ESCUELAS OFICIALES DE IDIOMAS CANTABRIA

GOBIERNO
de
CANTABRIA
CONSEJERÍA DE EDUCACIÓN, FORMACIÓN
PROFESIONAL Y TURISMO

PRUEBA DE CERTIFICACIÓN DE NIVEL INTERMEDIO B2

INGLÉS

COMPRENSIÓN DE TEXTOS ESCRITOS (CTE)

CUADERNILLO DE PREGUNTAS

Duración de la prueba: 55 minutos

INSTRUCCIONES

- No abra el cuadernillo de examen hasta que se lo indique su profesor.
- **Haga todas las tareas**. Al principio de cada tarea hay un ejemplo ilustrativo con el número cero.
- Al final de la prueba entregue dentro del cuadernillo todo el papel de borrador utilizado.
- Permanezca en su asiento hasta que el profesor indique el final de la prueba.

TASK 1

HOW HIP-HOP IS SAVING A DYING COLOMBIAN LANGUAGE

In Colombia's historic town of San Basilio de Palenque, hip-hop is helping resurrect a local language in danger of dying out.

Rap folklórico palenquero represents the voice of the people, says Andris Padilla Julio, leader of the Afro-Colombian hip-hop group Kombilesa Mi. The crew rapidly switches between Spanish and another language – but it is not English, the international language of hip-hop.

The other language is Palenquero, one of the two creole languages native to Colombia. There are 68 indigenous languages in the country, and many of them are under threat of going extinct from "pressure to assimilate" or Colombia's long-running internal conflict with drug cartels and paramilitary forces.

Palenquero traces its linguistic roots to the Bantu language family native to sub-Saharan Africa, and includes influence from several romance languages as well. It is centuries old, and hip-hop might help it survive further into the 21st Century.

"At one point, Palenquero was considered poorly spoken Spanish, and because of that, people felt bad and decided not to speak it," says Padilla Julio, who goes by the name Afro Netto. A grassroots revival in the latter half of the 20th Century sought to fight these negative stereotypes while at the same time re-establishing the language among the town's roughly 3,500 inhabitants.

Similarly, Kombilesa Mi places an emphasis on language and identity through its music, partly making Palenquero words and phrases accessible to audiences. "If we want people to learn how to say goodbye, we do it by singing, adding some rhythm, and people enjoy that," says Padilla Julio. This common didactic approach also explains why, for Padilla Julio, hip-hop is such a natural foundation for a rap version of folklórico palenquero: "With hip-hop, people can dance but they also listen, and since I'm interested in delivering a message... hip-hop allows me to do that and that's why I love it."

Adapting the rhythmic elements of hip-hop to traditional Palenque music and instruments cements it into the community. Though ultimately, it is hip-hop's legacy as a form of social protest that gives rap folklórico palenquero its sense of immediacy. "People see in us [Kombilesa Mi] that courage, that voice of support, that voice of protest, struggle," adds Padilla Julio. "And the way that we're using hip-hop, we're not just protesting, but making ourselves stronger, too." This is important given both the social context and history of San Basilio de Palenque, a town of 3500 people at the base of the Montes de María and the home of Kombilesa Mi.

Kombilesa Mi ("my friends" in Palenquero) was formed in 2011 and boasts nine members. The group released their debut album *Así es Palenque* in 2016, recording in San Basilio de Palenque's first and only music studio. Along the way, they've forged relationships with Afro-Colombian groups doing similar work in other cities across Colombia, such as Rostros Urbanos in Buenaventura and Son Batá in Medellín. Kombilesa Mi also has a strong presence, says Padilla Julio, among the Palenque diaspora in the capital Bogotá. In addition, the group has toured abroad, establishing rap folklórico palenquero not just as a musical genre, but a broader social movement connecting past to present for audiences both inside and outside Palenque.

For centuries, San Basilio de Palenque has been a symbol of resistance, one that shines through in its language, culture, and identity. The small town is known historically as the first free settlement in the Americas; escaped African slaves bound for Colombian plantations settled the town in the 17th Century and were granted their freedom in

perpetuity in the 18th Century after nearly a century of fighting Spanish colonialists. It's the only settlement of its kind that survives into the present.

As a result, in 2005, Unesco recognised San Basilio de Palenque by adding it to the List of the Intangible Cultural Heritage of Humanity. Kombilesa Mi have dedicated themselves to preserving this legacy, in the same way it was passed on to the group's members. "That's what our teachers used to tell us, that Palenque culture goes from generation to generation," says Padilla Julio.

Source: bbc.com/culture/story

0. Andris Padilla Julio talks to his collaborators...
    a. in English and Palenquero.
    b. in Spanish and English.
    c. ***in Spanish and Palenquero.***

1. Colombia...
    a. is fighting to standardise its national languages.
    b. has lost many native languages due to violence.
    c. still conserves many non-European languages.

2. Palenquero...
    a. is a pure, ancient local language.
    b. used to have a social stigma attached.
    c. was saved from extinction at the start of the last century.

3. Hip-hop...
    a. has a rhythm naturally suited to Palenquero.
    b. helps Kombilesa Mi get their ideas across.
    c. is used in schools to teach Palenquero.

4. Padilla Julio's band...
    a. are in tune with local social feeling.
    b. are strong enough to resist external social pressures.
    c. have given hip-hop a new social relevance.

5. Outside of San Basilio, the band have...
    a. raised the profile of *rap folklórico palenquero.*
    b. recorded in cities across Colombia.
    c. styled their music to appeal to a variety of age-groups.

6. San Basilio de Palenque...
    a. was the first town to grant freedom to its slaves.
    b. was a refuge for slaves who abandoned African plantations.
    c. won permanent freedom after many years.

7. Kombilesa Mi...
    a. feel a responsibility to preserve their culture.
    b. have persuaded schoolteachers to use Palenquero.
    c. were instrumental in gaining UNESCO recognition for the town.

TASK 2

Read the text and complete the gaps with the most suitable word from the list (A-D) that comes after the text. Number 0 has been completed as an example.

(Marking: 10 x 1 = 10 points)

KINTSUGI – CAN BREAKING SOMETHING MAKE IT MORE VALUABLE?

Do you know someone who is very clumsy? Are they always walking into walls? Do they knock things over? Let's **(0)** _be_ honest – we can all be a little clumsy now and then. At its **(1)** _____, clumsiness can cause a person to break something valuable or important to them.

(2) _____ something is broken, what do you do with it? Many people throw broken items away. But that can be hard to do if the broken item is your favorite tea mug. It could be **(3)** _____ harder if it's a special gift from a friend or family member.

Would you believe you don't have to throw away everything that's broken? Or, **(4)** _____, that breaking things can make them more valuable? It's true!

The Japanese practice of kintsugi is one way **(5)** _____ mend broken items and make them more valuable. In this art form, people put broken things back together with gold. Kintsugi is most **(6)** _____ used on pottery, but it can fix other items as well.

In Japanese, kintsugi means "golden joinery." It is also called "kintsukuroi." This means "golden repair." Practiced since the 15th Century, kintsugi invites people to see beauty in imperfection.

Legend says that kintsugi started with one cracked tea bowl. It **(7)** _____ to the Japanese shogun Ashikaga Yoshimasa. Disappointed with other attempts at repair, Yoshimasa looked for someone to mend the tea bowl. He wanted it fixed in a way that was appealing to the eye. That's when Japanese craftsmen came up with the idea of putting the pottery back together using gold.

So how does Kintsugi work, exactly? It starts with the broken object. **(8)** _____, the kintsugi artist puts the pieces together using glue. After sanding the mended cracks to make them smooth, they add lacquer. They may repeat this step a few times. Finally, they mix lacquer with gold dust. They spread this mixture on the spots that were cracked. This results in the cracks being more noticeable, but also more beautiful, than the rest of the item.

Many people see Kintsugi **(9)** _____ a metaphor. After all, who hasn't felt very sad or even "broken" before? If a broken piece of pottery can be stronger and more lovely once it's mended, **(10)** _____ can a human being.

Source: wonderopolis.com

	A	B	C	D
0	*be*	go	make	stay
1	bad	badly	worse	worst
2	before	once	unless	until
3	as	even	less	too
4	however	in fact	therefore	thus
5	for	of	that	to
6	common	normal	often	seldom
7	belonged	broke	made	owned
8	also	first	for instance	therefore
9	as	in	such	than
10	contrary	opposite	similar	so

TASK 3

The Guardian view on surveillance: Big Brother is not the only watcher now.

The problem is not that computers can recognise faces. It's that they can't forget them. Arguments about surveillance and privacy are usually framed around Big Brother – the overweening state. But the widespread use of facial recognition in private hands suggests a more urgent danger: that not just Big Brother but anyone in the family can watch, and profit from, our faces. The private landlords of the King's Cross development in London are using facial recognition now in their CCTV surveillance. It is not clear whether this is entirely legal, partly because the owners have been reluctant to disclose what it is they're actually doing.

This is a development that looks like the worst of all possible worlds. Visual recognition boosted by AI is cheap, widely available and easily programmed – one hobbyist has used it to train his catflap to open only when his cat was not trying to carry prey into the house – but it is also worryingly inaccurate. Recent trials by police forces in London and south Wales, among other places, have shown a high rate of false positives, and the rate of inaccuracy is much higher with black faces than with white. A technology that cannot in real life discriminate between individuals will only tend to increase the amount of discrimination in society as a whole. It will spread false confidence and real fear.

So Liberty and other privacy pressure groups have called for a moratorium on the use of these systems by the police. But this could only be a temporary solution. The technology has been steadily improving, and it is not unreasonable to expect that within five years it will be acceptably reliable as well as ubiquitous. This will pose a different set of problems to the obvious ones raised when it doesn't work, and these will not be solved by an attempt to ban it altogether: even if governments are constrained, private actors will run ahead. It offers, for instance, huge advantages to retailers trying to curb shoplifting without much assistance from an overstretched police force. And, as the example of King's Cross shows, significant parts of modern cities are now in fact private property, even when they appear to be public.

Source: theguardian.com

0. **the careful watching of a person or place [*noun*].** *surveillance*

1. affecting or including a lot of places, people, etc. [*adjective*].

2. not wanting to do something [*adjective*].

3. not precise [*adjective*].

4. extend [*verb*].

5. seeming to be everywhere [*adjective*].

6. forced to do something against your will [*verb*].

7. to limit someone's freedom to do what they want [*verb*].

8. not having enough resources to do your job [*adjective*].

INGLÉS - NIVEL INTERMEDIO B2 - CTE

TASK 1 – HIP HOP

0. *C*	4. A
1. C	5. A
2. B	6. C
3. B	7. A

TASK 2 – KINTSUGI

0. *A*	
1. D	6. C
2. B	7. A
3. B	8. B
4. B	9. A
5. D	10. D

TASK 3 – BIG BROTHER

0. *surveillance*	
1. widespread	5. ubiquitous
2. reluctant	6. constrained
3. inaccurate	7. curb
4. spread	8. overstretched