GOBIERNO DEL PRINCIPADO DE ASTURIAS
CONSEJERÍA DE EDUCACIÓN Y CULTURA

ESCUELAS OFICIALES DE IDIOMAS DEL PRINCIPADO DE ASTURIAS

PRUEBA ESPECÍFICA DE CERTIFICACIÓN DE NIVEL C1 DE INGLÉS JUNIO 2017

Comisión de Evaluación de la EOI de	

COMPRENSIÓN DE LECTURA

Puntuación total	**/20**
Calificación	

Apellidos: _____

Nombre: _____

DNI/NIE: _____

LEA LAS SIGUIENTES INSTRUCCIONES

A continuación va a realizar una prueba que contiene **dos ejercicios de comprensión de lectura.**
Los ejercicios tienen la siguiente estructura: se presentan unos textos y se especifican unas tareas que deberá realizar en relación a dichos textos. Las tareas o preguntas serán del siguiente tipo:

- **Preguntas o frases incompletas**, seguidas de una serie de respuestas posibles o de frases que las completan. En este caso deberá **elegir la respuesta correcta** rodeando con un círculo la letra de su opción en la **HOJA DE RESPUESTAS. Sólo una de las opciones es correcta.**

Ejemplo:

1 (A) **B** **C**

Si se confunde, tache la respuesta equivocada y rodee la opción que crea verdadera.

1 ~~A~~ **B** (C)

- **Preguntas de completar.** Se presenta un texto en el que faltan algunas frases. Se proporcionan las frases en un listado que incluye más frases que huecos hay en el texto. Deberá **elegir la respuesta correcta** rodeando con un círculo la letra de su opción en la **HOJA DE RESPUESTAS. Sólo una de las opciones es correcta para cada hueco.**

Ejemplo:

1 **A** **B** (C) **D** **E** **F** **G** **H** **I** **J** **K**

Si se confunde, tache la respuesta equivocada y rodee la opción que crea verdadera.

1 (A) **B** ~~C~~ **D** **E** **F** **G** **H** **I** **J** **K**

En total, deberá contestar **20 preguntas** para completar esta prueba. Antes de responder a las preguntas, lea atentamente las instrucciones de cada ejercicio.
Dispone de **60 minutos** para responder todas las preguntas de los ejercicios que componen la prueba.
Utilice únicamente **bolígrafo azul o negro** y asegúrese de que su **teléfono móvil** y **dispositivos electrónicos** estén **desconectados** durante toda la prueba.
Trabaje concentradamente**, no hable ni se levante** de la silla. Si tiene alguna duda, levante la mano y espere en silencio a que el/la profesor/a **se acerque a su mesa. Espere a que le indiquen que PUEDE EMPEZAR.**

HOJA DE RESPUESTAS

EJERCICIO 1: WHAT DOES A CONDUCTOR DO?

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

EJERCICIO 2: WHY OLD IS THE NEW GREEN

1	**A**	**B**	**C**	**D**	**E**	**F**	**G**	**H**	**I**	**J**	**K**
2	**A**	**B**	**C**	**D**	**E**	**F**	**G**	**H**	**I**	**J**	**K**
3	**A**	**B**	**C**	**D**	**E**	**F**	**G**	**H**	**I**	**J**	**K**
4	**A**	**B**	**C**	**D**	**E**	**F**	**G**	**H**	**I**	**J**	**K**
5	**A**	**B**	**C**	**D**	**E**	**F**	**G**	**H**	**I**	**J**	**K**
6	**A**	**B**	**C**	**D**	**E**	**F**	**G**	**H**	**I**	**J**	**K**
7	**A**	**B**	**C**	**D**	**E**	**F**	**G**	**H**	**I**	**J**	**K**
8	**A**	**B**	**C**	**D**	**E**	**F**	**G**	**H**	**I**	**J**	**K**
9	**A**	**B**	**C**	**D**	**E**	**F**	**G**	**H**	**I**	**J**	**K**
10	**A**	**B**	**C**	**D**	**E**	**F**	**G**	**H**	**I**	**J**	**K**

EJERCICIO 1

WHAT DOES A CONDUCTOR DO?

Adapted from nymag.com

You are going to read an article about orchestra conductors. For questions 1 – 10, choose the most suitable option (A, B or C). Only ONE answer is correct. DON'T FORGET TO TRANSFER ALL YOUR ANSWERS TO THE ANSWER SHEET.

I'm standing on a podium, with an enameled wand cocked between my fingers and sweat dampening the small of my back. Ranks of young musicians eye me skeptically. They know I don't belong here, but they're waiting for me to pretend I do. I raise my arm in the oppressive silence and let it drop. Miraculously, Mozart's overture to *Don Giovanni* explodes in front of me, ragged but recognizable, violently thrilling. This feels like an anxiety dream, but it's actually an attempt to answer a question that the great conductor Riccardo Muti asked on receiving an award last year: "What is it, really, I do?"

I have been wondering what, exactly, a conductor does since around 1980, when I led a JVC boom box in a phenomenal performance of Beethoven's Seventh Symphony in my bedroom. I was bewitched by the music — the poignant plod of the second movement, the crazed gallop of the fourth — and fascinated by the sorcery. In college, I took a conducting course, presided over a few performances of my own compositions, and led the pit orchestra for a modern-dance program. Those crumbs of experience left me in awe of the constellation of skills and talents required of a conductor — and also made me somewhat skeptical that waving a stick creates a coherent interpretation.

Ever since big ensembles became the basis of orchestral music, about 200 years ago, doubt has dogged the guy on the podium. Audiences wonder whether he (or, increasingly, she) has any effect; players are sure they could do better; and even conductors occasionally feel superfluous. "I'm in a bastard profession, a dishonest profession," agonized Dimitri Mitropoulos, who led the New York Philharmonic in the fifties. "The others make all the music, and I get the salary and the credit." Call it the Maestro Paradox: The person responsible for the totality of sound produces none.

My guides through this mystery are Alan Gilbert, the music director of the New York Philharmonic, and James Ross, who with Gilbert runs the Juilliard School's conducting program. I'll be leading a student orchestra in a half-hour rehearsal of Mozart's six-minute overture to *Don Giovanni.* Throughout the fall, I drop in on Gilbert and Ross's course, in which four students take private lessons and meet for seminars, attend Philharmonic rehearsals, and conduct the school's lab orchestra in weekly two-and-a-half-hour sessions.

Pianists can work through their failures in solitude; conductors live each one in public. As the students take turns on the podium, Gilbert prowls the room, giving cues from the sidelines — "You're not showing that *pizzicato*!"— or sneaking up and grabbing a proto-maestro's wrist. Ross stays behind the violins and lobs little flares of wisdom: "A lot of great conductors are shy, even though you wouldn't know that from how they handle large groups of people. That shyness can actually help in intimate music. You have to let people see what's inside you, even if you don't do that in the rest of your life."

I'm not a naturally demonstrative person, so I find this idea both consoling and counterintuitive. Not only am I letting the musicians in on my own inner life, I'm also asking them to express it for me.

The idea of conducting as a kind of emotional ventriloquism helps deal with one especially thorny bit of the Maestro Paradox: Leadership requires confidence that is difficult to acquire and impossible to fake. Orchestras are psychic X-ray machines. They judge a new chief within minutes, and once contempt sets in, forget it. I'm going to have to project the sense that I am entitled to be there, and first, I must convince myself.

"Knowing the score"— the expression implies mastery, but it doesn't suggest the sustained and solitary study that's required to achieve it. There are a few miles of roadway that I have driven often enough to navigate them faultlessly in my mind: I know every pothole, every deer crossing. A conductor needs similarly detailed recall of an enormous musical terrain. In the weeks I spend fussing over just my six minutes of Mozart, Gilbert conducts Schoenberg's *Pelleas und Melisande;* symphonies by Mahler, Brahms, Dvorák, and Beethoven; and assorted pieces by Webern, Bruch, Berg, Bach, Haydn, and Mozart — dozens of hours, millions of notes, pieces he has performed for years and pieces he's never seen before. During one session, Gilbert demonstrates for a percussionist how to get the right sound on the triangle, corrects a bowing in the violin part, sings the bassoon line, and points out a subtle harmonic shift — all without glancing at the score. "I haven't looked at this piece in five years," he says, "but it's still in there somewhere." If the entire symphonic tradition were incinerated, a team of conductors could write it all out again.

EJERCICIO 2

WHY OLD IS THE NEW GREEN

http://www.archdaily.com/

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When it comes to sustainable architecture, the focus has historically been on designing buildings to reduce emissions. In recent years though, this focus has expanded ____1____. But is this enough? In this article from *Architecture Boston's* Fall 2015 Issue, originally titled "*Old is the new green*," Jean Carroon and Ben Carlson argue that not only are most green buildings not designed with the full life-cycle of their materials in mind, but that even those which are rely on a payback period that we simply can't afford. The solution? A dose of "radical common sense" in the form of preservation.

"Radical common sense" is the term a fellow preservation architect uses ____2____. Why is this radical? Because, while reuse of water bottles and grocery bags is rapidly gaining ground, reuse of buildings and building components is not. And it's not hard to see why: It is almost always less expensive and easier ____3____. Replacement also can offer measurable and consistent quality with product certifications and warranties not available for repaired items. Theoretically, a new building can ensure "high performance" and significantly reduce the environmental impact of building operations while creating healthier spaces. What's not to like?

Maybe the old saying applies: If it sounds too good ____4____, it probably is. We want and need "sustainability." We want and need buildings, towns, and cities that are not bad for the environment nor the people who live and work in them. But is "new" the solution or the problem?

In the last 50 years, humans have used more raw materials and created more waste than in all previous history. The statistics about individual and worldwide consumption are grim, reminiscent of the image of Al Gore riding a scissor lift _____5_____. The Environmental Protection Agency estimates that 42 percent of total US greenhouse gas emissions are associated with materials as they flow through the economy — from extraction, production, and transport to disposal. The single biggest consumer of materials? The built environment, which uses about half of all raw material extracts.

Every product, no matter how green, has environmental impacts that include carbon emissions, water and energy consumption, pollution, toxicity, and waste. To quote that great environmental steward, Pope Francis, "The earth, our home, is beginning _____6_____." Each year hundreds of millions of tons of waste are generated through production and end-of-life disposal. Much of this is non biodegradable and toxic. Upstream industrial waste, created prior to product use, is estimated at anywhere from 20 to 90 times the material of the actual product. In the United States, two-thirds of all downstream waste comes from construction and demolition.

Toxicity is not limited to waste. Building products are under increasing scrutiny because of the inclusion of toxic chemicals, such as lead, asbestos, and PCBs. Like almost everything related _____7_____. In a 2013 Brown University study, more than half of women of childbearing age had median or higher levels of at least two out of three pollutants — lead, mercury, and PCBs — that could harm fetal brain development. The US Centers for Disease Control and Prevention has concluded that nearly 100 percent of US citizens have brominated flame retardants in their bodies. Flame retardants are applied _____8_____. During the last 30 years, the level of flame retardant chemicals in humans has increased by a factor of 100 — essentially doubling every five years. These chemicals are linked to DNA mutation, thyroid disruption, memory and learning problems, delayed mental and physical development, lower IQ, advanced puberty and reduced fertility.

The good news for designers is that toxicity is becoming a highly visible issue. Thanks _____9_____, information about materials is easier to obtain. But even with more transparency about what is in a product, preservation professionals are probably leerier than most about new materials in general. Many of us have spent our careers removing the miracle products of the past, which are now deemed toxic. It's estimated that only 2 percent of existing chemicals are tested for carcinogenicity. We can only wonder, as new information comes to light, which miracle products of the present will be removed in years _____10_____.

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WHAT DOES A CONDUCTOR DO?

1 In the first paragraph it is implied that the writer…

A didn't feel up to the task

B doubted the musicians' ability

C had never conducted *Don Giovanni* before

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C takes far more talent than he would have thought

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C Conductors tend to question their own profession

6 The writer…… at *Juilliard School*

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B is teaching a seminar

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A Being shy is not an obstacle for a conductor

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C Conducting can be an effective therapy against shyness

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9 What does the comparison between conducting and driving mean?

A The smallest mistake can be disastrous

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C Perfection is only achieved after extensive practice

10 What strikes the writer about Gilbert?

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EJERCICIO 2

WHY OLD IS THE NEW GREEN

A	to be true
B	to come and where they will go
C	to material consumption, the trends are not good
D	to acknowledge the magnitude of climate change
E	to look more and more like an immense pile of filth
F	to describe a mindset that values repair over replacement
G	to emphasize the exponential increase in greenhouse gas emissions
H	to take into account the full life-cycle impact of a building and its components
I	to fabrics, carpets, building insulation and electrical cables, among other things
J	to organizations such as the US Green Building Council, Building Green, and the Living Futures Institute
K	to replace a whole building and almost any of its elements – doors, windows, light fixtures – than to repair and reuse

EDICIÓN: Consejería de Educación y Cultura. Dirección General de Ordenación académica e innovación educativa.

IMPRESIÓN: BOPA. D.L.: AS-01563–2017

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COMPRENSIÓN DE LECTURA

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HOJA DE RESPUESTAS

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EJERCICIO 2: WHY OLD IS THE NEW GREEN

1	A	B	C	D	E	F	G	**H**	I	J	K
2	A	B	C	D	E	**F**	G	H	I	J	K
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When it comes to sustainable architecture, the focus has historically been on designing buildings to reduce emissions. In recent years though, this focus **has expanded to take into account the full-cycle impact of a building and its components (1H).** But is this enough? In this article from *Architecture Boston's* Fall 2015 Issue, originally titled "*Old is the new green*," Jean Carroon and Ben Carlson argue that not only are most green buildings not designed with the full life-cycle of their materials in mind, but that even those which are rely on a payback period that we simply can't afford. The solution? A dose of "radical common sense" in the form of preservation.

"Radical common sense" is the term a fellow preservation architect uses **to describe a mindset that values repair over replacement (2F).** Why is this radical? Because, while reuse of water bottles and grocery bags is rapidly gaining ground, reuse of buildings and building components is not. And it's not hard to see why: It is almost always less expensive and easier **to replace a whole building and almost any of its elements – doors, windows, light fixtures – than to repair and reuse (3K).** Replacement also can offer measurable and consistent quality with product certifications and warranties not available for repaired items. Theoretically, a new building can ensure "high performance" and significantly reduce the environmental impact of building operations while creating healthier spaces. What's not to like?

Maybe the old saying applies: If it sounds too good **to be true (4A)**, it probably is. We want and need "sustainability." We want and need buildings, towns, and cities that are not bad for the environment nor the people who live and work in them. But is "new" the solution or the problem?

In the last 50 years, humans have used more raw materials and created more waste than in all previous history. The statistics about individual and worldwide consumption are grim, reminiscent of the image of Al Gore riding a scissor lift **to emphasize the exponential increase in greenhouse gas emissions (5G).** The Environmental Protection Agency estimates that 42 percent of total US greenhouse gas emissions are associated with materials as they flow through the economy — from extraction, production, and transport to disposal. The single biggest consumer of materials? The built environment, which uses about half of all raw material extracts.

Every product, no matter how green, has environmental impacts that include carbon emissions, water and energy consumption, pollution, toxicity, and waste. To quote that great environmental steward, Pope Francis, "The earth, our home, is beginning **to look more and more like an immense pile of filth." (6E)** Each year hundreds of millions of tons of waste are generated through production and end-of-life disposal. Much of this is non biodegradable and toxic. Upstream industrial waste, created prior to product use, is estimated at anywhere from 20 to 90 times the material of the actual product. In the United States, two-thirds of all downstream waste comes from construction and demolition.

Toxicity is not limited to waste. Building products are under increasing scrutiny because of the inclusion of toxic chemicals, such as lead, asbestos, and PCBs. Like almost everything related **to material consumption, the trends are not good (7C)**. In a 2013 Brown University study, more than half of women of childbearing age had median or higher levels of at least two out of three pollutants — lead, mercury, and PCBs — that could harm fetal brain development. The US Centers for Disease Control and Prevention has concluded that nearly 100 percent of US citizens have brominated flame retardants in their bodies. Flame retardants are applied **to fabrics, carpets, buildings insulation and electrical cables, among other things (8I)**. During the last 30 years, the level of flame retardant chemicals in humans has increased by a factor of 100 — essentially doubling every five years. These chemicals are linked to DNA mutation, thyroid disruption, memory and learning problems, delayed mental and physical development, lower IQ, advanced puberty and reduced fertility.

The good news for designers is that toxicity is becoming a highly visible issue. Thanks **to organizations such as the US Green Building Council, Building Green, and the Living Futures Institute (9J),** information about materials is easier to obtain. But even with more transparency about what is in a product, preservation professionals are probably leerier than most about new materials in general. Many of us have spent our careers removing the miracle products of the past, which are now deemed toxic. It's estimated that only 2 percent of existing chemicals are tested for carcinogenicity. We can only wonder, as new information comes to light, which miracle products of the present will be removed in years **to come and where they will go (10B).**

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WHAT DOES A CONDUCTOR DO?

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A didn't feel up to the task

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I	to fabrics, carpets, buildings insulation and electrical cables, among other things
J	to organizations such as the US Green Building Council, Building Green, and the Living Futures Institute
K	to replace a whole building and almost any of its elements – doors, windows, light fixtures – than to repair and reuse