



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 2016

Comisión de Evaluación de la EOI de

COMPRENSIÓN DE LECTURA

Puntuación total

/20

Calificación

Apellidos: _____

Nombre: _____

DNI/NIE: _____

LEA LAS SIGUIENTES INSTRUCCIONES

A continuación va a realizar una prueba que contiene **dos ejercicios de comprensión de lectura**.

Los ejercicios tienen la siguiente estructura: se presentan unos textos y se especifican unas tareas que deberá realizar en relación a dichos textos. Las tareas o preguntas serán del siguiente tipo:

- **Preguntas o frases incompletas**, seguidas de una serie de respuestas posibles o de frases que las completan. En este caso deberá **elegir la respuesta correcta** rodeando con un círculo la letra de su opción en la **HOJA DE RESPUESTAS. Sólo una de las opciones es correcta.**

Ejemplo:

1 A B C

Si se confunde, tache la respuesta equivocada y rodee la opción que crea verdadera.

1 A B C

- **Pregunta de relacionar**. Se presentan 5 extractos sobre un mismo tema (del 1 al 5). Deberá realizar **dos** tareas. En cada una de las tareas se presentan 6 frases para relacionar con los extractos (de la A a la F). Cada una de las frases se relaciona con un extracto pero hay una frase que no corresponde a ningún extracto. **Sólo hay una frase correcta para cada extracto.**

Deberá **elegir la respuesta correcta** rodeando con un círculo la letra de su opción en la **HOJA DE RESPUESTAS**.

Ejemplo:

1 A B C D E F

Si se confunde, tache la respuesta equivocada y rodee la opción que crea verdadera.

1 A B C D E F

En total, deberá contestar **20 preguntas** para completar esta prueba. Antes de responder a las preguntas, lea atentamente las instrucciones de cada ejercicio.

Dispone de **60 minutos** para responder todas las preguntas de los ejercicios que componen la prueba.

Utilice únicamente **bolígrafo azul o negro** y asegúrese de que su **teléfono móvil** y **dispositivos electrónicos** estén **desconectados** durante toda la prueba.

Trabaje concentradamente, **no hable ni se levante** de la silla. Si tiene alguna duda, levante la mano y espere en silencio a que el/la profesor/a **se acerque a su mesa. Espere a que le indiquen que PUEDE EMPEZAR.**

HOJA DE RESPUESTAS

EJERCICIO 1: ART FOR FREE

1	A	B	C
2	A	B	C
3	A	B	C
4	A	B	C
5	A	B	C
6	A	B	C
7	A	B	C
8	A	B	C
9	A	B	C
10	A	B	C

EJERCICIO 2: WHAT TO DO IN AMSTERDAM

Task 1

Extract 1	A	B	C	D	E	F
Extract 2	A	B	C	D	E	F
Extract 3	A	B	C	D	E	F
Extract 4	A	B	C	D	E	F
Extract 5	A	B	C	D	E	F

Task 2

Extract 1	A	B	C	D	E	F
Extract 2	A	B	C	D	E	F
Extract 3	A	B	C	D	E	F
Extract 4	A	B	C	D	E	F
Extract 5	A	B	C	D	E	F

EJERCICIO 1

ART FOR FREE

Adapted from The New York Times Sunday Review.

You are going to read an article about the fact that artists are often expected to share their production for free. For questions 1 – 10, choose the most suitable option A, B or C. DON'T FORGET TO TRANSFER ALL YOUR ANSWERS TO THE ANSWER SHEET.

Not long ago, I received, in a single week, three invitations to write an original piece for publication or give a prepared speech in exchange for no money. As with stinkbugs, it's not any one instance of this request but their sheer number and relentlessness that make them so tiresome. It also makes composing a polite response a heroic exercise in restraint.

People who would consider it a bizarre breach of conduct to expect anyone to give them a haircut or a can of soda at no cost will ask you, with a straight face and a clear conscience, whether you wouldn't be willing to write an essay or draw an illustration for them for nothing. They often start by telling you how much they admire your work, although not enough, evidently, to pay one cent for it. "Unfortunately we don't have the budget to offer compensation to our contributors..." is how the pertinent line usually starts. But just as often, they simply omit any mention of payment.

A familiar figure in one's 20s is the club owner or event promoter who explains to your band that they won't be paying you in *money*, man, because you're getting paid in the far more valuable currency of *exposure*. This same character reappears over the years, like the devil, in different guises — with shorter hair, a better suit — as the editor of a Web site or magazine, dismissing the issue of payment as an irrelevant quibble and impressing upon you how many *hits* they get per day, how many *eyeballs*, what great exposure it'll offer. "Artist Dies of Exposure" goes the rueful joke.

In fairness, most of the people who ask me to write things for free, with the exception of Arianna Huffington, aren't the Man; they're editors of struggling magazines or sites, or school administrators who are probably telling me the truth about their budgets. The economy is still largely in ruins, thanks to the people who "drive the economy" by doing imaginary things on Wall Street, and there just isn't much money left to spare for people who do actual things anymore.

This is partly a side effect of our information economy, in which "paying for things" is a quaint, discredited old 20th-century custom. The first time I ever heard the word "content" used in its current context, I understood that all my artist friends and I — henceforth, "content providers" — were essentially extinct. This contemptuous coinage is predicated on the assumption that it's the delivery system that matters, relegating what used to be called "art" — writing, music, film, photography, illustration — to the status of filler, stuff to stick between banner ads.

Just as the atom bomb was the weapon that was supposed to render war obsolete, the Internet seems like capitalism's ultimate feat of self-destructive genius, an economic doomsday device rendering it impossible for anyone to ever make a profit off anything again. It's especially hopeless for those whose work is easily digitized and accessed free of charge. I now contribute to some of the most prestigious online publications in the English-speaking world, for which I am paid the same amount as, if not less than, I was paid by my local alternative weekly when I sold my first piece of writing for print in 1989. More recently, I had the essay equivalent of a hit single — endlessly linked to, forwarded and reposted. A friend of mine joked, wistfully, "If you had a dime for every time someone posted that ..." Calculating the theoretical sum of those dimes, it didn't seem all that funny.

I've been trying to understand the mentality that leads people who wouldn't ask a stranger to give them a keychain or a *Twizzler* to ask me to write them a thousand words for nothing. I have to admit my empathetic imagination is failing me here. I suppose people who aren't artists assume that being one must be fun since, after all, we do choose to do it despite the fact that no one pays us. They figure we must be flattered to have someone ask us to do our little thing we already do.

I will freely admit that writing beats baling hay or going door-to-door for a living, but it's still shockingly unenjoyable work. I spent 20 years and wrote thousands of pages learning the trivial craft of putting sentences together. My parents blew tens of thousands of 1980s dollars on tuition at a prestigious institution to train me for this job. They also put my sister the pulmonologist through medical school, and as far as I know nobody ever asks her to perform a quick lobectomy — doesn't have to be anything fancy, maybe just in her spare time, whatever she can do would be great — because it'll help get her name out there.

Maybe they're asking in the collaborative, D.I.Y. spirit that allegedly characterizes the artistic community. I have read Lewis Hyde's "The Gift," and participated in a gift economy for 20 years, swapping zines and minicomics with friends and colleagues, contributing to little literary magazines, doing illustrations for bands and events and causes, posting a decade's worth of cartoons and essays on my website free of charge. Not getting paid for things in your 20s is glumly expected, even sort of cool; not getting paid in your 40s, when your back is starting to hurt and you are still sleeping on a futon, considerably less so. Let's call the first 20 years of my career a gift. Now I am 46, and would like a bed.

I know I sound like some middle-aged sourpuss who's forgotten why he ever wanted to do this in the first place. But I'm secretly not as mercenary as I'm trying to pretend. One of the three people who asked me to do something for nothing that dispiriting week was a graduate student in a social work program asking me if I'd speak to her class. I first sent her my boilerplate demurrer, but soon found myself mulling over the topic she'd suggested, involuntarily thinking up things to say. I had gotten interested. Oh, *dammit*, I thought. I knew then I was going to do the talk. And after all, they were student social workers, who were never going to make much money either because they'd chosen to go into the business, which our society also deems worthless, or trying to help people. Also, she was very pretty.

EJERCICIO 2

WHAT TO DO IN AMSTERDAM

Adapted from www.timeout.com

You are going to read five extracts (1 – 5) about Amsterdam. You will have to do **TWO TASKS**. Match each extract to one of the sentences A - F. For each task there is **ONE sentence which you DO NOT NEED to use**. **DON'T FORGET TO TRANSFER ALL YOUR ANSWERS TO THE ANSWER SHEET.**

1 Explore Amsterdam's best museums (and their cafés!)

Delve into the past of the city at the Amsterdam Museum (formerly the Amsterdam Historisch Museum), which maps the last eight centuries of urban evolution using quirky found objects like 700-year-old shoes. Next, hop over to the Museum Ons' LieveHeer op Solder ('Our Lord in the Attic'), a charming hidden church in the Red Light District that has been recently restored to its 17th century glory. Round off your day with a trip to the JoodsHistorisch Museum in the old Jewish quarter. Housed in four former synagogues, it's crammed with photos, painting and artefacts exploring the history of Judaism in the Netherlands. There is an excellent children's wing, full of interactive exhibits and, predictably, the café does a mean bagel.

2 Picnic in the Vondelpark

For the perfect picnic, head to the Vondelpark. The largest green space in Amsterdam, the park is named after its best-known poet Joost van den Vondel (1587-1679), whose controversial play *Lucifer* caused the religious powers of the time to crack down on 'notorious living'. Yet it continues to thrive in the summertime, when people gather to smoke, drink and feast here. The park is also something of a cultural hub, with a number of sculptures including one by Picasso. From June to September, music, dance and kids' activities take place at the Vondelpark Openluchttheater.

3 Eat street food, Amsterdam-style

You simply must try raw herring. We don't want to hear any excuses. The best time to try one is between May and July when the new catch hits the stands, because this doesn't require any extra garnish such as onions and pickles, since the fish's flesh is at its sweetest. There's a quality fish stall or store around most corners. There are stalls all over town, but the best places to buy a herring include the family-run Stubbe's Haring on the SingelHaarlingersluis near Centraal Station. This fish is a bargain snack and makes for an authentic Dutch eating experience.

4 Rent an Amsterdam bike and get cycling

Cycling is a quintessentially Dutch means of getting around Amsterdam. Bicycles have long been part of a thriving democracy in the Netherlands. They played a vital role in the early-20th century campaign to secure women the vote and the absurd 1960s happenings of the *Provos* art group, when artists used them as a Socialist symbol. So, by getting on your bike, you'll prove yourself a free spirited citizen. There are plenty of places to hire them such as *MacBike* and *Rent-A-Bike*, while clear cycle lanes stitch the city together. You can catch all the sights on a bike by booking a guided tour from the *Yellow Bike* company. Bear in mind some golden rules. Never cycle next to your friend, put your lights on at night and lock your bike up.

5 Discover the Begijnhof, one of Amsterdam's secret gardens

At the Begijnhof, a secluded garden and courtyard offers a hidden sanctuary where traffic sounds dim and the bustle of the city fades into the distance. Established as a 14th-century convent, it formerly housed the religious and liberated sisterhood of the Beguines. In the centre of the courtyard stands the EngelseKerk, the principal place of worship for the local English community. It's worth stepping inside to take a good look at the pulpit panels, designed by Mondrian. Although it's popular with tourists, noise levels never rise above a whisper.

EJERCICIO 1**ART FOR FREE**

1 The writer, Tim Kreider, finds invitations to work for free annoying because ...

- A** he finds it hard to say no
- B** there are too many of them
- C** everyone should get paid for their work

2 Which of these sentences reflects the writer's opinion?

- A** A drawing should be worth more than a haircut
- B** Some people don't give any value to artistic work
- C** He would never dare ask anybody for a free haircut

3 What point is made in paragraph 3?

- A** Exposure can be more precious than money
- B** Young artists are easy prey for unscrupulous people
- C** People's looks may vary but their strategies remain the same

4 On the whole, the people who ask the writer to work for free ...

- A** are on a tight budget
- B** run thriving businesses
- C** aren't entirely honest about their financial situation

5 How does he feel about artists being called 'content providers'?

- A** The term shows no respect for art
- B** It implies the extinction of some traditional art forms
- C** It is a consequence of the way the media have evolved

6 In paragraph 6 the writer points out the fact that ...

- A** he hasn't had a pay rise in years
- B** written work which doesn't get printed is badly paid
- C** local media tend to treat artists better than global ones

7 In the writer's opinion, people ...

- A** fail to realize how unpleasant artistic work can be
- B** are often mistaken about the kind of life artists lead
- C** seem to assume that artists have additional sources of income

8 The writer probably wishes ...

- A** his work were easier to do
- B** artists were treated just like any other professionals
- C** his vocation hadn't cost so much money to his parents

9 How does he feel about young people sharing their work for free?

- A** He finds it appalling
- B** He thinks it is outrageous
- C** He considers it acceptable

10 How did the writer initially react when he was requested to deliver a talk?

- A** He declined
- B** He put off his answer
- C** He grudgingly accepted

EJERCICIO 2

WHAT TO DO IN AMSTERDAM

Task 1: Which extract refers to.....?

A	an object which has a strong social significance	Extract 1 Extract 2 Extract 3 Extract 4 Extract 5
B	a place where unusual objects are exhibited	
C	a place where you can mingle with great modern painters	
D	a place where you will find peace and quiet	
E	somebody who caused quite a stir in his time	
F	something which is definitely a must	

Task 2: Which extract mentions.....?

A	a gallery where you will find the most cutting-edge street art	Extract 1 Extract 2 Extract 3 Extract 4 Extract 5
B	a place where a group of nuns used to live	
C	a place which boasts an excellent bakery product	
D	a product which is best savoured on its own	
E	somewhere particularly lively at a certain time of the year	
F	some sensible dos and don'ts	