



GOBIERNO DEL PRINCIPADO DE ASTURIAS

CONSEJERÍA DE EDUCACIÓN, CULTURA Y DEPORTE

ESCUELAS OFICIALES DE IDIOMAS DEL PRINCIPADO DE ASTURIAS

PRUEBA ESPECÍFICA DE CERTIFICACIÓN DE NIVEL AVANZADO DE INGLÉS SEPTIEMBRE 2014

Comisión de Evaluación de la EOI de

COMPRENSIÓN ORAL

Puntuación total	/20
Calificación	

Apellidos: _____
Nombre: _____
DNI/NIE: _____

LEA LAS SIGUIENTES INSTRUCCIONES

A continuación va a realizar una prueba que contiene **tres ejercicios de Comprensión Oral**.

Los ejercicios de **Comprensión Oral** tienen una estructura similar: se reproduce una grabación y a partir de ella se hacen una serie de preguntas.

Cuando le indiquen que puede empezar, dispondrá de 4 minutos para leer las preguntas antes de comenzar a escuchar el primer ejercicio. Escuchará el primer ejercicio tres veces, con una breve pausa entre cada repetición. Después dispondrá de 2 minutos para leer, o releer, las preguntas del segundo ejercicio. Escuchará el segundo ejercicio tres veces, con una breve pausa entre cada repetición. A continuación dispondrá de 2 minutos para leer, o releer, las preguntas del tercer ejercicio. Escuchará el tercer ejercicio tres veces, con una breve pausa entre cada repetición.

Dispondrá de unos minutos para revisar sus respuestas y asegurarse de haber respondido en la **HOJA DE RESPUESTAS**.

- **Preguntas o frases incompletas**, seguidas de una serie de respuestas posibles o de frases que las completan. En este caso deberá **elegir la respuesta correcta** rodeando con un círculo la letra de su opción en la **HOJA DE RESPUESTAS. Sólo una de las opciones es correcta.**

Ejemplo:

1. Ⓐ B C

Si se confunde, tache la respuesta equivocada y rodee la opción que crea verdadera.

1. ~~Ⓐ~~ B Ⓒ

- **Frases para completar con una o más palabras**. En este caso deberá **escribir la(s) palabra(s)** en el espacio correspondiente en la **HOJA DE RESPUESTAS**.

Ejemplo:

1. espacio para su respuesta

- **Pregunta de relacionar**. Escuchará a dos personas hablando de un viaje y comentando lo que hicieron durante los días que duró el mismo. Se presentan siete frases (de la A a la G) que resumen su actividad en distintos momentos del viaje y deberá poner dichas frases en orden cronológico; dos de las frases no se relacionan con ninguna actividad del viaje. Deberá **elegir la opción correcta** rodeando con un círculo la letra de su opción en la **HOJA DE RESPUESTAS. Se proporcionan dos frases más de las necesarias y sólo hay un orden correcto.** (Ver el primer ejemplo)

En total, deberá contestar **20 preguntas** para completar esta prueba. Antes de responder a las preguntas, lea atentamente las instrucciones de cada ejercicio.

El tiempo total para la realización de la prueba de **Comprensión Oral** será de **45 minutos**.

Utilice únicamente **bolígrafo azul o negro** y asegúrese de que su **teléfono móvil** y **dispositivos electrónicos** estén **desconectados** durante toda la prueba. Trabaje concentradamente, **no hable ni se levante** de la silla. Si tiene alguna duda, levante la mano y espere en silencio a que el/la profesor/a **se acerque a su mesa**.

Espere a que le indiquen que PUEDE EMPEZAR.

HOJA DE RESPUESTAS

EJERCICIO 1: THE HIGH HEEL

1. _____
2. _____
3. **A** **B** **C**
4. _____
5. **A** **B** **C**
6. **A** **B** **C**
7. _____

EJERCICIO 2: CRYING

1. **A** **B** **C**
2. **A** **B** **C**
3. **A** **B** **C**
4. **A** **B** **C**
5. **A** **B** **C**
6. **A** **B** **C**
7. **A** **B** **C**
8. **A** **B** **C**

EJERCICIO 3: A VACATION HORROR STORY

NUMBER 1	A	B	C	D	E	F	G
NUMBER 2	A	B	C	D	E	F	G
NUMBER 3	A	B	C	D	E	F	G
NUMBER 4	A	B	C	D	E	F	G
NUMBER 5	A	B	C	D	E	F	G

EJERCICIO 1**THE HIGH HEEL***Adapted from The Why Factor, BBC*

Listen to a radio programme in which some facts about the history of high heels are discussed. Circle the best answer, A, B or C or fill in each gap with ONE or TWO missing words according to what you hear. **DON'T FORGET TO TRANSFER ALL YOUR ANSWERS TO THE ANSWER SHEET.**

- 1 The interview takes place in the biggest museum of _____ and design in the world.
 - 2 The high heel helped a man to become a better rider, a better _____, a better soldier.
 - 3 **At the time the high heel was adopted in Europe it symbolized ...**
 - A equestrian ability
 - B military strength
 - C feminine glamour
 - 4 Louis 14th of France ordered the men in his court to wear heels as a symbol of _____ and courtly _____.
 - 5 **The history of footwear shows that uncomfortable shoes are connected to ...**
 - A high status
 - B fashion trends
 - C modern cultures
 - 6 **In the 17th century women's heels started to become ...**
 - A thinner
 - B stronger
 - C more comfortable
 - 7 In the 18th century, the high heel becomes part of the _____ fashion and impractical dress used by women.
-

EJERCICIO 2**CRYING***Adapted from The Why Factor, BBC*

Listen to a fragment of a radio programme in which the phenomenon of crying is discussed. Circle the correct answer, A, B or C according to what you hear. Only ONE answer is correct. **DON'T FORGET TO TRANSFER ALL YOUR ANSWERS TO THE ANSWER SHEET.**

- 1 The first speaker, Thomas Dickson, believes that crying is ...**
A always fake
B always authentic
C a mixture of performance and authenticity
- 2 According to Charles Darwin, tears ...**
A have a practical, non-emotional purpose
B are only useful when we get dirt in our eye
C are the only way babies have to show distress
- 3 Nobody can really explain why, at some point, we started ...**
A weeping to attract attention
B producing tears when worried
C associating crying with distress
- 4 There is a theory, by Sander Feldman, that claims that crying always involves ...**
A sorrow
B pleasure
C both sorrow and pleasure
- 5 Another theory associates tears with ...**
A sudden hope
B mixed feelings
C positive emotions
- 6 There is very little research on why we cry because ...**
A it would lead to ethical problems
B there are few volunteers for the research
C there is no interest in this field in the scientific world
- 7 In Greek and Roman mythology, when heroes weep ...**
A they appear to be effeminate
B they do not seem less masculine
C their status as heroes is weakened
- 8 In the 18th century, weeping over sentimental stories meant you were ...**
A weak
B sensible
C sophisticated

EJERCICIO 3

A VACATION HORROR STORY

Extracted from NPR

You will hear an episode of the radio series “Vacation Horror Stories” in which Mary and Chris talk about their honeymoon vacation in Dominican Republic. Choose the right letter (A - G) to order the events according to what you hear. There are TWO letters that you don't need to use. **DON'T FORGET TO TRANSFER ALL YOUR ANSWERS TO THE ANSWER SHEET.**

In which order did these events take place?

- | | | |
|-----------|--|----------|
| A. | Chris had to be x-rayed again | |
| B. | They nearly missed their plane | Number 1 |
| C. | They were sent to the wrong hotel | Number 2 |
| D. | Chris had to be taken to hospital twice | Number 3 |
| E. | Chris was not careful when sunbathing | Number 4 |
| F. | They witnessed an unfortunate incident | Number 5 |
| G. | There was an earthquake when they were there | |



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COMPRENSIÓN
ORAL

MODELO DE
CORRECCIÓN

HOJA DE RESPUESTAS

EJERCICIO 1: THE HIGH HEEL

1. DECORATIVE ARTS
2. WARRIOR
3. A B C
4. POLITICAL PRIVILEGE
5. A B C
6. A B C
7. IRRATIONAL

NO DEBEN PENALIZARSE
LOS ERRORES
ORTOGRÁFICOS.

En las preguntas 1 y 4
ambas palabras son
necesarias para obtener el
punto. No se puntúa nada
con una sola palabra
correcta de las dos.

EJERCICIO 2: CRYING

1. A B C
2. A B C
3. A B C
4. A B C
5. A B C
6. A B C
7. A B C
8. A B C

EJERCICIO 3: A VACATION HORROR STORY

- | | | | | | | | |
|----------|------------------------------------|------------------------------------|---|---|------------------------------------|------------------------------------|------------------------------------|
| NUMBER 1 | A | B | C | D | E | F | <input checked="" type="radio"/> G |
| NUMBER 2 | A | B | C | D | <input checked="" type="radio"/> E | F | G |
| NUMBER 3 | <input checked="" type="radio"/> A | B | C | D | E | F | G |
| NUMBER 4 | A | B | C | D | E | <input checked="" type="radio"/> F | G |
| NUMBER 5 | A | <input checked="" type="radio"/> B | C | D | E | F | G |

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EJERCICIO 1: THE HIGH HEEL

Presenter: The high heel, painful sometimes, potentially damaging. So, where did these strange objects originate? Who first wore the heel?

(...Music...)

This is the V & A in London, the Victoria and Albert, the largest museum of **decorative arts (1)** and design in the world. Helen Pearson is curating an up and coming exhibition on shoes.

Interviewer: And the two pictures, painted miniatures of two men. These paintings were done when?

Helen Pearson: 1591 to 93

Interviewer: Who are they?

Helen Pearson: Probably a Persian soldier, archman, and, on the other side, we see a Mongolian captain.

Interviewer: Another soldier.

Helen Pearson: Yeah, wearing these very pointy high-heeled boots.

Interviewer: So, this is the earliest evidence you have of high heels. They're riding boots; they're cowboy boots and they're for men.

Helen Pearson: They're for men. The heel'd keep your feet in the stirrup; it's an equestrian attire to enable you to become a better rider, to become a better **warrior (2)**, a better soldier.

Interviewer: So, deeply practical.

Helen Pearson: Yeah, deeply practical.

(...Music...)

Presenter: The 16th century, and the high heel steps off the battlefield and into high society.

Interviewer: So the heel moved from the near East into Europe. **At the time it symbolized military strength, power, virility (3)**.

Helen Pearson: Yeah, most likely, yes, because it was men in the West who most enthusiastically adopted the heeled shoe. And Louis 14th of France ordered men in his court to wear heels that were red and with a red sole, to identify them as belonging to the court and, of course, this became then a symbol of **political privilege (4)**, and courtly privilege, to be in the circle.

(...Music...)

Elisabeth Semmelhack: Of all the things that we put on our bodies it seems that shoes should have the most basic practical job to do, to get us from point A to point B comfortably.

Presenter: Elisabeth Semmelhack, curator at the Bata Shoe Museum in Toronto, Canada.

Elisabeth Semmelhack: Well, one of the best ways that status can be conveyed is through dress through impracticality. **When you look at the history of footwear around the world and in different cultures, upper classes often wear the most uncomfortable shoes**, or the shoes made of the most luxurious fabrics, expressly, **so that they can announce through their footwear their privileged status (5)**, that they aren't in the fields working, that they don't have to stand all day, they don't have to walk far.

Helen Pearson: It's screaming wealth and privilege.

Interviewer: Were women wearing high heels at this time?

Helen Pearson: Yes, well, women and children also adopted the high heel up to the late 17th century. There were not much difference between men and women's footwear. But you start seeing a change in the heel at this point.

Interviewer: Why?

Helen Pearson: Men started to have more ... squarer, more robust heel, lower, stocky heel, while **women's heel started to be more slender (6)**, more curvaceous.

Elisabeth Semmelhack: There becomes a discussion about how men, regardless of station of birth, if educated, could become citizens. This is basically seen through the American and French revolution, etc. So, in contrast to femininity, masculinity is being described as sober, rational, men are educatable. Women in contrast are emotional, sentimental and female desirability begins to be constructed in terms of **irrational (7)** fashion and the high heel becomes a primary example of impractical dress. By the 1730s it became now an expressive female form of dress.

EJERCICIO 2: CRYING

Thomas Dickson: Time and again when thinking about crying comes back this question if it is or fake or is it real? Is it a performance or is it authentic?

And **I've come to think that really all crying is a performance (1)**. It is an interactive thing we expect someone to see it and to respond to it.

Presenter: Thomas Dickson, Director of the Centre for the History of Emotions at Queen Mary University of London.

Thomas Dickson: Charles Darwin wrote a lot about emotions, wrote a whole book about the expression of emotions and for him weeping was a side effect of things that were genuinely useful. Two things in particular: one if you get dirt or grit

or something in our eye, the classic kind of excuse why you've been crying, it produces tears that wash your eye out and the second thing he said is that when very tiny infants scream, they screw their eyes up and that creates the same reflex as if they had something in their eye and that produces tears. **So for him tears have nothing to do with emotions to start with (2).** But through a process of association we learn to associate tears with distress. And that's the beginning of the whole emotional phenomenon of weeping. **But as to why it started, why when we're distressed we produce tears in our eyes** rather than wax in our ears or blood from our nose **there is no great explanation.(3)**

One theory that quite appeals to me is that actually all tears are tears of sadness. So we think that sometimes people are weeping for joy when they just won a medal at the Olympics or their son or daughter has just got married but in fact really and this is a theory put forward by a psychoanalyst Sander Feldman in the 1950s **all tears are tears of sadness.(4)** So that when we weep over our child getting married really we're weeping for the loss of that child and for the new stage of life it represents, not for anything happy.

Presenter: And what about the Olympic victory, why would you weep with a gold medal in your hand? Why would they weep sad tears?

Thomas Dickson: One theory I particularly like is that tears are produced by **quite a violent mixture of emotions (5),** that is great happiness tinged by sadness or vice versa, great sadness tinged by a sense of hope that produces tears rather than pure form of happiness or sadness.

Presenter: It's a little strange that emotional tears, something so uniquely, so universally human remains so mysterious. But it's **a difficult thing to research for obvious ethical reasons (6):** scientists can't create real grief, real loss or real misery on people. And the phenomenon is different in different societies. It varies over time and between cultures.

The idea that it is unmanly and weak, effeminate to cry has a long history that goes back as we can trace the history of tears, to ancient Greek medicine and philosophy people have been saying that. But also as far back as we can trace ideas about tears there have been people denying anything against it. And **Greek and Roman heroes in classical mythology weep, and they weep in a way that doesn't undermine their masculinity (7).**

Probably the era that was most important for establishing the idea that a man can cry and that can be a good thing was the 18th century. There was a cultural movement known as the Cult of Sensibility and this involved German and French as well as British novelists and poets writing extremely sentimental stories and plays which people were expected to weep over. And **you showed how sophisticated you were by weeping over these stories (8)** and plays

EJERCICIO 3: VACATION HORROR STORIES

Presenters: Mishaps and mayhem in paradise. It's time once again for a little summer series we call: vacation horror stories.

Mary: My name is Mary Darrigo...

Chris: I'm Chris Darrigo and we live in Williamsville, New York.

Mary: The worst vacation we were ever on was our honeymoon. We were vacationing in the Dominican Republic.

Day one:

Chris: **We awoke to a 5.5 earthquake (1).**

Mary: Day two: We were out at the pool enjoying our all-inclusive resort, and Chris slipped and fell on the high glossed tile that was around the pool.

Chris: Who puts high gloss tile around a pool?

Mary: Day Three: **He ended up with extreme sunburn. (2)**

Day Four: This extreme sunburn is still pretty active on Chris although he is feeling better, so we decided to try the hydrotherapy room, that was an ice pool, and I turned to him to tell him: 'Be careful, the tiles are really slippery' and as I started to say that he slipped and fell and cracked his head on the floor.

One of the honeymoon pictures is Chris with his arm around the x-ray technician and a smile on her face **because that was the second x-ray she got to do that week (3).**

So we finally make it back to the hotel late and I decide we are not leaving the hotel room.

By day six we decide we need to get out of the room and so we're gonna go to the pool and ...

Chris: I look over, at the beach which is connected the pool side and see a man carrying a woman from the beach and they dropped her on the lounge chair which was right next to me.

Mary: She's dead (4).

So on day seven we made it back to the airport. Well, it turns out while we were in Buffalo, the gate agent took the wrong ticket and they wouldn't let us on the plane.

They finally let us on the plane with about 5 minutes to spare (5).

We get on the plane and I say to the flight attendant: 'This plane is going to Philadelphia, Pennsylvania?'

She says 'Yeah'

I say 'In the United States, right?'

She said 'Yeah'

I said 'Good'