms some two thousand miles away in the Aleutian Islands can create the kind of waves that make a surfer's heart race. The people who regularly surf there are almost religious about the spot and they frequently monitor weather forecasts and **wave readings (6)** from buoys for days in advance to calculate when the best conditions will be. A ride on the jaws of Maui can last less than half a minute, but for surfers who fail to keep **pace (7)** with the 25-mile-an hour waves extreme danger awaits. Trapped inside a wave they can become totally disorientated with little sense of which direction takes them up to the surface. They also have only seconds to head for the safe zone of calm water before being crushed by the next big wave. A British surfer who had this experience described the sensation as like having your whole body pulled in every possible direction at once.

The idea of surfing, however, with its images of sun-tanned youths and tropical beaches, has always seemed to me somehow at odds with the weather and culture of the UK, yet nothing could be further from the truth. The UK, being a collection of islands, has no **shortage of (8)** coastline and rugged

seas and is reported to have an active surfing community of some 250,000. Most of the surfing centres around Croyde Bay in North Devon and Fistral Beach in Cornwall. It was in fact, at Fistral Beach in 1989, where the world record for the most surfers on one board was broken, when 12 surfers rode on a 37-ft longboard. Britain was also home to the first ever University **degree course (9)** in surfing to be offered and even has its own surfing film. 'Blue Juice', which was filmed in the south west of Britain, is a **light-hearted tribute (10)** to the lifestyle of Britain's surfers and counts Welsh girl Catherine Zeta Jones and Ewan McGregor among its cast. The lifestyle and the people it portrays are very different from the stereotypes of muscular bronzed young men listening to The Beach Boys as they wax their boards, but beneath the surface it is clear that there is still a common link that runs between them and that is their love and admiration of life and the sea.

YOUNG ADULT BOOKS

...And now the *Guest List*, in which an interesting person lists some interesting things.

And our guest this week is author Leigh Bardugo. She first cracked the *New York Times Bestseller List* with **the Grisha Trilogy, a young adult fantasy series (1A)** set in a world based on Czarist Russia. Right now her new novel is the bestselling young adult book in the land. Here's Leigh to tell us about it and her list.

Hi, I am Leigh Bardugo. I am the author of *Six of Crows*. It is a fantasy novel that I always describe as "Ocean's Eleven meets *Game of Thrones*." It's a magical heist book but **it is young adult, and I know that that sends some people running (2B)** and it shouldn't, because young adult is not a genre, it's a marketing category. It is just designed to get more kids to read books, but you'll find a lot of adults reading them too, and that's because this category has so much to offer.

I'm gonna introduce you to three titles that are labelled young adult but that are for everyone, no matter their age:

My first pick is *Eleanor & Park* by Rainbow Rowell. Now, this is the one you are most likely to have heard of. **It's been on the Bestseller list a long time. (3A)** and it's about two people, Eleanor and Park, who fall in love over music and comics in the 1980s.

It hits that nostalgic sweet spot for adults. **When you hear these kids describe the first time they hear Love Will Tear Us Apart if it doesn't move you, you are dead inside. (4B)**

Here's the thing: **We are used to seeing this kind of saccharine teen romances, and yes, there are**

lots of cutesy romps that you can find in young adult. *Eleanor & Park* is something different. (5C)

Rainbow Rowell writes about falling in love with this beautiful clarity, and this humor that — trust me on this one — will resonate with you.

My 2nd pick for adults, particularly adult fantasy fans is *The Young Elites* by Marie Lu.

I want you to picture a superhero story set in a world inspired by renaissance Italy. It follows a girl named Adelina who has been through a horrible plague, and has been left scarred, but also with an extraordinary power — as have several other kids who find each other through this story, **as they are hunted by the authorities.** (6A)

Now, I know this may sound a little familiar. Yes, they're familiar tropes. But Marie Lu is really turning them on their head. Adelina is basically like a young *Vader*. This is a supervillain story — it's young *Vader* in her prime! **This book will leave you wondering who's in the right and who's in the wrong. You won't know whether to cheer for the authorities or cheer for Adelina, who is becoming darker and more brutal as she goes.** (7C) And one of the things I love about this is, I don't see a lot of female anti-heroes or villains. Marie has brought that to the young adult world.

My third pick is a young adult graphic novel by Gene Yang about race, being an underdog, about family. It's called *The Shadow Hero*. And *The Shadow Hero* tells the story of the first Asian superhero. He's a Chinese-American teenager named Hank. We see Hank working side-by-side with his father in their neighborhood store, and we also see **Hank's disappointment in his father when he fails to stand up to some neighborhood enforcers who are looking to extort money out of them.** (8C)

The hero of the story initially tries to be a superhero, but he doesn't have super powers — and so he gets a terrible beat-down, and there are tremendous repercussions from it. But his mom is really not willing to let the matter rest. **She pushes him into continuing his role as a hero, and, in fact, she drives the getaway car! She's basically his sidekick for his first couple of jobs.** (9C) and their dynamic is amazing.

We all have these tremendous moments of transition, and that's what these books speak to. They speak to upheaval, and I think we can all relate to that. We get married; we get divorced; we have kids; we start a new job; we move to a new city. (10B) We're always trying to define ourselves and find our tribes. That's why adults seek out young adult books.

EJERCICIO 1

SURFING

learnenglish.britishcouncil.org

You will hear Nick Peachy talking about surfing. Complete each of the sentences below with **NO MORE THAN THREE WORDS**. **DON'T FORGET TO TRANSFER ALL YOUR ANSWERS TO THE ANSWER SHEET.**

- 1 Oceans mean different things to different people and some regard it as a _____ for their lethal waste
- 2 The first images of surfers can be found _____ into volcanic stones
- 3 Among Polynesians, people's _____ within society established the types of wood used for the boards
- 4 Surfers riding the waves of Maui are usually considered _____ than the rest
- 5 The huge waves of Maui are formed by a mixture of three exceptional factors: a huge ridge deep below sea's level surface, a _____ nearby and winter storms
- 6 Regulars worship the place and regularly check weather forecasts and _____ from buoys for days in advance
- 7 Danger waits for those surfers who cannot keep _____ with the racing waves
- 8 As the UK is a sum of islands, there is no _____ shore
- 9 Britain is the country where a University offered a surfing _____ for the first time
- 10 'Blue Juice', filmed in the south west of Britain, is a _____ to British surfers' way of life

EJERCICIO 2**YOUNG ADULT BOOKS***Adapted from APM*

You will hear part of a radio programme in which author Leigh Bardugo talks about books for young adults. For questions 1–10, choose the answer A, B or C which fits best according to what you hear. Only **ONE** answer is correct **DON'T FORGET TO TRANSFER ALL YOUR ANSWERS TO THE ANSWER SHEET.**

1 Leigh Bardugo's first successful book...

- A consisted of several volumes
- B was set in present day Russia
- C was a novel based on historical fact

2 She thinks that...

- A few children are fond of reading
- B some people may reject this type of literature
- C there should be more interesting literature for young adults

3 *Eleanor and Park* ...

- A has sold lots of copies
- B is set in this current decade
- C is about a comic book writer

4 She mentions a passage which is particularly...

- A unusual
- B touching
- C devastating

5 She likes *Eleanor and Park* because...

- A it is a mockery of love
- B she has a weakness for romantic fiction
- C it has little to do with traditional love stories

6 The main character in *The Young Elites*...

- A is being chased
- B is a girl named Marie
- C was born somewhere in Italy

7 What is true about *The Young Elites*?

- A** It features *Darth Vader* from *Star Wars*
- B** It gives an idealistic image of the female hero
- C** It makes readers doubt a lot as the story develops

8 In *The Shadow Hero*, the protagonist...

- A** hates his job
- B** sets up a store in Asia
- C** feels disappointed with his father

9 The hero's mother...

- A** turns out to have superpowers
- B** would like him to lead a normal life
- C** is an important support for the hero

10 Leigh Bardugo's opinion, grown-ups like young adult books because they...

- A** bring out the child inside all of us
- B** deal with changes everybody is familiar with
- C** are usually less challenging than books for adults