

PRUEBA DE ACREDITACIÓN DE IDIOMAS

NIVEL C1 DE INGLÉS UNIVERSIDAD INTERNACIONAL DE LA RIOJA

INSTRUCCIONES GENERALES

1. Debes tener una buena conexión a **Internet, cámara y micrófono**.
2. **Lee atentamente** todas las preguntas antes de empezar.
3. La duración total del examen es de
4. La sección de **lectura y escritura** dura **100 minutos**.
5. La sección de **audición** dura un máximo de **35 minutos**. Los audios se escuchan **2 veces**.
6. La sección de **locución** tiene una duración de aproximadamente **5 minutos**.
7. Es obligatorio realizar **todas las partes del examen**.
8. El **DNI/NIE/PASAPORTE** debe enseñarse en pantalla al inicio del examen.
9. **Apaga** el teléfono **móvil**.
10. No puedes tener abierta ninguna otra **página en Internet**.
11. Debes estar **solo** en la habitación en la que te examinas.
12. Las preguntas deben contestarse **en el idioma** en el que te examinas.
13. Las respuestas incorrectas o no contestadas **no restan**.
14. La puntuación máxima es de **10 puntos**. La calificación de **“APTO”** se obtiene al sumar **5 puntos o más** entre todas las partes.

PUNTUACIÓN

PRUEBA ESCRITA: La prueba consta de:

• **READING: 25 puntos**

1. **PART 1. Multiple choice**
2. **PART 2. Word formation**
3. **PART 3. Open-cloze activity**
4. **PART 4. Sentence transformation**

• **WRITING: 25 puntos**

• **LISTENING: 25 puntos**

1. **PART 1 Multiple Choice**
2. **PART 2 Matching**

PRUEBA ORAL: SPEAKING 25 puntos

- **RESPUESTAS INCORRECTAS O NO CONTESTADAS: NO RESTAN PUNTOS.**
- **DOS O MÁS RESPUESTAS MARCADAS: SE CONSIDERARÁ NO CONTESTADA.**
- **LA PUNTUACIÓN MÁXIMA SERÁ DE 100 PUNTOS. PARA SER CONSIDERADO APTO HAY QUE TENER AL MENOS 50 PUNTOS.**

READING

PART 1: MULTIPLE CHOICE

Read the following text and questions below. For each question, choose the correct answer A, B, C or D.

LIFE THROUGH A LENSE

Angela Woods explores the role of the camera in life today

Nowadays most of us own a camera of some kind and we're generally quite tolerant whenever anyone starts snapping. Their use is no longer reserved for holidays and children's birthdays; the modern photographer has more grandiose ambitions. The desire to capture special moments for posterity persists, but the brief has been extended. Every moment seems special and, as a result, amateur snappers are busier than the professionals. Whether we're taking pictures of a hotel sink for a travellers' website or beating the paparazzi to a blurry shot of a minor celebrity in the street, we're constantly snapping rather than looking.

Oddly, although we take more pictures than we ever have, we spend less time actually looking at them. Some people blame digital photography for this. But is our disconnection from these images really because they're stored on computer, rather than in albums? We could print them out if we wanted to, or force bored family and friends to sit through computer slide shows. Surely our disengagement is not so much due to a shift in medium as to the fact that the images lack significance. In the past, our favourite photos went beyond surface likeness and captured the essence of a person or place. A picture could reveal something about a person even he or she wasn't aware of. Photos don't seem to do this anymore.

As well as bearing witness, photography once raised consciousness. When I was growing up, photographs often seemed more powerful and persuasive than words. The ones I've amassed on my hard drive in the last few years seem vacuous by comparison. My holiday snaps may be neatly composed following readily available expert advice, but they feel blank. The Florida sunsets seem like photographic clichés. The images of African landscapes speak blandly of a predictable taste for going off the beaten track in search of the ultimate photographic experience.

And what of the other side of the coin: being photographed ourselves? As a child and teenager, if it had been acceptable, I would have lashed out when someone pointed a camera at me. The resulting pictures would have been more authentic than those where I tried to cover up my horror of being photographed. I would strive to look deep, instead of angry, and gaze into the middle distance. Refusing to meet the camera's gaze was an attempt to retain control over how I was portrayed. Having since read the great Roland Barthes' book, *Camera Lucida*, I understand better what I was up to. Barthes shared my desire to look intelligent in photos and he hoped his expression would convey 'an amused awareness of the photographic process'. Whether we succeeded, the

underlying urge was surely to prevent the camera gaining possession of our identities.

When I first started in journalism, the writer's photo at the head of an article was invariably tiny. Things have changed however. Newspapers and magazines are now full of unattractive people looking wryly amused to find themselves pictured alongside politicians and celebrities. Journalists tend to look terrible in pictures, but editors believe this makes them more appealingly real than airbrushed celebrities. They are marketed as normal people who readers are meant to identify with, though they are usually far from normal. Some interpret this trend as a sign that journalists are more valued now, but the reality is that we have become low-grade operatives rather than creatives. Words are now used to illustrate the pictures rather than the other way round.

Magazines and newspapers with more and bigger photos in them appear to suit young people's enthusiasm for photography. Once upon a time, being seen with a camera was uncool. Now, you aren't really dressed without one. Most of my younger friends have hundreds of photos on their phones. The interesting thing is that they all seem attracted to subjects that would once have been deemed unworthy of being photographed. Avoiding clichés seems to be the impulse, though whether this is being achieved must be in question if they are all doing the same thing.

A colleague of mine recently showed me how he'd photographed a rather unpalatable plate of meatballs, rather than the grand old architecture of a restaurant. This was followed by his snaps of a holiday in Yosemite National Park in the USA. Not bothering with the spectacular mountain scenery, he had photographed signs about not feeding the wild bears. As he showed them to me, I felt I had seen them before somewhere.

I often wonder what the everpresent lens is doing to my children and their generation. Kids' TV programmes encourage children to send in photos of their parents in undignified positions or displaying a dubious sense of style. Reality programmes dominate TV schedules and online photo-sharing is now integral to much of social life. Adults might see through such things with a smug sense of detachment, but we don't know what the long-term effects on younger minds might be. Doesn't constant snapping reduce spontaneity? The world gets worn out by being photographed and its inhabitants, like me, do as well. Will my kids end up deeply jaded too, or because they are growing up behind and in front of the camera, will they have a natural immunity to it? It remains to be seen.

(Adapted from Cambridge English Objective Advanced, CUP)

1. The writer thinks we spend less time looking at photos than in the past because
 - A) we don't feel they mean anything.
 - B) we don't have time to look at them.
 - C) we don't enjoy looking at photos on computer screens.
 - D) we don't think digital cameras produce photos of high quality.

2. What does the writer say about herself as a photographer?
 - A) She doesn't like to take lots of pictures.
 - B) She doesn't know what makes a good picture.
 - C) She doesn't have interesting subjects to take pictures of.
 - D) She doesn't come up with original ideas for her pictures.

3. What does the writer say about being photographed when she was younger?
 - A) She realised how powerful she could be.
 - B) She used to copy the example of a well-known writer.
 - C) She felt a need to protect herself.
 - D) She found it difficult to hide her true feelings.

4. According to the writer, the tendency for newspapers to print more photos of journalists
 - A) helps newspapers to appear more attractive.
 - B) makes journalists feel more vulnerable.
 - C) appeals to a natural desire for attention.
 - D) reduces the status of journalists.

5. In the seventh paragraph, the writer is
 - A) illustrating a point.
 - B) introducing a new subject.
 - C) summarising an argument.
 - D) expressing a personal opinion.

PART 2: WORD FORMATION

Read the text below and use the word given in capitals between brackets to form a word that fits in the gap. The exercise begins with an example (0). Write your answers IN CAPITAL LETTERS.

TEENAGERS IN THE HOUSE

Those people who fear that three decades of rapid (0) **TECHNOLOGICAL** (TECHNOLOGY) advances have produced a generations of lazy and (1) (HELP) internet addicts will be comforted by a survey showing that some teenagers are better trained than they ever were, (2) (DOMESTIC) speaking.

Nearly 60% of parents said that their teenagers were capable of looking after themselves, agreeing with the (3) STATE that ‘My son/daughter can organise a meal and cook it’. Those parents with children aged 14–18, were most likely to be in (4) (AGREE) with this.

The aim of the survey was to (5)(VALUE) the attitude of parents towards their teenagers. Some 1,000 parents were asked if they agreed with various views on (6) (TYPE) teenage behaviour and lifestyles in the early years of the 21st century. In the (7) (ANALYSE) of responses it was found that, while teenagers regarded weekends as a time of (8) (RELAX), most parents considered them a time for studying or meeting family.

However, the (9) (CONTEND) that it’s useful to have a teenager because of their seemingly innate (10) (ABLE) to know how the TV and computers work was a point that almost everyone agreed with.

(Adapted from Cambridge English Objective Advanced, CUP)

PART 3: OPEN CLOZE ACTIVITY

Read the text below and think of the word which best fits each space. Use only **ONE WORD** in each space. There is an example at the beginning (0). For each gap, write the correct word on your answer sheet.

SPORTS PHOTOGRAPHY

Sport as spectacle and photography as a way of recording action have developed together. (0) **AT** the turn of the 20th century, Edward Muybridge was experimenting with photographs of movement. His pictures of runner (1) in every history of photography. Another milestone was when the scientist and photographer Harold Edgerton (2) the limits of photographic technology with his study of a (3) of milk hitting the surface of a dish. Another advance was the development of miniature cameras in the late 1920s, which made it possible for sports photographers to (4) their cumbersome cameras behind.

The arrival of television was a significant development in the transmission of sport. Paradoxically, it was of benefit to still photographers. People who watched a sports event on TV, with all its movement and action, (5) the still image as a reminder of the game.

Looking back, we can see how (6) sports photography has changed. (7) sports photographers were as interested in the stories behind the sport as in the sport itself. Contemporary sports photography (8) the glamour of sport, the colour and the action. But the best sports photographers today do more than (9) tell the story of the event, or make a (10) of it. They capture in a single dramatic moment the real emotions of the participants, emotions with which people looking at the photographs can identify.

(Adapted from CAE 2, CUP)

PART 4: SENTENCE TRANSFORMATION

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 THREE and SIX words, including the word given.

Example: If there is a fire, you must not use the lift to leave the building

EVENT

....., you must not use the lift to leave the building

In the event of a fire, you must not use the lift to leave the building.

Write only the missing words IN CAPITAL LETTERS.

1. James ignored the 'Danger' sign.

NOTICE

1a. James the 'Danger' sign.

2. I know Paul will be a great violin player one day.

MATTER

2a. I'm sure it's only Paul develops into a great violin player.

3. Pay claims must be submitted before the end of the month.

PUT

3a. You have your pay claims before the end of the month.

4. There are various ways of avoiding insect bites.

PREVENTED

4a. Insect bites can various ways.

5. I think learning to use a typewriter is a waste of time.

POINT

5a. I can't how to use a typewriter.

WRITING

You are the secretary of the Sports Club at an international college in New Zealand. The club would like to make some improvements and needs financial help from the college. The college Principal, Dr. Kennedy, has asked you to write a **REPORT** on the club. Some of the students have given you their views.

RIVERSIDE COLLEGE SPORTS CLUB



Fitness Room
Badminton
Climbing Wall
Tennis
Social Events

Mon- Fri 3pm – 11 pm

More info (55) 548 321

Students' comments:

- Are there organized classes?
- There's nowhere to have a drink and chill out
- Showers are always broken
- The Fitness Room is always overcrowded

Read the advertisement for the club and comments from the students. Then, write a **REPORT** for the Principal, suggesting **what changes you would like to make and why and persuading him to contribute some money towards these changes. Write about 200-220 words.**