



PRUEBAS  
TERMINALES  
ESPECIFICAS  
de CERTIFICACION  
ESCUELAS  
OFICIALES  
de IDIOMAS  
REGION de MURCIA

## INSTRUCCIONES PARA LA AUTOEVALUACIÓN

Estas pruebas se ofrecen como muestra ilustrativa del tipo de prueba terminal que el alumno oficial o el candidato libre deberá superar para obtener el certificado oficial de competencia lingüística del nivel correspondiente. Para una correcta autoevaluación, se recomienda que imprima esta prueba y la realice en un entorno tranquilo, sin interferencias externas, con tiempo para el desarrollo completo de la misma y respetando las directrices que a continuación se recogen.

Una vez finalizada la prueba, evalúe sus resultados con la hoja de soluciones facilitada y contraste la puntuación obtenida.

Tiempo total para realizar esta parte: **90 minutos**

Condiciones:

- ▷ Es necesario realizar ambas tareas
- ▷ Responda en los espacios habilitados para ello
- ▷ No emplee más tiempo del previsto

Calificación: Total 23 puntos ▷ **Apto a partir de 12 puntos**



**TAREA 1**

18 ítems × 1 punto ▷ 18 PUNTOS

**American Film Institute AFI presents the 22nd annual AFI European Union Film Showcase, a selection of top films from EU member states, including film festival award winners, box office hits and US premieres.**

**A. A TOWN CALLED PANIC**

This surreal adventure in stop-motion animation and oddball comedy is the feature film spin-off of the Belgian TV series, which enjoys an international cult following. Three Plasticine characters, Cowboy, Indian and the sensible but temperamental Horse, navigate a series of manic adventures, from Cowboy and Indian's Internet birthday barbecue that wrecks their house, to the trio's travels to the center of the earth, the arctic tundra, and an underwater realm populated by perfidious pointyheads. Co-directors Stéphane Aubier and Vincent Patar supply most of the manic voice talent, with guest spots given to Jeanne Jeanne Balibar (VA SAVOIR) and Benoît Poelvoorde.

**B. APPLAUSE**

Paprika Steen gives a bravura performance as an alcoholic actress navigating personal crises in this debut film from Martin Zandvliet. Footage from Steen's real-life performance as Martha in a recent Copenhagen production of *Who's Afraid of Virginia Woolf?* is intercut with scenes of Steen as Thea, a hard bitten diva whose personality blends an agile-minded charisma with caustic sarcasm, the self-centeredness of a grand dame undercut by a desperate self-loathing. Recently divorced from her now-remarried husband and denied custody of their two children, Thea has supposedly given up drinking and is working on regaining visitation rights. Painfully, Thea must face the fact that motherhood may not be a role she is cut out to play.

**C. DELIVER US FROM EVIL**

The latest film from Ole Bornedal continues the Danish director's knack for exploiting genre conventions to thought-provoking effect. Luckless truck driver Lars, angry at the world and normally drunk, causes a fatality in a hit-and-run accident, but plants evidence to implicate the town's Bosnian refugee handyman, Alain. After Lars's conviction, liberal older brother Johannes comes to Alain's defense and takes him into his home, the local louts plot a pitchforks-and-torches nighttime assault, egged on by the deceased's unhinged, right-wing widower. With nods to timeless American films like *RIO BRAVO* and *STRAW DOGS*, Bornedal's film provocatively examines class and ethnic differences in today's Europe.

**D. DISCO AND ATOMIC WAR**

Estonian filmmaker Jaak Kilmi examines the most important factor in how the Communists lost the Cold War: the West's one-two punch of disco music and Dallas episodes. Western pop culture, banned in countries like Estonia but easily picked up from Finnish broadcasts with the help of homemade antennas, played a major role in winning the hearts and minds of the then-Soviet citizenry for democracy, in textbook "soft power" fashion. Blending wonderful archival footage, academic interviews and deliriously funny recreations Kilmi's eye-opening and entertaining documentary hits just the right tone between the serious and the surreal.

**E. POLICE, ADJECTIVE**

Stuck in a provincial backwater, police officer Cristi spends his days trailing a teenager suspected of dealing pot. Although his absurd "investigation" reveals nothing, his superiors push for an arrest, leading to a crisis of conscience for the cop and a vigorous debate about the meaning of the Law. A masterpiece of real-time long takes, dry wit, and deep intellectual engagement, this film is a new high-water mark for Romanian cinema.

**F. MADE IN HUNGARIA**

Returning to 1963 Communist Hungary after a lengthy sojourn in the States with his diplomat parents, 18-year-old Miki (Tamas Szabo Kimmel) reunites with his musician friends and proceeds to show his countrymen and women what rock'n'roll is all about in this high-spirited, comedic musical. Based on the smash hit stage musical inspired by real-life 1960s-era Magyar rocker Miklos Fenyő, the film delivers both historical nostalgia and entertainingly subversive counter history in charting Miki and company's youthful reproach to Communist-era bureaucratic dullness. Perfect period detail, a winning soundtrack and a dynamite cast of young actors make this East-meets-West, fact-based rock'n'roll fantasy a real charmer.

Adapted from [www.afi.com](http://www.afi.com)



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1. For each of the following statements, write the letter corresponding to the film that is being referred to. The items are not in the same order as in the text.

0. <i>There are plasticine characters in this film.</i>	0	A	✓
1. This film shows the influence of television in the downfall of a political system.	1		
2. This film derives from a very popular show.	2		
3. The acting crew in this film is outstanding.	3		
4. Some hilarious scenes stand out in this film.	4		
5. This film includes some reflections on a moral issue.	5		
6. This film has some classic movie reminiscences.	6		
7. An alleged drug peddler is one of the characters in this film.	7		
8. This is a story of revenge and alcohol.	8		
9. This film is a story of self-destruction.	9		
10. This film shows how American rock wakes up political consciences.	10		
11. This is the director's first film.	11		
12. It is not the first time that the film director has had this working perspective.	12		

2. Vocabulary: Find words/ expression (which are in the same order as they appear in the text) that match the following definitions / synonyms

0. <i>the first public performance of a film, play.</i>	premiere	✓
1. kingdom		
2. extreme hatred towards oneself		
3. death		
4. plan secretly		
5. chasing, tracking		
6. stay (n)		



TAREA 2

5 ítems × 1 punto ▷ 5 PUNTOS

**'New York has lost its edge'** by Stefanie Marsh

There is always a tinge of sentimental pride in my friend Roger's voice when he recalls the story of how he was humiliatingly mugged as a teenager in his home town of New York. Roger, a paradigm of that species of neurosis-laden, neophytic, obnoxious intellectual that used to inhabit the city in droves, was at the time 13 and hanging out with two equally nerdy friends, the way teenagers do, outside a petrol station for no reason in the middle of the night. Somehow they were leapt on by a gang who robbed them not only of their money but all their clothes.

Those things don't happen in New York any more. But some people wish they did. Perhaps it's because in their minds there's a correlation between the crackdown on crime in the city — which started in the Giuliani era and was cemented by Michael Bloomberg, the current Mayor — and the perceived loss of the city's cultural supremacy, a gradual nose-dive that began some time after September 11 and snowballed once the economic crisis was in full tilt.

September 11 was important because America's borders became less porous, which meant that some of the creative folk who might have settled there from abroad chose other countries and cities instead: Berlin and London spring to mind. The collapse of Wall Street as a source of overreaching authority in the global economy suddenly left Bloomberg's assertion that New York was a "luxury product" seeming tasteless and out of step with the new culture of austerity: many of the shiny, faceless condos that have become ubiquitous in the city now stand half empty.

The bankers who populate them and much of Manhattan have turned into some of the most reviled people on earth. Even The New York Times has pointed out that: "The sudden downturn has affected the very industries that give New York its identity — finance, media, advertising, real estate, even tourism — with real prejudice. The result is that some New Yorkers feel that the city is losing, along with many jobs, its swagger and sense of pre-eminence."

The problem for those who would like to see a return in New York to its edgy past is that Manhattan, as more than one New York-based blogger has claimed, is still "a gated community for the rich". The cultural critic Julian Brash has complained that under Bloomberg the citizens of New York have been turned into consumers — it is a place where everything is about what can be bought and what can be sold.

Among artists and writers there is a general sense of loss. Jeremiah Moss, who runs a blog called Vanishing New York, believes that the city has become not only sanitised but a sort of parody of what it once was. "I think the idea that New York is an edgy place has vanished almost entirely," he says. "It used to be immune to the tastes and sensibilities of middle-brow America. Now that has taken over completely. It's a nice town — safe and clean — for tourists and investment bankers. You used to come to New York to get away from Middle America, but now you show up here and there it is."

"Is New York still the centre of the Earth? Well, if your definition of the centre of the Earth is McDonald's and Starbucks, then yes it is."

One struggles to think what actually comes out of the city these days, creatively speaking. The Times fashion desk speaks disparagingly about the "commercialism" of the city's fashion industry following the release of the recent documentary *The September Issue*, about US Vogue and its legendary and previously mysterious editor, Anna Wintour.

There are more general problems. America used to be the place where things happened first. But new films now have global release dates and the States has shown itself to be behind in some of the more entrepreneurial strands of new technology. You can get your iPod there first, but speculative start-ups such as Spotify do not exist in the States because of industry regulation.

Perhaps its lower rents — house prices were down by 23 per cent in the first quarter of this year — will encourage the return of young people and artists. Meanwhile, "Yes it's still fun," concedes a friend who used to live there, "but it's cheesy. Jeez, they even have a Whole Foods on Bowery."

*Adapted from The Times / November 23, 2009*



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Only five of the following statements are TRUE. Write the numbers in the grid below as in the example 0. The statements might not be in the same order as in the text.

0	<i>The article is about the city of New York</i>
1	There's a certain belief that the increased level of safety has negatively affected the city of N.Y.
2	Julian Brash complains that Bloomberg has only favoured the most commercial aspects of culture in New York.
3	Some New Yorkers miss the old hazardous city.
4	The global credit crunch is the only reason why artists fled from NY.
5	Mayor Michael Bloomberg's vision of NY has become obsolete.
6	Artistically speaking, some European cities benefited from the consequences of September 11.
7	Manhattan is still a paradise for the wealthy.
8	New York has lost its idiosyncrasy due to the setting up of business chains.
9	New York can still hold to its supremacy in the IT world.
10	The more affordable housing in NY gets to be, the worse for the city's cultural comeback.

ANSWERS	0					
	✓					