

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

JUNIO 2015

INGLÉS

C1

OFICIALES Y LIBRES

CLAVE DE RESPUESTAS

COMPRENSIÓN DE LECTURA

TASK 1 É JOHN MORTONSON'S FUNERAL

1 B	2 A	3 E	4 I	5 G	6 D	7 H
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TASK 2 É DAD AND TOAD

1 C	2 C	3 B	4 C	5 B	6 C	7 A	8 C
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TASK 3 É CUFFLINKS

1	2	3	4	5	6	7	8	9	10
C	B	A	A	C	A	B	B	C	A

COMPRENSIÓN ORAL

TASK 1 É BUILDINGS AND ARCHITECTS

1 B	2 F	3 C	4 H	5 A	6 E
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TASK 2 É MYSTERIES

1 B	2 B	3 A	4 C	5 A	6 A	7 B
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TASK 3 - THE DISCUS THROWER

Para la corrección de las comprensiones orales de huecos se puntuará de la siguiente manera:

A las palabras reconocibles se les otorgará 1 punto aun cuando presenten faltas de ortografía o errores gramaticales. Por ejemplo, si un verbo es correcto, pero está en una forma incorrecta se considerará reconocible.

Se podrá otorgar medio punto en aquellos casos en los que hay dos palabras en el hueco y una de ellas es reconocible pero la otra no.

A las palabras irreconocibles se les otorgará 0 puntos

1	(VERY) ARTIFICIAL CONSTRUCTION
2	THEORY OF OPPOSITES BALANCE OF OPPOSITES
3	THE TOES
4	HUMAN REPRESENTATION
5	ADDED
6	ANCIENT SOURCES
7	RESURRECTION

TASK 1 - BUILDINGS AND ARCHITECTS**EXAMPLE: Preventing the chilly season**

This is a classic traditional Japanese building. On the brushwood fence side of the house, you have the veranda outside. The fretted wooden doors - which would be faced with paper - slide open to step out onto the veranda and would slide closed to make the outside wall of the house. At the end of the veranda on both the ground floor and the first floor, you've got these small little boxes in which would be solid wooden doors, which would push out and slide along. **So when it's raining or when it's cold that's what you would do to make the house waterproof, or to keep it warmer.**

EXTRACT 1 At the mercy of atmospheric conditions

I used to live in a house very much like this. One thing is it's very dark when the rain doors are all in place - extremely dark - so you have to have the lights on, but if you do not have the rain doors in place in the wintertime it's very, very cold.

The house is very somehow penetrable by the elements, in other words **it's pretty cold in winter and it's pretty warm in summer.** You are basically there with the weather.

EXTRACT 2 Much-wanted currents

This structure is an urban dwelling, probably owned by a merchant or a scholar. It has deep eaves, to give shade.

In the summer it's very, very hot and humid in Japan and what you really desperately want is airflow. The Japanese house is very dark, **and the shadow creates this temperature differential between the inside and the outside of the house,** so that will create natural airflow through the house, and the screens open up and then air wafts through.

EXTRACT 3 Easy to tour

What strikes you first when you look down at the model is the fact that this is a triangular shaped plan and **there's only a handful of shopping centres anywhere in the world that you can circle completely without retracing your steps.**

I think the single biggest shift that Bluewater represents is pitching towards the social group, a family or a group of friends as opposed to the individual. We designed Bluewater to be a place where all the shopper's companions could feel comfortable.

EXTRACT 4 The longer you stay the more you purchase

Bluewater is different because people want to be here. They don't want to come into the centre, buy what they have to buy and go home. Bluewater is much more of a day out. **And because they're happy to spend their time in Bluewater, it's easier to sell to people.**

There's nothing worse than working in a shopping centre and it's like a big concrete building, you know especially on a lovely day like this.

EXTRACT 5 A sheltered workplace

What we're looking at here is a building within a building. The office space proper is wrapped up in a single layer of glass that envelopes the whole building and what that does in the process is to create what we call **conservatory spaces - which act as kind of buffers - environmental buffers between the office space and the landscape and environment outside.**

EXTRACT 6 Flexible working environment

It's a very friendly, welcoming building. It kind of levelled everyone up in the organisation: much more open, informal, more relaxed than, than anything we had before. One thing we have noticed - and it took the Directors some time to get used to it - was that **people would leave their workstation and have meetings downstairs in the coffee bar or in the atrium adjacent to it.**

TASK 2 É MYSTERIES

The Voynich manuscript

Named after the Polish American book dealer who **purchased it in 1912 (0)**, the Voynich manuscript is often touted as the world's most mysterious manuscript. The 240-page book is written in an unknown language which is yet to be deciphered even after a century, leading many to suspect that it may simply be nonsense, but it isn't just the text that doesn't make sense. Alongside abstract astrological drawings, the Voynich manuscript features detailed diagrams of plants that don't match any known species on Earth. The original author of the manuscript remains unknown, but carbon dating does confirm the pages were created between 1404 and 1438 and printed on calf skin rather than paper. So, **even if it is a hoax (1)**, it definitely isn't a modern one. Some believe the manuscript to be based on medieval medicine, whilst others suggest it to be a Pharmacopoeia, which is a type of book dedicated to detailing the production of drugs. As a case to be made for the latter argument, **particularly if the author was dabbling in the fruit of his research a little more often that was, perhaps, wise (2)**. Some theories even suggested the book may be of alien origin, with generations of the world's best scriptographers failing to decipher the text of the book. But, despite substantial research, no evidence has surfaced, leaving the purpose and nature of this bizarre manuscript a fascinating, unsolved mystery.

The Taos Hum

The small town of Taos in New Mexico is haunted by a strange buzz which many described as being similar to the sound of a distant diesel engine. It **can easily be heard by the naked ear (3)**, but sound detection devices such as microphones and VLF antennae are entirely unable to pick it up. To this day, no one knows the origin of the sound or the reason behind this phenomenon. Generally heard only in quiet environments, the slow pitch sound can now be heard in various locations around the world, ranging from northern Europe, the USA and even the UK. And, **in a 1997 order from US Congress to investigate the phenomenon (4)**, the prestigious research institutes involved were unable to discover anything and the hum remains one of the world's weirdest unsolved mysteries.

The Overton Bridge.

The Overton Bridge in Scotland remains a mystery due to suicidal dogs. This phenomenon began in the 1950's, when people started noticing dogs suddenly and inexplicably jumping off the bridge and falling to their death on the rocks below. **The majority of the dogs jumps off almost exactly the same spot between the two final parapets (5)** on the right hand side of the bridge. Over the past fifty years, around 50 dogs have mysteriously decided to make this grisly leap, with five deaths

reported over a six-month period in 2006. But, strangely, only long-nosed breeds seem to be affected. Retrievers, Labradors and Collies, with some believing that **the irresistible smell of mink is to blame for so many mutts making the jump (6)**. Why this exact spot at this exact bridge has caused so many dogs to leap to their deaths remains a mystery, but it seems that the real mystery at this stage is **why they haven't put a bloody fence up yet!(7)**

TASK 3 - THE DISCUS THROWER

Ian Jenkins: *The Discus Thrower* was made in bronze originally, by Myron of Athens and he lived and flourished around the middle of the **5th century BC (0)**. He was said to have been obsessed with measuring and proportions, so every digit, every limb, every part of the body, every muscle was measured and calculated to contribute to an arithmetical idea of what beauty is. *The Discus Thrower* is not a snapshot of an actual discus throw!

Amanda Smith: Which is how it appears, doesn't it, it looks to have been caught in that moment before he releases the discus.

Ian Jenkins: Exactly. Everybody takes it as such. The truth is that it's a **very artificial construction (1)**. In fact the Romans thought so too, and commented upon how the abdomen was crunched by the attempt to put the torso face-on to the viewer and the legs in profile. It's a collection of opposite motifs actually, corresponding to the contemporary idea of balance, rhythm, harmony - being something related to the balancing of opposites.

Amanda Smith: Yes, well, tell me more about this Greek **theory of opposites (2)**, as a philosophical and political idea as well as an artistic one.

Ian Jenkins: Well, it's not unlike the idea of **chi** in traditional Chinese thought and medicine. And medicine in particular was a way in which the balance of opposites was applied in natural science, in natural philosophy as we call it. And the idea is that balance in the body, balance in the world, balance in relationships is an ideal situation. Where you get one force outweighing another' where you get more cold than heat, where you get more wet than dry' then the world is not in harmony.

Amanda Smith: And *The Discus Thrower* embodies these ideals?

Ian Jenkins: Yes. If you look at him, he's very much a set of constructed, calculated, balanced, opposite motifs. So one arm extends behind, engaged with the discus; the other arm hangs free. The torso faces the viewer; the legs are seen in profile. One leg bears the weight; the other leg is weight-free. One set of **toes (3)** arch up; one set of **toes** curl under.

Amanda Smith: Is it possible for a real person, athlete or otherwise, to assume that position of Myron's *Discus Thrower*?

Ian Jenkins: No, not really. And the visual proof is if you watch the YouTube bit of Leni Riefenstahl's film of the 1936 Berlin Olympics, the notorious Nazi Olympics as they became known. You can see the decathlete Erwin Huber emerging from the statue of *The Diskobolus*. And he looks very uncomfortable as a **human representation (4)** of the ancient marble replica of the bronze original, and it's not until he turns and releases the discus that he seems to live and breathe as a natural human being.

Amanda Smith: The other thing is that your version of *The Discus Thrower* the British Museum's version, has the wrong head.

Ian Jenkins: I usually don't mention that because people get rather worried about it, but the head doesn't belong to the 5th century BC original Myron *Diskobolus* type, it belongs to a 4th century BC copy of another statue by Lysippos and it was **added (5)** to the headless torso by the dealer in the 18th century who sold it to an antiquarian collector called Charles Townley, who in turn passed it to the British Museum.

Amanda Smith: And the difference is that the British Museum version, the head is looking down over the front arm, compared to what's now known to be the original head looking back towards the discus.

Ian Jenkins: Exactly so. And we know that the head looked back because we're told by the **ancient sources (6)** that it did so. But the 18th century had this idea that they had licence to complete sculpture which was found broken and with parts missing to provide a sort of **resurrection (7)** of an ancient sculpture which, in those days, was unacceptable as broken and partially surviving.

Amanda Smith: Yes, taking different body parts here and there and putting them together.

Ian Jenkins: Yes. Exactly. And they thought in terms of the Roman claim to improve upon the ancient Greek statues when they copied them for example.