

COMPRENSIÓN DE TEXTOS ESCRITOS

Apellidos:

Nombre:

Marca con una X lo que corresponda:

Alumno/a **LIBRE**

INSTRUCCIONES PARA LA REALIZACIÓN DE ESTE EJERCICIO:

- Duración: **75 minutos**
- Este ejercicio consta de **dos tareas**. Deberás realizar las dos.
 - En la **tarea 1** deberás leer un texto y completar cada uno de los 10 huecos con su fragmento correspondiente.
Obtienes: 1 punto por cada respuesta correcta; 0 puntos por cada respuesta incorrecta o no dada.
 - En la **tarea 2** deberás unir cada uno de los enunciados con las personas a las que se refieren.
Obtienes: 1 punto por cada respuesta correcta; 0 puntos por cada respuesta incorrecta o no dada. Si se escogen más de 12 enunciados, se restará un punto por cada enunciado de más.
- Muy importante: al final, comprueba que has elegido una sola opción (como en el ejemplo); si eliges 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: _____ / 22

CALIFICACIÓN: **Superado** **No Superado**

TAREA 1 - 10 puntos: Read the following text and answer the questions on pages 5 and 6.

Is the Vinyl Revival Giving Music Collecting a New Lease on Life?

I was just a 14-year-old lad when I bought my first record on vinyl. Actually, it was several records—and a total accident. I ordered a box set of Bright Eyes albums off Amazon, assuming it was a CD bundle, and what I got was the first five LPs and no idea how to play them. So my version of “the talk” was my parents sitting me down after school and explaining how the hell a turntable worked.

Dusting off the same boxy record player he got as a teenager and had been keeping in my nan’s garage—a turntable so old we had to be careful with the needle because they were out of production—my dad proudly played me some of his records: Black Sabbath, Kate Bush, and Thin Lizzy. The moment is hyped in my memory. In reality, I probably dished out an adolescent catchphrase like, “Yeah, cool,” and shut my dad out of the room.

From then on, I near sacked off CDs. I’d listen to compilations of fart-in-a-trash-can mp3’s I’d downloaded from Limewire by day and records by night. I started collecting my own, but only the stuff I really cared about. Over the last few years, the “vinyl revival” has caused my collection to swell like The Rock’s biceps, as more and more bands have the scope to set their efforts to wax. But that revival has also met the other side of the coin. What was once a quiet world of treasures is becoming a commercial minefield.

Last week, the BPI released a report that suggested it is increased streaming and the vinyl revival that, together, kept the British music industry buoyant in 2015 by not just reaching the projected amount of vinyl sales, but jumping to 2.1 million. At face value it’s a good thing. For the first time since the dawn of Napster there is a spike in the number of young people voluntarily paying actual money for music on a format they can hold in their hands. That would be exciting if it meant that the industry was flourishing for everybody, but at the moment it’s just not the case. Of those 2.1 million record sales, how many were for new albums released within the last 12 months? The answer, ultimately, is: not loads.

The best-selling vinyl albums in the UK of 2015 as of July included: Jamie xx’s In Colour, The Arctic Monkey’s AM, and Royal Blood’s debut, so you can’t say young people aren’t trying to hold it down for their generation. But the real-best sellers were The Stone Roses self-titled, Led Zeppelin’s Physical Graffiti, and Pink Floyd’s The Dark Side of The Moon. Because for every new release (from an independent label/artist or otherwise), a major will mine their archive and churn out 20 reissues, box sets and “deluxe editions”. I’m not saying all reissues are bad news, but by and large the current wave of re-releasing that’s capitalizing on this opening in the vinyl market is in turn hurting the indie labels that got the revival going in the first place.

While there’s nothing sinful about wanting a copy of one of those records, regardless of how much it costs or whose pocket it ends up in, the fact remains that they were all major label releases and as such there are still so, so many copies in circulation already. You only need to turn to eBay, Discogs, any respectable record store or even some charity shops to find one. All most major label re-issues do is help raise the price of records in general due to rapid sales increases—which end up bottlenecking the production of vinyl, overwhelming retailers, and pushing back release dates for smaller labels who are deemed less of a priority. It stands to reason that the slower a label’s turnaround, the less they can actually release, which in turn affects their artists and ultimately their survival.

Again, it goes without saying that not all reissues and anniversary editions are trash: plenty of worthwhile albums have been given considerate reissue treatment. They represent valid things to buy in theory, but when one is a fleeting interest that comes at the expense of the other, it's hard not to be frustrated. And what is worst is that the indie labels who have fostered the format while major label attention waned are now paying the price for the rejuvenated interest, struggling to keep afloat while their money is tied up for as long as ten months thanks to manufacturing delays because someone in a boardroom somewhere decided it was time to churn out yet another 200,000 copies of The Beatles' Revolver.

Worth mentioning is the fact that although the rise in demand for vinyl has risen dramatically, the number of active pressing plants has stayed relatively static. The amount of people trained in electroplating (the process of making a mold from a lacquer) is even less, and if that wasn't bad enough there are only two companies in the world still making vinyl record lacquer and one is an elderly Japanese man doing it in his garage. If the vinyl revival is here to stay, then we're going to need a lot more people who can actually manufacture the records to support it, which is better than the alternative.

Perhaps nobody wants to hear a twenty-something wax lyrical about the soulful benefits of getting on your knees in a second-hand shop and rummaging through hundreds of dusty LPs in order to build your record collection. Perhaps nobody wants to hear a eulogy for the euphoria of finding a true rarity priced at about a hundredth of its value in a local charity shop either. But for people who collect records for reasons beyond physical ownership, the revival is sucking all the joy out of it.

TAREA 2 - 12 puntos: Read the following text and answer the questions on page 7.

High Ideals

Sing it from the rooftops: Milan's greenery is in the heavens

Under a blazing late afternoon sun, Gustavo Gandini surveys the Milanese skyline from his seventh-floor terrace. Not far off is the bell tower of the Basilica of Sant'Ambrogio, resting place of the city's patron saint. In the background the shiny new skyscrapers in the CityLife district emerge out of the haze, a sign that there is still work to do to clean up the city's air (the recent boom in bike- and car-sharing notwithstanding). Still, Gandini breaks a smile while gesturing to pockets of greenery that sprout here and there from neighbouring rooftops. "We aren't alone," he says, before turning his attention back to one of his lavender bushes.

At first glance Milan may not jump to mind as an eco-friendly metropolis, especially given its ranking in the bottom third of Italian cities for usable green space. Yet if the curious look skyward, they'll see that many residents have taken matters into their own hands. A quick scan of balconies and top-floor dwellings reveals that there is a green-thumbed brigade quietly at work, whose efforts to plant flowers and trees often go unnoticed by data-crunching environmentalists.

A perfect example is the home of Gandini, a professor of animal genetics at the University of Milan. On his two-level terrace he has created a floral oasis, with everything from wild fennel and roses to the common nettle and thistle vying for room and sunlight. His choice of vegetation is far from random as one of his hobbies is to boost the population of butterflies in the city; he runs a website that people can consult to learn which plant species attract the colourful insects.

"This terrace is not quite the wild outdoors but I want it to feel like we are among nature," says Gandini, pointing out a newly arrived butterfly, known as a Painted Lady, that is in search of nectar.

One of Gandini's followers is writer Ilaria Bernardini, who lives nearby in the city's Ticinese neighbourhood. Her rectangular terrace is a source of food: an array of stone and terracotta pots operate as a makeshift vegetable garden to supply her with new potatoes and cherry tomatoes. It's also a refuge where she curls up in one of her Orkney chairs to edit her writing.

From her cosy perch she can see the bell tower of Sant'Eustorgio and her little patch of green has even become the source of inspiration for an upcoming book. It tells the story of a woman recovering from an illness who turns to gardening to create a surreal forest-like terrace. "I find this space very therapeutic," says Bernardini. "When I step out I'm hit by the scent of mint. It grows like crazy here and I'm constantly using it in cocktails or giving it away in bundles."

Residents eager to fight back against the city's image as the dour cousin to Florence and Rome call on the likes of celebrated florist Rosalba Piccinni, who is known to get creative with Corten steel pots and white bougainvillea. "Outsiders still see the city as grey and imposing but you have to look closer. In courtyards, on rooftops -there are surprises around every corner."

Another talent when it comes to injecting a bit of Mother Nature into the cityscape is landscape designer Stefano Baccari. He's gifted at tailoring vegetation to any given space and many leading lights in design and fashion call on him to spruce up their terraces. Among them is a Spanish furniture designer, also a long-time Milan resident, whose home and office occupy three floors of a low-rise early 20th-century workshop.

"The challenge was to give her some privacy," says Baccari. "Since the surrounding buildings are taller, neighbours look down onto her rooftop garden. I came up with a 'wild weeds' arrangement, mixing grasses, bushes and plants to create a natural grill-like effect that helps to shield her from prying eyes."

Milan's industrial past has been turned into an advantage by homeowners looking to stake out their own sun deck. Of course, the most notable example of reinserting the natural world back into the city's landscape is Bosco Verticale, a pair of high-rise apartment towers designed by Milanese architect Stefano Boeri. Opened in 2014, they are home to 900 trees - some as high as nine metres, which are anchored in specially designed tubs - and 20,000 bushes and plants. Boeri's award-winning project produces much-needed oxygen and helps to absorb CO2 and dust particles to help fight Milan's smog problem. "When I was teaching at Harvard I saw research showing that 94 per cent of tall buildings in the world built after 2000 were covered in glass," says Boeri. "I thought, 'Why not have towers where birds can nest and fruit can grow, instead of these glass skins that make the city more artificial?'"

Francesco Fresa of architecture practice Piuarch agrees. He is hoping to convince officials to add a green roof to the curving white pavilion that his firm designed for Piazza Gae Aulenti. "Workers in the high-rise next door look down and just see a dull roof; we were hoping to start a rooftop farm," he says. "We need to soften the man-made environment and make the city more liveable."

Fresa and his colleagues have led by example, adding a vegetable garden to their own office. Using reclaimed-wood pallets filled with soil, their gardener grows lettuce, cucumbers and other produce that staff use for their lunches. "These rooftops are real treasures. It's something we Milanese know how to get the most out of."

I normally check my emails and set myself up for the day, so I arrive at the office feeling as if I'm on the back foot.

Apellidos y Nombre:

TAREA 2 - 10 puntos: Read the article about vinyl revival on pages 2 and 3. Choose the best option (A, B, C or D) to complete the following sentences. Write your answers in the boxes. Number 0 is given as an example. You will get 1 point per correct answer.

<p>0. The writer sets his initial contact with LP records... A- when he was just a kid. B- when he was in his school. C- in his teens. D- in a record shop.</p>	C	✓
<p>1. According to the article, when the writer bought music on vinyl for the first time... A- he was just a kid. B- he was encouraged by his parents. C- it was meant to be a different format. D- he wanted to learn about turntables.</p>		
<p>2. The writer's father had... A- never quit playing records. B- discarded his record machine in his one-time house. C- always wanted his son to play vinyl records. D- been careful not to influence his son on his music taste.</p>		
<p>3. According to the writer, what accounts for his vinyl collection increase? A- His renewed craving for wax. B- A turning point in music interest. C- The fact that he was sick of listening to music on mp3. D- A growing interest to release on this format.</p>		
<p>4. What is said in the text about the British music industry in 2015? A- It is far better than ever in the past. B- Its latest figures show the best results for streaming platforms. C- The end of the music crisis has just begun. D- Buyers have come back to traditional ways of enjoying music.</p>		
<p>5. What upsets the writer is... A- the power of leading record companies. B- the fact that the young don't want to dig into other types of music. C- all the new reissues happening now. D- that they aren't reissuing the records he likes.</p>		
<p>6. According to the author... A- a lot of new reissues are taking over the market. B- people are getting tired of re-releases and other editions. C- only the needs of independent companies are satisfied. D- so-called deluxe editions are on their way out.</p>		

<p>7. The ultimate consequences of the sales ranking is that...</p> <p>A- second-hand record stores benefit from the situation. B- you can find bargains in record stores. C- the good records end up only on affluent hands. D- it holds back the business of upcoming releases.</p>		
<p>8. The writer maintains that, in the end...</p> <p>A- all the reissue boost does not pay. B- the ones that truly deserve attention don't get enough of it. C- the credit for keeping the music business afloat is genuine. D- the staff that control the technical aspect manipulate the sale figures.</p>		
<p>9. The rise in demand for vinyl has...</p> <p>A- preserved the number of pressing plants. B- reduced the number of qualified staff who knew about electroplating. C- made the Japanese market represent half of the global production of vinyl. D- contributed to an increase in job opportunities.</p>		
<p>10. The writer feels that because of the vinyl revival...</p> <p>A- collectors don't go to second hand shops anymore. B- you can only find bargains in second-hand shops. C- collectors are just interested in possessing things. D- an aspect of what he liked about collecting has died.</p>		

PUNTOS: / 10

Apellidos y Nombre:

TAREA 1 - 12 puntos: Read the texts on pages 3 and 4 about city gardens in Italy. For statements A-N, write the name of the person they refer to. Each person may be chosen more than once. Each question corresponds to **ONLY ONE** person. There is **ONE** statement which you do not need to use (you must fill in **TWELVE** boxes **ONLY**. If you fill in the thirteen boxes, **ONE** point will be subtracted from the total of **TWELVE** points). Write your answers in the appropriate box. The first one (A) is an example. You will get **1 point per correct answer**.

BACCARI	BERNARDINI	BOERI	FRESA	GANDINI	PICCINNI
----------------	-------------------	--------------	--------------	----------------	-----------------

		PERSON	
A	(S)He could help statistics be more accurate.	<i>GANDINI</i>	✓
B	(S)He has improved environmental conditions.		
C	(S)He shares what the garden produces.		
D	Gardens are a source of comfort and health.		
E	Gardens are highly beneficial for the elderly and children		
F	Gardens enable people's desired isolation.		
G	Gardens improve creativity.		
H	Gardens should be used to mix architecture and nature.		
I	His / Her actions are coherent with what (s)he preaches.		
J	His / Her garden is varied.		
K	His / Her purpose is to enrich the ecosystem.		
L	Pay attention and you will be amazed.		
M	Species are selected meticulously		
N	The connection between flora and fauna should be known.		

PUNTOS: / 12
