



Junta de Andalucía
Consejería de Educación y Deporte

Pruebas Específicas de Certificación 2020/2021

Comprensión de Textos Escritos

NIVEL C1 | INGLÉS

Apellidos:

Nombre:

Alumno/a OFICIAL del grupo:

Indica el nombre de tu profesor/a-tutor/a:

Alumno/a LIBRE.

INSTRUCCIONES

- Duración máxima: 75 minutos.
- Este prueba consta de tres tareas:
 - En la Tarea 1 tendrás que identificar las ideas generales del texto.
 - En la Tarea 2 tendrás que entender las ideas principales del texto.
 - En la Tarea 3 tendrás que comprender los detalles importantes de un texto.
- En cada tarea obtendrás: 1 punto por cada respuesta correcta; 0 puntos por cada respuesta incorrecta o no dada.
- Solo se admitirán respuestas escritas con bolígrafo azul o negro.
- Por favor, no escribas en los espacios sombreados destinados a la calificación de las tareas.

PUNTUACIÓN	NOTA FINAL	CALIFICACIÓN
/ 26	/ 10	<input type="checkbox"/> Superado <input type="checkbox"/> No Superado

TASK 1

Read the following article about top discoveries in 2018. For statements A to H (on page 2), choose the paragraph (1 to 6) that best summarises the idea of the statement. There are two extra statements that you will not need. You will get 1 point per correct answer. The extra statements will not score.

MOST BIZARRE SCIENTIFIC DISCOVERIES OF 2018

By Adam Mann - Live Science Contributor December 26, 2018

There's no question that science is full of explanations that defy our commonsense expectations. And every year, researchers find ever more mystifying discoveries about the universe we live in. From disgusting medical anomalies to blueberry planets to giant tadpoles, here are the most bizarre findings of 2018.

1. Karate-kicking cockroaches avoid zombification

Parasitic wasps are among the most diverse of all animals, with nearly one species for every other known insect, according to research published this year in BMC Ecology. One particular fiend, known as the emerald jewel wasp, preys on cockroaches. After delivering a paralyzing sting to the victim's legs, the wasp then stings its brain and floods it with neurotoxins that hijack the cockroach's nervous system, turning the lowly crawler in a mind-controlled zombie. The cockroaches were once thought to have no defense against this gruesome attack, but new research shows that the prey can knock away their parasitic predator with a karate kick to the head that sends the wasps searching for an easier target.

2. A long-standing lump in the throat

Some people are born with a silver spoon in their mouth. Others swallow them on a dare. That was the case for a patient known only as "Mr. Zhang" who arrived at Xinjiang Meikuang General Hospital in China in October. The spoon — which was actually made of steel — had become lodged in the man's esophagus a year earlier and was apparently not causing him much suffering until he began having pains after being punched in the chest. (Mr. Zhang sounds like he lives an interesting life.) Three doctors removed the 8-inch (20 centimeters) object during a procedure that lasted 2 hours. "I was very surprised," Dr. Xiwu, the hospital's director of ear, nose and throat ailments, said in a statement. "I have never encountered a similar patient." [...]

3. A tadpole as long as your face

At first, they thought it was a fish. But once volunteers aiming to remove invasive bullfrogs (*Lithobates catesbeianus*) from Arizona looked closer, they realized they'd come across a monstrous pollywog. In a blog post, herpetologist Earyn McGee described the discovery, naming it Goliath, and speculating that the tadpole, which is much larger than the average bullfrog young, was suffering some kind of hormonal imbalance, as Live Science previously reported. Goliath is larger than a soda can, nearly as long as a banana, and definitely big enough to rest comfortably across a human face. Oh, yes, he's still alive and growing.

4. Dog licks man, man requires amputation

Dog owners tell themselves their pets would never do anything to intentionally harm them. Unfortunately, a Wisconsin man named Greg Manteufel learned the hard way that he probably shouldn't have let his best friend lick him too much. After being admitted to a hospital, Manteufel was found to be suffering from an infection by a bacteria called *Capnocytophaga*, which led to the amputation of his legs and parts of his arms. The bacteria live in most household pets without causing problems, but if they get passed



to a human via a bite or scratch and spread through a person's bloodstream, they can cause deadly consequences. Dr. Silvia Munoz-Price, an infectious-disease specialist told Live Science that the case is extremely rare. "More than 99 percent of the people that have dogs will never have this issue. It's just chance," she said. [...]

5. Toad found with no face

In the forests of Connecticut, herpetologist Jill Fleming spotted an unusual sight. An American toad (*Anaxyrus americanus*) appeared to be lacking its entire face and "kept hopping into things," she tweeted. The finding, which occurred two years ago, still has no full explanation and so Fleming turned to the social media site to see if the collective scientific hive-mind might come up with ideas. The most likely explanation seemed to be that the unfortunate toad had gone into hibernation and been attacked by a flesh-eating toad fly larvae, which ate its face, but left the rest of its body well enough to jump around.

6. Suppressed sneeze causes ruptured throat

Let this be a warning: Do not stifle a sneeze! After a 34-year-old man in England tried holding his nose and shutting his mouth to prevent someone having to tell him 'Gesundheit,' he felt a terrible popping sensation in his neck. Doctors found an array of air bubbles trapped under his skin, mostly in his neck region, determining that the suppressed sneeze had torn a hole in the bottom part of his pharynx, or throat. The man survived and eventually healed. Two months later, he had no further health problems. But the harrowing incident led researchers to understatedly report in January that "halting a sneeze via blocking nostrils and mouth is a dangerous maneuver and should be avoided." [...]

	ANSWER	
A. A new species tricked the experts.		
B. Before an accident this extraordinary situation was not paid attention to.		
C. The reason behind this strange behaviour is yet to be discovered.		
D. Studies have given a new perspective to what was previously accepted.		
E. The discovery got the subject killed.		
F. The discovery helped professionals to send a word of caution.		
G. The eccentricity is based on mutation.		
H. What happened is very possible but very improbable.		

MARK

/ 6



TASK 2

Read the article about how art has depicted plagues throughout history on pages 4 and 5. Note that paragraphs are numbered (0 to 10). Match the statements (A to L) with the paragraph they correspond to. Letter I is an example. There is one extra statement that you will not need. You will get 1 point per correct answer. The extra statement will not score.

	ANSWER	
A. Art aiming at influencing behaviour.		
B. Art can represent visual conceptions of health and illness.		
C. Art conveying the consequences of breaking the moral values of the time.		
D. Art helps artists to control their sickness.		
E. Art imagery becomes more shocking and powerful.		
F. Artistic manifestations are to be explained.		
G. Artistic manifestations link their author and receptor.		
H. Artists express their sicknesses and life anguish.		
I. Artists reflect their contemporary situation upon their work.	<i>0</i>	✓
J. Art reminding everyone of their mortality.		
K. Art trying to provoke empathy.		
L. The placebo effect of Art.		

MARK / 10

TASK 2

Read the following article about how art has depicted plagues throughout history and answer the questions on page X.

WHAT PLAGUE ART TELLS US ABOUT TODAY

By Emily Kasriel. 18th May 2020

How have artists portrayed epidemics over the centuries – and what can the artworks tell us about then and now? Emily Kasriel explores the art of plague from the Black Death to current times.

[0]

As their communities grappled with an invisible enemy, artists have often tried to make sense of the random destruction brought by plagues. Their interpretation of the horrors they witnessed has changed radically over time, but what has remained constant is the artists' desire to capture the essence of an epidemic. [...] Today, at a time of Covid-19, [...] historical images offer us a chance to reflect on these questions, and to ask our own.

[1]

At a time when few people could read, dramatic images with a compelling storyline were created to captivate people, and impress them with the immensity of God's power to punish disobedience. Dying of the plague was seen not only as God's punishment for wickedness but as a sign that the victim would endure an eternity of suffering in the world to come. [...] Australian art historian Dr Louise Marshall argues that, in illustrations like this, devils are subcontracted by God to castigate humanity for their sins. [...]

[2]

Artworks created during times of plague reminded even the most powerful that their life was fragile, temporary and provisional. In many plague paintings there is an emphasis on the suddenness of death. The image of the *danse macabre* is repeated, where everyone is encouraged by the personification of death to dance to their grave. There is also extensive use of the hourglass to warn believers that they had only limited time to get their affairs and souls in order before the plague might cut them off without warning.

[3]

There was a dramatic development in plague art with the creation of *Il Morbetto* (The Plague), engraved by Marcantonio Raimondi in the early 16th Century, based on a work by Raphael. According to US plague art historian, Dr Sheila Barker, "what is significant about this tiny image is its focus on a few individuals, distinguished by their age and gender". These characters have become humanised, compelling us to feel compassion for their suffering. We see the sick being given such tender care that we feel we too must act to relieve their pain. [...]

[4]

This shift in plague art coincided with a new understanding of public health. All members of society deserved to be protected, not just the wealthy who could escape to their country villas. Doctors who fled the city for their own safety were to be punished. This [...] was further developed in the 17th and 18th Centuries, with the closer alignment of the Catholic Church with a public-health agenda. Plague art began to be displayed inside churches and monasteries. Sufferers of the plague were now associated with Christ himself. Dr Barker argues that the purpose behind this identification was "to convince the friars to overcome their fear of the putrid smell of the dying body and the immensity of death by learning to love the contagious victims of the plague". [...]

[5]

In the 17th Century, many people believed that imagination had the power to harm or heal. The French artist Nicolas Poussin painted *The Plague of Ashdod* (1630-1631) in the middle of a plague outbreak in Italy. In a recreation of a faraway tragic biblical scene, which provokes feelings of horror and despair, Dr Barker believes that “the artist wanted to protect the viewer against the very disease the painting depicts”. By arousing powerful emotions for a distant sorrow, viewers would experience a cathartic purge, inoculating themselves against the anguish that surrounds them.

[6]

The plague of smallpox devastated Japan over many centuries. An artwork created in 1892 depicts the mythical Samurai warrior Minamoto no Tametomo resisting the two smallpox gods, *variola major* and *variola minor*. The warrior, known for his endurance and fortitude, is portrayed as strong and confident, clothed with viscerally red ornate garments and armed with swords and a quiver full of arrows. In contrast, the fleeing, frightened, colourless smallpox gods are squeezed helplessly into the corner of the image.

[7]

[...] When the Spanish Flu hit Europe just after World War One, Norwegian artist Edvard Munch became one of its victims. While his body was still grappling with the flu, he painted his trauma – pale, exhausted and lonely, with an open mouth. The gaping mouth echoes his most famous work, *The Scream*, and perhaps depicts Munch’s difficulty breathing at the time. There is a strong sense of disorientation and disintegration, with the figure and furniture blending together in a delirium of perception. The artist’s sheet looks like a corpse or a fitful sleeper, tossing and turning in the night. Unlike some of Munch’s previous depictions of illness, in which he portrays the sick person’s loved ones waiting with anxiety and fear, the artist here portrays himself as the victim, who has to endure this plague isolated and alone.

[8]

US academic Dr Elizabeth Outka tells BBC Culture: “Munch is not just holding a mirror to nature, but also exercising some control through reimagining it.” Outka believes that art serves as a coping mechanism here for both the artist and viewer. “The viewer may feel a profound sense of recognition and compassion for Munch’s suffering, which can in some way help to heal their distress.” [...]

[9]

David Wojnarowicz was a US artist who created a body of Aids-activist work, passionately critical of the US government and the Catholic Church for failing to promote safe-sex information. In a deeply personal, untitled self-portrait, he reflects upon his own mortality. About six months before he died of Aids, Wojnarowicz was driving through Death Valley in California and asked his travelling companion Marion Scemama to stop. He got out of the car and furiously started to scrape the earth with his bare hands, before burying himself. As in the self-portrait by a flu-stricken Munch, Dr Fiona Johnstone, a contemporary art historian from the UK, sees this work as David Wojnarowicz attempting to assert agency. [...]

[10]

Today’s digital platforms are enabling artists to respond to the Covid-19 crisis by expressing and sharing in real time. The Irish-born artist Michael Craig-Martin has created a *Thank You NHS* flower poster. We are encouraged to co-create the artwork by downloading it, colouring it in, and then collaborating by displaying it in our window. In countries across the world, artists are slowly making sense of the coronavirus and the self-isolating response in countries across the world. Contemporary art historians will be eagerly awaiting their work. [...]

TASK 3

Read the following text and answer the questions on page 8.

ONE GIANT ... LIE? WHY SO MANY PEOPLE STILL THINK THE MOON LANDINGS WERE FAKED

It took 400,000 NASA employees and contractors to put Neil Armstrong and Buzz Aldrin on the moon in 1969 – but only one man to spread the idea that it was all a hoax. His name was Bill Kaysing.

It began as “a hunch, an intuition”, before turning into “a true conviction” – that the US lacked the technical prowess to make it to the moon (or, at least, to the moon and back). Kaysing had actually contributed to the US space programme, albeit tenuously: between 1956 and 1963, he was an employee of Rocketdyne, a company that helped to design the Saturn V rocket engines. In 1976, he self-published a pamphlet called *We Never Went to the Moon: America’s Thirty Billion Dollar Swindle*, which sought evidence for his conviction by means of grainy photocopies and ludicrous theories. Yet somehow, he established a few perennials that are kept alive to this day in Hollywood movies and Fox News documentaries, Reddit forums and YouTube channels.

Despite the extraordinary volume of evidence (including 382kg of moon rock collected across six missions; corroboration from Russia, Japan and China; and images from the NASA Lunar Reconnaissance Orbiter showing the tracks made by the astronauts in the moon dust), belief in the moon-hoax conspiracy has blossomed since 1969. Among 9/11 truthers, anti-vaxxers, chemtrailers, flat-Earthers, Holocaust deniers and Sandy Hook conspiracists, the idea that the moon landings were faked isn’t even a source of anger any more – it is just a given fact.

“The reality is, the Internet has made it possible for people to say whatever the hell they like to a broader number of people than ever before,” sighs Roger Launius, a former chief historian of NASA. “And the truth is, Americans love conspiracy theories. Every time something big happens, somebody has a counter-explanation.”

It turns out British people love conspiracy theories, too. Last year, the daytime TV show *This Morning* welcomed a guest who argued that no one could have walked on the moon as the moon is made of light. Martin Kenny claimed: “In the past, you saw the moon landings and there was no way to check any of it. Now, in the age of technology, a lot of young people are now investigating for themselves.” A recent YouGov poll found that one in six British people agreed with the statement: “The moon landings were staged.” Four per cent believed the hoax theory was “definitely true”, 12% that it was “probably true”, with a further 9% registering as don’t know. Moon hoaxism was more prevalent among the young: 21% of 24- to 35-year-olds agreed that the moon landings were staged, compared with 13% of over-55s.

Kaysing’s original queries are fuelling this. One is the fact that no stars are visible in the pictures; another is the lack of a blast crater under the landing module; a third is to do with the way the shadows fall. People who know what they are talking about have wasted hours explaining such “anomalies” (they are to do with, respectively, camera-exposure times, the way thrust works in a vacuum and the reflective qualities of moon dust). Yet until his death in 2005, Kaysing maintained that the whole thing was a fraud,



filmed in a TV studio. "It's well documented that NASA was often badly managed and had poor quality control," he told Wired in 1994. "But as of 1969, we could suddenly perform manned flight upon manned flight? With complete success? It's just against all statistical odds."

He was right about that at least. When the Soviets launched Sputnik 1 in October 1957 (followed one month later by Sputnik 2, containing Laika the dog), the US space programme was all but non-existent. NASA was founded in 1958 and managed to launch Alan Shepard into space in May 1961 – but when John F Kennedy announced that the US "should commit itself to achieve the goal, before this decade is out, of landing a man on the moon and returning him safely to the Earth", it seemed a stretch. By the mid-60s, NASA was consuming more than 4% of the US federal budget, but while the Soviets were achieving more firsts – the first woman in space (1963), the first extra-vehicular activity, ie spacewalk (1965) – the Americans experienced various setbacks, including a launchpad fire that killed all three Apollo 1 astronauts.

That is until you compare it with the difficulty of maintaining a lie to the entire world for five decades without a single slip from any NASA employee. You would also have to imagine that 2019-era special effects were available to NASA in 1969 and not one of the 600 million TV viewers noticed anything amiss. Stanley Kubrick's *2001: A Space Odyssey* (1968) is a decent indication of what Hollywood special effects could do at the time – and it's extremely shonky. It genuinely was simpler to film on location.

Oliver Morton, the author of *The Moon: A History for the Future*, believes the persistence of the moon hoax isn't surprising. Given an implausible event for which there is lots of evidence (Apollo 11) and a plausible event for which there is zero evidence (the moon hoax), some people will opt for the latter. "The point of Apollo was to show how powerful the American government was in terms of actually doing things," he says. "The point of moon-hoax theory is to show how powerful the American government was in terms of making people believe things that weren't true."

We have less faith in ourselves these days. Most moon conspiracists treat the whole thing as a joke, a rabbit hole to go down from time to time. Still, you could see the persistence of the moon conspiracy as a compliment to the Apollo scientists. "In a way, the moon hoaxers are taking the Apollo missions far more seriously than most people do."

Source: www.the-guardian.com



TASK 3

Read the text on pages 6 and 7 and choose the best option (A, B, or C) to complete each sentence. Write your answer in the box provided. Only one of the answers is correct. The first one (0) is an example. You will get 1 point per correct answer.

	RESPUESTA	
<p>0. According to the text, the idea of the moon conspiracy was ... A. triggered by Bill Kaysing. B. refuted by Bill Kaysing. C. neglected by Bill Kaysing.</p>	A	✓
<p>1. Concerning the lunar process, Kaysing had ... A. thoroughly collaborated in it. B. intervened in it temporarily. C. been opposed to taking part in it.</p>		
<p>2. Kaysing's ideas and theories ... A. have lingered up to now. B. have not been proven until today. C. have vanished into thin air.</p>		
<p>3. The moon-hoax conspiracy ... A. would have spread but for the scarcity of evidence. B. is widely approved thanks to the evidence. C. has been supported notwithstanding the shortage of evidence.</p>		
<p>4. In a recent TV programme, the moon landing was refused by a person alluding to ... A. the element of which the moon is composed. B. the samples extracted from tests. C. the elements inexistent in the moon components.</p>		
<p>5. According to the recent YouGov poll, youngsters ... A. represent a big mass of the moon-hoax detractors. B. have not surpassed the percentage of adults who are moon-hoax believers. C. are prone to backing the conspiracy theories.</p>		
<p>6. One of Kaysing's theories is based on the ... A. experts' public explanations. B. nonexistent tracks left on the moon by the spaceship. C. proportion of the size of stars.</p>		
<p>7. John F Kennedy's announcement about the lunar goal was considered to be ... A. a logical idea. B. an exaggeration. C. impossible due to a lack of budget.</p>		
<p>8. In relation to the international space programme of the Soviets and the US ... A. the American spacewalk was completely ignored. B. the Americans stood out when it came to safety. C. the Soviets proved to be better trailblazers.</p>		
<p>9. When comparing both recordings from NASA and Hollywood films, one can ... A. notice the poor quality of NASA filming. B. state that NASA footage could be real. C. discard the fake as special effects in films were better.</p>		
<p>10. The text concludes affirming that moon conspiracists consider the landing as ... A. something weird. B. a taboo. C. a money spinner.</p>		

MARK / 10