



Junta de Andalucía  
Consejería de Educación y Deporte

## Pruebas Específicas de Certificación 2021/2022

### Comprensión de Textos Escritos

#### NIVEL C2 | INGLÉS

Apellidos: .....

Nombre: .....

Alumno/a OFICIAL del grupo: .....

Indica el nombre de tu profesor/a-tutor/a: .....

Alumno/a LIBRE.

#### INSTRUCCIONES

- Duración máxima: 75 minutos.
- Este prueba consta de tres tareas:
  - En la Tarea 1 tendrás que identificar las ideas generales del texto.
  - En la Tarea 2 tendrás que entender las ideas principales del texto.
  - En la Tarea 3 tendrás que comprender los detalles importantes de un texto.
- En cada tarea obtendrás: 1 punto por cada respuesta correcta; 0 puntos por cada respuesta incorrecta o no dada.
- Solo se admitirán respuestas escritas con bolígrafo azul o negro.
- Por favor, no escribas en los espacios sombreados destinados a la calificación de las tareas.

|            |            |   |
|------------|------------|---|
| PUNTUACIÓN | NOTA FINAL | CALIFICACIÓN  |
| / 26       | / 10       | <input type="checkbox"/> Superado<br><input type="checkbox"/> No Superado |



## TASK 1

Read the following film reviews and follow the instructions on page 3.

### 0. *Infinite*

Wasting a conceit that's ripe for high drama, director Antoine Fuqua adapts *The Reincarnationist Papers* into a soulless piece of B-movie schlock. The "twist" is that there are different factions of past-life peeps: the believers, who feel their experiences can help humanity, and the nihilists, who want it all to end.

*Infinite* annoys by being a lesser-quality amalgam of ideas snatched from other movies, be it the chosen-one-with-powers from *The Matrix* and a hundred like it, or the explosive vehicular action of *The Fast and The Furious*. If you watch one sci-fi movie with Chiwetel Ejiofor as the villain in which a sword features prominently, try *Serenity*. If you watch two... see *Serenity* again.

James White

### 1. *We need to do something*

In this one-location horror (barring flashbacks, anyway), a dysfunctional family of four get trapped in their bathroom by a fallen tree when a tornado hits. Or is it something else?

After 10 minutes you'll be yelling, "Smash the door with the cistern lid!" It's one of the many things that don't make sense in a film that exists to put its characters through the wringer but fails to manifest much more than a snake attack. Listen out for a bizarre vocal cameo by Ozzy Osbourne.

Ian Berriman

### 2. *Warning*

Written and directed by first-timer Agata Alexander, *Warning* tells a multitude of interwoven stories set in the not-too-distant future.

With the emphasis on where our relationship with technology will be 10-15 years from now, Black Mirror comparisons are unavoidable, but the Robert Altman-like approach to the material gives the movie a freshness. Even religion's been co-opted by Big Tech, and immortality is only for the upper class. Dark and strange, it's an impressive debut.

Steve O'Brien

### 3. *Demonic*

What did you do in lockdown? Neill Blomkamp ploughed all his attention into this messy, ideas-packed horror.

Carly (Carly Pope) tries to communicate with her coma-bound mother using a form of VR tech, unaware it's a conduit for supernatural evil. The VR sequences are visually interesting, but the film struggles with being both dourly self-serious yet extremely silly.

Will Salmon

#### **4. *Knocking***

We've all been there: irritated by noisy neighbours, unable to concentrate on anything beyond that infuriating banging sound. But for Molly (Cecilia Milocco), the incessant knocking from inside her walls is more sinister. Is it a ghost? A neighbour's cry for help? Or just the sound of her sanity unravelling?

Slow, quiet and emotionally chilly, this Swedish thriller is really more of an upsetter, with a truly wrenching final sting. Watch at your own risk – and only if you really need to kill a good mood.

Sarah Dobbs

#### **5. *Malignant***

Director James Wan has helped to kickstart at least two major horror trends so far this century, but *Malignant* probably won't herald another.

Contortionists Troy James and Marina Mazepa are the stars here, making the villain properly scary. They might be a little too good, though. The much-touted twist ending isn't much of a surprise if you're paying attention, and, more damningly, their performances outshine the main cast. Wallis gives good misery-face, but she's less convincing when it comes to selling Madison's emotional journey. And while it's fun to see an unashamed horror movie that delights in jump scares, there's really no justification for this one to be running longer than 90 minutes.

Sarah Dobbs

#### **6. *Glasshouse***

In a post-apocalyptic hellscape, the air is contaminated with "the shred", a toxin that strips people of their memories. A family of five survives living in an airtight glasshouse, with enough vegetation inside to create a closed ecosystem. They stick to strict rules dictated by Mother (Adrienne Pearce), venture outside only in gas masks, and shoot intruders on sight.

There is some impressive composition from director Kelsey Egan who, despite the transparency of this house, fills the film with claustrophobia; within the garden you can practically feel the air heavy with mind-altering toxins. A slow, restrained piece of work, it's unlikely to do much for those who like their thrillers chock full of jump scares, but for those with more patience there are plenty of interesting ideas here about duty to family and the fallibility of the mind.

Leila Latif

#### **7. *The Mangler***

The premise of *The Mangler* feels like the punchline of a joke about Stephen King. An evil laundry-folding machine chowing down on virgin fingers? Silly. But, at least at the beginning, it is actually kind of creepy.

Unfortunately, King's original story was pretty short, so Hooper and his co-writers had to add extra plotlines (and a whole additional ending) to pad it out to feature length – and once you get past King's ending, everything gets a bit too daft. The gothic tropes melt away in favour of embarrassingly terrible digital effects.

Sarah Dobbs

*Source: SFX magazine (December 21 and January 22 issues)*



## TASK 1

Read the film reviews on pages 1 and 2. Then, choose one of the statements A-I as the summary of the reviews 1-7. There is one extra review that you DO NOT need to use. You will get 1 point per correct answer. Item 0 is an example.

|   | ANSWER |     |
|---|--------|-----|
| A. Poorly resolved lengthening waters down the quality of the original story  |        |     |
| B. Forgoing a potentially richly dramatic storyline for a mishmash of clichés | 0      | ✓   |
| C. Seemingly mundane storyline yet bitter aftertaste                          |        |     |
| D. Bearing patience pays off with an intense plot, albeit lacking spooks      |        |     |
| E. Not living up to the usual standards of its acclaimed director             |        |     |
| F. Interlocking storylines render a promising first-time feature              |        |     |
| G. Screenplay fails to explain the spatial containment of the plot            |        |     |
|   | MARK   | / 6 |

**Apellidos y Nombre:** .....

## TASK 2

**Read the following text about Canadian sea wolves and answer the questions on page 8.**

### COASTAL PREDATOR

[ 0 ]

“The wolves eat the brains” says William Housty. If you’re walking along the creek beds of the Great Bear Rainforest and see decapitated salmon scattered about, it’s a telltale sign that sea wolves have been in the area. “They just take a bite out of the head, and everything else is left fully intact.” This unusual feeding strategy has evolved among the coastal wolves that live in and around Bella Bella, B.C. (= British Columbia).

[ 1 ]

Housty was born and raised here. His grandmother is head of the Wolf Clan of Heiltsuk Nation, and he chairs the Heiltsuk Integrated Resource Management Department Board. The wolves, he says, are shrewder than the local bears, who eat the fish whole and as a result are often riddled with tape-worm. Eating the head alone might also be a way to avoid “salmon poisoning,” a bacterial infection from eating raw fish with infected parasites that can be fatal to dogs and other canids. “Wolves are very, very intelligent animals,” continues Housty, “We respect them, and they respect us.”

[ 2 ]

Until recently, scientists didn’t know much about sea wolves, either. Paul Paquet, a leading wolf expert and senior scientist at the Raincoast Conservation Foundation, has focused on the power of research to protect the lands, waters and wildlife of coastal British Columbia. He says the first inkling that these wolves were unique was “discovered” in the 1930s by a zoologist named Ian McTaggart-Cowan, who noticed fish-eating wolves on coastal islands. It was only in 1998, however, that research on these particular wolves began in earnest. But Paquet is clear to point out that the existence of these animals was certainly not news to the coastal First Nations, whose knowledge of the wolves dates back to their earliest origin stories. After all, how do you discover something you’ve always known?

[ 3 ]

This is why today, Paquet along with the other scientists who work in the Heiltsuk territory take an integrative approach to studying the wolves; one that pairs traditional ecological knowledge with modern science. This strategy has its foundation in a consilience model, or the bringing together of different ways of knowing and evidence from multiple sources, to develop a more holistic understanding of the wolves. And what it has revealed about coastal wolves and their habitat is fascinating.

[ 4 ]

First, sea wolves — or marine wolves as they’re also known — are fast, powerful swimmers. One reason the wolves are tricky to spot, is because they move stealthily in the water, their backs and bodies submerged, and with only their eyes, ears and snouts peeking above the surface. The wolves aren’t just dog paddling, either; they’re distance swimmers. There is at least one pack on Goose Island off the coast, about 13 kilometres from Bella Bella, and there is no other way to get there except to swim.

[ 5 ]

We also know that the wolves aren’t sedentary. Many of them migrate through the archipelago, swimming from island to island throughout the year. At times, they’re tracking the salmon, but other times they show up even

when there's no salmon to be found. That's because sea wolves have a diverse diet. A recent study found that it can be up to 85 per cent marine-based: lone wolves take down seals and otters, while packs have been spotted feasting on the occasional whale carcass. The carnivores also, surprisingly, eat shellfish. As for the remaining terrestrial diet? Like their larger mainland counterparts, the timber wolf, sea wolves also hunt moose and black-tailed deer.

**[ 6 ]**

It was Chester "Lone Wolf" Starr, a Heiltsuk Elder and mentor to many of the Raincoast scientists, who pointed out some key differences between the mainland and marine wolves — inspiring the hypothesis that the latter may be genetically distinct. Subsequent testing has revealed they are, indeed, distinct, even though geographically the two are close neighbours. Today, we know marine wolves have an extensive range, from southern Alaska all the way south to Vancouver Island. And while a typical pack size is five or six individuals, what's harder to pin down is a precise population number.

**[ 7 ]**

Once upon a time, wolves — next to humans — were the most widely distributed terrestrial animals on Earth. The wolf is a keystone species in First Nations' stories and remains a keystone figure in First Nations culture. In settler societies, however, the "big, bad wolf" plays the role of the villain in our tales. We have banished and demonized this majestic animal and, in many places, hunted and culled the wolf to near extinction.

**[ 8 ]**

When asked about the threats facing the coastal wolves, Housty and Paquet point to three that stand out as most significant: industrial logging, climate change and trophy hunting. Logging is detrimental for the obvious reason that it destroys the rainforest habitat of both the wolves and their prey. Clear-cuts disturb the soil and increase run-off, which in turn affects marine species such as salmon. Climate change, too, is beginning to have an impact. As Housty notes, prey animals are now coming into the territory at different times and in different numbers. With heat changing the onset of the seasons, their timing is off, and this causes ripples throughout the food chain.

**[ 9 ]**

But there is also very good news and it speaks to the power of conservation under Indigenous land management. Today, wolves are largely safe from the threats of logging and hunting in Heiltsuk territory. That's because 55 per cent of this land is protected, and the rest is under ecosystem management. Only 11 per cent is open to industry. Working together with coastal First Nations, the Raincoast Conservation Foundation has also developed an effective campaign to stop hunting. Using funds it started raising in 2005, the foundation has bought out all the remaining commercial hunting licences in the Great Bear Rainforest and Kitlope Conservancy, bringing a permanent end to the commercial guiding of trophy hunting in 38,800 square kilometres of B.C.'s Great Bear Rainforest.

**[ 10 ]**

This partnership between scientists and First Nations is a leading example of what can be accomplished when both groups work side by side on conservation. Housty estimates that this year, in his territory, the wolf numbers are up. But beyond the numbers, the protection of this ecosystem is something you can literally see on the wolves' faces. That is, just as men age and grow white beards, a white muzzle on a wolf is an indication of age and maturity. The fact that today there are plenty of sea wolves with white muzzles in the Heiltsuk territory is a beautiful and powerful testament to their longevity on the coast.

*Source: Canadian Geographic magazine (special collector's edition)*

## TASK 3

Read the following text and answer the questions on pages 9 and 10.

### SUE PRIDEAUX VISITS THE VAST NEW EDVARD MUNCH MUSEUM IN OSLO

Edvard Munch died in 1944, leaving some 28,000 works to the city of Oslo. Twenty years and many disputes later, the Munch Museum, an undistinguished structure of the Nissen hut school of architecture, opened in Tøyen, a tough and rather out-of-the-way neighbourhood in the capital. Norway was not so rich in those days, nor Munch so famous. The museum was cheaply built and inadequately protected. The theft of *Madonna* and *The Scream* in 2004 led to draconian security measures, prompting locals to nickname it 'the airport'. By now, the building also leaked. Action was needed.

With the new millennium, Oslo, now wealthy, was turning its one remaining eye-sore, the container port, into a cultural centre. Snøhetta's marvellous opera house of 2008 was the first building to rise on the edge of the fjord, all white marble angles and planes, like a gigantic ski jump skimming into the sea. Next, a sparkling new national library and small, pretty blocks of flats clustering like barnacles. Shifting light plays on their walls from the little canals running between them. Meanwhile, in 2008, a competition was launched for a new Munch museum, won by the Madrid-based firm Estudio Herreros.

While MUNCH, as the new museum is styled, was rising beside the opera house at the water's edge, the area became immensely popular. Kite surfers, cafes, pop-up jazz bars and floating saunas started sprinkling the rocks nearby. The opening this October was a joyful celebration, attended by the big guns from the Norwegian royal family and sauna-baked citizens jumping into the water and swimming round the building to cool off. This seemed marvellously appropriate; Munch, like Hockney, loved to paint the illusionistic wobble of bodies breaking the waterline.

MUNCH has architectural tension. Grey as the rocks it is built on, the building looks like a 60m-high pile of slim books about to topple over at the top, a nice analogy for Munch's ever self-doubting texts (Munch wrote almost as much as he painted). It was important to him that the painted work was dashed off in the heat of the moment, but that lightning moment of fruition was preceded by a vast body of thought, often written down.

Stein Olav Henrichsen, director of the Munch museum throughout the transition from Nissen hut to \$260m national achievement, told me a couple of years ago that what worried him was transporting all those stealable pictures across Oslo. 'Will you do it all at once with an armed convoy, or bit by bit, covertly?' I asked. He didn't say. At the opening he told me, 'It is important that you don't need a PhD to enjoy MUNCH.' That said, one of the opening exhibitions, 'All Is Life', doesn't duck intellectual challenge. It is based on *The Tree of Knowledge* (c.1930), the enormous book Munch wrote towards the end of his life, summing up his philosophy. Each wall or segment in the exhibition takes one page of text as a theme, illustrating it with paintings and drawings by Munch, which are arranged not chronologically but

associatively. Visitors are encouraged to move texts and postcards around the walls to make their own associations.

On the next floor up is the permanent display. Here, 'Infinite' contains most of Munch's best-known canvases, wrenching depictions of life's cycle through conception, childhood, love, lust, hatred, jealousy, anguish, guilt, existential doubt, sickness and death. Munch chose particular paintings such as *Death in the Sickroom*, *The Sick Child*, *Ashes*, *Anxiety*, *Madonna* and *The Scream* to represent the universal human story. Feeling that the intensity of each individual picture increased when hung with the others, he always wished these pictures to be hung together in a circular gallery, forming an endless narrative ring that he called The Frieze of Life. His wish has seldom been fulfilled.

MUNCH breaks up the individual components of the Frieze into themes: 'Death', 'Scream', 'Naked', etc. The iconic images are displayed alongside other pictures on the same theme. 'Death' works powerfully: big paintings collected from different periods, on blood-red walls. 'Naked' and 'Anxiety' are more pick 'n' mix, less coherent, and this dilutes the emotional punch. 'Scream' is of course what everyone wants to see. It is housed in a black gallery-within-a-gallery looking rather like a fitted kitchen with three cupboards. The fourth, black, cupboardless wall explains that MUNCH owns multiple *Screams*: an 1893 version in faintly coloured crayon (probably a preliminary study), the iconic 1910 tempera-and-oil version on cardboard, and six copies of the black-and-white lithograph of 1895 (one hand-coloured). Vulnerable to light, they will be displayed in rotation to limit degradation. Only one cupboard will be open at a time. You have no idea which it will be. This is tough on one-time visitors: if it isn't the turn of the famous coloured version, disappointment awaits.

Nine more floors of vast galleries present the range of Munch's art and his mind. His library is far more accessible and better lit than when I wrote my biography some 15 years ago. His photographs, cine films, woodcuts, lithographs and engravings have abundant room for display, as do his monumental paintings of the 1920s and '30s when Munch, like other artists, dropped private inquietude from his art in favour of making big political statements. As Maurice Denis was hymning anti-capitalist spirituality in Paris and Diego Rivera glorifying industry in Detroit, in Oslo Munch was championing the dignity of labour in his Freia chocolate-factory murals, and scholarship in the Aula university murals.

One of the largest single-artist museums in the world, MUNCH has an enviably flexible 26,313 square metres of adaptable exhibition space, magnificent lighting, totally silent flooring, and terrific scholarship behind the scenes. Its flowerbeds boast *Artemisia absinthium*, the plant from which that Baudelairean intoxicant absinthe is distilled. Munch, incidentally, was commissioned to illustrate Baudelaire's *Les Fleurs du Mal*. Skål!

*Source: APOLLO, The international art magazine*





Apellidos y Nombre: .....

### TASK 2

Read the text about Canadian sea wolves on pages 4 and 5 and choose one of the headings A-I as a title for each of the paragraphs 1-10. There are two headings that you DO NOT need to use. Item 0 is an example. You will get 1 point per correct answer.

|  | ANSWER   |   |
|--|----------|---|
| A. Astute feeding strategy preserves the well-being of all predatory mammals   |          |   |
| B. Wolf packs undertake carrion scavenging practices at times                  |          |   |
| C. Scientists downplay indigenous insight for a fuller understanding of wolves |          |   |
| D. Food scraps reveal the proximity of a certain type of wolf                  | <i>0</i> | ✓ |
| E. Contemporary genetics corroborate the folk wisdom of natives                |          |   |
| F. Holistic approaches to the study of sea wolves yield exciting insights      |          |   |
| G. Sedentary human communities hindered the expansion of the wolf's range      |          |   |
| H. Lumber extraction deemed the main foe of the coastal wolf                   |          |   |
| I. Western research belatedly uncovers long-standing indigenous knowledge      |          |   |
| J. Averting potentially hazardous foodstuffs illustrates wolves' wits          |          |   |
| K. Aging wolves spotted in the surveyed area                                   |          |   |
| L. Swimming prowess allowed wolves to settle on islands offshore               |          |   |
| M. Hunting activity ceased outright through the buyout of all permits          |          |   |

MARK    / 10



### TASK 3

Read the text about the Edvard Munch museum in Oslo on pages 6 and 7, and choose the best option (A, B, C or D) to complete each sentence. Write your answer in the box provided. Only one of the answers is correct. The first one (0) is an example. You will get 1 point per correct answer.

|  | RESPUESTA   |
|--|---|
| <p><b>0. When initially built, the museum was...</b></p> <p>A. located in a thriving neighbourhood<br/>B. housed in an unremarkable building<br/>C. hosting one third of Munch's legacy<br/>D. built in a rustic cottage style</p>   | <div style="border: 1px solid black; padding: 10px; display: inline-block;"> <p style="font-size: 2em; margin: 0;"><b>B</b></p> </div> <div style="display: inline-block; vertical-align: middle; text-align: center; width: 20px;"> <p style="font-size: 1.5em; margin: 0;">✓</p> </div> |
| <p><b>1. By 2008...</b></p> <p>A. security measures in the museum had been heavily reinforced<br/>B. the container port of Oslo had already undergone a full-scale renovation<br/>C. most residential structures around the port were stand-alone buildings<br/>D. constructions on the waterfront took on rounded silhouettes</p>               | <div style="border: 1px solid black; width: 80px; height: 60px; margin: 0 auto;"></div>   |
| <p><b>2. The architectural revival of the cultural district...</b></p> <p>A. took place on land reclaimed from the sea<br/>B. drew bids from overseas architecture firms<br/>C. rekindled its reputation as a gathering spot for seniors<br/>D. hindered the expansion of water leisure activities</p>   | <div style="border: 1px solid black; width: 80px; height: 60px; margin: 0 auto;"></div>   |
| <p><b>3. The unveiling of the new building...</b></p> <p>A. was attended by weapons industry sponsors<br/>B. assembled high military ranking members of the royal family<br/>C. was witnessed by swimmers bathing in the water<br/>D. showcased a selection of Hockney's signature water paintings</p>   | <div style="border: 1px solid black; width: 80px; height: 60px; margin: 0 auto;"></div>   |
| <p><b>4. The contour of the museum building...</b></p> <p>A. is reminiscent of Munch's creative process<br/>B. raised concerns over the steepness of its walls<br/>C. seeks to release the visitor's tension<br/>D. was sketched in a spur of the moment</p>   | <div style="border: 1px solid black; width: 80px; height: 60px; margin: 0 auto;"></div>   |
| <p><b>5. The relocation of Munch's artwork...</b></p> <p>A. was done in a step-by-step manner<br/>B. was allocated insurance coverage costs of \$260m<br/>C. spanned an uninterrupted 2-year period<br/>D. was undisclosed to the author of the text</p>   | <div style="border: 1px solid black; width: 80px; height: 60px; margin: 0 auto;"></div>   |
| <p><b>6. The conceptual complexity of Munch's work...</b></p> <p>A. is contested in the book <i>The Tree of Knowledge</i><br/>B. doesn't keep his message from reaching the less educated<br/>C. implies that it is only intended for academics and art specialists<br/>D. is only noticeable in the arrangement of the temporary exhibition</p> | <div style="border: 1px solid black; width: 80px; height: 60px; margin: 0 auto;"></div>   |
| <p><b>7. The museum's permanent exhibition...</b></p> <p>A. shows lesser-known works from the painter's early period<br/>B. contains works that gain oomph when displayed separately<br/>C. fails to capture Munch's endless loop vision<br/>D. gathers pieces with a light-hearted subject matter</p>   | <div style="border: 1px solid black; width: 80px; height: 60px; margin: 0 auto;"></div>   |
| <p><b>8. Having access to the most celebrated version of 'Scream'...</b></p> <p>A. is limited to special predetermined occasions<br/>B. relies solely on a random system<br/>C. is no longer possible for conservation reasons<br/>D. causes disappointment to many visitors</p>   | <div style="border: 1px solid black; width: 80px; height: 60px; margin: 0 auto;"></div>   |



**9. The remaining nine floors of the museum...**

- A. feature Munch's work on a variety of media
- B. show small-scale artworks by the artist
- C. posit the overlapping of Munch's ideas with those of Denis
- D. contain mainly pre-1920 works

|  |  |
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**10. Baudelaire's notorious literary work...**

- A. was one of Munch's favourite poetry books
- B. was published with custom-created images by Munch
- C. inspired the floral decoration of the wallpaper in the museum
- D. is named after an alcoholic beverage

|  |  |
|--|--|
|  |  |
|--|--|

MARK / 10