



**Región de Murcia**

Consejería de Educación y Cultura  
Dirección General de Innovación Educativa  
y Atención a la Diversidad

# ESCUELAS OFICIALES DE IDIOMAS DE LA REGIÓN DE MURCIA

**PRUEBA ESPECÍFICA  
DE CERTIFICACIÓN**

**NIVEL C2  
CONVOCATORIA  
SEPTIEMBRE 2020**

**COMPRESION DE  
TEXTOS ESCRITOS**

**APELLIDOS:** \_\_\_\_\_

**NOMBRE:** \_\_\_\_\_ **DNI:** \_\_\_\_\_

**PUNTUACIÓN:** \_\_\_\_ / **26**

**APTO** ☐ **NO APTO** ☐

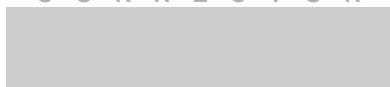
**TAREAS:** La prueba de Comprensión de Textos Escritos consta de TRES textos y TRES tareas.

**DURACIÓN TOTAL: 90 minutos**

**INDICACIONES:**

- Las tareas se desarrollarán en los espacios indicados.
- 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"  $\geq 13$**

C O R R E C T O R



**C2  
INGLÉS**

COMPRESIÓN DE TEXTOS ESCRITOS

**TASK 1** ▷ You are going to read seven album reviews from music magazine *NME*. For items 1 to 6 match one statement from the list with each review. There is **ONE** extra statement. Item 0 has been done for you as an example.

**6 points**

A. (EXAMPLE) This band/artist is always trying to stand out through experimentation and innovation.

B. This artist/band was about to give up his musical career before this album was published.

C. Some of the songs in this album were co-written by someone else.

D. This new album has successfully managed to join two unlikely music styles.

E. This artist/band is more notorious for other things apart from music.

F. In the album, a collaboration with another artist is hard to find.

G. The sound and the songs in this album are brilliantly attractive.

H. This artist/band does not expect to be acknowledged for his/their honesty.

Review 0	Review 1	Review 2	Review 3	Review 4	Review 5	Review 6	SCORE: ___ / 6
<b>A</b>							
✓							

**TASK 2 ▷ Read the text “NYC Pencil Towers”. One sentence or phrase has been removed from each paragraph. For items 1 to 10 choose the phrase or sentence that best fits in. Write your final answers in the grid provided below, as shown in example 0.**

**NOTE: There is ONE extra phrase/sentence that you do not need to use.**

**10 points**

A. And erect a vast structure without any kind of public review process taking place

B. (EXAMPLE) Birthed the great domes and fortifications of its empire

C. Given how close the next-door tower is squeezed

D. He can clearly turn garbage into gold, given the penthouse sold for \$95m (£72m)

E. It is a very large presence on the skyline for all to endure

F. Luxury housing has become a new world currency

G. Resulting in what would become the classic style of the golden age of skyscrapers

H. That perfectly embodies the 21st-century age of technical ingenuity and extreme inequality

I. The cost of building often exceeds the returns

J. The penthouse was recently acquired by a hedge-fund billionaire for \$238m, making it the most expensive home ever sold in the US

K. They seem to defy the laws of both gravity and commercial sense

L. While those from riskier economic climes favour New York real estate as one of the safest places to park their cash

0	1	2	3	4	5	6	7	8	9	10	SCORE: ___ / 10
B											
✓											

**TASK 3** ▷ You are going to read an article titled “The myth of class reductionism”. For items 1-10 choose the option (A, B, C or D) that best completes the gap. Write your final answers in the grid provided below, as shown in example 0.

**10 points**

**EXAMPLE:**

0.	A. harassed	B. haunted ✓	C. plagued	D. pursued
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1.	A. agglomeration	B. array	C. bundle	D. throng
2.	A. arbitration	B. bargaining	C. conciliation	D. mediation
3.	A. bedfellows	B. sofamates	C. couchpals	D. berthpartners
4.	A. at the expense of	B. at the risk of	C. in search of	D. in view of
5.	A. accountable	B. deductible	C. reducible	D. retractable
6.	A. fling	B. hold	C. hurl	D. toss
7.	A. burden	B. levy	C. load	D. tax
8.	A. over	B. in	C. while	D. without
9.	A. chancers	B. confronts	C. contends	D. denies
10.	A. But only	B. Nor do any	C. Not surprisingly,	D. Notwithstanding,

0	1	2	3	4	5	6	7	8	9	10	<b>SCORE:</b> ____ / 10
<b>B</b>											
✓											

# TASK 1: MUSIC ALBUM REVIEWS

**0. (EXAMPLE) Girl Band:** Every element of *'The Talkies'* sees the band pushing themselves forwards and marking themselves out as one-of-a-kind. The darkness and intensity of their health struggles and fraught life on tour opens the album, with introduction *'Prolix'* a recording of vocalist *Dara Kiely* practicing breathing techniques into a microphone while mid-panic attack. What follows is a 45-minute exorcism.

Both lyrically and musically, *'The Talkies'* sees *Girl Band* attempting things that most wouldn't even consider, while managing to fit together into a cohesive whole.

**1. Battles:** Complicated music and fun music don't often go in hand. While wide-eyed joy often comes out of simplicity, music that's more intricate often gets bogged down in its own weirdness, unable to provide any transcendence beyond anticipating the next time signature change that's seconds away. *Battles* debunk this fabulously within the first minute of their new album *'Juice B Crypts'*.

**2. Liam Gallagher:** "Early last year, *Liam Gallagher* promised NME that his second solo album would be "a bit more in-your-face" than *'As You Were'*, the Platinum-shifting game-changer that reignited his career. It would be "less apologetic", he said, adding: "I'd love to do a proper out-and-out punk rock album – a bit *Pistols*, a bit *Stooges*." Well, *'Why Me? Why Not.'* only half-delivers on that promise, though it's certainly a worthy victory lap for his lauded comeback."

"It doesn't matter if these tender songs are about his older brother: they work because they're the sound of a notorious big mouth reflecting on a life lived at full speed, as he counts his regrets but refuses to be bowed by them. Like the *'As You Were'* standout *'For What It's Worth'*, they capture the contradiction at the heart of *Liam Gallagher*: acute emotional intelligence meets chin-out bolshiness. It's always compelling when he reveals this softer side of his psyche".

**3. Tove Lo:** *Tove Lo's* fourth album follows the suit of its predecessors. It's another record rooted in the sparkling electro-pop that Lo has become renowned for; the album boasts a host of intelligently written and slickly produced songs. The scintillating *'Really Don't Like U'*, a collaboration with *Kylie Minogue*, is a reminder that Lo is an expert at crafting glittering tunes filled with fizzing hooks. *'Glad He's Gone'*, meanwhile, where Lo comforts her pal after they've split with a lover, is filled with sun-drenched tropical beats and electronic falsetto vocals.

**4. PTSD:** Hailing from south London, *Dirtbike LB* and *Young Adz*, aka *D-Block Europe*, use their new mix-tape *PTSD* to take us on a journey into life as they see it. It's a life filled with sex, violence and drugs, but there's emotional depth here, too. From the tape's introducing skit, we learn that many signs of *PTSD* include paranoia, coping mechanisms (see those aforementioned vices) and personality changes. This whopping 28-track tape leaves none unexplored.

*'PTSD'* is, in many ways, a great mix-tape to finish off the year, filled with catchy tunes to get deep in your feelings. But 28 tracks is a little excessive. Even *'Playing For Keeps'*, which features Mercury winner *Dave*, gets lost in the mulch.

**5. Lil Kim:** *Lil Kim* hasn't always got her due. When she first broke through with her 1996 masterpiece *'Hard Core'*, some critics assumed that the album was ghostwritten by her mentor *Notorious B.I.G.* (she refuted the claim in a recent interview). For years, discussion about her music was sidelined as focus fell instead on her feuds – with *Nicki Minaj*, for instance – and stints on reality TV, such as *Dancing With The Stars*.

It's an injustice she addressed with typical candour and give-a-fuck spirit on *'Shut Up B\*\*tch'*, an album track from 2005's accomplished *'The Naked Truth'*.

**6. Michael Kiwanuka:** Looking ahead even as he evokes the work of great artists such as *Bill Withers* and *Gil Scott-Heron*, *Michael Kiwanuka's* bravura self-titled record sees him fiercely reclaim his identity.

*Michael Kiwanuka* asks on new track *'Living in Denial'*, the lyrics from his self-titled latest album, feeling like pages from his diary five years ago. An artist well known for his struggles with self-confidence, *Kiwanuka* may well have spoken those words to himself in the period between his first and second album releases, when crippling self-doubt left him ready to quit music for good.

Source: <https://www.nme.com>

# TASK 2: NEW YORK PENCIL TOWERS

## SUPER-TALL, SUPER-SKINNY, SUPER-EXPENSIVE: THE 'PENCIL TOWERS' OF NEW YORK'S SUPER-RICH

*An extreme concentration of wealth in a city where even the air is for sale has produced a new breed of needle-like tower.*

*By Oliver Wainwright*

It is rare in the history of architecture for a new type of building to emerge. The Romans' discovery of concrete – 0 –. The Victorians' development of steel led to an era of majestic bridges and vaulted train sheds. The American invention of the elevator created the first skyscrapers in Chicago. Now, we are seeing a new type of structure – 1 –. A heady confluence of engineering prowess, zoning loopholes and an unparalleled concentration of personal wealth have together spawned a new species of super-tall, super-skinny, super-expensive spire.

Any visitor to New York over the past few years will have witnessed this curious new breed of pencil-thin tower. Poking up above the Manhattan skyline like etiolated beanpoles, – 2 –. They stand like naked elevator shafts awaiting their floors, raw extrusions of capital piled up until it hits the clouds.

These towers are not only the product of advances in construction technology – and a global surfeit of super-rich buyers – but a zoning policy that allows a developer to acquire unused airspace nearby, add it to their own lot, – 3 –. The face of New York is changing at a rate not seen for decades, and the deals that are driving it are all happening behind closed doors.

The results range from the sublime to the ridiculous, or even both at once. There is 432 Park Avenue, a surreal square tube of white concrete that appears to shoot twice as high as anything around it, its endless Cartesian grid of windows framing worlds of solid marble bathtubs and climate-controlled wine cellars within. It is the most elegant of the new towers, recalling the minimalist sculptures of Sol LeWitt, although its architect, Raphael Viñoly, says it was inspired by a trash can. – 4 –.

It is the tallest residential building in the world, but it won't be for long. The sturdy trunk of Central Park Tower is rising nearby – a great glass hulk that will soon steal the crown for the most vertiginous residences on the planet. Designed by Adrian Smith and Gordon Gill, architects of Dubai's Burj Khalifa, the tower will form a dizzying stack of superlatives, with the biggest pools, highest health club and farthest-reaching views in town. You might even be able to peer into your neighbouring oligarch's flat, – 5 –.

Standing right across the street, 220 Central Park South aims to be the gentleman of the bunch. A neo-art deco tower clad in silvery Alabama limestone, with set-back terraces and ornamental metalwork, it is the work of Robert AM Stern, expedient purveyor of whatever style his client wants, from Spanish revival to Qing dynasty. "Architecture is a banquet," Stern tells me, "and most architects are starving to death." He says that "unlike some of its neighbours now under development", his design "will belong to the family of buildings that have framed Central Park for generations". The dapper costume has paid off: some apartments in his tower have gone for more than \$10,000 per square foot. – 6 –.

Form has always followed finance in New York, and this latest architectural byproduct of excess global wealth is no exception. Building very tall has been technically possible for some time, but it hasn't made much commercial sense: the higher you go, – 7 –. That is, until now.

Like leggy plants given too much fertiliser, these buildings are a symptom of a city irrigated with too much money. The world's population of ultra-high-net-worth individuals, a super-elite with assets of at least \$30m, has now mushroomed beyond 250,000 people, all in need of somewhere to store their wealth. More than a third of them are based in North America, – 8 –.

Since the 2008 global financial crisis, – 9 –, providing investors with both a tangible asset and a certain cachet that can't be found in stocks and hedge funds. The continued volatility of financial markets has spurred buyers to seek safe havens in super-prime real estate, from London to New York and Hong Kong, begetting stratospheric prices and minting a whole new category that defies the usual rules of the marketplace: the "trophy property".

Sitting alongside rare wine, coloured diamonds and old masters, a full-floor apartment in a pencil tower with a view of Central Park makes a fine addition to the investor's trophy cabinet. Except it is not just a trinket in a safe. – 10 –.

*Source: The Guardian*

# TASK 3: THE MYTH OF CLASS REDUCTIONISM

**The fight for racial and gender justice has always been about economic inequality, too.**

Ever since Bernie Sanders's insurgent run for the Democratic presidential nomination in 2016, a specter has – 0 – left-liberal debate: the specter of “class reductionism.” Left-identitarians and centrist liberals have used this oversimplified charge not merely to dismiss Sanders but also to cast suspicion on the broad – 1 – of universally redistributive policies associated with him and the left flank of the Democratic Party—such as Medicare for All, free public higher education, a living wage, and the right to collective – 2 –.

Politics often makes strange – 3 –, but this is no mere marriage of convenience. Centrist Democrats and left-identitarians are bound in shared embrace of a particularist, elite-driven politics. This top-down political vision—long focused on capturing the presidency – 4 – long-term, movement-driven, majoritarian strategies at all levels of government—threatens to preempt hopes of restoring the public-good model of governance that was at the heart of postwar prosperity and foundational to the civil rights movement.

Class reductionism is the supposed view that inequalities apparently attributable to race, gender, or other categories of group identification are either secondary in importance or – 5 – to generic economic inequality. It thus follows, according to those who – 6 – the charge, that specifically anti-racist, feminist, or LGBTQ concerns, for example, should be dissolved within demands for economic redistribution.

I know of no one who embraces that position. Like other broad-brush charges that self-styled liberal pragmatists – 7 – against “wish-list economics” and the assault on private health insurance, the class reductionist canard is a bid to shut down debate. Once you summon it, you may safely dismiss your opponents as wild-eyed fomenters of discord – 8 – addressing the substance of their disagreements with you on policy proposals.

Although there are no doubt random, dogmatic class reductionists out there, the simple fact is that no serious tendency on the left – 9 – that racial or gender injustices or those affecting LGBTQ people, immigrants, or other groups as such do not exist, are inconsequential, or otherwise should be downplayed or ignored. – 10 – reputable voices on the left seriously argue that racism, sexism, homophobia, and xenophobia are not attitudes and ideologies that persist and cause harm.

Source: Extract from <https://newrepublic.com>

