



Castilla-La Mancha

Consejería de Educación, Cultura y Deportes

PRUEBAS TERMINALES ESPECÍFICAS DE CERTIFICACIÓN DE NIVEL

INGLÉS C1

SEPTIEMBRE 2017

ESCUCHAR

INSTRUCCIONES PARA LA REALIZACIÓN DE ESTA PARTE:

- **DURACIÓN:** 45 minutos.
- **PUNTUACIÓN:** La calificación de APTO se obtendrá con el 50% de respuestas correctas.
- A cada respuesta acertada le corresponderá un punto. Las respuestas erróneas no descontarán puntos.
- Esta parte consta de dos tareas.
- Se escuchará cada grabación 3 veces. La primera, sin tener el ejercicio correspondiente delante.
- Leer las instrucciones al principio de cada tarea y realizarla según se indica.
- Las respuestas escritas a lápiz no se calificarán.
- No está permitido el uso del diccionario.
- **NO ESCRIBIR NADA EN LAS ÁREAS GRISES.**

ESCRIBIR A CONTINUACIÓN LOS SIGUIENTES DATOS:

APELLIDOS:			
NOMBRE:			
DNI:			
GRUPO Y LETRA:	OFICIAL	LIBRE	

CALIFICACIÓN:

TAREA 1

Listen to a radio podcast about an artist who used to be a janitor, and the man who discovered him. Choose the correct answer (A, B or C) to complete statements 1-9. When you finish, transfer your answers to the ANSWER BOX. 0 is the example.

JANITOR BY DAY, ARTIST BY NIGHT

- 0. Apart from being a lawyer, Daniel Belardinelli is a(n) ...
 - A. amateur painter.
 - B. an art dealer.
 - C. an art lover and an amateur painter.
- 1. The first drawings by Robert Sundholm which Daniel came across were ...
 - A. framed and on display.
 - B. piled up in the courtroom.
 - C. taped to the walls.
- 2. The woman at the desk was ... hearing Daniel liked the janitor's drawings.
 - A. delighted at
 - B. disappointed with
 - C. surprised at
- 3. When the woman called Robert the janitor downstairs, he came down ...
 - A. to collect the rubbish.
 - B. to listen to any request by the woman.
 - C. to meet Daniel.
- 4. Robert reacted to Daniel's offer by ...
 - A. accepting it.
 - B. asking for time to think about it.
 - C. rejecting it.
- 5. Before being discovered by Daniel, Robert used to ...
 - A. ask people to give his paintings away.
 - B. give his paintings as gifts.
 - C. sell his paintings.
- 6. Robert tend to approach the canvas ...
 - A. with a definite idea of what he wants to paint.
 - B. with a lot of doubts about what to paint.
 - C. with an open mind about what to paint.
- 7. When Daniel first entered Robert's spare bedroom and saw his work he became ...
 - A. anxious.
 - B. overcome with emotion.
 - C. perplexed.
- 8. Daniel persuaded an art dealer to ...
 - A. arrange a double exhibition for both himself and Robert.
 - B. assign an exhibition date to Robert.
 - C. assign his exhibition date to Robert.
- 9. Daniel considers Robert's exhibition in the Outsider Art Fair as ...
 - A. a first step in Robert's career.
 - B. a struck of luck in Robert's career.
 - C. an outstanding achievement in Robert's career.

(Adapted from <http://www.bbc.co.uk>)

ANSWER BOX

QUESTION	0	1	2	3	4	5	6	7	8	9
ANSWER	C									

Puntuación 1: ____/9

TAREA 2

You are going to listen to a radio show on censorship in the U.S. Fill in gaps 1-9 in the summary with a maximum of two words. When you finish, transfer all your answers to the ANSWER BOX. 0 the example

FREE SPEECH ADVOCATES, PUBLISHERS WRESTLE WITH QUESTION OF CENSORSHIP

According to some people who defend free speech, Donald Trump is ignoring the First Amendment.

PEN America is organizing a (0) _____ with some writers in New York. Suzanne Nossel, executive director of *PEN*, believes that threats to free speech originate in three sources: President Trump's words to the press, news that are (1) _____, and trolling on social media. She thinks social media is not only a great (2) _____ for free speech but, also, a threat to it.

Milo Yiannopoulos is a controversial editor. He was thrown out of Twitter due to a (3) _____ against a black actress. Yiannopoulos has irritated a lot of people with his (4) _____, considered by many as racist, misogynistic and anti-immigrant. Now *Simon and Schuster* is going to publish Yiannopoulos's book, thereby drawing (5) _____ and calls for a boycott of the publishing house.

Dennis Johnson, head of an independent publisher, says the protesters don't deny Yiannopoulos's right to (6) _____ but he stresses the outrage many feel about *Simon & Schuster's* decision to act as a vehicle of Yiannopoulos's ideas.

The *National Coalition Against Censorship*, or *NCAC*, argues that, if the boycott against *Simon & Schuster* is eventually carried out, it will have a (7) _____ on publishing. Joan Bertin, executive director of the *NCAC*, warns against the possibility of protests being conducive to censorship. She claims that attempts at censoring (8) _____ will not make it disappear. Harmful ideas, he adds, should be put into question, not silenced.

Dennis Johnson vindicates the right to protest. According to him, hate speech, mustn't enter the (9) _____.

(Adapted from www.npr.org)

ANSWER BOX

GAP	WORD(S)
0	<u>protest</u>
1	
2	
3	
4	
5	
6	
7	
8	
9	

Puntuación 1: ____/9

TAREA 1	TAREA 2	PUNTUACIÓN TOTAL
		/ 18

TAREA 1

JANITOR BY DAY, ARTIST BY NIGHT

ANSWER BOX

QUESTION	0	1	2	3	4	5	6	7	8	9
OPTION	C	C	C	A	A	B	A	B	C	C

TRANSCRIPTION (*Janitor by Day, Artist by Night*)

JO FIDGEN: Hello, I'm Jo Fidgen and this is the Outlook Podcast. There's a lawyer in New York called Daniel Belardinelli. He **likes art and he paints but, basically, he does law (0)**. Anyway, one day in 2009 he made a remarkable discovery.

DANIEL BELARDINELLI: I went to this court in North Bergen New Jersey and it's a court I'd never been to before. And I was there for a favour. I was doing a favour for a friend. And I went up the stairs and I noticed three drawings **taped to the wall (1)**. It wasn't a show, it was just three drawings outside the courtroom and I liked them. They were primitive, they were ... had interesting lines and colour. I went into the court, did what I had to do and left, and then went to another building which was separate from the court building and noticed more of these drawings. There was about four or five of them going down the stairs. I went into the office and there are three more behind the woman. I'm sitting at a desk and I'm looking at them and the woman said, 'What are you looking at?' And I said, 'The drawings. I just noticed them in the court.' **And she said, 'You like that stuff?' (2)** And I said, 'Yeah, it's interesting. Who made it?' And she said, 'The janitor.' And I said, 'Really! Is he here?' And she got on the intercom and said, 'Robert the janitor come down to Rent Control. Thirty seconds later he came down. He didn't even look up, he just **went right to the garbage, to take the garbage, the trash out (3)**. And she said, 'No, no, this man wants to meet you.' I said, 'I liked your drawings. They're lovely. Do you have paintings like these?' And he said he did. And I said to him, 'I'm not an art dealer but I can show them to my collectors and friends. Maybe I can sell them for you.' And that's how we met.

JO FIDGEN: Well, that janitor was Robert Sundholm, 67 years old at the time, who hadn't even picked up a paintbrush until I he was 60, but he **wasn't gonna turn down an offer like that (4)**.

ROBERT SUNDHOLM: Oh, I said, 'Of course, you can help me.' And he asked me where I live. I told him and in my bedroom I had about 400 paintings and when he came he was shocked and he said, 'I'm gonna try to help you.'

JO FIDGEN: You had 400 paintings in your bedroom!

ROBERT SUNDHOLM: Yes, and I **was giving them away (5)** but you can only give so many away and I enjoyed what I was doing. I paint every day, almost five paintings a day. I have a two-bedroom apartment and one bedroom is full of paints and in the kitchen I paint.

JO FIDGEN: And what kind of things do you paint?

ROBERT SUNDHOLM: Oh, I do city streets, I do people, I do boxers and when I go to the canvas I enjoy doing it tremendously and I **usually know exactly what I wanna put there (6)**.

JO FIDGEN: So Daniel, when you got to Robert's flat and walked into the spare bedroom and saw hundreds of paintings piled up, what did you think?

DANIEL BELARDINELLI: I felt as though I had walked in on a modern-day Henry Darger. There were paintings, 18 x 24-inch canvasses stacked up to the ceiling in rows and I **was just blown away by them (7)**. I started going through them. I picked about thirty of them. I could have picked all of them. That's how good they were. I **was just overwhelmed (6)**. And he helped me move them. We loaded them into my car. And I was supposed to have a show later that month and I went to the gallery in Jersey City and the story I've just told you I told to the dealer and she was shocked and said, 'I can't believe this!' I **convinced her to give Robert my show and I would take a show at another date (8)**. We did that show and he sold the whole show out.

JO FIDGEN: And you've just been exhibiting at the Outside[r] Art Fair in New York, which I understand is for artists who haven't been formally trained. David, how big a deal is it to exhibit there?

DANIEL BELARDINELLI: It's a very big deal. The artists that are in the show are first of all they have to be vetted to be accepted into the show and he is amongst artists who are very famous. Robert's work ranks right next to them. It **is a huge accomplishment that he has his work in the fair (9)**.

JO FIDGEN: Former janitor, now artist Robert Sundholm, and the man who discovered him, Daniel Belardinelli.

TAREA 2

FREE SPEECH ADVOCATES, PUBLISHERS WRESTLE WITH QUESTIONS OF CENSORSHIP

ANSWER BOX

GAP	WORD(S)
0	<u>protest</u>
1	fake
2	tool
3	nasty campaign
4	remarks
5	strong criticism
6	publication / be published
7	chilling effect
8	hate / hateful speech
9	mainstream

TRANSCRIPTION (*Free Speech Advocates, Publishers Wrestle With Questions of Censorship*)

Writers and publishers are grappling with how to approach free speech in a Trump presidency. Some free speech advocates see the president-elect’s hostility towards the media and his tweets personally attacking his critics as evidence that he is, at best, insensitive to the First Amendment.

At the same time, the publishing world is debating the decision by Simon & Schuster to publish a book by social media provocateur Milo Yiannopoulos, whom some accuse of hate speech. NPR’s Lynn Neary reports. LYNN NEARY, BY LINE: PEN America, an organization dedicated to defending the right to free speech all over the world, is starting to pay more attention to what’s happening on the home front. This coming Sunday, PEN is co-sponsoring a **protest (0)** which will bring a host of well-known writers to the steps of the New York Public Library to protest threats to free expression.

NEARY: Suzanne Nossel is the executive director of PEN America. Nossel sees these threats coming from several directions – the president-elect’s attacks on the press and his critics, the proliferation of **fake (1)** news and the pattern of trolling on social media.

NOSSEL: People feel more free to speak their mind even if it crosses what would have been considered boundaries of hatred or racism or misogyny. And so I think it then becomes incumbent on others to speak more loudly.

NEARY: But the job of advocating for free speech has become ever more complicated in the age of social media, which Nossel says can be both an incredible **tool (2)** for free expression and a threat to it.

NOSSEL: It has a dampening effect on the depth of discourse, can lead to this kind of online mobbing and trolling where someone who says something controversial is then targeted, ridiculed. So this is not about the government silencing speech, but it’s about speech silencing other speech.

NEARY: Perhaps no one has crossed the line on social media more boldly than Milo Yiannopoulos, who was kicked off Twitter after he spearheaded a **nasty campaign (3)** against black actress Leslie Jones.

NEARY: Yiannopoulos, an editor of the ultra-conservative Breitbart News, seems to take delight in infuriating people with **remarks (4)** that are viewed as racist, misogynistic and anti-immigrant. So it’s not surprising that Simon and Schuster’s decision to publish his book drew **strong criticism (5)** and calls for a boycott of the company. Dennis Johnson is the head of Melville House, a small independent publisher.

DENNIS JOHNSON: Nobody in the protest is saying you have no right to **be published (6)**. You have no right, Simon & Schuster, to publish this guy – and this guy you have no right to be published. Nobody’s saying that. What they’re saying is, we’re shocked and we’re outraged that you would stoop so low to make a buck as to publish this purveyor of vile hate speech.

NEARY: Johnson is highly critical of a statement issued by the National Coalition Against Censorship on

behalf of a number of industry groups representing publishers, authors and booksellers. The NCAC said anyone has a right to call for a boycott of Simon & Schuster but that such a protest will have a **chilling effect (7)** on publishing. Joan Bertin, executive director of the NCAC, says similar protests have already led to censorship.

JOAN BERTIN: We know of instances in which books that contain certain kinds of content have been shelved, deferred, redacted, edited deeply to remove content people might object to.

NEARY: Both the NCAC and PEN America say the best response to hate speech is not more censorship.

BERTIN: Trying to suppress **hateful speech (8)** doesn't make it go away. I mean I think, you know, the whole idea of free speech require us to be active participants. And when we hear ideas that we think are bad and harmful, it requires us to say why, not just say shut up.

NEARY: But publisher Dennis Johnson says another equally important right is at stake here – the right to protest.

JOHNSON: This is not about censoring right-wing voices. This is about combating hate speech and its entry into the **mainstream (9)**.

NEARY: Lynn Neary, *NPR News*, Washington.

(Retrieved from <http://www.npr.org/2017/01/12/509497010/free-speech-advocates-publishers-wrestle-with-questions-of-censorship> - 12/01/2017, adapt. 04:05)