

TASK 1: DISCOVER THE SECRETS OF LONDON'S OLDEST ROMAN ROAD

GAP	1	2	3	4	5	6	7
PARAGRAPH	H	D	G	C	I	F	B

TASK 2: THE EXAM SCANDAL IN GREAT BRITAIN

STATEMENT	8	9	10	11	12	13	14	15	16
PARAGRAPH	G	H	F	D	B	H	A	J	C

TASK 3: NO VISIBLE BRUISES REVIEW

GAP	17	18	19	20	21	22	23	24	25
LETTER	C	D	D	D	C	A	D	C	C

TASK 1: THE FACE OF BRITAIN: HISTORY THROUGH PORTRAITS

QUESTION	1	2	3	4	5	6	7
LETTER	A	C	B	B	C	A	B

TASK 2: JOHN CLEESE: "COMEDY IS EXTRAORDINARILY DIFFICULT"

8	TRACK
9	PINCH
10	THUMB
11	STALE
12	DECEASED
13	NARCISSISTIC
14	THEORETICAL
15	IMPERSONATE
16	PERMANENTLY
17	DELIGHT

** No se penalizarán los errores de ortografía que no alteren esencialmente el significado de la palabra, frase o expresión requeridas.*

TASK 3: BOOK REVIEWS

EXTRACT	1	2	3	4	5	6	7	8
LETTER	E	D	I	A	G	C	F	B
	[18]	[19]	[20]	[21]	[22]	[23]	[24]	[25]

TRANSCRIPT

TASK 1: THE FACE OF BRITAIN: HISTORY THROUGH PORTRAITS

ROBERT SIEGEL, HOST: Portraiture, according to Simon Schama, is the least free of painterly genres. He writes, "No rose will complain of excessive petal-droop in a still life. No cheese will take you to task over inaccurate veining. But portraiture is answerable as no other specialty to something lying beyond the artist's creativity. That something is the sitter paying the bill". Schama, who is a professor of both history and art history, has written 500 often very entertaining pages called *The Face of Britain*. It's about the faces immortalized in Britain's National Portrait Gallery and the stories behind the paintings. Simon Schama, welcome, once again.

SIMON SCHAMA: Thank you, Robert.

SIEGEL: First, after your immersion in hundreds of portraits, people who knew power, love, fame, notoriety, what essential truth about the portrait did you come away with?

SCHAMA: Well, I think it has an extraordinary power beyond its beginnings in vanity or self-congratulation. All portraits are really, or most of them, are triangular relationships because quite apart from a person saying, "Now, do me at my finest", and the artist saying, "We'll see about that, sunshine", there is the public—people other than you who'll be looking at it. So very unusually for a work of art, it's an active collaboration. And things can go swimmingly, that collaboration can produce a kind of enriched image of truly hypnotic power, or things can go terribly wrong.

SIEGEL: One of my favorite chapters in your book is the one devoted to David Garrick, the 18th century Shakespearean actor—such a Shakespearean you call him a Bardolater—and especially the painting of him playing Richard III, the painting by William Hogarth. How important was Garrick as a public figure?

SCHAMA: Garrick was extraordinary because he was an overnight star. And the word star was actually used for the very first time. And the public, who had been used to watching Shakespeare being declaimed in a very grandly portentous kind of way, were very surprised to see this small man, this very nimble, athletic man, apparently speak the lines of something as grandly rhetorical as Richard III. So Garrick himself had the sense in which, if he was going to make it as a young man, he needed people to know who he was as a personality.

So he went into partnership with a brilliant artist who had a very strong sense of theater, William Hogarth. And before long, there was an enormous painting of Garrick at an extraordinary moment, the moment of Richard III's comeuppance, when he has a bad night and is visited by the ghosts of his many victims. And it was all very well to do this as an extraordinary, huge painting, much bigger than anything else Hogarth did. Hogarth always knew that it was going to become a print. And once you put that star moment into a print, it could circulate all around the country. And Garrick became, overnight, a sensation. And it was due entirely to the manufacture of his portrayed image.

It's a subject so rich that you do, as a writer, dangerously fall in love both with artist and with the portrayed. And there is something very odd and paradoxical. We think of sitting for the portrait as a torment, that you have to sit still. And as you sit still, of course, your face and your body freezes. So actually, the challenge for a really great artist who wants to embody vitality, and it was essential in the story we've been talking about, in Garrick, is somehow to unfreeze that personality, to unlock it from a kind of rictus position.

That really does bring out the best, actually, whether it's a photographer or a painter. The picture of Churchill that everybody out there, I think, knows, the bulldog warrior scowling—right?—was actually taken by an extraordinary photographer in Canada. Churchill did not want to have his photograph taken. He'd just given a long speech to the Canadian Parliament in the middle of the war. He was ill and he was tired. He comes into a room at the end of the speech, and the photographer goes over to Churchill and does something extraordinary: he takes the lit cigar out of Churchill's mouth. And that produced the famous look of bulldog fury. And as I say, we think of this as the expression of a man who is determined to see the war through to the end; but it was actually the expression of a man who's had his cigar confiscated.

SIEGEL: (Laughter) This was the photographer Yousuf...

SCHAMA: Yes.

SIEGEL: ...Karsh who did that. But you begin your book, actually, with the description of a portrait that does not and cannot hang in the National Portrait Gallery in London because it doesn't exist anymore. And this was...

SCHAMA: You're giving the game away. Yes, but that's all right. It doesn't...

SIEGEL: Graham Sutherland's 1954 portrait of Winston Churchill 13 years later. He's been prime minister twice. He's going to be honored by this grand portrait. He sits for one of the trendiest painters in Britain and...

SCHAMA: Yes, Graham Sutherland. It's his 80th birthday. It's going to be the moment when the nation, in the shape of Parliament, is going to thank him for saving the country during the war. And Parliament indeed picks this fashionable and rather brilliant portraitist. And then they have a kind of testy relationship. It's a testy relationship because Churchill, you'll remember, is himself a painter. So Churchill thinks of it as a partnership but he has certain political issues that are desperately important to him.

Unbeknownst to the country, he'd had a stroke a few months before. And because he had a stroke, his own party, the Conservatives, were very keen to get him out of the door in time for the next election. Churchill accepted but he kept on thinking of reasons why he didn't want to go. So when portrait time happened, he wanted a version of himself where he was still in the full prime of his veteran power—an old man but a perpetually energetic man. And what he got from Sutherland, as became quickly apparent, was a portrait of a magnificent ruin, as I say.

And he said, I don't want this presented to me. But the ceremony had to go ahead. And it was a shocking moment. Churchill very staggily got his revenge by facing this huge audience, a television audience as well as the audience in Westminster Hall, and saying, "this is a very remarkable example"—heavy pause—"of modern art". And everybody fell about laughing except for the poor artist, who felt destroyed by the moment.

SIEGEL: Modern art, at the moment, not a positive or even neutral phrase...

SCHAMA: That's right, Churchill knew exactly what he was doing. But this wasn't good enough because when the portrait was given to the family, it was not long before they put it on a bonfire and burnt it.

SIEGEL: Simon Schama, thank you very much for talking.

SCHAMA: It's a pleasure.

SIEGEL: Simon Schama's book is called *The Face of Britain: The Nation Through Its Portraits*.

© Adapted from www.npr.org

TASK 2: JOHN CLEESE: "COMEDY IS EXTRAORDINARILY DIFFICULT"

SCOTT SIMON, HOST: John Cleese is a big, tall stiff-upper-lipped international symbol of British wit. From *Monty Python's Flying Circus*, *Fawlty Towers* and movies including *Monty Python and the Holy Grail*, *Life of Brian*, *Time Bandits*, *A Fish Called Wanda* and recently as the exasperated master of spy-craft, Q, who gives James Bond some of his best toys to break. He's written a memoir that brings him from boyhood in a quiet British town called Weston to the footlights of London and screens all over the world. It's called *So, Anyway...* John Cleese joins us from San Francisco. Thanks so much for being with us.

JOHN CLEESE: Well, thank you for interviewing me. Actually, it's quite the other way around.

SIMON: How would you like people to pronounce the title? *So, Anyway...* or...

CLEESE: Well, it's a kind of private in-joke because I noticed that people who tell stories or anecdotes badly lose **track** of what they're saying, you know, they lose the plot halfway through and there's always a slightly awkward pause and then they say, 'So, anyway'. So that was just a little private joke which is now a public joke.

SIMON: I get kind of startled in the book by advice, at one point, you give to young comedy writers.

CLEESE: I tell them to steal because comedy is extraordinarily difficult. It's much, much harder than drama. You only have to think of the number of great dramatic films and then compare that with a number of great comic films—what would you call them? Yes, comedy films—and realize that there's very, very few great comedies and there are lots and lots of very great tragedies or dramas. And that tells you really which is the hard one to do and so at the very beginning, trying

to master the whole thing is too difficult so **pinch** other people's ideas and then try to write them yourself and that'll get you started.

SIMON: I wanna alert potential readers that they shouldn't expect to **thumb** through the book and find the story behind their favorite *Python* bits. In fact, you almost end this memoir as the show begins, but you do trace back...Well, where does the dead parrot sketch begin?

CLEESE: Oh, yes. *Python* fans know it pretty well, but it was originally a sketch about a second-hand car, which was not a bad sketch because the guy who was trying to avoid responsibility for selling a bum car was a funny character, but then, when we started *Python*, Graham Chapman and I decided that we liked the characters in the sketch but the secondhand car bit was very **stale** and clichéd and so we had a nice long argument. Eventually, we decided it would be best if it was a pet shop, and then we had a long discussion about what the animal was going to be because the animal obviously was going to be dead, not injured—which wouldn't have been funny—but it was dead and then we wondered whether it would be a dog or a parrot and we went through various creatures and then we just decided that the parrot was the funniest one.

(Soundbite of comedy sketch, *Monty Python's The Flying Circus*.)

MICHAEL PALIN: (As pet shop owner) No, no - it's stunned.

CLEESE: (As Mr. Praline) Look, my love,... I've had just about enough of this. That parrot is definitely **deceased** and when I bought it not half an hour ago, you assured me that its lack of movement was due to it being tired and shagged-out after a long squawk.

(Laughter)

CLEESE: I mean the main thing—here I am talking with you, very interesting questions, if I may say so about the book, but what I'm hoping people take away from the book is the fact that they laughed at it a lot. The lovely thing about writing the book, which took me about two years, is that I could sit there in the morning and quite literally start to make myself laugh and people seem to think this is rather **narcissistic**: "You mean you were laughing at your own jokes?" And I say, "You don't understand; it was the first time that I'd heard them".

SIMON: (Laughter). That's good. Is that where comedy begins?

CLEESE: Oh, I think so. I think if you start trying to write jokes that you don't think are funny in order to make a sort of **theoretical** audience somewhere else laugh, I think that's death. I think you've got to do what you find funny yourself and just hope that people find it funny.

SIMON: Do people ever come up to you and begin to **impersonate** their favorite *Monty Python* bits?

CLEESE: No, not really. When they come up, they usually say, Mr. Cleese, I'm a huge fan. And then I'm always amused they then add, "You know, *Monty Python* and *Fawlty Towers*?" Just to let me know that they don't think I was in *Ben-Hur* or anything like that.

SIMON: (Laughter).

CLEESE: And I never know why they feel that they've got to remind me about *Fawlty Towers* and *Monty Python* because either they are at the back of my mind pretty much **permanently**. The other thing is, Scott, they come up and they say to me, "We have something in common." And my heart drops into my boots and I say with faux interest, "Oh really? Now, what is that?" And they say, "Well, my uncle's brother went to Cambridge". And I say, "Oh, Cambridge, yes!" And they say "He wasn't there when you were but he went about five or six years later, but he used to go into a sports shop and apparently it was the shop that you used to go into when you wanted to buy Squash balls".

SIMON: (Laughter).

CLEESE: And this revelation, this extraordinary coincidence...

SIMON: Practically brothers.

CLEESE: ... linking the two of us... I have to react to that with **delight** and surprise. (Laughter.) I'm giving away all my secrets, Scott.

SIMON: Yeah. John Cleese. His new memoir, *So, anyway...* Thanks so much for being with us.

CLEESE: Very great pleasure. Nice chatting to you.

Adapted from © www.npr.org

TASK 3: BOOK REVIEWS

EXTRACT 0: [J]

It's about a married couple called Celestial and Roy. When the book opens, they've been married about a year. They love each other very much but they don't have the best relationship. After an argument, Roy leaves the motel room that they're staying in to go and get some ice. On the way back, he discovers a woman who needs his help, so he helps her because he's a decent guy. Then later that night that woman is assaulted; and when the police come, she identifies her assailant as Roy. We know he did not commit this crime, but the police take him away and later the court system sends him down. This is about what it's like being at the mercy of the racist judicial system in The States.

EXTRACT 1: [E]

This is another really short one; this is 182 pages. I read this in one sitting. I couldn't put it down; it was so, so good! So, in this book we are following our main character Jenna, and Jenna is dead. So she's a ghost, but the way the world works in here is that, if you die before your time, then you need to work off the remaining years that you would've had. Do you know what I mean? So Jenna died really young but she wasn't supposed to die that young; I believe that she took her life. She was supposed to live longer than that; so now she's brought back.

EXTRACT 2: [D]

This is a non-fiction book where Lula is looking at the life of her grandmother who's called Elizabeth. Lula was given a book of lists that Elizabeth had written by her mother. Lula also had access to Elizabeth's diaries. So using both the diaries and the lists she's tried to write a book about her life, but like with Mrs Gaskell and me it's not just about Elizabeth's life, it's about Lula's journey in discovering who Elizabeth was and talking about losing her mother at the same time that she's discovering her grandmother.

EXTRACT 3: [I]

So this one follows Cassidy Blake, whose parents are kind of paranormal detectives and they've actually just been offered a TV deal to go to Edinburgh and create a TV show about ghost hunting. What her parents don't know is that Cassidy actually can see ghosts and so going to Edinburgh, which is dubbed one of the most haunted cities in the world, poses quite a problem for her. I read this book in about two hours, which never happens, but obviously, it's quite a small book—it's a middle grade, easy to read in that sense but also, it's just addictive. There's something about Victoria Schwab's writing, which is so addictive to read and, as I said before, the atmosphere in this is just perfect. It very much has the spooky atmosphere that you would expect with ghost hunting and ghostly stories.

EXTRACT 4: [A]

This is a fictional book about, I think, 9 different women and I'm pretty sure it's in the UK, um, mostly women of colour and of different sexual orientations, um, and just kind of like dives into each of their lives, I think. I'm not really sure what actually happens but it's been raved about by many people and it's just a beautiful book. It sounds exactly like the sort of thing I would like and I think it reads like a non-fiction and it feels like you're reading about real people's lives, and I'm sure, you know, on some level you are, so...

EXTRACT 5: [G]

...to Cambridge, I think she wants to get into Cambridge and then at the same time she's a really big fan of this podcast that she draws fan art for and she meets the person who does this podcast, and I know the plot doesn't necessarily sound super interesting but it's not really about the plot, it's mostly about the characters and the themes. I would recommend this if you want to read a YA* contemporary that's not about romance but instead about a beautiful friendship.

EXTRACT 6: [C]

So in this book, in the series, we are following kids who have travelled to different worlds, different fantastical worlds, and these worlds fit them perfectly and it's their home, but for whatever reason they get thrown back into the reality, into our real world and they have a really hard time coping.

And so there is this school that they go to called Eleanor West's Home for Wayward Children, where they go to be around other kids who have experienced the same things that they have and understand what they're going through, and also, you know, wait for their door to open again.

EXTRACT 7: [F]

So Miriam is a French-Moroccan lawyer and she decides to go back to work after having two children. And she and her husband find this woman, Louise, who will look after her children, and at the beginning we read about Louise murdering these children. So, this book is about the lead up to that. As I said, it is a character study, it's about what Louise is thinking and I just basically inhaled this book. There are a few things that I think made me love this book even more. I have read other books that Sam Taylor has translated and adored them. I think, if you're a translator, you also need to be a fantastic writer as well, and Sam Taylor is definitely that.

EXTRACT 8: [B]

This one is a historical fiction but it's set for children or a middle-grade audience. So it's set during the Second World War and it follows a doll maker who creates a doll, and she actually comes to life. During this book they set out on an endeavor to save their Jewish friends. Now I will say that the grim atmosphere that the war would bring to a story is very much evident in this book; you can't really escape it. But I do think that the whimsical magical side of this very much counteracts it and gives it the perfect balance for children to be able to read a historical fiction. And even though I didn't read a book like this when I was younger, it just felt so nostalgic. I absolutely sped through it. Obviously, it's aimed towards a younger audience so it's quicker to read in that respect anyway.

*Young Adult

Adapted from ©Youtube