

Prueba de nivel de inglés C2 – Test 1



Haz este examen en línea y comprueba tus respuestas al instante

Nombre: _____ Clase: _____ Fecha: _____ Puntuación: / 50

Elige la única opción correcta en cada pregunta. Tienes 60 minutos.

Parte 1: Gramática avanzada

Elige la opción que completa correctamente cada frase.

- Scarcely _____ the stage when the lights went out.
A she had stepped onto **B** had she stepped onto
C did she step onto **D** she stepped onto
- It's high time the council _____ something about the potholes on this road.
A does **B** will do **C** did **D** has done
- _____ I to accept the offer, I would have to relocate to another city.
A Were **B** Should **C** Had **D** If
- Not until the results were published _____ how close the vote had been.
A we realised **B** we did realise **C** realised we **D** did we realise
- The committee recommended that the proposal _____ postponed until spring.
A is **B** be **C** will be **D** being
- Had it not been for her quick thinking, the fire _____ the whole building.
A would destroy **B** had destroyed
C would have destroyed **D** will have destroyed
- The documents, _____ were badly water-damaged, had to be restored by specialists.
A several of which **B** several of them **C** several of that **D** which several
- _____ his reservations, he signed the contract without further delay.
A Although **B** Despite of **C** However **D** Notwithstanding
- You _____ have told me earlier! I could have helped you.
A must **B** might **C** will **D** would
- The bridge is thought _____ in the twelfth century.
A to be built **B** having been built **C** to have been built **D** to have built
- So _____ the demand that tickets sold out within minutes.
A great was **B** great it was **C** was great **D** greatly was
- She is said to _____ for the company for over a decade before she retired.
A be working **B** working **C** had worked **D** have worked
- But for a handful of generous donors, the project, now in its fifth year, _____ off the ground.
A would never get **B** would never have got
C will never have got **D** had never got

14. The more I learn about the issue, _____.
A less certain I become **B** the less I become certain
C the less certain I become **D** I become the less certain
15. Try as she _____, she couldn't get the lid off the jar.
A might **B** did **C** can **D** should
16. Rarely _____ such a compelling debut novel.
A I have read **B** I have ever read **C** read I **D** have I read

Parte 2: Vocabulario, colocaciones y expresiones idiomáticas

Elige la palabra o expresión que mejor completa cada frase.

17. The proposal came _____ heavy criticism from local residents.
A up with **B** down on **C** in for **D** round to
18. Her argument doesn't hold _____ when you look at the figures closely.
A water **B** ground **C** sway **D** court
19. Once the new evidence emerged, his position was no longer _____.
A tenuous **B** tenable **C** tenacious **D** tentative
20. The scheme was widely criticised for its lack of _____. (ACCOUNT)
A accountancy **B** accounting **C** accountableness **D** accountability
21. His explanation was so _____ that nobody in the room could follow it.
A convoluted **B** contrived **C** concerted **D** consummate
22. She was _____ to admit that she had made a mistake.
A loathe **B** loathing **C** loath **D** loathed
23. I'm not going to _____ words: the report is a disaster.
A chop **B** mince **C** grind **D** slice
24. The new manager wasted no time in _____ her authority.
A insisting **B** pressing **C** ensuring **D** asserting
25. The proposal was met with a _____ response: polite, but hardly enthusiastic.
A lukewarm **B** heated **C** glowing **D** frosty
26. The town's economy is heavily _____ on tourism.
A dependable **B** relied **C** reliant **D** depended
27. Despite repeated setbacks, the team remained _____ in their commitment to the project.
A stagnant **B** steadfast **C** static **D** stationary
28. The rumours eventually _____ when no evidence emerged to support them.
A fell through **B** broke down **C** wore on **D** died down
29. Her latest novel is a _____ departure from her earlier work.
A marked **B** marking **C** remarked **D** markable
30. He has a _____ for exaggeration, so take what he says with a pinch of salt.
A pretext **B** prerogative **C** penchant **D** premise
31. The _____ of the matter is that we simply cannot afford it.
A crust **B** crux **C** crutch **D** crest

32. Getting the grant is a long ———, but it's worth applying anyway.
A jump **B** throw **C** leap **D** shot

Parte 3: Corrección, detección de errores y paráfrasis

Elige la frase correcta, identifica el error o selecciona la mejor opción, según se indique en cada pregunta.

33. Which sentence is correct?
A Hardly the meeting had begun when the fire alarm went off.
B Hardly had the meeting begun than the fire alarm went off.
C Hardly had the meeting begun when the fire alarm went off.
D Hardly did the meeting begin when the fire alarm had gone off.
34. Which sentence is incorrect?
A She advised me to apply for the post.
B She suggested me to apply for the post.
C She recommended that I apply for the post.
D She urged me to apply for the post.
35. Which sentence is correct?
A Had it not been for your help, I would never have finished.
B Had it not been for your help, I would never had finished.
C Hadn't it been for your help, I would never have finished.
D Had not it been for your help, I would never have finished.
36. Which word is incorrect? 'The committee, whom many believed was biased, eventually reversed its decision.'
A believed **B** reversed **C** whom **D** its
37. Which part is incorrect? 'Under no circumstances you should open the door to strangers.'
A Under **B** circumstances **C** strangers **D** you should
38. Which sentence is grammatically and logically correct?
A Walking into the room, a strange smell hit me.
B Walking into the room, I noticed a strange smell.
C Walking into the room, the smell was strange.
D Having walked into the room, a strange smell was noticed.
39. Which sentence is closest in meaning to: 'I had no sooner sat down than the phone rang.'?
A I sat down long after the phone rang.
B The phone rang before I sat down.
C I sat down because the phone rang.
D The phone rang immediately after I sat down.
40. Which sentence best rephrases: 'It wasn't necessary for you to bring a gift, but it was kind of you.'?
A You needn't have brought a gift, but it was kind of you.
B You didn't need bring a gift, but it was kind of you.
C You mustn't have brought a gift, but it was kind of you.
D You shouldn't bring a gift, but it was kind of you.
41. She's not so much a teacher ——— a mentor to her students.
A than **B** but **C** as **D** like

42. I'd sooner you — the decision until we've spoken to the lawyers.
A defer **B** deferred **C** had deferred **D** will defer
43. The defendant denied — at the scene of the crime.
A to have been **B** to be **C** that being **D** having been
44. What — me most was her complete lack of remorse.
A struck **B** it struck **C** was striking **D** striking

Parte 4: Comprensión lectora

Lee el texto y elige la mejor respuesta para cada pregunta.

Every translator eventually confronts a paradox: the more faithfully one renders the words of a text, the more one risks betraying its spirit. A pun, a regional idiom or the particular rhythm of a sentence rarely survives a literal transfer intact. Faced with this, translators have long divided into two loose camps. One favours what might be called transparency, producing a version that reads as though it had been written in the target language. The other prefers to let the foreignness of the original show through, on the grounds that readers ought to be reminded they are encountering another culture rather than a domesticated copy of their own.

Neither position is as straightforward as its advocates sometimes suggest. A seamless translation can be praised for its readability while quietly erasing everything that made the source distinctive. The reader comes away believing they have understood a writer whose humour, allusions and cadences have in fact been replaced. Conversely, a translation that clings to the contours of the original may preserve its strangeness at the cost of making it almost unreadable, so that the foreignness the translator wished to honour becomes merely an obstacle.

What tends to be overlooked in this debate is that translation is not a single decision but thousands of small ones, each made under different pressures. A translator might domesticate a joke that would otherwise fall flat, yet deliberately retain an unfamiliar word for a dish or a garment, trusting the context to carry its meaning. Far from being inconsistent, such choices reflect a recognition that no single principle can govern every line.

It is perhaps for this reason that the most accomplished translators are often reluctant to theorise about their work. Asked to explain a particular choice, they are as likely to speak of the 'feel' of a passage as of any rule. This is not mysticism; it is the accumulated judgement of someone who has spent years listening closely to two languages at once. The translation that results is less a copy than a performance: faithful, at its best, not to every word but to the experience of reading the original.

45. What paradox does the writer describe in the first paragraph?
A Translators must master many languages before they can begin working.
B Readers generally prefer texts that were originally written in their own language.
C Staying very close to the original wording can damage the overall character of a text.
D Literal translations take longer to produce than free ones.
46. The second group of translators believes that a translation should
A make readers aware that the text comes from another culture.
B read as if it had been written in the target language.
C avoid any words that are unfamiliar to the reader.
D replace foreign jokes with local equivalents.

47. According to the second paragraph, a 'seamless' translation may
- A** be too difficult for most readers to follow.
 - B** preserve every allusion in the original.
 - C** be criticised mainly for its length.
 - D** give readers a false impression of the original writer.
48. The phrase 'clings to the contours of the original' most nearly means
- A** adds explanatory notes to the original.
 - B** follows the form and wording of the original very closely.
 - C** rejects the cultural background of the original.
 - D** simplifies the structure of the original.
49. How does the writer view translators who combine different approaches within one text?
- A** As careless, because they lack a consistent method.
 - B** As less skilled than those who follow a single theory.
 - C** As responding sensibly to the varied demands of a text.
 - D** As mainly concerned with making the text easier to read.
50. What does the final paragraph suggest about experienced translators' reluctance to theorise?
- A** It reflects judgement developed through long practice rather than vagueness.
 - B** It shows that translation cannot really be learned.
 - C** It proves that rules are of no use to beginners.
 - D** It reveals a mystical attitude towards language.

Soluciones – Prueba de nivel de inglés C2 – Test 1

1 B	2 C	3 A	4 D	5 B	6 C	7 A	8 D	9 B	10 C
11 A	12 D	13 B	14 C	15 A	16 D	17 C	18 A	19 B	20 D
21 A	22 C	23 B	24 D	25 A	26 C	27 B	28 D	29 A	30 C
31 B	32 D	33 C	34 B	35 A	36 C	37 D	38 B	39 D	40 A
41 C	42 B	43 D	44 A	45 C	46 A	47 D	48 B	49 C	50 A

Explicaciones

- B** – Cuando 'Scarcely' aparece al principio de la frase, se necesita inversión, y con 'when' se usa el pluscuamperfecto (Past Perfect).
- C** – 'It's high time' va seguido del pasado simple (Past Simple) para expresar crítica o urgencia en el presente.
- A** – 'Were I to + infinitivo' es la forma invertida de una condicional hipotética.
- D** – Una oración que empiece por 'Not until' exige inversión en la oración principal, con el auxiliar 'did'.
- B** – 'Recommend that' rige subjuntivo, que es la forma base 'be'.
- C** – Es una tercera condicional invertida, así que la oración principal necesita 'would have + participio pasado'.
- A** – Una oración de relativo explicativa usa 'cuantificador + of which'. Con 'of them' se crearía una oración mal enlazada (run-on sentence).
- D** – 'Notwithstanding' es una preposición formal que significa 'a pesar de' y va seguida directamente de un sintagma nominal.
- B** – 'Might have + participio pasado' puede expresar reproche por algo que no se hizo.
- C** – Una estructura pasiva de referencia (reporting structure) sobre el pasado necesita el infinitivo perfecto pasivo.
- A** – Para dar énfasis, 'So + adjetivo' va seguido de verbo y sujeto invertidos: 'So great was the demand'.
- D** – El infinitivo perfecto 'to have worked' se refiere a un momento anterior al del relato.
- B** – 'But for' introduce una condición irreal en el pasado, por lo que la oración principal necesita 'would have + participio pasado'.
- C** – En el doble comparativo, el adjetivo va inmediatamente después: 'the less certain I become'.
- A** – 'Try as she might' es una estructura concesiva fija que significa 'por mucho que lo intentara'.
- D** – El adverbio negativo 'Rarely' al principio de la frase provoca inversión con el auxiliar.
- C** – 'Come in for criticism' significa recibir críticas.
- A** – Si un argumento 'doesn't hold water', no se sostiene al analizarlo.
- B** – 'Tenable' significa que se puede defender o sostener.
- D** – 'Accountability' significa responsabilizarse de los propios actos. 'Accountancy' es el nombre de una profesión (contabilidad).
- A** – 'Convolutd' significa extremadamente complejo y difícil de seguir.
- C** – El adjetivo 'loath' significa reacio. 'Loathe' es un verbo que significa odiar.
- B** – 'Not to mince words' significa hablar sin rodeos.
- D** – 'Assert one's authority' es la colocación habitual.
- A** – Una respuesta 'lukewarm' muestra poco entusiasmo, sin llegar a ser hostil.
- C** – 'Reliant on' es la combinación adjetivo + preposición que significa 'dependiente de'.
- B** – 'Steadfast' significa firme e inquebrantable en la lealtad o en un propósito.
- D** – 'Die down' significa volverse poco a poco menos intenso o frecuente.
- A** – 'Marked' significa claro y notable, y forma una colocación natural con 'departure'.
- C** – Tener 'a penchant for' algo es sentir una fuerte afición o inclinación por ello.

31. **B** – 'The crux of the matter' es el punto más importante o decisivo de un asunto.
32. **D** – 'A long shot' es algo con muy pocas posibilidades de éxito.
33. **C** – 'Hardly' exige inversión con el pluscuamperfecto (Past Perfect) y va seguido de 'when', no de 'than'.
34. **B** – 'Suggest' no puede ir seguido de objeto + infinitivo. Se dice 'suggested that I apply' o 'suggested applying'.
35. **A** – La tercera condicional invertida es 'Had it not been for...', seguida de 'would have + participio pasado'.
36. **C** – El pronombre es el sujeto de 'was', así que debe ser 'who'. 'Many believed' es solo un inciso.
37. **D** – 'Under no circumstances' exige inversión: 'should you open'.
38. **B** – El sujeto de la oración de participio debe ser también el sujeto de la oración principal. Si no, el participio queda sin sujeto claro (dangling participle).
39. **D** – 'No sooner... than' indica que un hecho ocurrió inmediatamente después de otro.
40. **A** – 'Needn't have + participio pasado' describe algo que se hizo aunque no era necesario.
41. **C** – La estructura fija es 'not so much X as Y'.
42. **B** – Después de 'I'd sooner' o 'I'd rather' con un sujeto distinto, se usa el pasado simple (Past Simple) para referirse al presente o al futuro.
43. **D** – 'Deny' va seguido de gerundio. El gerundio perfecto 'having been' se refiere a un momento anterior.
44. **A** – En una oración escindida con 'What' (cleft sentence), la oración de relativo necesita su propio verbo conjugado sin un sujeto añadido: 'What struck me...!'.
45. **C** – El texto dice que cuanto más fielmente se traducen las palabras, más se corre el riesgo de traicionar el espíritu.
46. **A** – Este grupo quiere que se note lo extranjero para que los lectores recuerden que están ante otra cultura.
47. **D** – Los lectores creen haber entendido al autor, aunque en realidad sus rasgos distintivos han sido sustituidos.
48. **B** – 'To cling to the contours' significa ceñirse estrechamente a la forma del texto original.
49. **C** – El autor afirma que, lejos de ser incoherentes, estas decisiones demuestran que ningún principio único puede regir cada línea.
50. **A** – El autor dice explícitamente que no se trata de 'not mysticism', sino de 'accumulated judgement', un criterio adquirido a lo largo de los años.

Notas para el profesor: Utiliza la puntuación total como orientación: 42 puntos o más indican un nivel C2 consolidado; entre 32 y 41, un C1 sólido que aún avanza hacia el C2; y menos de 32, un nivel C1 o inferior. La prueba se centra en errores típicos del nivel avanzado, como omitir la inversión tras adverbios negativos, confundir loath y loathe, los participios sin sujeto claro (dangling participles) y el uso incorrecto de suggest + objeto + infinitivo. Como actividad de seguimiento, pide a los alumnos que reescriban las frases en las que se han equivocado y que resuman el texto de lectura en unas 80 palabras.