



GOBIERNO DEL PRINCIPADO DE ASTURIAS

CONSEJERÍA DE EDUCACIÓN, CULTURA Y DEPORTE

ESCUELAS OFICIALES DE IDIOMAS DEL PRINCIPADO DE ASTURIAS

PRUEBA ESPECÍFICA DE CERTIFICACIÓN DE NIVEL AVANZADO DE INGLÉS SEPTIEMBRE 2015

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 **tres 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:

- **Pregunta de completar.** Se presenta un texto con huecos (del 1 al 6) en los que falta una frase. Se proporcionan las frases en un listado (de la A a la G) que incluye más frases de las necesarias. **Sólo hay una frase correcta para cada hueco.** 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 G

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

1. **A** B ~~E~~ D E F G

- **Preguntas o frases incompletas,** seguidas de una serie de respuestas posibles o de frases que las completan. 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**

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 **50 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: LET US HAVE "NOTHING" TO EAT

1	A	B	C	D	E	F	G
2	A	B	C	D	E	F	G
3	A	B	C	D	E	F	G
4	A	B	C	D	E	F	G
5	A	B	C	D	E	F	G
6	A	B	C	D	E	F	G

EJERCICIO 2: THE LUXURIES OF OUR UPBRINGING HAD ELUDED US

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

EJERCICIO 3: THIS IS THE STORY OF A HAPPY MARRIAGE

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

EJERCICIO 1

LET US HAVE "NOTHING" TO EAT

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You are going to read part of an article from which some sentences have been removed. For gaps 1-6 choose the phrase (A-G) 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.

A synthetic food has been produced that is not food at all. It has no taste, no smell, no vitamins or minerals. It has no energy-producing calories. _____ 1 _____. What does it do? It fools you into thinking that you have eaten a full-course dinner. Your appetite is satisfied; your stomach feels full. _____ 2 _____. Millions of Americans, however, are watching their waistlines. Everyone wants to have the beautiful figure of a television star or an athlete. _____ 3 _____. Doctors have some harsh words to say about fatness. Fat people are likely to develop heart conditions and other physical ailments.

Scientists have been worrying about the problems of their overweight brothers and sisters. For many years they have been hunting for something that will give the same effect as food without containing its nourishment.

As it turned out, the product that eventually proved suitable is anything but rare. It is one of the most plentiful substances on earth - as plentiful as trees or grass or cotton. _____ 4 _____. All of these are made up of a substance called cellulose.

People have been trying to eat cellulose for years, but for a long time no suitable way of handling it could be found. One man, for example, took some surgical cotton, chopped it up very fine, and flavored it with fruit juice. _____ 5 _____. A more tempting form of cellulose was discovered only recently, almost by accident, in the laboratories of the American Viscose Corporation by a scientist named Dr. O. A. Battista.

Dr. Battista was at work trying to develop a particularly strong rayon tire cord. _____ 6 _____. A quarter of an hour later the scientist discovered that the blender was completely filled with something that resembled a thick white custard. Dr. Battista spooned the custard out of the blender and made cookies and sauces with it. These were the first examples of the food that can be eaten, but that is not food.

A	As you can imagine, not many people were eager to copy his recipe
B	In fact, it is a part of trees and grass and cotton and many other plants
C	In one such trial he placed some cellulose in water in an ordinary electric blender
D	The laboratory was equipped with an oven
E	To sum up, it provides you with no nourishment at all
F	Vanity is not the only reason why people try to be slim
G	You may wonder why anyone would want to play such tricks on himself

EJERCICIO 2

THE LUXURIES OF OUR UPBRINGINGS HAD ELUDED US

Adapted from the Guardian. Friday 7th November 2014

Read the text below and for questions 1-7 choose the correct answer A, B or C. Only ONE answer is correct. DON'T FORGET TO TRANSFER ALL YOUR ANSWERS TO THE ANSWER SHEET.

Not too long ago, my friend Lou and I were chatting in the soft-play area of an industrial estate just off the north circular. It was the kind of cheap, tacky place I had always hated, but now found myself frequenting with a resignation that bordered on affection. "It's just that you can't match the finish," she was saying, as we watched our children pelting one another with small plastic balls. "Am I being ridiculous?"

Lou had decided that she was going to decorate her entire flat in Farrow & Ball, a notoriously middle-class brand of paint that sells for something approaching the price of liquid gold. To put this expenditure into context, Lou and her boyfriend had only just, with their third baby on the way, managed to buy a family home – a two-bed flat in the outermost reaches of London. She is a teacher, he is a jazz musician – enough said.

I took a sip of coffee while I thought it through. Was it ridiculous for her to bankrupt herself buying overpriced paint? Sure. Did I understand it? Absolutely.

For Lou and I, many things had not turned out quite the way we expected. The luxuries that supported our middle-class upbringings – terraced houses in leafy streets, holidays abroad, money left in the account at the end of the month – had thus far eluded us, and it was beginning to look like they always would. Outwardly, we accepted this – or rather, we realised that it would be grotesque to complain about it.

But deep in our secret souls, we didn't accept it at all. We still considered ourselves to be the kind of people whose children would play in the garden, not in the soft-play centre; the kind of people who would spend weekends pruning the hedge and serving roasts on an ample kitchen table. The gap between our self-image and our reality was yawning ever wider.

Our only recourse was to express middle-classness in small and pointless ways; ways that probably nobody else would even notice. We always bought biodegradable nappies. We treated ourselves to organic veggie boxes, instead of buying our carrots in Tesco. We spent money we didn't have on stupid, trendy paint.

It couldn't go on. Sooner or later, we'd have to admit the game was up. Soon ... but not yet.

"No, babe," I said. "You're not being ridiculous at all."

1 The author going to the soft-play area with her children.

- A hates
- B enjoys
- C now tolerates

2 Lou had bought some paint.

- A weird
- B well-known
- C extravagant

2 Lou lives in a ...

- A slum
- B luxury area in London
- C working-class neighbourhood

4 The author thinks Lou's attitude is ...

- A difficult to understand
- B inappropriate for her financial situation
- C not ridiculous because she wants the best for her new flat

5 The author and Lou ...

- A enjoyed a better life in the past
- B enjoy having meals in a big kitchen on Sundays
- C wish their children had the life they had never enjoyed

6 The author and Lou buy expensive products because ...

- A they can afford them
- B they want to impress other people
- C it makes them feel they are middle class

7 The author thinks they ...

- A will never admit their real situation
- B will have to change their attitude immediately
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EJERCICIO 3

THIS IS THE STORY OF A HAPPY MARRIAGE

Adapted from: This is the Story of a Happy Marriage, by Ann Patchett

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The tricky thing about being a writer, is that in addition to making art you also have to make a living. My short stories and novels have always filled my life with meaning, but, at least in the first decade of my career, they were no more capable of supporting me than my dog was. But part of what I love about both novels and dogs is that they are so beautifully oblivious to economic concerns. It isn't their responsibility to figure out where the rent is coming from.

What I was looking for in a job was simple enough: something that would allow me to pay the bills and still leave me time to write. At first I thought the key would be to put the burden on my back rather than my brain, and so I worked as a restaurant cook and, later, as a waitress. And I was right, there was plenty of room in my head for stories, but because I fell asleep the minute I stopped moving, very few of those stories were ever written down. Once I realized that physical labor wasn't the answer, I switched to teaching — the universally suggested career for all M.F.A. graduates — and while I wasn't so tired, days spent attending to the creativity of others often left me uninterested in any sort of creativity of my own. All I knew for certain was that I had to figure out how to both eat and write.

The answer, at least the first spark of it, came in the form of a 250-word book review of Amy Tan's novel *The Joy Luck Club*. I had published several short stories in *Seventeen* magazine, and had asked my editor if I could have a nonfiction assignment as well. The economics were easy enough to figure: *Seventeen* ran one short story a month, twelve stories a year, and if I was doing my absolute best I could never hope for more than one or two of those spots. A writer of nonfiction, on the other hand, could publish an article in every issue. I had finally identified a job that I more or less knew how to do that would be neither mentally nor physically exhausting.

Which is not to say that it wasn't exasperating at times. I was asked to rewrite that book review half a dozen times, and each time I was told I had to consider yet another aspect of the novel. Once my book review was accepted, I started pitching ideas for articles to the editor. For every ten story ideas I came up with, I would be given the green light to write one of them (without a contract or kill fee), and for every ten I was allowed to write, maybe one would actually make its way into the magazine. The one that *was* accepted would then be rewritten ten times.

Seventeen magazine, where I never had an office and rarely visited, was the site of my apprenticeship. I was learning how to work for a magazine by shaping my writing, yes, but I was also shaping myself.

- 1 The author was looking for a job because she ...**
A had plenty of time to write
B couldn't make a living from art exclusively
C wanted to do something different from writing exclusively
- 2 The author loves dogs and novels because they ...**
A are worth lots of money
B are totally unaware of money matters
C were economically important in her first ten years as a writer
- 3 Her job as a cook and waitress ...**
A was exhausting
B was not very good for creativity
C did not allow her to make a living
- 4 She found that teaching was ...**
A killing her creativity
B making her uninterested in other people's creativity
C as physically demanding as cooking and serving tables
- 5 She began writing nonfiction because ...**
A writing fiction wore her out
B she thought it was easier than writing fiction
C it would be much easier for her to earn a living
- 6 When she was working for *Seventeen* ...**
A she had most of her articles published
B very few of her articles were published
C her fiction work was published in the magazine
- 7 *Seventeen* ...**
A was the place where she spent long hours writing
B was the magazine where she had a stable and steady job
C transformed not only the way she wrote but also the way she was



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1	A	B	C	D	<input checked="" type="radio"/> E	F	G
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1	A	B	<input checked="" type="radio"/> C
2	A	B	<input checked="" type="radio"/> C
3	A	B	<input checked="" type="radio"/> C
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1	A	<input checked="" type="radio"/> B	C
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