



PRUEBA DE CERTIFICACIÓN DE COMPETENCIA LINGÜÍSTICA

CERTIFICADO DE CICLO SUPERIOR C1

INGLÉS C1

Fecha: 17 de junio de 2017

Tiempo: 70 minutos

Reading Comprehension

Instructions

- DO NOT OPEN THIS BOOKLET UNTIL YOU ARE TOLD TO DO SO.
- Write your answers in the ANSWER SHEET.
- When the time expires, stop writing and hand in this booklet together with your answer sheet.
- Read the instructions carefully.

Information

This section consists of 3 tasks.
Each correct answer is given 1 point.
Incorrect or blank answers will receive 0 points.
The reading paper is worth 25% of the total examination score.



READING TASK 1 (Q 1-10)

- Read a review of a book about Italian architecture.
- For sentences 1–7 choose the correct answer A, B or C.
- The first one (0) has been done for you as an example.
- Write your answers in the space provided.



Façades

***The Building of Renaissance Florence:
An Economic and Social History***
by Richard Goldthwaite

Reviewed by Peter Burke

Why Florence? What made this particular European city so important for the arts in the Renaissance? It's a problem many historians have tried to solve. The latest is Professor Goldthwaite, an old Florentine hand who has moved from a study of the ways in which the Florentines made their money to a study of the ways in which they spent it.

'Never show off your wealth,' the Florentine citizen Giovanni Morelli anxiously advised his sons early in the 15th century, 'but keep it hidden, and always by words and acts make people believe that you possess one half as much as you have.' Goldthwaite's story is essentially that of the shift from this attitude to its opposite, from a culture of thrift to a culture of display, or in contemporary Florentine terms, from *masserizia* to *magnificenza*. The renaissance of the arts, he writes, 'occurred in an economy where immense wealth was spent in conspicuous consumption. Nothing was more conspicuous and more expensive than building.'

He goes on to analyse the building of Renaissance Florence in terms both of demand (the reasons for building and the distribution of wealth) and of supply – the organisation of construction, the production of materials, working conditions, and the role of the guild and of that new arrival on the building scene, the professional architect. His seven careful, lucid essays, based on the many surviving account-books of the period, are semi-independent of one another, and some (notably the one devoted to the mechanics of brick-production) will have a rather specialised appeal. But Goldthwaite's central argument deserves a much wider audience.

The Florentines, so the argument goes, had accumulated wealth by export-led economic growth. This wealth was spread relatively widely. 'The high level of total spending on the arts,' we are told, 'was the result of an aggregate of individuals each spending at a relatively low level.' What did these individuals want? In the 14th century, they lived in modest houses, and the great building projects were public ones. In the 15th century, by contrast, not far short of a hundred private palazzi were built – 'palatial' by virtue of their size and of their grandiose stone façades. Palazzo Strozzi is a spectacular surviving example. There was no practical need for houses built on this scale, enclosing vast private spaces, underfurnished by later standards, in which the owner's immediate family, together with a handful of servants, must have rattled like a shrunken nut in a large shell.

Why, then, build them? Goldthwaite's conclusion is that the new type of house was an outward sign of the new values of wealthy Florentine families. The façade expressed the increasing emphasis on competitive display and the interior space expressed the increasing value of domestic privacy. He may well be right, but unfortunately he has little to say about the reasons for changes in values at this time, and his views on the importance of the nuclear family, as opposed to the extended family, among Florentine patricians are not shared by all his colleagues, as the skirmishes in the footnotes reveal. It is also unfortunate that little is known about the way

all this space was used, the functions of the different rooms. The evidence does not seem to permit a study of the Florentine palace of the Renaissance along the lines of Mark Girouard's *Life in the English Country House*.

However, Goldthwaite has put his finger on an important problem, all the more important because the example of the Florentines was followed all over Italy in the 16th and 17th centuries. In Genoa, for example, where the palaces of the financial aristocracy of the late Renaissance have now been taken over, appropriately enough, by the banks. In Naples, where the barons invaded the city and carried on their traditional internecine warfare by other means, building to outdo one another or even to spoil a rival's view. In Milan, where one nouveau riche built a vast palace described in 1578 (not, as Goldthwaite asserts, by its former owner, but by a surveyor) as 'extremely splendid' but 'not very practical', because 'loggias, porticos, hallways, staircases and other dignified parts take up most of the space and leave little to live in.' These palaces were essentially status symbols. Italy was becoming a land of façades.

(Source: London Review of Books)

Façades

Ø. According to the text, Profesor Goldthwaite has

- A. recently become interested in Florentine history.
- B. *changed the focus of his research on Florence.*
- C. resolved the problem of Florence's significance.

Q1. Goldthwaite argues that

- A. citizens were wise to cover up their financial status.
- B. money was the result of ostentatious display.
- C. new constructions became a way to show off.

Q2. The reviewer says the book *The Building of Renaissance Florence*

- A. contains detailed information of universal interest.
- B. covers various dimensions of the construction process.
- C. illustrates the slow emergence of a novel discipline.

Q3. The book argues that spending on the arts

- A. was only a relatively marginal amount.
- B. came from the hands of just a few people.
- C. from individuals added up to a large total.

Q4. 15th century Florentine architecture

- A. reflected a change in beliefs.
- B. focused on civic building projects.
- C. stressed interiors over exteriors.

Q5. The reviewer suggests that Goldthwaite

- A. fails to substantiate most of his arguments.
- B. is at odds with some specialists in the field.
- C. could have said more about useful spaces.

Q6. From the reviewer's point of view, Goldthwaite

- A. has a relevant argument applicable to wider contexts.
- B. explicitly highlights a trend spreading across Europe.
- C. fails to explain how prominent buildings were taken over.

Q7. In the act of erecting spectacular buildings, the wealthy were

- A. not particularly malicious towards others.
- B. mostly concerned with expressing dignity.
- C. continuing to fight by using architecture.

0	Q1	Q2	Q3	Q4	Q5	Q6	Q7
<i>B</i>							

READING TASK 2 (Q8-16)

- Read a newspaper article about London.
- Sentences have been removed from the text.
- Complete the gaps (8-16) with the missing information (A-K).
- There is one piece of missing information you do not need to use.
- An example (Ø) has been done for you.



London: where spectacular history meets the seriously modern

Despite living abroad for most of his adult life, James Joyce was obsessed with his home city of Dublin; he was said to carry a street map in his pocket at all times. (Ø) ... **K** For many years I had a well-thumbed London A-Z on my Sydney bookshelf which I'd flick through, searching out familiar streets, parks and even tube stations.

Over the past 30 years I have flirted with other cities, perhaps fallen in love with some – Vienna, Rome, Santiago, Paris and Portland, Oregon spring to mind – but nowhere can truly replace London in my affections. Where else is so tradition-bound and yet forward looking, brash yet romantic, materialistic and still wickedly irreverent? London seeps into your pores even when it is driving you slowly mad. (Q8) "Taking the boat down to Greenwich in the dead of winter. I love that peculiar grey light."

While the skyline, especially along the banks of the River Thames, is going through a massive upheaval, the city remains much as I remember from my childhood in the 1960s and '70s, and later working for a radio station when I returned from Australia in the '80s. (Q9) It's comforting to get into a black cab and be greeted with a tirade about Brexit, the cost of living and, yes, Uber. "I had that Eddie Jones in the back of the cab last week," said one driver. "He's from your neck of the woods, isn't he? Must be lovely, all that sunshine."

My earliest memory of London is playing in the maze at Hampton Court Palace. (Q10) That stretch of the river, from East Molesey to Kingston upon Thames, still offers pleasant walks, magnificent parks and historic waterfront pubs.

(Q11) One moment you can be standing on the observation deck of The Shard, Renzo Piano's 95-storey glass spire, and the next climbing the time-worn stairs at 17 Gough Square, the modest townhouse where Dr Johnson compiled his 1755 English dictionary. For anyone who loves words, the Garret, where he laboured on the task for eight years, is sacred ground. "The ancient city and the modern city literally lie beside each other," writes Peter Ackroyd in his biography of London. "One cannot be imagined without the other."

In this city of 8.7 million, the future and the past are constantly overlapping. (Q12) The visit transports us back 450 years to Elizabethan England, complete with its bearbaiting, atrocious personal hygiene, xenophobia, superstitions and filthy jokes; perhaps the world has changed less than we imagine. Afterwards, I take a gentle stroll along the south bank of the Thames to the nearby Tate Modern – and back into contemporary London. (Q13) Opened in 2000, the gallery occupies a converted 1940s power station, with its centrepiece the massive Turbine Hall. The collection includes iconic works by Andy Warhol, Pablo Picasso, Salvador Dali, Mark Rothko and other masters.

Despite its grandeur and echoes of imperial splendour – who cannot walk down The Mall towards Buckingham Palace without feeling a shiver of admiration? – London remains a splendidly intimate city, with narrow back alleys and hidden courtyards, colourful street markets, clubby corner pubs, canals and parish churches. The West End, London's entertainment precinct, is surprisingly compact. **(Q14)**

Famous for its national monuments and time-honoured traditions such as the opening of parliament, London is also the master of reinvention. **(Q15)** Landmarks such as Battersea Power Station and the wasteland around King's Cross are being dragged into the 21st century.

But nowhere is the transformation of London more dramatically illustrated than on the River Thames, which now teems with ferries, kayaks and high-speed adventure craft such as the fearsome Thames RIB Experience. These bright yellow speedboats, powered by V8 engines, will whisk you to Canary Wharf, the Tower of London, HMS Belfast, Greenwich and the Thames Flood Barrier.

Despite the jitters surrounding Brexit, the city remains Europe's financial capital, a centre of scientific research and a publishing and advertising hub, with a thriving city culture.

(Q16) In the 2017 Michelin guide, London has 64 starred restaurants, finishing ahead of Rome, Barcelona and San Francisco. Top chefs like Marcus Wareing, Giorgio Locatelli, Marco Pierre White and Mark Hix are seen as national treasures – and duly honoured. Perhaps Stephen Graham was right when he wrote, back in 1925, "London is every city that ever was and ever will be."

(Source: <http://www.smh.com.au>)

London: where spectacular history meets the seriously modern

Missing information

- A. For me, it is the sense of English history stretching back more than a thousand years that makes London so compelling
- B. "You know what I miss most about London," a fellow expat once told me
- C. A massive program of urban renewal is transforming whole swathes of the metropolis
- D. We thought it perfectly natural to have a 500-year-old royal estate that once belonged to Henry VIII at the bottom of our road
- E. This is modern art presented on an epic scale
- F. However, there is one culinary development that even the most optimistic local would not have predicted
- G. Even today, the whiff of hot, stale air in the Underground brings that yesterday-London hurtling back
- H. For example, you'll often spot local and adopted celebrities wandering its narrow, winding streets
- I. Finally, gastronomy has never been a top priority for Londoners
- J. One morning I join a guided tour of the replica of Shakespeare's Globe Theatre
- K. *As a Londoner in exile, I understand that sense of intense longing*

0	Q8	Q9	Q10	Q11	Q12	Q13	Q14	Q15	Q16
K									

READING TASK 3 (Q17-26)

- Read an extract from a web page that reviews curious books.
- Match the book reviews (A-E) with the statements (17-26).
- The book reviews may be chosen more than once.
- An example (Ø) has been done for you.



Five Strange and Wonderful Books

This site would not be complete without at least one page about books. I've spent a significant portion of my life collecting and savoring books. A complete catalog of my library would be tedious. Here, then, are just five strange and wonderful books from my library. You will profit by coming to know any one of them.

A. The Mysteries of Harris Burdick (by Chris Van Allsburg)

My first selection is also the shortest: fourteen drawings, each with a title and a very short caption. That's it. But each caption is the seed of an irresistible story and, taken with Van Allsburg's haunting drawings, they produce a sensation in the reader that is pure magic.

One such drawing, "Uninvited Guests," seems an ordinary sketch of a basement storage area: a shelf with old cans, a neglected ice skate hanging from a wire, a stack of newspapers, the bottom of a staircase with someone's foot just visible on the third step. But closer examination shows, cut into the wall, an impossibly small door with rounded top and tidy doorknob - maybe 18 inches high. And this caption: "His heart was pounding. He was sure he had seen the doorknob turn.

Chris Van Allsburg produces the kind of children's books that are really purchased for the guilty pleasure of adults. This book, which I take down regularly to marvel at, is the quickest antidote I know for a sluggish imagination.

B. Fantasia Mathematica (edited by Clifton Fadiman)

This collection includes short stories from a genre most people have never even heard of: mathematical fiction. Essays are here and poetry as well, from writers as diverse as Plato, Edgar Allan Poe, and Arthur C. Clarke. The stories, in particular, are wonderful and hard to find. Mathematical fiction is related to but distinct from science fiction, just as mathematics is distinct from physics. Mathematical stories are more pure, theoretical rather than applied.

Two of my favorites: In Robert Heinlein's "-And He Built a Crooked House" an earthquake collapses a house built in the shape of an unfolded tesseract. Chaos ensues when a married couple become trapped inside and experience the fourth dimension. Something similar happens in "A Subway Named Moebius" by A. J. Deutsch when the Boston subway system becomes so complicated that trains begin to disappear. A mathematics professor is called in to investigate.

C. Tuva or Bust! (by Ralph Leighton)

Tuva or Bust chronicles the last great adventure of the twentieth century's strangest and most wonderful genius. Richard Feynman is known to all physics students for his Feynman diagrams, and to many for his love of the bongo drums, his safe-cracking exploits during the Manhattan Project, and for many, many other accomplishments, both zany and profound. The author, Ralph Leighton, plays Boswell to Feynman's Johnson, and has co-written several other excellent books about this Nobel Prize-winning prankster, all of which should be read immediately.

But this is by far my favorite of Leighton's stories. It all started with Feynman remembering the strange, triangular stamps he collected as a boy from a forgotten place named Tuva. Leighton initially refused to believe in such a place, but when they look it up and find it, tucked behind the iron curtain in the

very center of Asia, and when they discover that its capital city is named "Kyzyl," Feynman vows on the spot to visit it. So begins a decade-long quest to penetrate Soviet bureaucracy through means no sane person would resort to.

D. Maze (by Christopher Manson)

As an aficionado of the labyrinth I have built up quite a collection of maze books. I don't tend to favor books of ordinary line mazes drawn in the shape of chickens or starbursts or freeway systems; instead I prefer books that take the concept of the maze to a new level, mazes which are both aesthetically pleasing and genuinely bewildering. This book of Gorréyesque drawings by Christopher Manson is the strangest and most wonderful volume in my collection.

Those who are used to tracing branching passageways with a pencil may not even recognize this book as a maze, but that's exactly what it is. The book consists of 45 drawings of different rooms. Each room is packed with odd bric-a-brac, strange bits and pieces, mysterious symbols, and numbered doorways to other rooms. There is also a running narrative that goes with each drawing which only serves to raise more questions. In addition to the puzzle of finding the shortest path from beginning to end and back again, the destination room includes a hidden riddle with clues scattered along the true path. Maze is the perfect book to get lost in on a rainy afternoon.

E. The Penguin Dictionary of Curious and Interesting Numbers (by David Wells)

This is the only reference book on my list. It may be surprising to some that a reference book could be either strange or wonderful, but this book is both. The idea behind it is so breathtakingly simple it's a wonder no one ever thought of it before: a dictionary made up of numbers instead of words.

The numbers are arranged by size, starting with the square root of minus one and ending with Graham's number, the world's largest according to the Guinness Book of Records. Along the way are all sorts of interesting diagrams, a glossary, a very useful index, some tables, and a bibliography to launch further investigations. Like all great dictionaries, it is best when browsed utterly at random. Check it out.

(Source: www.Cartania.com)

Five Strange and Wonderful Books

Statements

	QUESTION	ANSWER
0	The circumstances lead the protagonist to make a spontaneous trip.	C
Q17	The unfortunate events lead characters to an alternative reality.	
Q18	The most bizarre book kept in the reviewer's library.	
Q19	The contents of the book are organised in ascending order.	
Q20	The book is about an odd character with an academic background.	
Q21	The book contains an extremely brief text alongside each illustration.	
Q22	The story begins with a childhood reminiscence.	
Q23	The book shows a number of spaces that are cluttered with objects.	
Q24	The reviewer suggests it is unnecessary to read this book from the beginning to the end.	
Q25	The reviewer frequently gets pleasure looking at this book.	

