



Castilla-La Mancha
Consejería de Educación,
Cultura y Deportes

PRUEBAS DE CERTIFICACIÓN

INGLÉS / C2

COMPRENSIÓN DE TEXTOS ESCRITOS

SESIÓN EXTRAORDINARIA 2024

INSTRUCCIONES PARA LA REALIZACIÓN DE ESTA PARTE

- **DURACIÓN: 60 minutos.**
- **PUNTUACIÓN:** A efectos de **certificación**, será necesario superar todas y cada una de las cinco actividades de lengua con una puntuación mínima del 50% en cada una de ellas y una calificación global final igual o superior al 65%. A efectos de **promoción**, será necesario obtener una puntuación mínima del 50% en todas y cada una de las cinco actividades de lengua.
- Las respuestas erróneas no descontarán puntos.
- Esta parte consta de TRES tareas.
- Leer las instrucciones al principio de cada tarea y realizarla según se indica.
- Las respuestas escritas a lápiz no se calificarán.
- No está permitido el uso del diccionario.
- **NO ESCRIBIR NADA EN LAS ÁREAS GRISES.**

DATOS DEL CANDIDATO

APELLIDOS:		
NOMBRE:		DNI:
COMISIÓN:	OFICIAL <input type="checkbox"/>	LIBRE <input type="checkbox"/>
CALIFICACIÓN:		

TASK 1

Read the following text and choose the best answer (A, B or C) for each question (1-8). Question (0) is an example. Write your answers in the ANSWER BOX (1 item = 0.8).

A ROOM WITH A VIEW



"The Signora had no business to do it," said Miss Bartlett, "no business at all. She promised us south rooms with a view close together, instead of which here are north rooms, looking into a courtyard, and a long way apart. Oh, Lucy!"

Some of their neighbours interchanged glances, and one of them—one of the ill-bred people whom one does meet abroad—leant forward over the table and actually intruded into their argument. He said, "I have a view."

Miss Bartlett was startled. So, she assumed a dazed expression when he spoke to her, and then said, "A view? Oh, a view! How delightful a view is!"

"This is my son," said the old man; "his name's George. He has a view too."

"Ah," said Miss Bartlett, repressing Lucy, who was about to speak.

"What I mean," he continued, "is that you can have our rooms, and we'll have yours. We'll change."

Miss Bartlett, in reply, opened her mouth as little as possible, and said "Thank you very much indeed; that is out of the question."

"Why?" said the old man, with both fists on the table.

"Because it is quite out of the question, thank you."

"You see, we don't like to take—" began Lucy. Her cousin again repressed her.

"But why?" he persisted. "Women like looking at a view; men don't." And he thumped with his fists like a naughty child, and turned to his son, saying, "George, persuade them!"

"It's so obvious they should have the rooms," said the son. "There's nothing else to say."

He did not look at the ladies as he spoke, but his voice was perplexed and sorrowful. Lucy, too, was perplexed; but she saw that they were in for what is known as "quite a scene," and she had an odd feeling that whenever these ill-bred tourists spoke, the contest widened and deepened till it dealt, not with rooms and views, but with - well, with something quite different, whose existence she had not realized before. Now the old man attacked Miss Bartlett almost violently: Why should she not change? What possible objection had she? They would clear out in half an hour.

Miss Bartlett, though skilled in the delicacies of conversation, was powerless in the presence of brutality. It was impossible to snub any one so gross. Her face reddened with displeasure. She looked around as much as to say, "Are you all like this?" And two little old ladies, who were sitting further up the table, with shawls hanging over the backs of the chairs, looked back, clearly indicating "We are not; we are genteel."

"Eat your dinner, dear," she said to Lucy.

Lucy mumbled that those seemed very odd people opposite.

"Eat your dinner, dear. This pension is a failure. To-morrow we will make a change."

Hardly had she announced this fell decision when she reversed it. The curtains at the end of the room parted, and revealed a clergyman, stout but attractive, who hurried forward to take his place at the table, cheerfully apologizing for his lateness. Lucy, who had not yet acquired decency, at once rose to her feet, exclaiming: "Oh, oh! Why, it's Mr. Beebe! Oh, how perfectly lovely! Oh, Charlotte, we must stop now, however bad the rooms are. Oh!"

Miss Bartlett said, with more restraint: "How do you do, Mr. Beebe? I expect that you have forgotten us: Miss Bartlett and Miss Honeychurch, who were at Tunbridge Wells when you helped the Vicar of St. Peter's that very cold Easter." The clergyman, who had the air of one on a holiday, did not remember the ladies quite as

clearly as they remembered him. But he came forward pleasantly enough and accepted the chair into which he was beckoned by Lucy.

“I am so glad to see you,” said the girl, who was in a state of spiritual starvation, and would have been glad to see the waiter if her cousin had permitted it. “Just fancy how small the world is. Summer Street, too, makes it so specially funny.”

(Adapted from: gutenber.org)

0. **Miss Bartlett is upset about the room situation because...**
 - A. she had been guaranteed something else.
 - B. the rooms located far from the other guests.
 - C. the view from the north rooms is unpleasant.
1. **The main reason Miss Bartlett declines the offer to change rooms is because she...**
 - A. doesn't want to inconvenience the old man.
 - B. feels it would be unfair to the other guests.
 - C. finds the old man's behaviour offensive.
2. **The significance of Lucy's interruption being "repressed" by Miss Bartlett...**
 - A. foreshadows a potential disagreement between them.
 - B. highlights Miss Bartlett's controlling nature.
 - C. suggests Lucy is more confrontational than her cousin.
3. **The son's response indicates that he...**
 - A. agrees with Miss Bartlett's reasoning.
 - B. is eager to end the discussion.
 - C. is trying to convince them to change rooms.
4. **Lucy's odd feeling stemmed from...**
 - A. a sense that the argument had a more profound meaning.
 - B. her questions surrounding Miss Bartlett's demeanour.
 - C. the loud and obnoxious behaviour displayed by the tourist.
5. **Miss Bartlett's reaction to the old man's rudeness implies that she...**
 - A. enjoys witty confrontations and thrives on social tension.
 - B. feels comfortable being rude back to those who are disrespectful.
 - C. values politeness and struggles to respond to rudeness.
6. **Miss Bartlett's look around the table after the old man's attack suggests she is...**
 - A. seeking support from the other guests.
 - B. surprised by the man's lack of manners.
 - C. worried about causing a scene.
7. **Miss Bartlett's decision to change pensions was...**
 - A. driven by her unease with the other guests.
 - B. made in haste and potentially regrettable.
 - C. well-considered and seemingly necessary.
8. **Lucy's "spiritual starvation" refers to her...**
 - A. desire for social interaction and familiar company.
 - B. longing for a peaceful meal after so many interruptions.
 - C. need for religious guidance and spiritual fulfilment.

ANSWER BOX

QUESTION	0	1	2	3	4	5	6	7	8
ANSWER	A								

TASK 2

Read the text and complete each numbered space (9-16) with the SENTENCE (A-L) that fits best from the sentence bank. There are **THREE** extra sentences. Answer (0) is an example. Write your answers in the ANSWER BOX. (1 item= 0.8)

TENSIONS AND PARADOXES IN SINGAPORE'S EDUCATION SYSTEM

One of the hottest topics in Singapore today is the change in the scoring system of the Primary School Leaving Examination (PSLE), the national examination that determines the type of secondary schools that a student may get into after primary school education. (0) _____. This sorts children very clinically and adds pressure on them to strive for a higher score in the PSLE. In the new system, children who achieve scores within a certain band will be given the same grade. (9) _____. This new system is expected to be implemented in a few years' time.

Some parents and other stakeholders welcomed the move, agreeing that a system based on grades rather T-scores would reduce stress on children and promote holistic education. (10) _____ and were more interested in how the Ministry of Education (MOE) would be able to differentiate two students with the same grades when ranking and sorting students for secondary schools' admission.

Apart from school admission based on T-scores, there is an ongoing Direct School Admission (DSA) process started in 2004 by the MOE that allows secondary schools to provisionally admit some students with high achievement or talent, prior to the release of their PSLE scores. (11) _____. This was supposed to recognize more areas of success and bring about more diversity in secondary schools.

The root of the issue is not just about fair assessment in an area that is hard to measure. It is about parents competing to get their children into "good" schools. (12) _____. On one hand, we send signals to broaden the definition of success. On the other hand, we may have inadvertently set up more areas for competition.

The Singapore story illustrates how education reform is seldom, if ever, merely an education issue. (13) _____. The PSLE reform is not going to have an easy solution that satisfies everyone. All alternatives have their benefits and consequences. (14) _____. Admittedly, there are tensions. These tensions will move the education system to a new state, one that will guide the next generation.

A word for educators: School practitioners will be increasingly called upon to make judgment calls on policy implementation as education becomes more complex. As we manage the tensions and navigate the waters of educational change, it is crucial that we reach deep within ourselves to make these calls according to our professional values and ethos. (15) _____ unless wisely interpreted and implemented by committed school practitioners. As I participate in the development of principals and teacher leaders in Singapore, I often remind them to keep their teachers' heartbeat strong. It is good for educational leaders to have the skills of a CEO; but it is critical that they have the heartbeat of a caring teacher, one that puts the learning and holistic development of students at the center of all that they do. We have to build our inner world, so that we may shape our outer world. (16) _____, but on helping them to learn and enjoy learning, whichever school they may be admitted to and whatever educational pathway they choose.

In a world where change is the only constant, the most significant change may be to find those constants that should not change. What, to you, may some of these constants be?



(Adapted from: edweek.org)

SENTENCE BANK	
A.	But the debate is a process of national soul searching about what education really means to us as a society
B.	Despite these setbacks, the proposed changes have garnered broad support from teachers and parents alike.
C.	In announcing the change to the PSLE T-score system, the Prime Minister also announced that the criteria for DSA would be broadened to include qualities like character and leadership
D.	In the current system, even a single point in the T-score makes a difference in a child's position in a national ranking list for admission to secondary school.
E.	It is deeply entwined with societal culture
F.	Others worried that this would lead to a less transparent system
G.	Policies may point the direction of change, but they have little meaning in themselves
H.	Therefore, education reform regarding examinations and school selection in Singapore is often a double-edge sword, especially during the initial phase of change
I.	These tactics are quite common in school systems throughout the world; however, they typically hinder a student from discovering their full potential
J.	They will not be differentiated by the minor differences in their scores
K.	This is critical if we want to play our part in developing a culture that is not narrowly focused on testing our children
L.	To ensure that all students flourish, educators need to strive to individualize instruction within the framework of the educational regulations

ANSWER BOX									
GAP	0	9	10	11	12	13	14	15	16
SENTENCE	D								

TASK 3

Read the text. Match each question (17-25) to the paragraph (A-E) that it refers to. **EACH PARAGRAPH MAY BE USED MORE THAN ONCE.** Question (0) is an example. Write your answers in the **ANSWER BOX** (1 item = 0.8).

BLACK MOVIES AND HOME

A. Claudine (1974), directed by John Berry

"I wanna be what pleases you / So long as there is peace with you / That's all I can do / Make yours a happy home," Gladys Knight belts in the 1974 romantic drama *Claudine*. It centers on Claudine (Diahann Carroll), a single mother of six, who finds love with the magnetic Roop (James Earl Jones) along the extended route to her suburban job as a maid in a manicured lawn, tree-lined neighborhood on the outskirts of the city. She hopes to give her children more than the bare necessities as she scrambles to provide as head of household in her overstuffed Harlem apartment. The film asks: What does it mean to love and be loved as a Black person faced with impossible choices? In a soulful rhythm intrinsic to Black life, the film negotiates how love shapes the meaning of home, as Claudine, Roop, and the six children try to hold on to tenderness and resistance despite the oppressive systems they must navigate—cycles of poverty and the unrelenting inadequacies of the welfare system. In *Claudine*, home is a place where love can take root.

B. Eve's Bayou (1997), directed by Kasi Lemmons

"Memory is a selection of images, some elusive...others printed indelibly on the brain," opens Kasi Lemmons's 1997 film *Eve's Bayou*. The Baptiste family's Southern estate rests on a Louisiana bayou named after their ancestor Eve, which has been passed down through generations. The film, set in the 1960s, masterfully weaves a complex vision of family, memory, and home as the matriarchal Baptises grapple with a secret threatening to tear them apart. Plunging into the interiority of 10-year-old Eve (Jurnee Smollett), Lemmons's southern gothic masterwork is grounded by the search for belonging and truth in the wake of Eve's loss of childhood naiveté through a kaleidoscopic lens of heartache, longing, and being. In *Eve's Bayou*, home is the site of memory.

C. Crooklyn (1994), directed by Spike Lee

Spike Lee's *Crooklyn* is a cinematic memoir that captures the textures of Black life in the 1970s, radiating with the possibilities that love offers. Unfolding in Bed-Stuy, on Brooklyn's famous brownstone-lined streets, *Crooklyn* captures the genuine warmth from the neighborhood and its eccentricities. Cowritten by Spike Lee's sister Joie Lee, *Crooklyn* is a slice-of-life drama that embodies the attitude, tonality, and vision of its protagonist, 10-year-old Troy, in Lee's signature freewheeling style. Lee's homage to the warmth of Black homes is layered with filmic celebrations of family dinners, bickering between siblings, and the foundational ties that bind us together. In Lee's *Crooklyn*, the brownstone stoop in the heart of Bed-Stuy is a stage to see the world—and the family's love—unfold.

D. Losing Ground (1982), directed by Kathleen Collins

Guided by a quest for the ecstatic expression of the human experience, *Losing Ground* concerns philosophy professor Sara (Seret Scott) as she seeks a more sensual and dynamic life. When her philandering painter husband (Bill Gunn) suggests they rent an old Victorian home in upstate New York for the summer, the unfamiliar dwelling makes the lack of familiarity between the couple plain as they come to terms with the shaky ground they stand on. As the summer unfolds, the home, decorated with her husband's art, becomes the site of conflict and, eventually, the awakening of new senses. Kathleen Collins's masterwork—saturated with vibrance in hues and rhythm—provides its audience with the tools to find ecstasy in our own lives as Collins leaves no stone unturned in the quest.

E. Killer of Sheep (1978), directed by Charles Burnett

Through loosely connected terrains of cinematic poetry, Charles Burnett's *Killer of Sheep* concerns the life of a slaughterhouse worker, Stan (Henry G. Sanders), and his wife (Kaycee Moore). Bit by bit, Burnett's neorealist masterwork shows us the intricacies of the family's routine, doldrums, and attempts for dignity in a world that does not promise it to Black families. In doing so, Burnett lays bare an extraordinary display of filmic tenderness and temptation as the family tries to get by in their always-need-of-repair but slice-of-heaven bungalow in Los Angeles's Watts neighborhood. With the lyrical glimpses of Black life Burnett provides in his 1978 film, we have a guide to hold a mirror to the minutiae in our own lives and see poetic possibility.

(Adapted from: architecturaldigest.com)

WHICH FILM...?	
0.	depicts a families' perseverance whilst striving for a better life
17.	encourages a search for bliss
18.	entertains the quest for acceptance within a reality designed for exclusion
19.	exposes the stark realities of societal inequities
20.	highlights the glue that holds families together
21.	invites us to look for beauty within the ordinary
22.	makes reference to a hidden skeleton
23.	portrays the protagonist's attempts to navigate a troubled dynamic
24.	reveals a character's shattered innocence
25.	showcases a child's experiences within a vibrant community

ANSWER BOX										
QUESTION	0	17	18	19	20	21	22	23	24	25
SECTION	A									

Marks 3: ____/7.2

TASK 1	TASK 2	TASK 3	TOTAL MARK
			____/20

TASK 1
A ROOM WITH A VIEW

ANSWER BOX

QUESTION	0	1	2	3	4	5	6	7	8
ANSWER	A	C	B	B	A	C	A	B	A

TEXT

"The Signora had no business to do it," said Miss Bartlett, "no business at all. **She promised us south rooms with a view close together, instead of which here are north rooms, looking into a courtyard, and a long way apart. Oh, Lucy!**" (0)

Some of their neighbours interchanged glances, and one of them—one of the ill-bred people whom one does meet abroad—leant forward over the table and actually intruded into their argument. He said, "**I have a view.**" (1)

Miss Bartlett was startled. So, she assumed a dazed expression when he spoke to her, and then said, "A view? Oh, a view! How delightful a view is!"

"This is my son," said the old man; "his name's George. He has a view too."

"Ah," said Miss Bartlett, repressing Lucy, who was about to speak (2).

"What I mean," he continued, "is that you can have our rooms, and we'll have yours. We'll change."

Miss Bartlett, in reply, opened her mouth as little as possible, and said "Thank you very much indeed; that is out of the question."

"Why?" said the old man, with both fists on the table.

"Because it is quite out of the question, thank you."

"You see, we don't like to take—" began Lucy. **Her cousin again repressed her (2).**

"But why?" he persisted. "Women like looking at a view; men don't." And he thumped with his fists like a naughty child, and turned to his son, saying, "George, persuade them!"

"It's so obvious they should have the rooms," said the son. "There's nothing else to say."

He did not look at the ladies as he spoke, but his voice was perplexed and sorrowful (3). Lucy, too, was perplexed; but she saw that they were in for what is known as "quite a scene," and **she had an odd feeling that whenever these ill-bred tourists spoke, the contest widened and deepened till it dealt, not with rooms and views, but with - well, with something quite different, whose existence she had not realized before (4).** Now the old man attacked Miss Bartlett almost violently: Why should she not change? What possible objection had she? They would clear out in half an hour.

Miss Bartlett, though skilled in the delicacies of conversation, was powerless in the presence of brutality (5). It was impossible to snub any one so gross. Her face reddened with displeasure. **She looked around as much as to say, "Are you all like this?" (6)** And two little old ladies, who were sitting further up the table, with shawls hanging over the backs of the chairs, looked back, clearly indicating "We are not; we are genteel."

"Eat your dinner, dear," she said to Lucy.

Lucy mumbled that those seemed very odd people opposite.

"Eat your dinner, dear. This pension is a failure. To-morrow we will make a change."

Hardly had she announced this fell decision when she reversed it (7). The curtains at the end of the room parted, and revealed a clergyman, stout but attractive, who hurried forward to take his place at the table, cheerfully apologizing for his lateness. Lucy, who had not yet acquired decency, at once rose to her feet, exclaiming: "Oh, oh! Why, it's Mr. Beebe! Oh, how perfectly lovely! Oh, Charlotte, we must stop now, however bad the rooms are. Oh!"

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“I am so glad to see you,” said the girl, who was in a state of spiritual starvation, and would have been glad to see the waiter if her cousin had permitted it (8). “Just fancy how small the world is. Summer Street, too, makes it so specially funny.”

(Adapted from: gutenberg.org/ebooks/2641, 676 words)

TASK 2
TENSIONS AND PARADOXES IN SINGAPORE’S EDUCATION SYSTEM

ANSWER BOX

GAP	0	9	10	11	12	13	14	15	16
SENTENCE	D	J	F	C	H	E	A	G	K

DISTRACTORS: B, I and L

TEXT

One of the hottest topics in Singapore today is the change in the scoring system of the Primary School Leaving Examination (PSLE), the national examination that determines the type of secondary schools that a student may get into after primary school education. **In the current system, even a single point in the T-score makes a difference in a child’s position in a national ranking list for admission to secondary school (0).** This sorts children very clinically and adds pressure on them to strive for a higher score in the PSLE. In the new system, children who achieve scores within a certain band will be given the same grade. **They will not be differentiated by the minor differences in their scores (9).** This new system is expected to be implemented in a few years’ time.

Some parents and other stakeholders welcomed the move, agreeing that a system based on grades rather T-scores would reduce stress on children and promote holistic education. **Others worried that this would lead to a less transparent system (10)** and were more interested in how the Ministry of Education (MOE) would be able to differentiate two students with the same grades when ranking and sorting students for secondary schools’ admission.

Apart from school admission based on T-scores, there is an ongoing Direct School Admission (DSA) process started in 2004 by the MOE that allows secondary schools to provisionally admit some students with high achievement or talent, prior to the release of their PSLE scores. **In announcing the change to the PSLE T-score system, the Prime Minister also announced that the criteria for DSA would be broadened to include qualities like character and leadership (11).** This was supposed to recognize more areas of success and bring about more diversity in secondary schools.

The root of the issue is not just about fair assessment in an area that is hard to measure. It is about parents competing to get their children into “good” schools. **Therefore, education reform regarding examinations and school selection in Singapore is often a double-edge sword, especially during the initial phase of change (12).** On one hand, we send signals to broaden the definition of success. On the other hand, we may have inadvertently set up more areas for competition.

The Singapore story illustrates how education reform is seldom, if ever, merely an education issue. **It is deeply entwined with societal culture (13).** The PSLE reform is not going to have an easy solution that satisfies everyone. All alternatives have their benefits and consequences. **But the debate is a process of national soul searching about what education really means to us as a society (14).** Admittedly, there are tensions. These tensions will move the education system to a new state, one that will guide the next generation.

A word for educators: School practitioners will be increasingly called upon to make judgment calls on policy implementation as education becomes more complex. As we manage the tensions and navigate the waters of educational change, it is crucial that we reach deep within ourselves to make these calls according to our professional values and ethos. **Policies may point the direction of change, but they have little meaning in themselves (15)** unless wisely interpreted and implemented by committed school practitioners. As I participate in the development of principals and teacher leaders in Singapore, I often remind them to keep their teachers’ heartbeat strong. It is good for educational leaders to have the skills of a CEO; but it is critical that they have the heartbeat of a caring teacher, one that puts the learning and holistic development of students at the center of all that they do. We have to build our inner world, so that we may shape our outer world. **This is critical if we want to play our part in developing a culture that is not narrowly focused on testing our children (16)**, but on helping them to learn and enjoy learning, whichever school they may be admitted to and whatever educational pathway they choose.

In a world where change is the only constant, the most significant change may be to find those constants that should not change. What, to you, may some of these constants be?

(Adapted from: edweek.org/policy-politics/opinion-tensions-and-paradoxes-in-singapores-education-system/2013/10, 691 words)

**TASK 3
BLACK MOVIES AND HOME**

ANSWER BOX										
QUESTION	0	17	18	19	20	21	22	23	24	25
SECTION	A	D	E	A	C	E	B	D	B	C

TEXT

A. Claudine (1974), directed by John Berry

“I wanna be what pleases you / So long as there is peace with you / That’s all I can do / Make yours a happy home,” Gladys Knight belts in the 1974 romantic drama *Claudine*. It centers on Claudine (Diahann Carroll), a single mother of six, who finds love with the magnetic Roop (James Earl Jones) along the extended route to her suburban job as a maid in a manicured lawn, tree-lined neighborhood on the outskirts of the city. **She hopes to give her children more than the bare necessities as she scrambles to provide as head of household in her overstuffed Harlem apartment (0)**. The film asks: What does it mean to love and be loved as a Black person faced with impossible choices? In a soulful rhythm intrinsic to Black life, the film negotiates how love shapes the meaning of home, as Claudine, Roop, and the six children try to hold on to tenderness and resistance despite the oppressive systems they must navigate—**cycles of poverty and the unrelenting inadequacies of the welfare system (19)**. In *Claudine*, home is a place where love can take root.

B. Eve’s Bayou (1997), directed by Kasi Lemmons

“Memory is a selection of images, some elusive...others printed indelibly on the brain,” opens Kasi Lemmons’s 1997 film *Eve’s Bayou*. The Baptiste family’s Southern estate rests on a Louisiana bayou named after their ancestor Eve, which has been passed down through generations. The film, set in the 1960s, masterfully weaves a complex vision of family, memory, and home as **the matriarchal Baptises grapple with a secret threatening to tear them apart (22)**. Plunging into the interiority of 10-year-old Eve (Jurnee Smollett), Lemmons’s southern gothic masterwork is grounded by the search for belonging and truth in the wake of **Eve’s loss of childhood naiveté (24)** through a kaleidoscopic lens of heartache, longing, and being. In *Eve’s Bayou*, home is the site of memory.

C. Crooklyn (1994), directed by Spike Lee

Spike Lee’s *Crooklyn* is a cinematic memoir that captures the textures of Black life in the 1970s, radiating with the possibilities that love offers. Unfolding in Bed-Stuy, on Brooklyn’s famous brownstone-lined streets, *Crooklyn* captures **the genuine warmth from the neighborhood and its eccentricities (25)**.

Cowritten by Spike Lee's sister Joie Lee, *Crooklyn* is a slice-of-life drama that **embodies the attitude, tonality, and vision of its protagonist, 10-year-old Troy (25)**, in Lee's signature freewheeling style. **Lee's homage to the warmth of Black homes is layered with filmic celebrations of family dinners, bickering between siblings, and the foundational ties that bind us together (20)**. In Lee's *Crooklyn*, the brownstone stoop in the heart of Bed-Stuy is a stage to see the world—and the family's love—unfold.

D. Losing Ground (1982), directed by Kathleen Collins

Guided by a quest for the ecstatic expression of the human experience, *Losing Ground* concerns philosophy professor **Sara (Seret Scott) as she seeks a more sensual and dynamic life (23)**. When her philandering painter husband (Bill Gunn) suggests they rent an old Victorian home in upstate New York for the summer, the unfamiliar dwelling makes the lack of familiarity between the couple plain **as they come to terms with the shaky ground they stand on (23)**. As the summer unfolds, the home, decorated with her husband's art, becomes the site of conflict and, eventually, the awakening of new senses. Kathleen Collins's masterwork—saturated with vibrance in hues and rhythm—**provides its audience with the tools to find ecstasy (17)** in our own lives as Collins leaves no stone unturned in the quest.

E. Killer of Sheep (1978), directed by Charles Burnett

Through loosely connected terrains of cinematic poetry, Charles Burnett's *Killer of Sheep* concerns the life of a slaughterhouse worker, Stan (Henry G. Sanders), and his wife (Kaycee Moore). Bit by bit, Burnett's neorealist masterwork shows us the intricacies of the family's routine, doldrums, and **attempts for dignity in a world that does not promise it to Black families (18)**. In doing so, Burnett lays bare an extraordinary display of filmic tenderness and temptation as the family tries to get by in their always-need-of-repair but slice-of-heaven bungalow in Los Angeles's Watts neighborhood. With the lyrical glimpses of Black life Burnett provides in his 1978 film, **we have a guide to hold a mirror to the minutiae in our own lives and see poetic possibility (21)**.

(Adapted from: architecturaldigest.com/story/black-movies-that-explore-the-meaning-of-home, 719 words)