Junta de Andalucía
Consejería de Educación y Deporte

Pruebas Específicas de Certificación 2019/2020
Comprensión de Textos Escritos
NIVEL B2 | INGLÉS

Apellidos: ....

Nombre: ....

☐ Alumno/a OFICIAL del grupo: ....

Indica el nombre de tu profesor/a-tutor/a: ....

☐ Alumno/a LIBRE.

INSTRUCCIONES

- Duración máxima: 75 minutos.
- Este prueba consta de tres tareas:
  - En la Tarea 1 tendrás que identificar las ideas generales del texto.
  - En la Tarea 2 tendrás que entender las ideas principales del texto.
  - En la Tarea 3 tendrás que comprender los detalles importantes de un texto.
- En cada tarea obtendrás: 1 punto por cada respuesta correcta; 0 puntos por cada respuesta incorrecta o no dada.
- Solo se admitirán respuestas escritas con bolígrafo azul o negro.
- Por favor, no escribas en los espacios sombreados destinados a la calificación de las tareas.

PUNTUACIÓN	NOTA FINAL	CALIFICACIÓN
		☐ Superado
/ 26	/ 10	☐ No Superado

TASK 1

Read the following text about age responsive web design and answer the questions on page 7.

RESPOND TO DIFFERENT AGES

Most web designers create sites for the perfect user, with the age of customers at the back of their mind. While there are many websites built specifically for children or people over a certain age, the majority are built for customers who are already competent online. All age groups approach websites with vastly different skills, with the eldest and youngest, on average, being the least advanced. In the coming years age-responsive design will hopefully solve this problem, with sites changing their design depending on the consumer's age.

Most age-specific websites are aware of their users and create a website that reflects their skills. For example, children's websites are full of colour with clean and simple interfaces. Children need to be guided around a website. If your brand has a recognizable mascot, it can be used to help the user. Design consistency is also key; making sure each new page is similar to the one before helps the customers feel comfortable. When done right, web design can greatly improve a child's experience online but it has to treat them as a child in order to be successful.

When creating a website that is primarily used by retirees or people aged over 60, there are a number of similarities to kids' websites. Both these groups are generally learning how to use the internet and this lack of experience makes them very similar. Both need interfaces that are easy to follow, so it is clear to the user where they need to go. In addition, no super modern design trends are required: both these age groups generally go online with a set goal, whether it is to play a game or read an article, so they do not require popups or animation.

But, despite these similarities, there are still a number of differences. For instance, older users should be offered the opportunity to increase the font size. Colours should be kept simple and muted; any strong colours may not have the same attraction to adults as children. Making it clear how the user returns to the website's homepage would be useful; they can then start again if they lost their way on the website.

The differences between making a website for a millennial compared to a child or retiree is stark. The designer has to have the customer in their mind the whole time, as every aspect of a website can be simplified. Everything the designer can do without thinking has to be learnt by a child; this is why the majority of websites are created for millennials. Designers have similar skills to millennials and when they are on auto-pilot they design sites for themselves.

In the future, designers may be able to create a number of variants of a single website, with the variations made for different age ranges. Age-responsive design will factor in the user's age when they visit a website, changing the website in a number of ways. The age changes how the website works, what content is displayed and what users can do with it. Designers could create a number of websites; one for children, a second for the majority of users and a third for older customers. The second option will be the original version of the site – because the majority of users have web skills, they will be able to deal with this version easily.

As the internet becomes more ingrained into daily life, designers will have to adapt and consider how to create different versions of the same website. Customers are becoming more diverse and with age-responsive design they will expect websites to mirror this diversity. This can only be seen as a positive; a more inclusive virtual world that creates platforms to be used by young and old is a step forward. Currently, a minority of web design responds to different ages, yet over the next decade this will become a strong majority with a more inclusive virtual world on the horizon.

*Source: **net** magazine, June 2019*

TASK 2

Read the following tips to get the perfect holiday picture and answer the questions on page 8.

10 TIPS FOR GETTING TRAVEL PHOTOS WITH NO PEOPLE IN THEM

0. _____.

Getting travel photos with no other people in them, especially at popular or famous landmarks, can seem almost impossible. I've figured out every possible factor that goes into getting those travel photos with no people in them that will make you wonder if I actually photoshopped them or not.

1. _____.

Trust me when I say, I am NOT a morning person. At all. But, I know for a fact, and have photo-evidence of no-people at popular places, when I've gotten there either before or as they've opened. If there's an opening time, look it up online and plan to get there a few minutes beforehand.

2. _____.

This should be a travel photo no-brainer, but it's meant to be more like food for thought when you're booking your trip and making plans. Don't forget to look up holidays and events in the country you're going to as well as your own. If you can travel during the week, or at least extend your trip into the beginning of the week, do it, because that's when everyone else will be going home.

3. _____.

There's usually a good reason why people travel during high-season, and that usually has a lot to do with the weather. Granted, you may need that good weather to actually get your perfect travel photos, but if you plan things correctly, and have some patience and tolerability, you can probably still get that perfect shot, except with no people in it.

4. _____.

What makes many travel photos so appealing is that there's an easily-recognizable landmark in the photo, which many people think you can only get from the exact spot that millions of other people have also taken the photo from. My tip is to go as far away as possible from that spot, and to experiment with unique angles and lighting as well.

5. _____.

Most of my travel photos with no people in them are made possible by my ability to stubbornly wait until every last person is out of my photo frame before I take the picture. Being patient is totally worth it to get those awesome people-free travel photos, but keep in mind that it also has to be in conjunction with getting there early, and choosing less-preferred areas and angles.

6. _____.

You may notice that the majority of my photos are of some stunning landscapes...and the back of my head. I'll admit, I include myself in my photos as my signature way of standing out from the rest of the Google images out there, but sometimes I also position my head just perfectly over that crowd in the distance that's right smack in the middle of the token landmark I'm trying to snap.

7. _____.

Yes, a DSLR would probably take a very nice high-resolution photo, and I was told you can edit people out by putting together multiple frames of the same shot...but in my opinion, it would also take a long time to set up, position, etc. etc.

Some of my best travel photos have come from being able to whip out my camera, turn it on, and shoot the photo before the cluster of slow walking people appear from behind the bush or column, they're strolling past.

8. _____.

Many of you aren't going to like this, but, "selfie sticks" can work literal wonders when you're trying to get travel photos with no people in them. This is, of course, if you use them incorrectly. What I mean is that instead of thinking of, and using "selfie sticks" to take a photo of your face, use it to raise or lower your camera in order to adjust the angle enough so that it crops people out of it.

9. _____.

This one also might sound a bit obnoxious, but if there're literally just a few people standing in the way of you and some perfect people-free travel photos, don't be afraid to politely ask if they'd mind stepping over a bit for one little second.

10. _____.

These are all just tips I've come up with based on what I typically do to get my perfect travel photos without any people in them, and most of the time it works, but there are definitely some times when it's just not going to happen.

Sometimes I don't always listen to my ten alarm clocks, or have time to wait for every last person to meander out of the photo, but I'm not going to just not take travel photos because there are people in them. Instead I try to get creative, and incorporate the people or crowd in a way that will add to the photo.

Source: http://mylifesamovie.com

TASK 3

Read the following text about British choreographer Akram Khan and complete each gap (1-10) with ONE suitable sentence from the list (A-M). There are TWO extra sentences which you do not need to use. Capital letters have been omitted. 0 is done as an example. You will get 1 point per correct answer. You will find the sentences on page 6.

THE CURRY CONNECTION

Akram Khan is telling the story of his British-Bangladeshi heritage the way he knows best – through dance.

Akram Khan is one of Britain's most accomplished dancers and choreographers. He's toured the world with his dance company, won numerous accolades – including an Olivier Award for recent solo show *Xenos* – and **[0]**, with a dance tribute to the victims of the 7/7 bombings.

And yet, if his father had had his way, Akram Khan **[1]**. He'd be managing an Indian restaurant in Wimbledon, south London. This was where Khan grew up and would twirl while cleaning customers' plates. It was the family business that he turned his back on to follow his dream.

"The older I got, **[2]**," he says. "It was the Bangladeshi thing: the girls are pushed to marry and I was supposed to take over the restaurant. My father was proud of my dancing but didn't want me to take it seriously because he felt, 'Oh, my son's going to fail.'**[3]** when I didn't take over the business. And he took it out on my mum and me."

Now 44, Khan is revisiting his past for the Channel 4 documentary *The Curry House Kid*, which tasks him with creating a dance inspired not only by Britain's embrace of curry, the people who make it, and its history, but by his own traumatic memories of serving abusive customers. "It was tough. I grew up in a period when a lot of violent racist yobs just came to the restaurant to empower themselves **[4]**." A customer once smashed a pint glass over his head. "I hated my father because he'd still welcome them back next weekend. But he had to digest that abuse in order for us to be able to put food on our plate. That Catch 22 was frustrating for a teenager."

That frustration is a big part of The Curry House Kid. Khan even incorporates his father into his climactic dance – a mix between the classical Indian style of Kathak and contemporary – as a meek figure, expressed through Khan painting a smiling face on his shaved head and bowing low. But the intent of the documentary is **[5]**, he insists. "It's not that simple. That generation of immigrants had a huge responsibility. They had nothing here. They had to fight for every brick."

According to Khan, 90 per cent of **[6]** by Bangladeshis like his parents. Many migrated to Britain during the 1960s and 70s, bringing dishes like chicken tikka masala and vindaloo with them. Britain's taste buds haven't been the same since.

"It's so beautiful for this country to **[7]** but transform it, too," says Khan. "Because the curry that we know is not the same as the curry in Bangladesh. It was mixed with tomato soup at some point – and that came from the West."

But times are changing, and the modern curry house is under threat – with the industry estimating that half of Britain's Indian restaurants **[8]**.

The reasons for this are multitude. During Khan's film, for example, he visits London's curry hot spot Brick Lane and finds that its restaurants – whose traditionalist owners are resistant to change – are **[9]**. But it is also reflective of a bigger generational and political shift – of the children of immigrants, just like Khan, wanting to leave the family business behind. And a Conservative government immigration policy

that has made it difficult for restaurants to fill their places. The curry-house industry even backed Leave in the 2016 Brexit referendum, in the hope **[1 0]** outside the European Union would relax.

"And that was the biggest lie ever," says Khan. "The younger generation want to do other things, and there aren't enough of the skills that are needed. They're still in Bangladesh, India, Pakistan… Everything that Brexit is, curry is not."

Source: RadioTimes magazine, 27 April – 3 May 2019

		ANSWER	
A.	he was frustrated		
B.	will close within the next ten years		
C.	being replaced by trendy bakeries		
D.	by degrading us		
E.	the more my father put pressure on me		
F.	not only accept curry as a national cuisine		
G.	that rules around immigration from		
H.	has featured as part of the 2012 London Olympics Opening Ceremony	*0*	✔
I.	female migrant actresses from India		
J.	wouldn't be a top-class professional dancer		
K.	experiencing an increase in revenue		
L.	so-called Indian restaurants are owned		
M.	not to portray his father as a bad man		

MARK   / 10

TASK 1

Read the text about age responsive web design on pages 1 and 2 and choose the best option (a, b, c) to complete each sentence. Only one of the answers is correct. The first one (0) is an example. You will get 1 point per correct answer.

ANSWER

0. Most websites are nowadays... A. designed for users who are competent online. B. adapted to different levels of internet expertise. C. customised according to the consumer's age.	*A*	✓
1. Websites aimed at children... A. have elaborate and intricate designs. B. should have dynamic interfaces. C. should be easy to understand.		
2. Websites aimed at older users... A. are completely different to those for children. B. must be visually appealing. C. require simple navigation routes.		
3. Adult inexperienced internet consumers... A. feel particularly attracted by sites with very bright colours. B. might have trouble finding their way around websites. C. prefer websites with unusual font types and sizes.		
4. Websites for millenials... A. are a simplified version of websites for retirees. B. are easier for designers to make. C. will only affect websites' appearance.		
5. Age-responsive web design... A. might be the leading trend in the future. B. will imply denying access to underage customers. C. will only affect websites' appearance.		
6. In the next ten years... A. Internet content will be presented in more diverse ways. B. online platforms will respond to the needs of ethnic minorities. C. the number of age-adapted websites will drop significantly.		

MARK　　　　　/ 6

TASK 2

Read the tips to get the perfect holiday picture on pages 3 and 4 and match each extract with its heading, as in the example (0). There are two extra headings which you do not need to use. You will get 1 point per correct answer.

		ANSWER	
A.	Speaking from experience.	*0*	✓
B.	Use your head... literally.		
C.	Pick the busiest times to get the perfect shot.		
D.	Use the "selfie stick" like a pro.		
E.	Avoid weekends and local festivities.		
F.	Ask for the cooperation of fellow travellers.		
G.	If you can't beat them, join them.		
H.	Kill two birds with one stone.		
I.	Put things (or monuments) in perspective.		
J.	Travel during low season.		
K.	Use a fast-action camera for spur of the moment photos.		
L.	Wait patiently for the right moment.		
M.	Early bird gets the (best-travel-photos) worm.		

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