

COMPRENSIÓN DE LECTURA

Apellidos:

Nombre:

Marca con una X lo que corresponda:

Alumno/a **OFICIAL** (Indica el nombre de tu profesor/a-tutor/a durante el curso 2016-2017:

Grupo:

INSTRUCCIONES PARA LA REALIZACIÓN DE ESTE EJERCICIO:

- Duración: **75 minutos**.
 - Este ejercicio consta de **dos tareas**. Deberás realizar las dos.
 - En la tarea 1 deberás leer un texto y completar cada hueco con el párrafo correspondiente.
Obtienes: 1 punto por cada respuesta correcta; 0 puntos por cada respuesta incorrecta o no dada.
 - En la tarea 2 deberás leer un texto y completar cada enunciado con una de las opciones dadas (A, B, C o D).
Obtienes: 1 punto por cada respuesta correcta; 0 puntos por cada respuesta incorrecta o no dada.
- Muy importante: al final, comprueba que has elegido una sola opción (como en los ejemplos); si eliges dos opciones, se anulará la respuesta para ese ítem.**
- **No escribas en los espacios sombreados** destinados a la calificación de las tareas.
 - Sólo se admiten respuestas escritas con **bolígrafo azul o negro**.

NO ESCRIBAS AQUÍ

PUNTUACIÓN DEL EJERCICIO: ____ /16

CALIFICACIÓN: Superado No Superado

TAREA 1 - 8 puntos: Complete the text with the missing paragraphs, choosing the best options from A to K. There are two extra paragraphs that you do not need to use. Number 0 is an example. You will get 1 point per correct answer.

WHAT CAN KILLER WHALES TEACH US ABOUT THE MENOPAUSE?

The menopause is a puzzle for biologists. Why would the female of a species cease to reproduce half way through her life? A study of killer whales - one of only two mammals apart from humans to undergo the menopause - is providing clues.

___(0)___ *Granny is very spritely for a centenarian. When I finally catch sight of San Juan Island's local celebrity, she leaps clear out of the ocean to delighted gasps from everyone on my boat. Granny is a killer whale, or orca.*

She lives in a coastal area of the North Pacific, close to Vancouver and Seattle, known as the Salish Sea. What many camera-clasping visitors want most is a glimpse of Granny - the oldest known living killer whale. Her age is an estimate, based on the age of her offspring when she and her pod were first studied in the early 1970s. She is at least 80, scientists say, and could be as old as 105.

___(1)___

Only three known mammals experience the menopause - orcas, short-finned pilot whales and we humans. Even our closest ape cousins, chimpanzees, do not go through it. Their fertility peters out with age and, in the wild, they seldom live beyond childbearing years. But female orcas and women evolved to live long, active, post-reproductive lives.

Darwinian evolutionary theory says that any characteristic reducing an animal's chance of passing on its genes to the next generation will be edged out - the process of natural selection. ___(2)___ Obviously, medical care is not increasing their lifespan. "So studying them in the wild could help us reveal some of the mystery of why menopause evolved."

It is a biological cost-benefit analysis. The question is whether an older female brings a measurable benefit to her existing family, which outweighs the genetic cost of having no more babies. But scientists Croft and Franks also watch, very closely, how the killer whales behave. "We noticed that the old females would lead from the front - they're guiding their groups, their families, around to find food," says Croft. ___(3)___

His calculations have revealed just how much adult males depend on older matriarchs for their survival. A mother killer whale's sons and daughters remain in her pod throughout their lives, and while the males leave briefly - to mix and mate with other females - they return, and are often seen swimming at their mother's side. There have even been observations of older females sharing fish with their sons - literally feeding these full-grown "mummy's boys" with salmon. ___(4)___

There could be another factor driving the evolution of menopause, he thinks. So the next thing the killer whale team has set out to examine is whether menopause helps the orcas survive by reducing the chance of mothers and daughters having babies at the same time - and by this means, perhaps, avoiding competition for resources such as food, or even parental care, a job that a pod's female orcas often share among themselves. The ongoing Southern Resident census allows them to investigate this. ___(5)___

Today, one Southern Resident remains in captivity - Lolita, a female who dwells in a tank at the Miami Seaquarium. Now 50 years old, she has been kept in an enclosure at Miami Seaquarium for 46 years. Lolita should now be returned to open water, according to campaigner Dr Jeffrey Ventre, a former SeaWorld trainer. ___(6)___

The hunting and capture of the animals prompted a young zoologist, Ken Balcomb, to start observing and cataloguing the killer whales in 1976. **___(7)___**

He set up the Center for Whale Research on San Juan Island, and it now holds four decades of data on the births, deaths and social structures of the Southern Residents. "We take identification pictures on everybody," Balcomb tells me.

Although it was not designed for this purpose, Balcomb's unique 40-year-old dataset turned out to be a goldmine for the British evolutionary biologists studying the menopause. And in the same unplanned way, Croft's findings have turned out to be of great interest to women writing about the menopause, a number of whom have contacted him.

Croft says that talking to these women opened his eyes to the wider impact of his work with the orcas. **___(8)___**

Source: <http://www.bbc.com/news/magazine-37025092>

A) He has published research comparing life expectancy in captive and wild orcas, which suggests that killer whales live longer in the wild.	G) His work exposed just how unsustainable the hunting of the whales was, and garnered the Southern Residents protection as endangered species.
B) "It's just like us." "Before we had Google to ask where the shop was, if there was a drought or a famine, we would go to the elders in the community to find out where to find food and water.	H) They will be able to check, for example, whether calves have a better chance of survival when they have a post-menopausal grandmother. And this could also get to the root of the drivers of human menopause.
C) <i>Granny is very spritely for a centenarian. When I finally catch sight of San Juan Island's local celebrity, she leaps clear out of the ocean to delighted gasps from everyone on my boat. Granny is a killer whale, or orca.</i>	I) That has led some to argue that menopause in humans is a result of longer life, better health and better medical care. But that theory has been largely debunked - thanks, in part, to these orcas.
D) Her research explained perfectly the abnormal behaviour of these captive animals especially when hunting for their babies.	J) This very important role that old females have to play in killer whale society has highlighted the value of older individuals.
E) I am here with a team of biologists who have a particular interest in her. They want to understand why the females of this population, stop having babies in their 30s or 40s, even though they live so much longer.	K) So older females, it seems, work very hard to support their families, particularly their adult sons. This makes good Darwinian sense, Croft argues.
F) "It has nothing to do with human nature and there is something we must accept: it's high time we started to look up to the elders."	

0	1	2	3	4	5	6	7	8
<i>C</i>								

PUNTOS: / 8

TAREA 2 – 8 puntos: Choose the best option (A, B, C or D) for each question. Write your answers in the appropriate box (only one answer in each box). The first one, number zero, is an example. You will get 1 point per correct answer.

<p>Example: 0. One of the comments about the film, which is in the spotlight, is that...</p> <p>A. ...it contributes to appeal to a teenage audience. B. ...its cast differ from the original masterpiece. C. ...it is unlikely that the equality project takes form in a near future. D. ...its success is called into question by the audience.</p>	D	✓
<p>1. When it comes to feminist social change activism, Disney...</p> <p>A. ...has always been regarded as a promoter. B. ...has been felt to be a sexist supplier. C. ...has always fought against female stereotypes. D. ...has been considered to be neutral so far.</p>		
<p>2. Concerning Disney's social revolution, Melissa Silverstein...</p> <p>A. ... is reluctant to accept a total change. B. ... is relieved to tell the difference between old and new films. C. ... is supportive with the idea of an outbreak. D. ... is proud of herself for being considered as a founder.</p>		
<p>3. Melissa Silverstein claims that girl characters...</p> <p>A. ...are not to stop chasing for love. B. ...need to be empowered. C. ...are already considered as brave by males. D. ...ought not to take leading roles.</p>		
<p>4. "The princess-industrial complex" is said to...</p> <p>A. ...have represented a golden goose for the Disney studio. B. ...have promoted positive attitudes and values among girls. C. ...have been lately involved in the process of renovation. D. ...have contributed to enhance outstanding female roles.</p>		
<p>5. Peggy Orenstein's 2006 article claims her disgust because her daughter...</p> <p>A. ...was thrilled with the feminist stereotypes shown in movies. B. ...was agitated by Disney films and dolls. C. ...was overwhelmed by the traditional role of girls in films. D. ...was confused by the romantic point of view in films.</p>		
<p>6. The latest Disney films after 2014...</p> <p>A. ...present a homogeneous feminist tendency against men and love. B. ...remark the scarcity of stereotypes and gender roles. C. ...cast some doubts on the real end of traditional roles. D. ...aim attention only at their strong female leading roles.</p>		
<p>7. Emma Watson's near future plans...</p> <p>A. ...raise doubts on the route of her new film. B. ...clue in on the possible end of the new film. C. ...root for the success of a video published on the internet. D. ...shed light upon the characteristics of her character.</p>		
<p>8. According to Disney producers, Wolvertoon's creation...</p> <p>A. ...was a line in the water. B. ...was the beginning of a new era. C. ...was designed to enhance women. D. ...was sketched without a purpose.</p>		

PUNTOS: / 8

Apellidos y Nombre:

HOW DISNEY'S PRINCESSES GOT TOUGH

After decades of selling young girls damsels in distress, Disney has finally made a run of films with strong female roles. It's just a shame it took them so long.

A lot of the talk surrounding *Alice Through the Looking Glass*, the sequel to the 2010 hit *Alice in Wonderland*, is centring on whether the film can survive the departure of Tim Burton from the director's chair, whether Sacha Baron Cohen can pull off another attempt at an orthodox acting role, or whether the project can overcome the near-wholesale jettisoning of the delicate charm of the Lewis Carroll original. Much less attention has been paid to something equally significant: its contribution to Disney's ongoing project to empower and enable its pre-teen and early-teen girl audience.

If you asked anyone a decade ago who would be leading the charge to engineer this kind of feminist social change – specifically, through influencing the narratives of mass-market blockbuster films – Disney would arguably be the bottom of the list. If anything, it was considered the most conservative of the major studios, with its series of fairytale cartoons playing a significant part in schooling generations of girls in the arts of home-making, dressing nicely and meeting Prince Charmings. Its live-action fare, likewise, conformed to a family-friendly model that relied on the likes of *Pirates of the Caribbean*, *The Princess Diaries* and *The Chronicles of Narnia*.

Writer and activist Melissa Silverstein is arguably the most influential critic of gender issues in contemporary cinema. Is she on board with what Disney – in what is, admittedly, only a sliver of the company's total output – is trying to do?

"Disney has been giving us characters for decades that we, as a culture, can relate to," she says. "With *Brave*, and *Frozen*, and the *Alice* movies, feminist women are behind those things. That makes a difference. Disney makes other kinds of movies that don't necessarily fit into this category – so it's hard for me to say something extraordinary is happening across the board.

"We have to interrupt the cycle that starts very young," she says. "It's the power dynamic, that girls have to be saved. We want girls to be the heroes of the stories; they don't have to be saved. Girl characters need to be as fully fleshed out as male characters; they can't only be striving for romance.

What Silverstein is alluding to, of course, is the studio's history with *Disney Princesses*, a branded concept that actually only dates from 2000, despite mining the company's eight-decade back catalogue. *Disney Princesses* – which encompasses toys, games, figurines and multiple fashion accessories – has been a huge money-spinner for the company, with an estimated revenue of more than \$5.5bn, but the studio seems to be in retreat from the values it defined. Silverstein calls it "the princess-industrial complex" and describes it as "almost the downfall of civilisation". "This is what we've been teaching girls: wear pink, look pretty, wear makeup. I want that to go away. That is not stuff that helps girls become empowered young women. This is stuff people use to keep women docile."

According to a report by Bloomberg BusinessWeek writer Claire Suddath, about Disney's decision to switch its doll licence from Mattel to Hasbro, one of the key factors behind Disney's change of direction was the continued criticism from influential feminist writers: specifically Peggy Orenstein's 2006 article in the New York Times magazine "*What's Wrong with Cinderella?*" which detailed her disgust, as a mother, for the "princess craze and the girlie-girl

culture” that appeared to be swamping her daughter. But it seems Disney had been heading – slowly – in the desired direction for some time.

The process is neatly summarised in Kaitlin Ebersol’s 2014 essay *How Fourth-Wave Feminism is Changing Disney’s Princesses*: the latest tranche of which, via *Brave* and *Frozen* “completely cast off the patriarchal clichés of their predecessors by focusing heavily on the relationships between women and treating romance as a secondary consideration”. The same is true of the *Alice* movies, and of the 2014 *Sleeping Beauty* reboot *Maleficent* (which shares a scriptwriter, Linda Woolverton, with *Alice*). The *Cinderella* remake, however, followed a more traditional, princessy route. No one is sure yet which way the new *Beauty and the Beast* will go, though the interest is certainly there (a recently released trailer broke internet records); but the participation of Emma Watson, whose plan to spend a year studying feminism has made headlines, does hint at the possibilities.

Suzanne Todd, producer of both *Alice* films (along with her sister, Jennifer) says that making a “female empowerment piece” was “the driving force, right from the beginning”. Woolverton, she says, was a key figure in the project. *Belle*, a character created by Woolverton for the 1991 *Beauty and the Beast* cartoon, took “a stand for what she believes in, and is her own person” and now “it’s only become more important that we create characters that we’re proud of, and that our own [daughters] can look up to and emulate”.

Source: <https://www.theguardian.com/film/2016/may/26/has-disney-finally-given-up-on-princesses>