



G CONSELLERIA
O EDUCACIÓ, UNIVERSITAT
I I RECERCA
B DIRECCIÓ GENERAL
/ PLANIFICACIÓ, ORDENACIÓ
I CENTRES

Escoles Oficials d'Idiomes de les Illes Balears

MOSTRA 2021
PROVA DE CERTIFICACIÓ
NIVELL AVANÇAT C2
ANGLÈS

Prova escrita

CTE COMPRENSIÓ DE TEXTOS ESCRITS	85 minuts aprox
CTO COMPRENSIÓ DE TEXTOS ORALS	45 minuts aprox.
PCTE PRODUCCIÓ I COPRODUCCIÓ DE TEXTOS ESCRITS	75 minuts aprox.
MLE MEDIACIÓ LINGÜÍSTICA ESCRITA	50 minuts aprox.

Prova oral

PCTO	PRODUCCIÓ I COPRODUCCIÓ DE TEXTOS ORALS
MLO	MEDIACIÓ LINGÜÍSTICA ORAL

CTECOMPRESIÓ DE TEXTOS ESCRITS 85 minuts aprox.

PART 1. MULTIPLE CHOICE. You are going to read an article about a photographer of the refugee crisis. Choose the best option (A, B, C or D) to respond to the questions. The task begins with an example (0). Write your answers on the ANSWER SHEET .

Dystopian Vision of the Refugee Crisis

The refugee crisis is becoming increasingly politicized; less about the safe guarding of human rights and more about the safe guarding of national borders. Though forced migration is nothing new, the numbers are unprecedented; 65.3 million people around the world are currently displaced by war or persecution, according to the UNHCR. It's a modern problem of biblical proportions and as the figures rise, the individual refugee is increasingly regarded as little more than a troubling statistic.

Photographer Richard Mosse's latest project, *Heat Maps*, offers an unconventional take on a much-dissected subject. The work charts the refugee crisis unfolding across Europe, North Africa and the Middle East using a powerful military grade telephoto camera attached to a robotic arm which detects thermal radiation by scanning landscapes and interiors. The result is unsettling; human flesh is turned a translucent grey, eye sockets are blackened, bodies appear like avatars existing in a virtual dystopia.

The paradox is, life in these refugee camps can be just as hellish and dehumanizing as the photographs imply. "It's a camera that strips people of their identity. It turns them into a creature or a biological trace," Mosse tells TIME. "I hope that the camera will reveal the way we in the West and our governments represent and therefore regard the refugee." Deliberately disconcerting, Mosse wants the viewer to feel an uneasy sense of their own complicity. "The horrific conditions in those camps are created by our governments. And we vote those people in," he adds.

Heat Maps isn't easily classified, perching as it does between factual surveillance, aesthetic ambiguity and the fantasy-world of a Ray Bradbury novel. But it's supposed to be polyvalent, ambivalent, open-ended. "It's meant to force the viewer into a place where they have to decide what it is," says Mosse. "Because with the refugee crisis, everyone has already made up their mind." Though the photos are revealing of the refugees' situation, the individual characters technically remain indistinguishable. While Chinese dissident artist Ai Weiwei was refused access to photograph the interior of Berlin's Tempelhof Airport—now Germany's largest refugee camp—Mosse was admitted, because he could show how the camera left the subjects' identities intact. But taken at long range—as far away as 50 kilometers—there is still a degree of violation. "You're not quite committing an invasion of privacy, yet you are," he says.

The work is a surveillance of the grim squalor of the camps but cannot be read as an exact reality. Amid the complex scenes, an occasional figure will stand dismembered—the result of a glitch in the camera's heat scanning that Mosse decided to leave in. "Being a refugee strips you of the inalienable rights of man, which are subsumed into the idea of a citizen," Mosse says. "Once you've left your nation state due to persecution, conflict, climate change, you lose your human rights."

The violent aesthetic of the images is not without context. Primarily designed for surveillance, the camera can also be connected to a weapons system to target the enemy. The misuse of its intended purpose is another deliberate attempt to subvert the common perception of the refugee. "I'm trying to use these sinister technologies against their original intended purpose,"

he says. This is ironic considering the call made by German far-right leader Frauke Petry to use firearms on illegal refugees "if necessary." Quoting the work of Allan Sekula, Mosse believes his role as an artist is to try to "brush photography against the grain". It's a method he's adopted before with his *Infra* series; a psychedelic vision of the Democratic Republic of Congo conflict taken with a discontinued surveillance film originally used by the military. Both projects employ the Brechtian 'Verfremdungseffekt'—or distancing effect—which serves to make the familiar strange. "I put the viewer in a space where they have no cues, they don't understand the grammar of the language," he says. "So they have to actually engage with this on an unfamiliar level and as a result, it's fresh."

Source: text adapted from *TIME magazine*, 2017

0. What does the writer seem to be saying in the first line of the text?

- A. The refugee crisis has always been political.
- B. Politicians are unconcerned with the refugees' plight.
- C. Human rights groups are helping to safeguard borders.
- D. Governments are very concerned with breaches of their border policies.

1. What is special about the images in the *Heat Maps* collection?

- A. They are the result of the use of a technology never intended to create art.
- B. They are the fruit of a collaboration with international military forces.
- C. Richard Mosse wanted to dehumanize the situation of the refugee.
- D. Mosse wanted to show the growing presence of refugee camps in the world.

2. What is Mosse's intention in exhibiting this collection?

- A. Principally, to reveal the true plight of the refugee.
- B. To uncover our own responsibility in the continuing presence of refugee camps.
- C. To show our governments' callous unconcern for the refugee crisis.
- D. To provoke a political reaction from our governments.

3. What does the photographer mean when he says of his collection, "It's meant to force the viewer into a place where they have to decide what it is."?

(Paragraph 4)

- A. He is recognizing it is difficult to distinguish individual people in the images.
- B. He is being deliberately provocative after having stated the collection is open-ended.
- C. He is inviting the viewer to question our opinions on the refugee's situation.
- D. He is disingenuously suggesting that the subject matter is not clear.

4. Why did Mosse decide to leave in the occasional dismembered figure?

- A. He wanted to shock the viewer with scenes of body injuries.
- B. He felt the errors in heat scanning were an integral part of the project.
- C. He was able in this way to protect the identity of refugees in close-up images.
- D. He felt these images corresponded in some way to the loss of human rights.

5. Mosse's quoted desire to "brush photography against the grain" is related to a technique which...

- A. places the viewer in an uncomfortable situation when viewing the collection.
- B. causes the viewer to approach the project from a new perspective.
- C. makes the familiar more distant to the human eye.
- D. leaves the viewer clueless and unable to interpret the photographs without explanation.

PART 2. WORD FORMATION. Read this text about Philosophy. For gaps 1-7, use the word in brackets to help you write a related word which fits the context. Remember that some of the words may require a negative/plural affix. The exercise begins with an example (0). Write your answers on the ANSWER SHEET.

Postmodernism and Modern Philosophy

Postmodernism is largely a reaction **(0 REACT)** against the intellectual **(1 ASSUME)** and values of the modern period in the history of Western philosophy (roughly, the 17th through the 19th century). Indeed, many of the doctrines **(2 CHARACTERISTIC)** associated with postmodernism can fairly be described as the straightforward rejection of general philosophical viewpoints that were taken for granted during the 18th-century Enlightenment, though they were not unique to that period. There is an objective natural reality, a reality whose existence and properties are logically of human beings—of their minds, their societies, their social practices, or their **(3 INVESTIGATE)** techniques.

Postmodernists dismiss this idea as a kind of naive realism. Such reality as there is, according to postmodernists, is a **(4 CONCEPT)** construct, an artifact of scientific practice and language. This point also applies to the investigation of past events by **(5 HISTORY)** and to the description of social institutions, structures, or practices by social scientists. The descriptive and **(6 EXPLAIN)** statements of scientists and scholars can, in principle, be objectively true or false. The postmodern **(7 DENY)** of this viewpoint—which follows from the rejection of an objective natural reality—is sometimes expressed by saying that there is no such thing as Truth.

Source: text adapted from *britannica.com*

PART 3. MULTIPLE CHOICE LEXICAL CLOZE. Read the following text and then decide which of the words (A, B, C or D) best fits each space. An example (0) has been done for you. Circle the LETTER of your answer on the ANSWER SHEET.

The Arrival

In the stunning, **--(0)--A wordless** graphic novel *The Arrival*, sober-looking characters dressed in 1930s-style suits and **--(1)--** hats are accompanied on their journeys through a mysterious city by strange creatures **--(2)--** of Philip Pullman's daemons (only much, much weirder). The Lost Thing is a huge metal contraption from some other world, "hidden" by the boy who finds it in his parents' **--(3)--** relatively conventional house; next to the words "nobody understands", the central character in *The Red Tree* is seen wearing a weighty diving mask, **--(4)--** in a glass bottle on a stormy shoreline, in one of the most unnerving insights into depression ever drawn.

"The detail adds an element of unexpected something," Tan explains. "All fiction is false; what makes it convincing is that it **--(5)--** alongside the truth. The real world has lots of incidental details, so a painting also has to have that element of imperfection and irregularity, those incidental details. I'm constantly testing with the details. I go on a **--(6)--** and try it out. I might have a character and have a feeling that he needs to have a hat and so I put it in and it feels right and then I realise that he needs to have a hat because he's trying to hide something."

The result of this careful attention to detail is that Tan's worlds, **--(7)--** fantastical they may appear on first glance, have their own internal logic. It is what he describes as "groundedness", and he regards it as crucial to the success of the stories. "By itself, just to draw crazy creatures has limited appeal—if I had to give up one thing it would be the wild imagination. When the work becomes too **--(8)--** from ordinary life it starts to fall apart. Fantasy needs to have some connection with reality or it becomes of its own interest only, insular. In *The Lost Thing*, to have creatures flying around is unsatisfactory without the context. It works because it exists in opposition to the world in the rest of the story."

Source: text adapted from *The Guardian 2009*

- | | | | | |
|---|-------------------|----------------|---------------|-----------------|
| 0 | A wordless | B speechless | C voiceless | D muffled |
| 1 | A trapper | B hard | C bowler | D helmet |
| 2 | A allusive | B suggestive | C reminiscent | D similar |
| 3 | A differently | B contrarily | C diversely | D otherwise |
| 4 | A clustered | B huddled | C messed | D muddled |
| 5 | A runs | B walks | C falls | D jogs |
| 6 | A hint | B hunch | C qualm | D suspicion |
| 7 | A despite | B though | C nonetheless | D however |
| 8 | A unbiased | B uninterested | C detached | D disassociated |

PART 4. GAPPED TEXT. You are going to read an extract from a novel. Some paragraphs have been removed from the extract. There is an extra paragraph which does not fit in the text. From the paragraphs A-G, which are in your task booklet, choose the one which fits each gap (1-5). The exercise begins with an example (0). Write your answers on the on the ANSWER SHEET.

Being a Runner

I'm on Kauai, in Hawaii, today, Friday, August 5, 2005. It's unbelievably clear and sunny, not a cloud in the sky. As if the concept clouds doesn't even exist. I came here at the end of July and, as always, we rented a condo. During the mornings, when it's cool, I sit at my desk, writing all sorts of things. Like now: I'm writing this, a piece on running that I can pretty much compose as I wish. It's summer, so naturally it's hot. Hawaii's been called the island of eternal summer, but since it's in the Northern Hemisphere there are, arguably, four seasons of a sort. Summer is somewhat hotter than winter.

0.	A	I spend a lot of time in Cambridge, Massachusetts, and compared to Cambridge—so muggy and hot with all its bricks and concrete it's like a form of torture—summer in Hawaii is a veritable paradise. No need for an air conditioner here—just leave the window open, and a refreshing breeze blows in.
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People in Cambridge are always surprised when they hear I'm spending August in Hawaii. "Why would you want to spend summer in a hot place like that?" they invariably ask. But they don't know what it's like. How the constant trade winds from the northeast make summers cool. How happy life is here, where we can enjoy lounging around, reading a book in the shade of trees, or, if the notion strikes us, go down, just as we are, for a dip in the inlet.

1.		
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Right now I'm aiming at increasing the distance I run, so speed is less of an issue. As long as I can run a certain distance, that's all I care about. Sometimes I run fast when I feel like it, but if I increase the pace I shorten the amount of time I run, the point being to let the exhilaration I feel at the end of each run carry over to the next day. This is the same sort of tack I find necessary when writing a novel. I stop every day right at the point where I feel I can write more. Do that, and the next day's work goes surprisingly smoothly.

2.		
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It rained for a short time while I was running, but it was a cooling rain that felt good. A thick cloud blew in from the ocean right over me, and a gentle rain fell for a while, but then, as if it had remembered, "Oh, I've got to do some errands!," it whisked itself away without so much as a glance back. And then the merciless sun was back, scorching the ground. It's a very easy-to-understand weather pattern. Nothing abstruse or ambivalent about it, not a speck of the metaphoric or the symbolic.

3.		
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I love listening to the Lovin' Spoonful. Their music is sort of laid-back and never pretentious. Listening to this soothing music brings back a lot of memories of the 1960s. Nothing really special, though. If they were to make a movie about my life (just the thought of which scares me), these would be the scenes they'd leave on the cutting-room floor. "We can leave this episode out," the editor would explain. "It's not bad, but it's sort of ordinary and doesn't amount to much." Those kinds of memories—unpretentious, commonplace. But for me, they're all meaningful and valuable.

4.		
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As I run, the trade winds blowing in from the direction of the lighthouse rustle the leaves of the eucalyptus over my head. I began living in Cambridge, Massachusetts, at the end of May of this year, and running has once again been the mainstay of my daily routine ever since. I'm seriously running now. By seriously I mean thirty-six miles a week. In other words, six miles a day, six days a week. It would be better if I ran seven days, but I have to factor in rainy days, and days when work keeps me too busy. There are some days, too, when frankly I just feel too tired to run.

5.		
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In June I followed this plan exactly, running 156 miles on the nose. In July I increased the distance and covered 186 miles. I averaged six miles every day, without taking a single day

off. I don't mean I covered precisely six miles every day. If I ran nine miles one day, the next day I'd do only three. (At a jogging pace I generally can cover six miles in an hour.) For me this is most definitely running at a serious level. And since I came to Hawaii I've kept up this pace. It had been far too long since I'd been able to run these distances and keep up this kind of fixed schedule.

Source: text adapted from *What I talk about when I talk about running* by **Murakami, Haruki** (Vintage)

Being a Runner

A. *I spend a lot of time in Cambridge, Massachusetts, and compared to Cambridge—so muggy and hot with all its bricks and concrete it's like a form of torture—summer in Hawaii is a veritable paradise. No need for an air conditioner here—just leave the window open, and a refreshing breeze blows in.*

B. On the way I passed a few other joggers, about an equal number of men and women. The energetic ones were zipping down the road, slicing through the air like they had robbers at their heels. Others, overweight, huffed and puffed, their eyes half closed, their shoulders slumped like this was the last thing in the world they wanted to be doing. They looked like maybe a week ago their doctors had told them they have diabetes and warned them they had to start exercising. I'm somewhere in the middle.

C. As each of these memories flits across my mind, I'm sure I unconsciously smile, or give a slight frown. Commonplace they might be, but the accumulation of these memories has led to one result: me. Me here and now, on the north shore of Kauai. Sometimes when I think of life, I feel like a piece of driftwood washed up on shore.

D. Since I arrived in Hawaii I've run about an hour every day, six days a week. It's two and a half months now since I resumed my old lifestyle in which, unless it's totally unavoidable, I run every single day. Today I ran for an hour and ten minutes, listening on my Walkman to two albums by the Lovin' Spoonful—Daydream and Hums of the Lovin' Spoonful—which I'd recorded on an MD disc.

E. I think Ernest Hemingway did something like that. To keep on going, you have to keep up the rhythm. This is the important thing for long-term projects. Once you set the pace, the rest will follow. The problem is getting the flywheel to spin at a set speed—and to get to that point takes as much concentration and effort as you can manage.

F. Taking all this into account, I leave one day a week as a day off. So, at thirty-six miles per week, I cover 156 miles every month, which for me is my standard for serious running.

G. There are several reasons why, at a certain point in my life, I stopped running seriously. First of all, my life has been getting busier, and free time is increasingly at a premium. When I was younger it wasn't as if I had as much free time as I wanted, but at least I didn't have as many miscellaneous chores as I do now. I don't know why, but the older you get, the busier you become. Another reason is that I've gotten more interested in triathlons, rather than marathons.

Source: text adapted from *What I talk about when I talk about running* by **Murakami, Haruki** (Vintage)

PART5. KEY WORD TRANSFORMATIONS. Complete the second sentence so that it has a similar meaning to the first sentence, using the word given. Do not change the word given. You must use between 3 and 8 words. The activity starts with an example (0). Write your answers to the activity on the ANSWER SHEET.

0. When you travel to Japan, don't forget to write to me.

DROP

When you travel to Japan, don't forget to drop me a line.

1. The publication of her book has made him feel more lively.

LEASE

The publication of her book has _____ life.

2. I cannot understand his disruptive behavior.

LOSS

I am _____ his disruptive behavior.

3. They criticized the teacher's decision not to include R. Descartes in the curriculum.

FAULT

They _____ teacher's decision not to include R. Descartes in the curriculum.

4. If you don't know what you're doing you should not dismantle the computer.

APART

Do not _____ you know what you're doing.

5. Our science club has won the national prize for the second year running.

SUCCESSION

For the second year running _____ by our science club.

CTE ANSWER SHEET**STUDENTS SHOULD NOT WRITE IN THE SHADED AREAS****PART 1. MULTIPLE CHOICE****A Dystopian Vision of the Refugee Crisis**

0.	<u>D</u>		3.		
1.			4.		
2.			5.		

Part 1	___ /5
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PART 2. WORD FORMATION - Postmodernism and Modern Philosophy

0.	<u>REACTION</u>		3.			6.		
1.			4.			7.		
2.			5.					

Part 2	___ /7
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PART 3. MULTIPLE CHOICE LEXICAL CLOZE**The Arrival**

0.	<u>A</u>		3.			6.		
1.			4.			7.		
2.			5.			8.		

Part 3	___ /8
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PART 4. GAPPED TEXT**Being a Runner**

0.	<u>A</u>		3.		
1.			4.		
2.			5.		

Part 4	___ /5
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FULL DE RESPOSTES

CTE COMPRESIÓ DE TEXTOS ESCRITS

PART 1. MULTIPLE CHOICE

A Dystopian Vision of the Refugee Crisis

0.	<u>D</u>		3.	C	
1.	A		4.	D	
2.	B		5.	C	

PART 2. WORD FORMATION

Postmodernism and Modern Philosophy

0.	<u>REACTION</u>		3.	INVESTIGATIVE		6.	EXPLANATORY	
1.	ASSUMPTIONS		4.	CONCEPTUAL		7.	DENIAL	
2.	CHARACTERISTICALLY		5.	HISTORIANS				

PART 3. MULTIPLE CHOICE LEXICAL CLOZE

The Arrival

0.	<u>A</u>		3.	D		6.	B	
1.	C		4.	B		7.	D	
2.	C		5.	A		8.	C	

PART 4. GAPPED TEXT

Being a Runner

0.	<u>A</u>		3.	B	
1.	D		4.	C	
2.	E		5.	F	

PART 5. KEY WORD TRANSFORMATIONS

1. The publication of her book has made him feel more lively.

LEASE

The publication of her book has _____ **given him a new lease of** _____ life.

2. I cannot understand his disruptive behavior.

LOSS

I am _____ **at a loss to understand** _____ his disruptive behavior.

3. They criticized the teacher's decision not to include R. Descartes in the curriculum.

FAULT

They _____ **found fault with the** _____ teacher's decision
not to include R. Descartes in the curriculum.

4. If you don't know what you're doing you should not dismantle the computer.

APART

Do not _____ **take the computer apart unless** _____ you know what you're
doing.

5. Our science club has won the national prize for the second year running.

SUCCESSION

For the second year running _____ **in succession, the national prize was won** _____
by our science club.