



Universidad
de Navarra

INSTITUTO DE
IDIOMAS

Internal Certification Exam (C1)

Time allowed: 2 hours

Please, write your answers on the separate answer sheet

NAME: _____

EMAIL: _____ **PHONE:** _____

Please tick if you have any of the following certificates, indicating the result:

	PET	FCE	Advanced	Proficiency	TOEFL iBT	EOI	Other
CERTIFICATE	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
SCORE / RESULT							

SECTION	EXERCISE	RESULT
READING	Exercise 1 – Sentence Gap-Fill – 12 marks	
	Exercise 2 – Multiple Choice – 6 marks	
USE OF ENGLISH	Exercise 3 – Sentence transformations – 12 marks	
	Exercise 4 – Word- building – 8 marks	
LISTENING	Exercise 5 – Listening to extracts – 6 marks	
	Exercise 6 – Sentence completion – 8 marks	
	Exercise 7 – Multiple choice – 6 marks	
WRITING	Exercise 8 – Essay – 20 marks	
SPEAKING	Exercise 9 – Introduction and follow-up questions – 5 marks	
	Exercise 10 – Monologue – Picture comparison -7 marks	
	Exercise 11 – Questions and answers – 10 marks	
TOTAL		

READING - EXERCISE 1 – Sentence Gap-Fill – You are going to read an extract from a magazine article. Choose from paragraphs A-G the one which fits each gap **(1-6)**. There is one extra paragraph which you do not need to use. (6 questions – 12 marks).

Scottish Wildcat

On my living-room wall I have a painting of a wildcat by John Holmes of which I am extremely fond. It depicts a snarling, spitting animal, teeth bared and back arched: a taut coiled spring ready to unleash some unknown fury.

(1) _____

However, the physical differences are tangible. The wildcat is a much larger animal, weighing in some cases up to seven kilos, the same as a typical male fox. The coat pattern is superficially similar to a domestic tabby cat but it is all stripes and no spots. The tail is thicker and blunter, with three to five black rings. The animal has an altogether heavier look. The Scottish wildcat was originally distinguished as a separate subspecies in 1912, but it is now generally recognised that there is little difference between the Scottish and other European populations. According to an excellent report on the wildcat printed in 1991, the animals originally occurred in a variety of habitats throughout Europe.

(2) _____

It was during the nineteenth century, with the establishment of many estates used by landowners for hunting, that the wildcat became a nuisance and its rapid decline really began; 198 wildcats were killed in three years in the area of Glengarry, for example. However, things were later to improve for the species.

(3) _____

The future is by no means secure, though, and recent evidence suggests that the wildcat is particularly vulnerable to local eradication, especially in the remoter parts of northern and western Scotland. This is a cause for real concern, given that the animals in these areas have less contact with domestic cats and are therefore purer.

(4) _____

Part of the problem stems from the fact that the accepted physical description of the species originates from the selective nature of the examination process by the British Natural History Museum at the start of the century, and this has been used as the type-definition for the animal ever since. Animals that did not conform to that large blunt-tailed 'tabby' description were discarded as not being wildcats. In other words, an artificial collection of specimens was built up, exhibiting the features considered typical of the wildcat. The current research aims to resolve this potential problem. It is attempting to find out whether there are any physical features which characterise the so-called wild-living cats.

(5) _____

But what of his lifestyle? Wildcat kittens are usually born in May/June in a secluded den, secreted in a gap amongst boulders. Another favourite location is in the roots of a tree.

(6) _____

Rabbits are a favourite prey, and some of the best areas to see wildcats are at rabbit warrens close to the forest and moorland edge. Mice, small birds and even insects also form a large part of the diet, and the animal may occasionally take young deer. The wildcat is one of the Scottish Highlands' most exciting animals. Catch a glimpse of one and the memory will linger forever.

A – The recruitment of men to the armed forces during the conflict in Europe from 1914 to 1918 meant there was very little persecution, since gamekeepers went off to fight. As the number of gamekeepers decreased, the wildcat began to increase its range, recolonising many of its former haunts. Extinction was narrowly averted.

B – The wildcat waits for a while in rapt concentration, ears twitching and eyes watching, seeing everything and hearing everything, trying to detect the tell-tale movement of a vole or a mouse. But there is nothing, and in another leap he disappears into the gloom.

C – The results, which are expected shortly, will be fascinating. But anyone who has seen a wildcat will be in little doubt that there is indeed a unique and distinctive animal living in the Scottish Highlands, whatever his background.

D – They probably used deciduous and coniferous woodland for shelter, particularly in winter, and hunted over more open areas such as forest edge, open woodland, thickets and scrub, grassy areas and marsh. The wildcat was probably driven into more mountainous areas by a combination of deforestation and persecution.

E – As the animals emerge, their curiosity is aroused by every movement and rustle in the vegetation. Later they will accompany their mother on hunting trips, learning quickly, and soon become adept hunters themselves.

F – This is what makes many people think that the wildcat is a species in its own right. Research currently being undertaken by Scottish Natural Heritage is investigating whether the wildcat really is distinct from its homeliving cousin, or whether it is nothing more than a wild-living form of the domestic cat.

G – It is a typical image most folk have of the beast, but it is very much a false one, for the wildcat is little more than a bigger version of the domestic cat, and probably shows his anger as often.



READING - EXERCISE 2 – Multiple Choice – You are going to read the introduction to a book about the history of colour. For questions 7-14, choose the answer (A, B, C or D) which you think fits best according to the text. (6 questions – 6 marks).

Introduction to a book about the history of colour

This book examines how the ever-changing role of colour in society has been reflected in manuscripts, stained glass, clothing, painting and popular culture. Colour is a natural phenomenon, of course, but it is also a complex cultural construct that resists generalization and, indeed, analysis itself. No doubt this is why serious works devoted to colour are rare, and rarer still are those that aim to study it in historical context. Many authors search for the universal or archetypal truths they imagine reside in colour, but for the historian, such truths do not exist. Colour is first and foremost a social phenomenon. There is no transcultural truth to colour perception, despite what many books based on poorly grasped neurobiology or – even worse – on pseudoesoteric pop psychology would have us believe. Such books unfortunately clutter the bibliography on the subject, and even do it harm.

The silence of historians on the subject of colour, or more particularly their difficulty in conceiving colour as a subject separate from other historical phenomena, is the result of three different sets of problems. The first concerns documentation and preservation. We see the colours transmitted to us by the past as time has altered them and not as they were originally. Moreover, we see them under light conditions that often are entirely different from those known by past societies. And finally, over the decades we have developed the habit of looking at objects from the past in black-and-white photographs and, despite the current diffusion of colour photography, our ways of thinking about and reacting to these objects seem to have remained more or less black and white.

The second set of problems concerns methodology. As soon as the historian seeks to study colour, he must grapple with a host of factors all at once: physics, chemistry, materials, and techniques of production, as well as iconography, ideology, and the symbolic meanings that colours convey. How to make sense of all of these elements? How can one establish an analytical model facilitating the study of images and coloured objects? No researcher, no method, has yet been able to resolve these problems, because among the numerous facts pertaining to colour, a researcher tends to select those facts that support his study and to conveniently forget those that contradict it. This is clearly a poor way to conduct research. And it is made worse by the temptation to apply to the objects and images of a given historical period information found in texts of that period. The proper method – at least in the first phase of analysis – is to proceed as do palaeontologists (who must study cave paintings without the aid of texts): by extrapolating from the images and the objects themselves a logic and a system based on various concrete factors such as the rate of occurrence of particular objects and motifs, their distribution and disposition. In short, one undertakes the internal structural analysis with which any study of an image or coloured object should begin.

The third set of problems is philosophical: it is wrong to project our own conceptions and definitions of colour onto the images, objects and monuments of past centuries. Our judgements and values are not those of previous societies (and no doubt they will change again in the future). For the writer-historian looking at the definitions and taxonomy of colour, the danger of anachronism is very real. For example, the spectrum with its natural order of colours was unknown before the seventeenth century, while the notion of primary and secondary colours did not become common until the nineteenth century. These are not eternal notions but stages in the ever-changing history of knowledge.

I have reflected on such issues at greater length in my previous work, so while the present book does address certain of them, for the most part it is devoted to other topics. Nor is it concerned only with the history of colour in images and artworks – in any case that area still has many gaps to be filled. Rather, the aim of this book is to examine all kinds of objects in order to consider the different facets of the history of colour and to show how far beyond the artistic sphere this history reaches. The history of painting is one thing; that of colour is another, much larger, question. Most studies devoted to the history of colour err in considering only the pictorial, artistic or scientific realms. But the lessons to be learned from colour and its real interest lie elsewhere.

- 7** – What problem regarding colour does the writer explain in the first paragraph?
- A** Our view of colour is strongly affected by changing fashion.
B Analysis is complicated by the bewildering number of natural colours.
C Colours can have different associations in different parts of the world.
D Certain popular books have dismissed colour as insignificant.
- 8** – What is the first reason the writer gives for the lack of academic work on the history of colour?
- A** There are problems of reliability associated with the artefacts available.
B Historians have seen colour as being outside their field of expertise.
C Colour has been rather looked down upon as a fit subject for academic study.
D Very little documentation exists for historians to use.
- 9** – The writer suggests that the priority when conducting historical research on colour is to
- A** ignore the interpretations of other modern day historians.
B focus one’s interest as far back as the prehistoric era.
C find some way of organising the mass of available data.
D relate pictures to information from other sources.
- 10** – In the fourth paragraph, the writer says that the historian writing about colour should be careful
- A** not to analyse in an old-fashioned way.
B when making basic distinctions between key ideas.
C not to make unwise predictions.
D when using certain terms and concepts.
- 11** – In the fifth paragraph, the writer says there needs to be further research done on
- A** the history of colour in relation to objects in the world around us.
B the concerns he has raised in an earlier publication.
C the many ways in which artists have used colour over the years.
D the relationship between artistic works and the history of colour.
- 12** – An idea recurring in the text is that people who have studied colour have
- A** failed to keep up with scientific developments.
B not understood its global significance.
C Found it difficult to be fully objective.
D been muddled about their basic aims.

USE OF ENGLISH - EXERCISE 3 – Transformations –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. Here is an example (0). (6 sentences – 12 marks)

Example: (0) James would only speak to the head of department alone.

ON

James INSISTED ON SPEAKING to the head of department alone.

13 – My brother now earns far less than he did when he was younger.

NEARLY

My brother _____ much now as he did when he was younger.

14 – They are demolishing the old bus station and replacing it with a new one.

PULLED

The old bus station is _____ with a new one.

15 – The number of students now at university has reached an all-time high, apparently.

THE

The number of students now at university is _____ been, apparently.

16 – I'm disappointed with the Fishers' new album when I compare it to their previous one.

COMPARISON

I think the Fishers' new album is their previous one.

17 – Anna got the job even though she didn't have much experience in public relations.

SPITE

Anna got the job of experience in public relations.

18 – 'I must warn you how dangerous it is to cycle at night without any lights,' said the police officer to Max.

DANGERS

Max received a at night without any lights from the police officer.

USE OF ENGLISH - EXERCISE 4 – Word building – Read the text below. Use the word given between brackets in some lines to form a word that fits in the corresponding gap (19-26). There is an example at the beginning (0). (8 questions – 8 marks)

Training sports champions

What are the abilities that a (0) professional (PROFESSION) sports person needs? To guarantee that opponents can be (19) _____ (COME), speed, stamina and agility are essential, not to mention outstanding natural talent. Both a rigorous and comprehensive (20) _____ (FIT) regime and a highly nutritious diet are vital for top-level performance. It is carbohydrates, rather than proteins and fat, that provide athletes with the (21) _____ (ENDURE) they need to compete. This means that pasta is more (22) _____ (BENEFIT) than eggs or meat. Such a diet enables them to move very energetically when required. Failure to follow a sensible diet can result in the (23) _____ (ABLE) to maintain stamina. Regular training to increase muscular (24) _____ (STRONG) is also a vital part of a professional's regime, and this is (25) _____ (TYPE) done by exercising with weights. Sports people are prone to injury but a quality training regime can ensure that the (26) _____ (SEVERE) of these can be minimised.

LISTENING - EXERCISE 5 – For questions 1-6 choose the answer (**A, B or C**) which fits best according to what you hear. There are two questions for each extract. (6 questions – 6 marks)

EXTRACT 1 - You hear two friends discussing the topic of marketing.

1 – Which aspect of college publicity material do the friends disagree about?

- A** how useful the environmental rating system is
- B** how well the different courses are described
- C** how visually attractive the brochures are

2 – In the woman's opinion, companies link themselves with charities in order to

- A** boost their profits.
- B** improve their image in society.
- C** distract attention away from other issues.

EXTRACT 2 - You hear two friends talking about ways of keeping fit.

3 – What is the woman's criticism of exercising in gyms?

- A** Members get limited access to the facilities.
- B** The membership cost is too high for the services offered.
- C** It encourages exercise habits that lead to unhealthy lifestyles.

4 – How does the man respond to his friend's criticism?

- A** He objects to her making sweeping generalisations about gyms.
- B** He questions the value of excessive gym attendance.
- C** He suspects she'd enjoy a different type of gym.

EXTRACT 3 - You hear a woman telling a friend about living in her capital city as a student.

5 - What is she doing during the conversation?

- A** admitting to regrets about her choice of place to study
- B** complaining about challenges she's had to face
- C** expressing her admiration for people in the city

6 – Why does the man give the example of trees?

- A** to support her main point
- B** to present a counter-argument to hers
- C** to express a reservation about her interpretation

LISTENING - EXERCISE 6 – Sentence completion - You will hear a student called Josh Brady talking about visiting South Africa as part of his university course in botany. For questions **7-14**, complete the sentences with a Word or short phrase. (8 questions – 8 marks)

TRIP TO SOUTH AFRICA

As well as his research project, Josh planned to write a **(7)** _____ for a website while he was in Africa.

Josh's group planned to check out a particular region after a **(8)** _____ that had occurred there.

Josh was surprised to see **(9)** _____ being grown in the first area they visited.

Josh describes the vehicle they travelled in as a **(10)** _____ when they went in search of specimens.

Josh uses the word **(11)** _____ to give us an idea of the shape of the leaves he found.

Josh was particularly impressed by one type of flower which was **(12)** _____ in colour.

Josh uses the word **(13)** _____ to convey his feelings about an area of vegetation he studied.

Josh really appreciated the view he got from the **(14)** _____ of his accommodation.

LISTENING - EXERCISE 7 – Multiple choice – You will hear an interview in which two journalists called Jenny Langdon and Peter Sharples are talking about their work.. For questions **15-20**, choose the answer (**A, B, C or D**) which fits best according to what you hear. (6 questions – 6 marks)

15 – What does Jenny say about the story which made her name?

- A** She'd been on the lookout for just such a lucky break.
- B** She resented colleagues trying to take the credit for it.
- C** She wasn't actually responsible for the finished article.
- D** She asked for a more prestigious job on the strength of it.

16 – What does Jenny suggest about the editor she worked for on her first national daily newspaper?

- A** He respected her for standing up to him.
- B** He tended to blame her for things unfairly.
- C** He wasn't as unreasonable as everyone says.
- D** He taught her the value of constructive criticism.

17 – When Jenny got her own daily column on the newspaper, she felt

- A** satisfied that the good work she'd done elsewhere had been recognised.
- B** relieved that it was only likely to be a short-term appointment.
- C** determined to prove exactly what she was capable of.
- D** unsure of her ability to make a success of it.

18 – Peter thinks he got a job on *Carp Magazine* thanks to

- A** his academic achievements at college.
- B** his practical knowledge of everyday journalism.
- C** his familiarity with the interests of its main target audience.
- D** his understanding of how best to present himself at interview.

19 – Peter and Jenny agree that courses in journalism

- A** need to be supplemented by first-hand experience.
- B** are attractive because they lead to paid employment.
- C** are of little value compared to working on a student newspaper.
- D** provide an opportunity for writers to address contentious issues.

20 – When asked about their novels, Peter and Jenny reveal

- A** an ambition to gain recognition for their craft.
- B** a desire to develop careers outside journalism.
- C** a need to prove how versatile they are as writers.
- D** a wish to keep their journalism fresh and appealing.

