

Escuelas Oficiales de Idiomas de la Comunidad Autónoma de Aragón

Pruebas unificadas de idiomas

**INGLÉS
NIVEL C1
JUNIO 2015**

Rellenar por el candidato

Apellidos		
Nombre		
DNI		
Nº de expediente		
Tipo de matrícula	<input type="checkbox"/> Oficial	
	Profesor:	
	Grupo/horario:	

Rellenar por el corrector

	Puntuación obtenida	¿Supera la prueba?	
Comprensión de Lectura	/20	SI	NO
Comprensión Oral	/20	SI	NO
Expresión e Interacción Escrita	/20	SI	NO
Expresión e Interacción Oral	/20	SI	NO

(Puntuación mínima para superar cada prueba: 12 puntos)

APTO GLOBAL

NO APTO GLOBAL

COMPRENSIÓN DE LECTURA - TASK 1 (1 x 7 = 7 marks)

Read this text and choose the best sentence (A, B, C, etc) for each gap. Write the letter in the corresponding box. Two of the sentences do not correspond to any of the blanks. Question 0 has been completed as an example.

JOHN MORTONSON'S FUNERAL

John Mortonson was dead: his lines in 'the tragedy "Man"' had all been spoken and he had left the stage.

The body rested in a fine mahogany coffin fitted with a plate of glass. All arrangements for the funeral had been so well attended to that had the deceased known _____(0)_____. The face, as it showed under the glass, was not disagreeable to look upon: it bore a faint smile, and as the death had been painless, had not been distorted _____(1)_____. At two o'clock of the afternoon the friends were to assemble to pay their last tribute of respect to one who had no further need of friends and respect. The surviving members of the family came severally every few minutes to the casket and wept above the placid features _____(2)_____. This did them no good; it did no good to John Mortonson; but in the presence of death reason and philosophy are silent.

As the hour of two approached the friends began to arrive and after _____(3)_____ to the stricken relatives as the proprieties of the occasion required, solemnly seated themselves about the room with an augmented consciousness of their importance in the scheme funereal. Then the minister came, and in that overshadowing presence the lesser lights went into eclipse. His entrance was followed by that of the widow, _____(4)_____. She approached the casket and after leaning her face against the cold glass for a moment was gently led to a seat near her daughter. Mournfully and low the man of God began his eulogy of the dead, and his doleful voice, mingled with the sobbing _____(5)_____, rose and fell, seemed to come and go, like the sound of a sullen sea. The gloomy day grew darker as he spoke; a curtain of cloud underspread the sky and a few drops of rain fell audibly. It seemed as if all nature were weeping for John Mortonson.

When the minister had finished his eulogy with prayer a hymn was sung and the pall-bearers took their places beside the bier. As the last notes of the hymn died away the widow ran to the coffin, cast herself upon it and sobbed hysterically. Gradually, however, she yielded to dissuasion, becoming more composed; and as the minister was in the act of _____(6)_____, her eyes sought the face of the dead beneath the glass. She threw up her arms and with a shriek fell backward insensible.

The mourners sprang forward to the coffin, the friends followed, and as the clock on the mantel solemnly struck three all were staring down upon the face of John Mortonson, deceased.

They turned away, sick and faint. One man, trying in his terror to escape the awful sight, stumbled against the coffin so heavily as to knock away one of its frail supports. The coffin fell to the floor, the glass was shattered to bits by the concussion.

From the opening crawled John Mortonson's cat, _____(7)_____, sat up, tranquilly wiped its crimson muzzle with a forepaw, then walked with dignity from the room.

A	beneath the glass
B	beyond the repairing power of the undertaker
C	<i>he would doubtless have approved</i>
D	leading her away
E	offering such consolation
F	which fiercely sprang inside the padded coffin
G	which it was meant to stimulate and sustain
H	which lazily leapt to the floor
I	whose lamentations filled the room
J	whose sheer elation was frowned upon

PUNTUACIÓN	/ 7
-------------------	------------

0	1	2	3	4	5	6	7
C							
√							

COMPRENSIÓN DE LECTURA - TASK 2 (1 x 8 = 8 marks)

Read the following text carefully. For questions 1 - 8, choose the option (A, B or C) which best expresses the information in the text and write the letter in the corresponding box on the right. Question 0 has been completed as an example.

MY DAD AND THE TOAD THAT LIVES IN HIS SHOE

My dad was standing in my kitchen. In one hand, he held a large cup of coffee, and, in the other, a garden trowel. He's a morning person in the most extreme sense – as irrepressible and anecdote-filled as an evening raconteur in full swing from the moment he opens the curtains. I'm a morning person too, largely because he trained me to be one from an early age by playing loud African pop music at me at dawn.

The previous night, after polishing off a couple of glasses of whisky, my dad had fallen asleep halfway through telling a story about the time his mate Mick Gallagher threw him into a hedge on his old council estate in Nottingham. Now, in his roundabout way, he was continuing where he'd left off. It would have been hard enough to take in everything he was telling me on its own but was made more so by the fact that, at the same time, there was a small toad crawling across my kitchen floor.

"FOOK!" said my dad, as the toad made its way gradually but determinedly towards the cat biscuit dispensers in the corner of the room. "IT MUST HAVE BEEN LONELY."

I'd actually met this toad several times previously, but it was a surprise to see it here in Norfolk, more than a hundred miles from its home. For the past year or so it had been living in one of the old loafers that my dad uses for gardening and keeps in his porch (with the exception of a brief period last April where it had tried out one of his old running shoes for a change of scene). To remind himself that the toad was living in his shoe, and avoid mishaps, my dad had stuck a note to his shoe on which he'd scrawled "TOAD IN SHOE!". My mum had brought his gardening loafers to my house, but, before she packed them the previous day, she swore she had done a thorough check, and found no evidence of the toad. Somewhere between then and the moment they set off for Norfolk, however, it must have found its way back into them.

For many people, being summoned by a parent and asked "CAN I HAVE A WORD?" might be the prelude for a sombre revelation or intervention. For me, when I arrive at Mum and Dad's house, it is almost always a prelude to being shown a bizarre example of the quirks of the natural world. As well as the toad living in his shoe, other WORDS my dad has had with me in the past couple of years have involved showing me a set of terrifyingly human-looking teeth he dug up in the garden, a remarkably phallic stain left on the kitchen ceiling in the wake of a burst water pipe, a pretty wasp's nest in his shed and an unusually large and bendy courgette.

Being rurally situated, my mum and dad's house is a haven for wildlife, but I sense it's something else in addition that makes the average fluffy, scaly or furry creature gravitate towards it: the recognition, perhaps, of the loudly instinctive and animalistic aspects of my dad's personality. I don't live as close to my parents as I'd like to, so don't always get chance to see this stuff firsthand, but the wonder of modern technology means I'm regularly updated on it. "The phone keeps ringing but there's nobody there – it's full of ants!" was one of the more memorable text messages I received from my mum last summer. Other recent animal friends include a blackbird who sits on my dad's knee, a mouse and frog who had a somewhat acrimonious stand-off on their driveway, and a woodpecker who caused the life model in my mum's living room drawing class to dramatically drop her pose and shout "Look! It's a puffin!"

My parents purchased their house from the family of a woman who had died in it, in 1999, on her 100th birthday. On one side, they have a neighbour in her mid-80s. On the other are a couple well into their 90s for whom my dad will often go to the supermarket and buy Spam and tinned peaches, and whose

own driving trips now tend to only go as far as the greenhouse at the end of the garden, where they like to eat their tea, and watch the local birdlife.

All this gives me a vision of my parents in two or three decades, still here, my dad properly in his dotage by this point, and even more overrun with animal life: the toads now not just in the porch, but happily taking their own seats at the dining table. This frightens me a bit, but perhaps not as much as it should.

PUNTUACIÓN

/ 8

Example:

0. The author describes his father as a(n) ...

A exuberant storyteller.

B strict disciplinarian.

C tedious drag.

A

1. The author's father usually told him anecdotes in a ... way.

A captivating

B hilarious

C tortuous

2. The father wrote a note ...

A so as not to startle his wife.

B to make sure nobody bothered the toad.

C to prevent possible accidents.

3. The author's mother ...

A had ignored the note her husband had written.

B had made sure the shoes were empty.

C was repulsed by the sight of the toad.

4. Whenever his parents want to "have a word" with him, the author usually feels ...

A apprehensive.

B ill at ease.

C unafraid.

5. His father is pictured as a ...

A keen environmentalist.

B magnet for wildlife.

C not very civilized individual.

6. The mouse and the frog on his parents' driveway ...

A coexisted amicably.

B picked the model's curiosity.

C were quarrelling.

7. In 20 or 30 years' time the author imagines his father ...

A as a much older person.

B being startled by wildlife.

C on his deathbed.

8. He feels the prospect of his father's old age.

A burdened with

B considerably distressed at

C somewhat concerned about

COMPRENSIÓN DE LECTURA - TASK 3 (0.5 x 10 = 5 marks)

Read the following text and choose the option (A, B or C) that best fits in gaps 1 to 10. Write the letter in the corresponding box on the right. Question 0 has been completed as an example.

CUFFLINKS

In the early 1800s, a new trend in formal wear (0) the upper classes: starch. Practically overnight, the starched cuff and starched collar became standard items in the wardrobes of the fashionable, conferring upon the wearer an air of elegance and sophistication. But the trend presented an unexpected design problem. The starched cuff, rigorously (1) to retain its shape, proved impossible to fasten with a length of ribbon or a simple button, as softer cuffs had been. It was thus that a new and improved fastener emerged: a small bauble made of 18 carat gold, a symbol of refinement and wealth. They called it the cufflink, and it has endured for nearly two hundred years.

The popularity of the cufflink emerged much to the fortune of historical circumstance. The 19th century heralded a great democratization of fashion, as industrialized manufacturing processes liberated high-quality clothing from the clutches of the very rich. While the original cufflinks were ornate and handcrafted, the new mass-produced cufflinks were quite spare, standardized in lower-carat golds and without hand-finishing. Now widely available and relatively inexpensive, the cufflink quickly became a (2) of the burgeoning accessory market and no respectable man was expected to leave the house without a pair of links.

Improvements in mass production realized through the beginning of the 20th century rendered cufflinks cheaper still. White metals electroplated with silver and gold were embellished with painted enamels, synthetic gems or faux-precious stones made of glass, often rendered so precisely that they were indistinguishable from their authentic (3). Contemporary fashion had reached Peak Link. Clearly something had to break.

Change was occasioned by the Great War. Young men returned from the frontlines with little patience for tradition or etiquette, and they took it upon themselves to shrug off all manner of inherited styles and conventions. They disposed of anything they considered extraneous. The white glove, a (4) hallmark of refinement, rapidly receded from view. Suspenders were abandoned in favour of belts, a change so sudden that many suspender manufacturers were (5) within the year. But the most significant shift in the landscape of postwar menswear came with arrival of a new kind of shirt: the “ready-to-wear” soft-collar shirt, appropriate for casual or business wear — a shirt which came with a non-detachable buttoned cuff. French cuffs persisted only in the design of the loftiest formal shirts, and so cufflinks were (6).

During the Depression, the formerly democratic attitudes toward dress became sharply divided along lines of class. While the majority of men could hardly afford to maintain the clothes they needed to live and work, the prosperous majority doubled down on luxury, (7) opulence to a degree not seen since the aristocracy. The accoutrements of evening wear were emphasized anew, and the cufflink once again took its place as a central component in the wealthy man’s evening regalia. Cufflinks got larger, bolder, and altogether more extravagant, as men competed to don the most eye-catching designs.

Jewellery production more or less ceased during the Second World War. And postwar fashions, (8), dictated a return to sensible dress: Men were encouraged to coordinate straightforward sets of modern, elegant accessories. By the late 1950s, the cufflink had settled into being a no-fuss item, simple and unshowy, brandished on special occasions but never flaunted.

Everything changed in the ‘60s. America found itself confronted by the exponents of the so-called “Peacock Revolution” which announced the widespread rejuvenation of men’s fashion. Wardrobes were (9) colour. Collars, much like hairstyles, greatly expanded. And tie bars, bracelets, rings, pendants, watches, and any other piece of jewellery that could be reasonably affixed to an appendage was. The cufflink hit the stratosphere of style. A guidebook published in 1969, advises

the fashionable to stock up on French-cuff shirts “if only to give you an opportunity to show off a handsome pair of cufflinks.”

In the 70's, links began to be thought of as something to be gifted or collected, and manufacturers started to emphasize the singularity of their designs. Links appeared in porcelain and frosted crystal, and imprinted with a variety of insignias and logos. They remained in the background of menswear for decades. It's only in recent years, as fashion magazines and blogs have declared the arrival of a contemporary Peacock Revolution, that the cufflink has returned once more to prominence among men on the bleeding edge of style. History suggests they **(10)** once more from view. But it's heartening to know that an item implemented by the super rich to pierce starched fabric could endure so long.

PUNTUACIÓN

/ 5

Example:

0.

- A** captured
- B** dominated
- C** seized

C

1

- A** dyed
- B** gathered
- C** stiffened

☐ ☐

6

- A** banished
- B** banned
- C** worshipped

☐ ☐

2

- A** burning issue
- B** cornerstone
- C** detail

☐ ☐

7

- A** deterring
- B** indulging in
- C** objecting to

☐ ☐

3

- A** counterparts
- B** forgeries
- C** reproductions

☐ ☐

8

- A** astonishingly
- B** mercifully
- C** unfortunately

☐ ☐

4

- A** former
- B** disreputable
- C** shabby

☐ ☐

9

- A** devoid of
- B** lacking in
- C** steeped in

☐ ☐

5

- A** disclosed
- B** overtaken
- C** shuttered

☐ ☐

10

- A** may fade
- B** will shrink
- C** won't persist

☐ ☐
