



# La Rioja

EDUCACIÓN, CULTURA, DEPORTE Y JUVENTUD

## ESCUELAS OFICIALES DE IDIOMAS DE LA RIOJA

### PRUEBA DE CERTIFICACIÓN

#### INGLÉS



Datos del candidato
Apellidos:
Nombre:
Modalidad: <input type="checkbox"/> Oficial Presencial

Calificación final
     <input type="checkbox"/> Apto <input type="checkbox"/> No Apto
<b>Convocatoria MAYO 2022</b>

### PRUEBA DE COMPRENSIÓN DE TEXTOS ESCRITOS

INFORMACIÓN PARA EL CANDIDATO
<ul style="list-style-type: none"><li>• Esta prueba consta de 3 ejercicios.</li><li>• Lea atentamente las instrucciones correspondientes a cada ejercicio.</li><li>• Cada respuesta correcta tiene un valor de 0.4 puntos.</li><li>• Debe registrar sus respuestas en <b>el lugar indicado para ello en bolígrafo azul o negro.</b></li><li>• <b>No escriba en los cuadros sombreados</b>, destinados a la calificación de la prueba.</li><li>• Escriba con letra clara y legible que no lleve a dobles interpretaciones.</li><li>• Las respuestas incorrectas <b>NO</b> penalizan.</li><li>• <b>Debe apagar su teléfono móvil</b> – que no podrá estar encima de la mesa – antes de que comience la prueba.</li><li>• <b>Duración de la prueba: 60 minutos.</b></li></ul>

## TEXT 1

Read the following review of the book *A Tolkien Bestiary*, and complete each blank with the best option from the box. Each word can be used only ONCE. There are **five extra words** that you will not need. *Item 0* is an example. Do not forget to write your answers in the white boxes on the next page. (4 marks: 0.4 each)

ARTIFACT	DEPICT	PORE	SOARING
BLURB	DERIDED	PURPOSEFULLY	STACK
CODIFIED	GAZING	REAPPRAISE	STAGGERING
DELVING	HITHERTO	<b>SNATCHED</b>	TWEEN

### A TOLKIEN BESTIARY

Last week I found a first edition of *A Tolkien Bestiary* at my local used bookstore. “Perfect Christmas present for my son,” I thought and (0) snatched it off the shelf. I had originally bought the *Bestiary* when I was twelve years old. It quickly became ensconced in the (1) \_\_\_\_\_ of Tolkien-themed books that I kept in a special place by my bed for late night flashlight reading.

Coincidentally, David Day – the author of *A Tolkien Bestiary* – started following me on Twitter a few days after I bought that copy of his classic. So I decided to (2) \_\_\_\_\_ this tome that I (and many other Tolkien fans) have loved for over three decades.

Day’s book is a true “bestiary” and was based (as he states in his preface) “...on the Greek-Egyptian ‘Physiologus’ of the second century AD. It (3) \_\_\_\_\_ the ancients’ knowledge of magical and monstrous animals and races.” In it you’ll find entries for things like “Vampires” and “Horses” – generalized entries that do not appear in other Middle-earth dictionaries. This makes (4) \_\_\_\_\_ into the *Bestiary* more like reading a fascinating novel than a tedious lexicon.

*A Tolkien Bestiary* is filled with stunning artwork that was created by a team of 11 artists, and these illustrations still seem fresh and interesting even after all these years. I used to (5) \_\_\_\_\_ over these paintings and drawings for countless hours, marveling at a Dürer-like line drawing of a Dunlending warrior’s wicked looking armor; or (6) \_\_\_\_\_ at a beautiful painting of a verdant and sunny Hobbiton as seen from a (7) \_\_\_\_\_ bird’s POV; or a dynamic action scene of Smaug the Golden attacking Lake-town, the Dragon’s belly encrusted with gemstones.

Day wrote the book when he was thirty years old (still a (8) \_\_\_\_\_ by Hobbit standards), but he was obviously already a Tolkien expert. You only have to read his entries on Dragons or Ents or the Noldor (wonderfully long and enlightening essays) to know that here was a Middle-earth scholar—someone capable of gleaning information from all of Tolkien’s works and consolidating the stories into highly readable yet (9) \_\_\_\_\_ antiquated prose.

This slightly archaic style makes you feel as though *A Tolkien Bestiary* could have been compiled by an inhabitant of the Shire (or even of Gondor): a companion piece to the fabled *The Red Book of Westmarch*. *A Tolkien Bestiary* reads like an exciting (10) \_\_\_\_\_ from Middle-earth.

	<b>ANSWERS</b>	
<b>0</b>	<b>SNATCHED</b>	✓
<b>1</b>		
<b>2</b>		
<b>3</b>		
<b>4</b>		
<b>5</b>		
<b>6</b>		
<b>7</b>		
<b>8</b>		
<b>9</b>		
<b>10</b>		

**TEXT 2**

Read the following review of an exhibition about Picasso in the Royal Academy of London, and choose the correct answer (a, b or c) according to the text. *Item 0* is an example. Do not forget to write your answers in the white boxes on the right. (3.2 marks: 0.4 each)

**PICASSO AND PAPER**

Wherever he went, whatever he did, Picasso left a paper trail of sketchbooks, studies, oils and gouaches, pencil and ink, crayon and charcoal drawings, prints (woodcuts and linocuts, etchings, engravings) and other works on laid and wove papers, Japanese papers, watermarked Arches paper, embossed papers, newspaper, wallpaper, hotel headed notepaper, menu cards, napkins and any old scraps and bits of card that came to hand. He accumulated paper, squirrelled it away, and never threw anything out. He was a hoarder.

Every kind of paper has its qualities – even the most disposable, or the nastiest wallpaper pattern. All of which Picasso was alert to, a connoisseur of the cheap and mass produced as well as the handmade and the specialised, as he folded, glued together, cut and tore, basted in ink and washes, drew on and rubbed into. Paper for him was a medium (just as was paint, clay or plaster) to be manipulated. And as he worked he was always finding, losing and refinding his subjects, whether it was a fish or a faun, a portrait or a skull. The multiple transformations he performed in his art evidence his unnerving vitality, his recklessness and confidence, his altogether too-muchness.

Picasso and sculpture, Picasso and photography, Picasso's Picassos ... there is no end to the ways in which the artist has been re-examined, in exhibition after exhibition, study after study, both during his long career and even more since his death aged 91. And let's not forget the biopics, the *Guernica* souvenir key-rings or the car that bears his name.

What this exhibition provides is but one more overview, whose backbone is his entire career, a rehearsal of movements and moments that takes us from his very earliest cut-out paper figures of a characterful, squat little terrier and a dove, made when he was eight or nine, to a skull-like self-portrait, drawn the year before he died. Hanging alone on a white wall, an urgent hurry of black-and-white crayon, it looks back at us and everything we've encountered through room after room.

Somewhere along the way those earliest, cut-out little creatures return, in scissored paper shapes cut by an adult: a cuttlefish, light bulbs and a fishing float, and nasty little paper faces and skulls whose eyes and mouths have been burned through the paper, most likely with the tip of a lighted cigarette. He made these last, gruesome shreds in Paris in 1942.

The variety of the works here, their registers and application, range through all the periods of Picasso's development. Each section of the show is accompanied by key paintings of their times. A life-sized reproduction *Les Femmes d'Alger*, while the scale of *Guernica* (itself a kind of drawing as much as it is a painting) is indicated by Dora Maar's series of black-and-white photographs of the painting in progress, wedged at an angle in the big loft space where Picasso painted it. Picasso filled 16 notebooks, as well as making innumerable individual studies, in his preparation of *Les Femmes d'Alger*, and *Guernica* was subject to almost as much preparation and revision.

He took his own photographs too, notably here of the huddled buildings on the lower river Ebro, one of the formative places where he began to develop the idea of cubism. As much as cubism is rich with the atmosphere of Paris bars, a glass of wine and the newspaper and the urban everyday, it was also the product of the tightly packed jumbled buildings in Horta de Ebro. While each section of the exhibition alights on a major theme – cubism and neo-classicism and surrealism, the war years and his later re-engagement with Manet and Delacroix – the pleasures of the exhibition are in individual works, in all their variety of touches and tempos. The wonderful tiny card and string guitars, delicate confections made with twine and card sewn on to a discarded pharmaceutical packet, drawings of mad faces, a plaster cast of a crumpled sheet of paper, like a gigantic mollusc or a loaf, the overdrawings he did on *Vogue* fashion spreads and pin-up shots, cartoonish figures and the closely observed all come together here; it is clear that drawing and its manipulations of edges and spaces, volume and flatness is at the heart of everything for Picasso. Even his poems are drawn as much as written. He couldn't seem to stop himself.

There is a story that once, in a cafe in the south of France, the *patron* asked if Picasso might do a little doodle, on a paper tablecloth or the menu as a memento. The artist shrugged and said he'd just like to pay for the meal – he didn't want to buy the restaurant.

0. Picasso

- a. became a greedy cheapskate.
- b. heaped every kind of stuff.
- c. **was categorically a pack rat.**

①
<b>C</b>
✓

1. Picasso's passion for creation was

- a. dwindled by his boldness.
- b. limitless when he sketched his sitters.
- c. unconstrained when he wielded paper.

①

2. Picasso's art and life

- a. became especially praised after his sudden decease.
- b. gave way to new art deco designs.
- c. instilled different footage and creations.

②

3. The present exhibition offers a

- a. bizarre insight into Picasso's career.
- b. hastily-painted depiction of Picasso.
- c. unique compendium of Picasso's paintings.

③

4. Some of Picasso's adult works of art

- a. bear a resemblance to his early works.
- b. became smudged while he smoked.
- c. were purportedly ragged for the exhibition.

④

5. Picasso's masterpiece *Guernica*

- a. cannot solely be considered a painting.
- b. is displayed in a huge hall at the museum.
- c. underwent greater forethought than other works.

⑤

6. In his photographs, Picasso

- a. captured the image of a new urban nightlife in Paris.
- b. shot cluttered constructions by some areas of the Ebro.
- c. started chasing the cubist art he observed in modern buildings.

⑥

7. Viewers of the exhibition can

- a. catch a glimpse of Picasso's snapshot in Vogue.
- b. feel tempted to enact Picasso's poems.
- c. rejoice in admiring a myriad of Picasso's works.

⑦

8. When Picasso was asked for a drawing in a café, he

- a. dodged the proposal with a remark.
- b. nodded before replying to patron.
- c. scribbled it straight away.

⑧

**TEXT 3**

Read the following excerpt about musician and artist Rozz Williams and decide which of the options (A - K) is the most appropriate to fill in each gap. Each option can be used only ONCE. There are **three extra options** which do not match any gaps. *Item 0* is an example. Do not forget to write your answers in the white boxes on the next page. (2.8 marks: 0.4 each)

**ROZZ WILLIAMS**

Pomona, California. December 1983. Shy and quiet, we avoided each other's eyes. I was at the back of the group, looking at a small room with a twin bed, (0) \_\_\_\_\_ *H* \_\_\_\_\_. This is a child's bedroom, long outgrown, full to overflowing with a million scraps of prose littering the floor and tacked to the bookshelves. Rosary and crucifix hang over the doorway and window. Poetry, graffiti drawings, collage and religious relics adorn the walls. Over-flowing ashtrays and empty coffee cups (1) \_\_\_\_\_ give the room a feeling of being hidden in. There seems to be no age or time here, more a sense of someone living in an alternate dimension. He hides here. The smell of hair bleach and stale cigarettes is almost overwhelming.

The first time I met Rozz was at his parents' house in Pomona. We had driven out to do a photo shoot and then bring him back to Hollywood for rehearsals. This was several weeks prior to the first show. The amazing looking man who opened the door (2) \_\_\_\_\_. His eyes were hidden under a semi-erect mane of black hair emerging from a closely shaved bleached white skull. There was a vulnerable, shy quality about him like someone lost and sad, but also something dangerous. I found him very attractive. He whispered desperately to no one in particular, "You've got to help me. I can't do my hair".

Gitane and I followed him into the bathroom and proceeded to apply layer after layer of hairspray and gel with a hairdryer to (3) \_\_\_\_\_. I had never seen anything quite in this scale before. Not much was said during this process. He sat on the closed toilet lid, smoking a cigarette and keeping his eyes lowered. I kept waiting for the glowing cherry to ignite the airborne chemicals and blow us all up.

Then with a few last touches to make-up and clothing all around, we proceed to (4) \_\_\_\_\_. He never looks up, concentrating on not bending his hair against the inner roof liner. On the way to the woodland, he begs us to stop for cinnamon schnapps and cigarettes. He then asks Gitane and I to go in to buy them for him and we do. His gratitude produces his first smile. Oh my...

He says little on our arrival to the derelict woodland, (5) \_\_\_\_\_. Absolutely still except for the smoking cigarette, he then proceeds to wait for everything to happen around him. Since nobody is directing I decide the safest place to be is just behind him, silent as well. The others eventually settle on a spot and photos are taken. After, as we slowly returned to the car, Rozz leaning on my arm, as he picked his way through the brush in his high heels, he quietly whispered, "I'm glad you're here". His smile seemed genuine and I believed him. We headed back to Hollywood, (6) \_\_\_\_\_ at having negotiated this first band challenge I was immensely relieved, thinking I had found a friend for this trip. I had already begun to feel a bit lonely around these people.

I have never known someone to be as fascinating to watch as Rozz Williams. It's possibly because he had so much trouble being looked at, while taking such great pains to be seen. I couldn't imagine how this band could work on stage with someone so shy. I didn't know about those external imbalances that turn up in the realm of performance. I was used to the raving drama queens as well as the punks, hustlers, and leather boys of West Hollywood and wasn't easily surprised.

Rozz, however, seemed to have a style and body language all his own. I was to learn later that in spite of his ‘tortured Ingrid Bergman affectations’, he was quite a strong character who seemed to have made a choice to remain a fragile boy. Imagine a warped Peter Pan that refuses to grow up in a calculated attempt to foster a very dark and artistic temperament, or (7) \_\_\_\_\_. Even if it wasn’t a conscious decision on his part, I still feel that there was an element of choice in his way of interfacing with the world around him. I will always applaud and revere his commitment and determination to his path. He didn’t choose an easy road to travel. And he sure didn’t make it easy on himself.

Source: © *Black Box* by C. Redgrave (2018).

- A. a stranded soul like his mum’s wanting to change him
- B. lubricated with schnapps and the release of tension
- C. negotiate the doorways back out the house and into the back seat of the car
- D. next to battered paperbacks of Genet, Rimbaud and Sartre
- E. picking his way slowly to a clearing and immediately finding a place to sit down
- F. possibly a very extreme version of those boys who pull the wings off flies
- G. set off a long way on foot towards the relatively unknown setting
- H. ~~strewn about bits of paper, spiral notebooks and rejected clothing~~
- I. suggested the paradigm of a prototypical classic preppy
- J. the amazing construction that slowly erects into a huge Mohawk
- K. was quite bizarre to find out here in this suburban wilderness

①	①	②	③	④	⑤	⑥	⑦
<b>H</b>							
✓							

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# KEY

## COMPRENSIÓN DE TEXTOS ESCRITOS

C2

MAYO 2022

### TEXT 1: A TOLKIEN BESTIARY (4 marks: 0.4 each)

	ANSWERS
0	SNATCHED
1	STACK
2	REAPPRAISE
3	CODIFIED
4	DELVING
5	PORE
6	GAZING
7	SOARING
8	TWEEN
9	PURPOSEFULLY
10	ARTIFACT

### TEXT 2: PICASSO AND PAPER (3.2 marks: 0.4 each)

	ANSWERS
0	C
1	C
2	C
3	B
4	A
5	A
6	B
7	C
8	A

### TEXT 3: ROZZ WILLIAMS (2.8 marks: 0.4 each)

	ANSWERS
0	H
1	D
2	K
3	J
4	C
5	E
6	B
7	F