

SEPTIEMBRE 2014



PRUEBAS UNIFICADAS DE CERTIFICACIÓN

COMPRENSIÓN DE LECTURA

Apellidos:

Nombre:

Marca con una X lo que corresponda:

- Alumno/a **OFICIAL** (Indica el nombre de tu profesor/a tutor/a durante el curso 2013-2014:)
- Alumno/a **LIBRE** Grupo:

INSTRUCCIONES PARA LA REALIZACIÓN DE ESTE EJERCICIO:

- Duración: **75 minutos**
- Este ejercicio consta de **dos tareas**. Deberás realizarlas ambas.
 - En la **tarea 1** deberás leer el texto 1 (páginas 2 y 3) y **completar cada hueco con una de las cuatro opciones (A, B, C, D)** proporcionadas en la página 3.
Obtienes: 1 punto por cada respuesta correcta; 0 puntos por cada respuesta incorrecta o no dada. El número 0 es un ejemplo.
 - En la **tarea 2** deberás leer el texto 2 (páginas 5 y 6) y **completar los enunciados de la página 4 con la mejor opción (A, B o C)**.
Obtienes: 1 punto por cada respuesta correcta; 0 puntos por cada respuesta incorrecta o no dada. El número 0 es un ejemplo.
- **Muy importante: al final, comprueba que has marcado una sola opción (como en el ejemplo); si marcas dos opciones, se anula la respuesta a esa pregunta.**
- **No escribas en los cuadros** destinados a la calificación de las tareas.
- Sólo se admiten respuestas escritas con **bolígrafo azul o negro**.

NO ESCRIBAS AQUÍ

PUNTUACIÓN DEL EJERCICIO: _____ / 20

CALIFICACIÓN: Superado No Superado

C1

INGLÉS



TAREA 1 -10 puntos -: Read the following text. For each gap choose the correct option (A, B, C or D). The first one (0) is an example.

Pilotless planes might (0) a reality before driverless cars

Source: www.economist.com

Within the next few weeks a twin-engined Jetstream will take off from Warton Aerodrome in Lancashire, England, and (1) north towards Scotland. Like any other flight, the small commuter airliner will respond to instructions from air-traffic controllers, navigate a path and take care to avoid other aircraft. But the pilot flying the aircraft will not be in the cockpit: he will have his feet firmly on the ground in a control room back at Warton. Pilotless aircraft are now (2) used by the armed forces, but those drones fly only in restricted airspace and conflict zones. The Jetstream mission is part of a project to develop the technologies and procedures that will allow large commercial aircraft to operate routinely and safely without pilots in the same skies as manned civilian flights.

Fasten your seat belts

To reassure those of a nervous disposition, the test flights do not carry passengers and pilots remain in the cockpit just in case things go wrong. (3) unmanned commercial aircraft are likely to enter service before people can buy autonomous cars. Modern aircraft are already perfectly capable of automatically taking off, flying to a destination and landing. These tests are trying to establish whether they can do those things safely without a pilot and at the same time comply with the rules of the air. It is potentially a huge new market. America's aviation regulators have been asked by Congress to integrate unmanned aircraft into the air-traffic control system as early as 2015. Some small drones are already used in commercial applications, such as aerial photography, but in most countries they are (4) to flying within sight of their ground pilot, much like radio-controlled model aircraft. Pilotless aircraft could carry out many jobs at a lower cost than manned aircraft and helicopters—tasks such as traffic monitoring, border patrols, police surveillance and checking power lines. They could also operate in conditions that are dangerous for pilots, including monitoring forest fires or nuclear-power accidents. And they could fly extended missions for search and rescue, environmental monitoring or even (5) temporary airborne Wi-Fi and mobile-phone services. Whatever happens, pilots will still have a role in aviation, although not necessarily in the cockpit. "As far as the eye can see there will always be a pilot in command of an aircraft," says Lambert Dopping-Hepenstal, the director of ASTRAEA.

Commercial flights carrying freight and express parcels might one day also lose their on-board pilots. But would even the most penny-pinching cut-price airline be able to sell tickets to passengers on flights that have an empty cockpit? More realistically, those flights might have just one pilot in the future. Technology has already relieved the flight deck of a number of jobs. Many early large aircraft had a (6) of five. First the radio operator went, then the navigator, and by the time the jet era was well under way in the 1970s flight engineers began to disappear too. Next it could be the co-pilot, replaced by the autonomous flight systems now being developed.

Unmanned aircraft will, therefore, need a "sense and avoid" capability. This can be provided by transponders that bleep the aircraft's presence (and, in the case of advanced systems, its course, altitude and speed) to other aeroplanes and air-traffic controllers. But not all manned aircraft have such kit. Some light aircraft and gliders operating at low altitudes in clear weather are not required to have even radios, let alone transponders or radar.



ASTRAEA’s Jetstream, therefore, also uses video cameras to allow the ground pilot to look around outside the cockpit. Image-recognition software can (7) of other aircraft. This is being tested against different backgrounds, such as a cluttered landscape or a hazy sky.

In some trials, different aircraft are being flown in the vicinity of the Jetstream, and some of them will be flown deliberately towards it on a potential (8) course, to see if these “intruding” aircraft can be recognised by the automated systems and the appropriate avoiding action taken. These flights are taking place in an area cleared of other aircraft over the Irish Sea. “The results to date suggest you can do sense-and-avoid as well as a human,” says Mr Dopping-Hepenstal. A pilotless plane must also be able to act autonomously in an emergency. In the event of an engine failure, for instance, it could use its navigational map to locate a suitable area to put down. But what if this was an open field that happened to be in use for, say, a fair? A forward-looking video camera might show a ground pilot that. But if communications were lost the aircraft would (9) on image-recognition software and an infra-red camera to detect the heat given off by people and machines and so decide to try to land elsewhere.

The ASTRAEA researchers will still have to prove that their systems can work in the real world—even during emergency landings. In order to satisfy risk-averse aviation regulators, the researchers are working with Britain’s Civil Aviation Authority to certify a virtual pilotless aircraft for use in civil airspace. The intention is not to certify an actual aircraft, but for both sides to learn what will be required to do so. Some of the technologies being developed are also likely to find their way into manned aircraft as a (10) for pilots, and possibly for cars too.

Pilotless planes

					ANSWER	
EXAMPLE 0.	A. become	<i>B. go</i>	<i>C. stay</i>	<i>D. turn</i>	A	✓
1.	A. detour	B. head	C. straight	D. tour		
2.	A. formerly	B. hardly	C. utterly	D. widely		
3.	A. although	B. only	C. since	D. yet		
4.	A. confined	B. doomed	C. prone	D. remained		
5.	A. carry	B. fetch	C. provide	D. restrain		
6.	A. crew	B. personnel	C. platoon	D. squad		
7.	A. advice	B. aware	C. dissuade	D. warn		
8.	A. bounce	B. collision	C. concussion	D. crash		
9.	A. disregard	B. enhance	C. rely	D. tackle		
10.	A. backup	B. hang-up	C. holdup	D. setup		

PUNTOS: / 10

TAREA 2 -10 puntos-: Read the text on pages 5 and 6. Complete each sentence with the option A, B or C that fits best. The first one (0) is an example.

<p>0. Hitchcock's film... A. ...made him proud of himself. B. ...was known by everybody at his time. C. ...was known to have horrible images.</p>	C	✓
<p>1. The footage at Bergen-Belsen camp in 1945... A. ...caused him dismay. B. ...distressed everyone that saw it. C. ...made the director dubious about the project.</p>		
<p>2. When the film was first released in 1984... A. ...a new version came out one year later. B. ...it had been censored. C. ...some parts had been left out by the director.</p>		
<p>3. The filming was suspended... A. ...although the Americans wanted the Germans to see what had happened there. B. ...because it wasn't considered a good idea any more. C. ...because it was taking longer than expected.</p>		
<p>4. A new documentary on the same subject... A. ...was discovered and fully shown in the 80s. B. ...will be first broadcast this year. C. ...will be released as a commemoration.</p>		
<p>5. 'Death Mills'... A. ...didn't change its director's view of the topic. B. ...had the entire effect it aimed at. C. ...left viewers appalled.</p>		
<p>6. 'Memory of the Camps' is... A. ...a source of relief for the Germans. B. ...revealing and straightforward. C. ...the first part of a major project.</p>		
<p>7. The people who filmed 'Memory of the Camps'... A. ...avoided showing the most horrible images. B. ...used all the authorised settings. C. ...wanted to show not just the distressing reality they had seen.</p>		
<p>8. As for Hitchcock... A. ...he may not have just played his usual role in the film. B. ...he refused to take the role of director. C. ...this film had a negative impact on his vision of horror.</p>		
<p>9. Even though 'Memory of the Camps' is not finished yet, there is some uncertainty about... A. ...the audience response. B. ...the effects it had on its director and editors. C. ...the reaction of people who are not aware of what happened.</p>		
<p>10. Dr Toby Haggith thinks that 'Memory of the Camps'... A. ...is not as striking as it was in its original version. B. ...will be a history lesson. C. ...will provoke mixed feelings.</p>		

PUNTOS: / 10



Apellidos:Nombre:

TAREA 2 -10 puntos-: Read the following text. Complete each sentence on page 4 with the option A, B or C that fits best. The first one (0) is an example. Write your answers in the space provided on page 4.

Alfred Hitchcock's unseen Holocaust documentary to be screened

It's a little known fact that the great director made a film about the Nazi death camps – but, horrified by the footage he saw, the documentary was never shown. Now it is to be released. Source: www.independent.co.uk

The British Army Film Unit cameramen who shot the liberation of Bergen-Belsen concentration camp in 1945 used to joke about the reaction of Alfred Hithcock to the horrific footage they filmed. When Hitchcock first saw the footage, the legendary British director was reportedly so traumatized that he stayed away from Pinewood Studios for a week. Hitchcock may have been the king of horror movies but he was utterly appalled by "the real thing".

In 1945, Hithcock had been enlisted by his friend and patron Sidney Bernstein to help with a documentary on German wartime atrocities, based on the footage of the camps shot by British and Soviet film units. In the event, that documentary was never seen. "It was suppressed because of the changing political situation, particularly for the British," suggests Dr Toby Haggith, Senior Curator at the Department of Research, Imperial War Museum. "Once they discovered the camps, the Americans and British were keen to release a film very quickly that would show the camps and get the German people to accept their responsibility for the atrocities that were there."

The film took far longer to make than had originally been envisaged. By late 1945, the need for it began to wane. The Allied military government decided that rubbing the Germans' noses in their own guilt wouldn't help with postwar reconstruction. In the 1980s, the footage was discovered in a rusty can in the museum by an American researcher. It was eventually shown in an abridged version at the Berlin Film Festival in 1984 and then broadcast on American PBS in 1985 under the title *'Memory of the Camps'* but in poor quality. Now, finally, the film is set to be seen in a version that Hitchcock, Bernstein and the other collaborators intended. The Imperial War Museum has painstakingly restored it using digital technology and has pieced together the extra material from the sixth reel. A new documentary, *'Night Will Fall'*, is also being made with André Singer, executive producer of *'The Act of Killing'*, as director and Stephen Frears as directorial advisor. Both the updated film about the camps and the new documentary will be shown on British TV in early 2015 to mark the 70th anniversary of the "liberation" of Europe. Before that, this year, they are due to be shown together at festivals and in cinemas.

Billy Wilder, who directed *'Death Mills'* (1945), an American film about the German atrocities, was forthright about why he did not want atrocity footage to be seen in later years. Wilder questioned whether it had worked in "re-educating" the German civilian population about what their leaders had been doing in their name. "The Germans couldn't cope with it. Wilder told me people just left the screening or closed their eyes. They didn't want to see," Wilder's friend Volker Schlöndorff recalled in a 2011 interview. "They found out it was almost unbearable to see these documents and almost indecent for the victims or the people related to the victims."

Please turn over



In *'Memory of the Camps'* there is imagery of heaps of naked bodies being piled up in mass graves. These are real victims whose relatives are alive today. In the documentary, we see the Germans themselves confronted with the enormity of the crimes committed in their name and forced to help bury the dead themselves. As Toby Haggith acknowledges, the film is "much more candid" than any of the other documentaries about the camps. Haggith also describes it as "brilliant" and "sophisticated". The editors Stewart McAllister and Peter Tanner, working under advice from Hitchcock, fashioned an immensely powerful and moving film from the hours and hours of grim material at their disposal. The documentary isn't all about death. We also see imagery of reconstruction and reconciliation. There is footage of camp inmates having their first showers and cleaning their clothes. Haggith speaks of the "brilliance" of the original cameramen at the camps, who were working without direction but still had an uncanny knack for homing in on the most poignant and telling images.

For Hitchcock fans, the Holocaust film is a cause for both excitement and wariness. On the one hand, it seems obvious that his work on the documentary must have had a profound influence on him. He may have been a "treatment advisor" on the project rather than its actual director but his exposure to imagery as extreme as this must have coloured his approach to depicting horror and violence on screen. On the other hand, the wariness comes from the sense that it is both distasteful and absurdly reductive to see a Nazi atrocity documentary as a "Hitchcock movie". We will never know exactly how much he contributed to the film, even if it seems certain that his ideas about how it should be structured were taken on board.

The restoration is now almost complete. How will contemporary audiences react to a film which, when it was first being put together, traumatised Hitchcock himself and so deeply upset its original editors, who weren't aware of what had actually gone on in the camps? "Judging by the two test screenings we have had for colleagues, experts and film historians, what struck me was that they found it extremely disturbing," Haggith says. "When you're sitting in a darkened cinema and you're focusing on a screen, your attention is very focused, unlike watching it on television... the digital restoration has made this material seem very fresh. One of the common remarks was that it was both terrible and brilliant at the same time."

The job now for those showing the film is to provide context and explanation. As Haggith puts it: "we can't stop the film being incredibly upsetting and moving, but we can help people understand why it is being presented in that way."