



ESCUELAS OFICIALES DE IDIOMAS DE LA REGIÓN DE MURCIA
PRUEBA ESPECÍFICA DE CERTIFICACIÓN
INGLÉS
NIVEL C2
CONVOCATORIA EXTRAORDINARIA 2022

PRUEBA DE COMPRENSIÓN DE TEXTOS ESCRITOS

TAREAS: La prueba de Comprensión de Textos Escritos consta de TRES textos y TRES tareas.

DURACIÓN TOTAL: 90 minutos

INDICACIONES:

- TODAS las respuestas se escribirán en la **hoja de respuestas**.
- No escribir en las zonas sombreadas
- Emplear tinta permanente azul o negra. No usar lápiz.
- Corregir ~~tachando~~ el texto. No usar correctores líquidos o cintas.
- Puntuación total: **26 puntos**. “Apto” ≥ 13

TASK 1 ➤ Read TEXT 1, “Ian McKellen: his best films”. Choose the sentence (A-K) that best matches each paragraph (1-8). There are THREE sentences that you DO NOT need. The first sentence is an example. Write the corresponding letters (A-K) on the answer sheet, in spaces 1 to 8.

8 points

EXAMPLE: Ian McKellen’s character is allured by a counterfeiter. ✓

- A. A cherished book makes for an amusing film.
- B. A city falls apart and the privileged fall apart too.
- C. A depiction of wicked ambition not devoid of humour.
- D. A film that steers away from the main character’s professional life.
- E. A match-up that is not so successful this time round.
- F. A period drama that finally got him the big award.
- G. An imaginary world that was worth plenty of opportunities for prizes.
- H. Breaking new ground in this kind of film.
- I. Ian McKellen’s best performance of Shakespeare.
- J. Ian McKellen was embarrassed at the Oscars.
- K. The main character longs for fulfillment before his demise

Adapted from Gold Derby (<https://bit.ly/3oEgV0>)

TASK 2 ➤ Read TEXT 2, “Indigenous Australians Keep Dying in Police Custody”. For each gap (9-18), choose the best item from the table below. There are TEN items that you DO NOT need. The first one is an example. Write your final answers on the answer sheet, in spaces 9 to 18.

10 points

(EXAMPLE) DESPITE ✓

ACCOUNTABILITY	AT ODDS	BAILS	BASHED	BLOTTED
CONVICT	COUNTERACTING	COUNTERPARTS	CULPRITS	EXEMPLIFYING
FORGERY	JURISDICTIONS	MISTAKEN	NOR	NOT ONLY
OFFENDING	OFTEN	PATRONIZED	SUING	TACKLED

Adapted from VICE (<https://bit.ly/3wQLAXX>)

TASK 3 ➤ Read TEXT 3, “The Final Solution”. Choose the line (A-J) from the list below that best completes each gap (19-26). There are TWO extra lines that you DO NOT need. The first one is an example. Write the corresponding letters (A-J) on the answer sheet, in spaces 19 to 26.

8 points

(EXAMPLE) THE BOY DRAGGED HIS TOES ✓

- A. AS IF HE COULD FEEL THE LATTER’S GAZE
- B. AT ANY GIVEN MOMENT
- C. HE COULD EXCRUCIATINGLY REFLECT ON HIS CHILDHOOD
- D. IT COULD BE A LENGTHY UNDERTAKING
- E. IT WAS ANCIENT GLASS THE OLD MAN PEERED THROUGH
- F. THE ROLLING WHITE EYE OF THE DAISY
- G. THROUGH A LONG AND BRILLIANT SERIES
- H. TO THE RUG OF SHETLAND WOOL
- I. WAS AMONG THE REASONS FOR HIS LACK OF COMMERCE
- J. WHICH WOULD RUMBLE OMINOUSLY

Adapted from “The Final Solution”, by Michael Chabon

Text 1: Ian McKellen: his best films

The Oscar-nominated thespian has excelled at everything from Shakespeare to sci-fi on both the stage and screen. In honor of his birthday, let's take a look back at some of his greatest films ranked best to worst.

EXAMPLE - SIX DEGREES OF SEPARATION (1993)

Although it's best known for being the movie that helped launch Will Smith's big screen career, this Fred Schepisi-helmed satire features stellar work from its entire cast. Adapted from John Guare's Pulitzer Prize-nominated play, the film stars Donald Sutherland and Stockard Channing (in an Oscar-nominated role) as an affluent New York couple who fall under the spell of a young man (Smith) claiming to be Sidney Poitier's son. Turns out they're just the latest victims of a duplicitous con man scheming his way through the Upper East Side. McKellen appears as a South African businessman who is similarly charmed by Smith.

1. GODS AND MONSTERS (1998)

McKellen gives the performance of his career as "Frankenstein" director James Whale, seen in the last days before his tragic suicide in 1957. An openly gay man in a time when most homosexuals were still locked behind the closet door, Whale lives a life of luxury, still feisty despite a series of strokes that have left him debilitated. Into his life comes a handsome young gardener (Brendan Fraser) who reignites his desires, much to the dismay of his disapproving housekeeper (Lynn Redgrave). Director Bill Condon won an Oscar for his adapted screenplay, which uses flashbacks to weave together Whale's past and present (including a recreation of the making of his "Bride of Frankenstein"). McKellen earned raves for his deeply affecting performance as a dying man grasping for one last bit of love before the curtain falls. He earned an Oscar bid as Best Actor, losing to Roberto Benigni ("Life is Beautiful").

2. THE LORD OF THE RINGS TRILOGY (2001, 2002, 2003)

When McKellen bellowed "You shall not pass!" in the first "Lord of the Rings" movie, he officially became a hero to fantasy fans everywhere. The actor treats the role of Gandalf the wizard as if it were written by Shakespeare, bringing a grandiosity to his performance that makes the character truly seem larger than life (while some trick photography makes him look larger than the hobbits). Director Peter Jackson mounts his trilogy about a quest to destroy an all-powerful ring with a scope that harkens back to the epics of David Lean, creating a mythical world unlike anything we've ever seen. The films earned a cumulative 30 Oscar nominations and 17 wins, including Best Picture for the concluding chapter, "The Return of the King." McKellen won a SAG award and earned a Supporting Actor Oscar bid for the first entry, "The Fellowship of the Ring," losing at the Academy to Jim Broadbent ("Iris").

3. RICHARD III (1996)

Among the many films that transplant Shakespeare's work into modern times, Richard Loncraine's "Richard III" is one of the best. It takes as its inspiration McKellen's revered 1990 stage performance for the National Theater, which transports the Bard's classic play to an alternative 1930s London where fascism has swept the country. The actor chews the scenery with glee as the evil hunchback who murders and manipulates his way into becoming King. At times snarling, slimy, and funny, this is the definitive interpretation of the character (all due respect to the great Laurence Olivier, who played the role in a 1955 version). McKellen competed at the Golden Globes and BAFTA for the performance, but (in a fate that's even crueler than the one that befalls Richard) he was snubbed at the Oscars.

4. THE X-MEN SERIES (2000, 2003, 2006, 2014)

Though they vary wildly in quality (the less said about the Brett Ratner-directed “X-Men: The Last Stand”, the better), the “X-Men” series helped point the superhero movie towards a more nuanced, adult direction that made it an artistically-viable genre. With its large cast of characters, it’s easy for individual performers to get lost in the shuffle, yet McKellen is a standout as the villainous Magneto, who leads an army of mutants hell-bent on overtaking humanity. He spars with his former friend, X-Men commander Professor Charles Xavier (played by an equally mesmerizing Patrick Stewart), who runs a school that teaches gifted children how to use their powers for good. Watching these two veterans (who are real life friends) go head-to-head with each other is as thrilling as any action sequence.

5. MR. HOLMES (2015)

“Mr. Holmes” reunited McKellen with “Gods and Monsters” director Bill Condon, and while it fails to live up to their previous collaboration, it nevertheless provides the actor with one of his best late-career roles. He plays the famous sleuth at the end of his life, suffering from early dementia and reflecting on his last, unsolved case, seen through flashbacks. The heart of the film lies in Holmes’s relationship with the young son (Milo Parker) of his no-nonsense housekeeper (Laura Linney), who hangs on his every word while helping him tend to his bees. A slight entertainment that’s buoyed by McKellen’s endlessly charming performance.

6. RESTORATION (1996)

In Michael Hoffman’s “Restoration,” Robert Downey, Jr. dons a frilly wig and puffy shirt to play a 17th century medical student who enjoys a life of debauchery after saving King Charles II’s (Sam Neill) favorite spaniel, only to be cast out when he falls in love with one of the King’s favorite mistresses (Polly Walker). Meanwhile, the Black Plague and the Great Fire devastate London. McKellen brings his usual bravado to the role of a cunning palace servant. Eugenio Zanetti’s production design and James Acheson’s costumes lavishly recreate the decadence of the royal court and the destitution of the London streets, and both won well deserved Oscars.

7. THE DA VINCI CODE (2006)

“The Da Vinci Code” and its sequels are first-rate trash, scorned by critics and lapped up by audiences. That’s not surprising: the books by Dan Brown are a favorite for readers, and, as directed by Ron Howard, their ludicrous plots make for perfect potboiler entertainments. The initial entry in the franchise finds professor Robert Langdon (Tom Hanks) trying to crack a code embedded in Da Vinci’s “The Last Supper” that could shake the foundations of Christianity to its core. McKellen tears into the scenery like it were a delicious ribeye as Sir Leigh Teabring, a British historian who believes the Holy Grail is encoded in the painting.

8. ALL IS TRUE (2018)

McKellen has often excelled with the works of William Shakespeare on both the stage and screen, so he’s a natural choice for a biopic about the playwright. Kenneth Branagh directs and stars in “All Is True,” which centers on the last days in the Bard’s life. Judi Dench costars as his wife, Anne Hathaway, while McKellen has a few juicy scenes as the Earl of Southampton. Rather than focus on the creations of his many masterpieces, Branagh turns a spotlight on Shakespeare’s personal life as a husband and father, making for a fascinating character study of an enigmatic figure.

Adapted from Gold Derby (<https://bit.ly/3oEgfV0>)

Text 2: Indigenous Australians Keep Dying in Police Custody

Indigenous Australians are the most incarcerated people on Earth. **-EXAMPLE-** representing just over 3 percent of the national population, they make up about 29 percent of the Australian prison population and 18 percent of all deaths in custody.

The causal factors for this are myriad – dispossession, systemic inequality, economic disadvantage, intergenerational trauma – and so, too, are the **- 9 -**. Police blame the prisons; prisons blame police; members of the public blame politicians; and politicians blame a decades-old social crisis they inherited; a gap that needs to be closed; reconciliation that needs to be achieved.

It's a murky issue, and the waters are only muddied further by the eagerness of all parties to avoid **- 10 -**, while the incarceration rate continues to rise. What's clear, though, is that Indigenous Australians are at least six times more likely to die in police custody than their non-Indigenous **- 11 -**.

Part of the reason is that they're significantly more likely to end up in custody in the first place. Mark Speakman, state attorney general of New South Wales, told VICE World News that socioeconomic factors – a lack of education, housing and economic opportunity, and generational trauma and mental health issues – contribute to a higher rate of **- 12 -** in Indigenous communities, and in turn a higher rate of arrests and incarceration. Which is true: Indigenous Australians fall far behind the rest of the Australian population with regards to standard of living, and many individuals break the law as a way of **- 13 -** systemic disadvantage.

But placing the blame on social inequality, and suggesting that high rates of incarceration are the direct result of high crime, doesn't account for the fact that police in certain states have been found to systematically target Indigenous children at 18 times the rate of non-Indigenous children. **- 14 -** does it explain why Indigenous people are twice as likely to be given a prison sentence than non-Indigenous people when facing court for similar offences. They are also more likely to be charged for relatively minor offences, like cannabis possession or riding a bike without a helmet.

Australian history is **- 15 -** with what might be called “George Floyd moments.” Floyd, a Black American, died on May 25, 2020 while lying face down in the street with a Minneapolis police officer's knee pressed to his neck, in an incident that inflamed the Black Lives Matter movement and triggered a series of mass protests against police brutality around the world. By that time, many Australians had already heard about the case of David Dungay Jr, who died after yelling “I can't breathe” while prison officers knelt on his back; the case of Mulrunji Doomadgee, who was fatally **- 16 -** in a police cell to such a degree that his injuries were compared to those of plane crash victims; or the case of Ms Wynne, who died following what her family believe was an instance of racial profiling and **- 17 -** identity.

Police seem unwilling to say why that is, or even discuss the matter. VICE World News approached the police **- 18 -** from each of Australia's eight states and territories, and none answered the question of whether a police officer had ever been disciplined, in any way, in relation to an Aboriginal or Torres Strait Islander person dying in their custody. Most responded by outlining their commitment to keeping Indigenous Australians out of the criminal justice system, or avoided the question altogether.

Adapted from VICE (<https://bit.ly/3wQLAXX>)

Text 3: The Final Solution

A boy with a parrot on his shoulder was walking along the railway tracks. His gait was dreamy and he swung a daisy as he went. With each step **-EXAMPLE-** in the rail bed, as if measuring out his journey with careful ruled marks of his shoetops in the gravel. It was midsummer, and there was something about the black hair and pale face of the boy against the green unfurling flag of the downs beyond, **- 19 -**, the knobby knees in their short pants, the self-important air of the handsome gray parrot with its savage red tail feather, that charmed the old man as he watched them go by. Charmed him, or aroused his sense -a faculty at one time renowned throughout Europe- of promising anomaly.

The old man lowered the latest number of The British Bee Journal **- 20 -** that was spread across his own knobby but far from charming knees, and brought the long bones of his face closer to the window-pane. The tracks -a spur of the Brighton-Eastbourne line, electrified in the late twenties with the consolidation of the Southern Railway routes- ran along an embankment a hundred yards to the north of the cottage, between the concrete posts of a wire fence. **- 21 -**, rich with ripples and bubbles that twisted and toyed with the world outside. Yet even through this distorting pane it seemed to the old man that he had never before glimpsed two beings more intimate in their parsimonious sharing of a sunny summer afternoon than these.

He was struck, as well, by their apparent silence. It seemed probable to him that in any given grouping of an African gray parrot -a notoriously prolix species- and a boy of nine or ten, **- 22 -**, one or the other of them ought to be talking. Here was another anomaly. As for what it promised, this the old man -though he had once made his fortune and his reputation **- 23 -** of extrapolations from unlikely groupings of facts- could not, could never, have begun to foretell.

As he came nearly in line with the old man's window, some one hundred yards away, the boy stopped. He turned his narrow back to the old man **- 24 -** upon him. The parrot glanced first to the east, then to the west, with a strangely furtive air. The boy was up to something. A hunching of the shoulders, an anticipatory flexing of the knees.

Even on a sultry afternoon like this one, when cold and damp did not trouble the hinges of his skeleton, **- 25 -**, done properly, to rise from his chair, negotiate the shifting piles of ancient clutter - newspapers both cheap and of quality, trousers, bottles of salve and liver pills, learned annals and quarterlies, plates of crumbs- that made treacherous the crossing of his parlor, and open his front door to the world. Indeed the daunting prospect of the journey from armchair to doorstep **- 26 -** with the world, on the rare occasions when the world, gingerly taking hold of the brass door-knocker wrought in the hostile form of a giant Apis dorsata, came calling.

Adapted from "The Final Solution", by Michael Chabon