



Castilla-La Mancha
Consejería de Educación,
Cultura y Deportes

PRUEBAS ESPECÍFICAS DE
CERTIFICACIÓN DE NIVEL

INGLÉS / C1

COMPRENSIÓN DE TEXTOS ORALES
SESIÓN EXTRAORDINARIA 2021

INSTRUCCIONES PARA LA REALIZACIÓN DE ESTA PARTE

- **DURACIÓN: 50 minutos.**
- **PUNTUACIÓN:** Será necesario superar todas y cada una de las cinco actividades de lengua de las que constan las pruebas de certificación con una puntuación mínima del 50% en cada una de ellas y una calificación global final igual o superior al 50%.
- Las respuestas erróneas no descontarán puntos.
- Esta parte consta de TRES tareas.
- Se escuchará cada grabación 2 veces.
- 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

Listen to the recording and choose the correct heading for each extract. There are THREE extra headings. Extract 0 is an example. Write your answers in the Answer Box. (1 item = 0.8).

HOW TO ENJOY BETTER CONVERSATIONS

HEADINGS	
A.	Be all ears
B.	Being accurate can be boring
C.	Be interested in other points of view
D.	Don't be a know-it-all
E.	Don't beat about the bush
F.	Don't be indifferent
G.	Don't equate your own experiences
H.	Don't get distracted
I.	Don't go on and on about the same thing
J.	Don't talk about your personal life
K.	Keep the conversation lively
L.	Use open-ended questions

(ted.com)

ANSWER BOX

EXTRACT	0	1	2	3	4	5	6	7	8
ANSWER	F								

Marks 1: _____/6.4

TASK 2

Listen to the recording and choose the correct answer (A, B or C) for each question. Question 0 is an example. There is only ONE correct answer for each question. Write your answers in the Answer Box. (1item = 0.8)

THE END OF UNIVERSITY AS WE KNOW IT?

- 0. The speaker seems to say that lecturing online:**
 A. Has given students easier access to her lessons.
 B. Has made her have to use her imagination more.
 C. Is something she will have to get used to.
- 9. She is concerned that in the future:**
 A. Lecture halls will be used for other purposes.
 B. Students won't get as much individualized attention.
 C. University fees will have to go up.
- 10. Her students felt that online lectures:**
 A. Gave them more control of their time.
 B. Made them more responsible.
 C. Were better than stand-up lectures.
- 11. She compares her lectures to a TV box set series because:**
 A. Some students found them entertaining.
 B. They could be watched all in one go.
 C. They focused on a similar time in Rome.
- 12. One thing students didn't like about virtual lectures was that:**
 A. They didn't feel they belonged to a group.
 B. They had to try and maintain eye contact all the time.
 C. They were expected to post questions to get answers.
- 13. She points out that people pay to attend public lectures because:**
 A. They are a way to learn about something.
 B. They are basically a sociable event.
 C. They are for people who aren't at university.
- 14. The speaker feels that a lecture:**
 A. Can be very effective in transmitting information about a subject.
 B. Gives teachers a chance to find out how students think.
 C. Is about teaching students how to think for themselves.
- 15. One student's comments:**
 A. Made her realize she hadn't provided enough instruction.
 B. Made her rethink how she should maintain the audience's attention.
 C. Proved that she had achieved one of her teaching goals.
- 16. She concludes that she is:**
 A. Certain she will give up teaching altogether soon.
 B. Hopeful that universities will be modernized.
 C. Pessimistic about the future of stand-up lectures.

(bbc.co.uk)

ANSWER BOX

QUESTION	0	9	10	11	12	13	14	15	16
ANSWER	C								

TASK 3

Listen to the recording and complete the sentences in the summary in the Answer Box. Sentence 0 is an example. Do not write more than ONE OR TWO words in each space. (1 item = 0.8).

THE PAINTING *GIRL WITH A PEARL EARRING* BY JOHANNES VERMEER

ANSWER BOX

<input type="checkbox"/> 0.	The painting <i>Girl with a Pearl Earring</i> , by the Dutch painter Johannes Vermeer, has often been called the 'Mona Lisa of the NORTH '.
<input type="checkbox"/> 17.	<i>Girl with a Pearl Earring</i> differs from other paintings of Vermeer, which tend to depict quiet, _____ scenes in which we participate as mere onlookers.
<input type="checkbox"/> 18.	One technique that Vermeer typically uses is foreshortening, which consists of distorting objects to make them look as if they will disappear in the _____.
<input type="checkbox"/> 19.	But in <i>Girl with a Pearl Earring</i> there is no distortion and the _____ of other elements, such as sight lines, mirrors and light sources, is what brings the painting to life.
<input type="checkbox"/> 20.	In this painting, Vermeer uses <i>chiaroscuro</i> , or light and shadow, and a flat background to make the girl a _____ subject.
<input type="checkbox"/> 21.	Political changes in 17th century Netherlands meant that the _____ and the aristocracy were no longer present everywhere as patrons of the arts.
<input type="checkbox"/> 22.	Cities like Delft were now led by a new _____ class, eager to finance paintings of themselves in their homes.
<input type="checkbox"/> 23.	These rich tradesmen liked to be painted surrounded by familiar objects, such as _____, which were in fashion at the time.
<input type="checkbox"/> 24.	The size of the pearl in <i>Girl with a Pearl Earring</i> is exaggerated to emphasize it as a symbol of _____.
<input type="checkbox"/> 25.	The artist's ability as an _____ maker is clear in the way he painted the pearl.

(ed. TED.com)

Marks 3: _____/7.2

TASK 1	TASK 2	TASK 3	TOTAL MARKS
			_____/20

TASK 1
HOW TO ENJOY BETTER CONVERSATIONS

ANSWER BOX

HEADING	0	1	2	3	4	5	6	7	8
EXTRACT	F	C	L	H	D	G	I	B	A

TRANSCRIPTION

F. DON'T BE INDIFFERENT

0. Be present, be in that moment. Don't be thinking about your argument you had with your boss. Don't be thinking about what you're going to have for dinner. If you want to get out of the conversation, get out of the conversation but don't be half in it and half out of it.

C. BE INTERESTED IN OTHER POINTS OF VIEW

1. If you wanted to state your opinion without any opportunity for response or argument or pushback or growth, write a blog. The famed therapist M. Scott Peck said that true listening requires a setting aside of oneself and sometimes that means setting aside your personal opinion. Again, assume that you have something to learn.

L. USE OPEN-ENDED QUESTIONS

2. In this case, take a cue from journalists. Start your questions with who, what, where, when, why or how. If you put in a complicated question, you're going to get a simple answer out. If I asked you "were you terrified?" you're going to respond to the most powerful word in that sentence, which is 'terrified' and the answer is "yes I was" or "No I wasn't". Let them describe it, they're the ones that know.

H. DON'T GET DISTRACTED

3. That means thoughts will come into your mind and you need to let them go out of your mind. We're sitting there having a conversation with someone and then we remember that time that we met Hugh Jackman in a coffee shop and we stop listening. Stories and ideas are going to come to you. You need to let them come and let them go.

D. DON'T BE A KNOW-IT-ALL

4. Now people on the radio, especially on NPR, are much more aware that they're going on the record and so they're more careful about what they claim to be an expert in and what they claim to know for sure. Do that. Err on the side of caution. Talk should not be cheap.

G. DON'T EQUATE YOUR OWN EXPERIENCES

5. If they're talking about having lost a family member, don't start talking about the time that you lost a family member. If you're talking about the trouble that they're having at work, don't tell them about how much you hate your job. It's not the same. It is never the same. All experiences are individual.

I. DON'T GO ON AND ON ABOUT THE SAME THING

6. Try not to repeat yourself. It's condescending and it's really boring and we tend to do it a lot, especially in work conversations or in conversations with our kids. We have a point to make so we just keep rephrasing it over and over.

B. BEING ACCURATE CAN BE BORING

7. Frankly, people don't care about the years, the names, the dates, all those details that you're struggling to come up with in your mind. They don't care. What they care about is you. They care about what you're like, what you have in common. So forget the details. Leave them out.

A. BE ALL EARS

8. I cannot tell you how many really important people have said that listening is perhaps the most, the number one most important skill that you could develop. And look, I know. It takes effort and energy to actually pay attention to someone, but if you can't do that you're not in a conversation.

(Adapted: ted.com/talks/celeste_headlee_10_ways_to_get_a_better_conversation, 8/03/2016, 4:37 minutes)

TASK 2
THE END OF UNIVERSITY AS WE KNOW IT?

ANSWER BOX

QUESTION	0	9	10	11	12	13	14	15	16
ANSWER	C	A	A	B	A	B	C	C	C

TRANSCRIPTION

This last term has been completely different. I've been lecturing online, in other words, I've been sitting down in front of my laptop feeling faintly silly as I recorded myself addressing an imaginary audience on the history of Early Rome. **It looks as if I'll be doing the same next year too, and my guess is that is how it will go on at all universities (0).**

For reasons that will be variously dressed up as pedagogical progress or hard headed economic realism, just think how you could monetize those now unused lectures halls (9). Students will, of course, go on having all kinds of face-to-face teaching in small groups: seminars, tutorials and supervisions.

But, has the iconic stand-up lecture had its day? We would be better off without it. You'd have to be more of a luddite than I am not to recognize that there are some advantages of moving online. I talked to a group of my own students last week about how they'd found a term of virtual lectures only. **They spoke warmly of the flexibility of being able to watch when you wanted (10),** and think how important that could be to people with jobs or caring responsibilities. And they liked being able to replay sections or watch a whole series back-to-back. **I was rather tickled at the idea that they might have binge watched my *Early Rome* like a box set of *Killing Eve* (11).**

They also saw the downsides, though. Of course, some lectures are always going to be better than others, whether stand-up or virtual. **But the online format automatically takes away the simple sense of community that comes with the traditional format (12).** Even if you set up a Zoom Q&A it removes any feeling of contact eyeball to eyeball with the person doing the lecturing.

It's that feeling of contact which explains why before the lockdown public lectures outside universities **were enjoying a big revival. It was the personal interaction the people were paying for (13).**

The bottom line here is really the question of what we think lectures are for. In my subject at least, they're not primarily about imparting information. Sure, they convey some facts but they're an extremely inefficient way of doing so compared with reading a book. **A lecture is about changing students' ways of seeing things, about nerving them to think harder, helping them to take intellectual risks and showing them how you learnt to do that (14).** It's a conversation not a performance, even if one side is more loquacious than the other (6). And to make it successful you need eye contact, you need to see when they lose you, when they glaze over or when the penny drops. You need to feel the room. It's about the almost imperceptible but incalculable difference between instructing and inspiring. **One of my all-time career highlights was when a young man sidled up to me slightly nervously after a lecture and blurted: 'Can I just say I've never thought about things in that way before?' (15).**

And that of course is why delivering a lecture online into the void or worse, looking at yourself in the screen for me doesn't work. There is no conversation, it's just a performance. The next few years are going to be a

big make up break time for universities. We don't know whether they will all survive; we don't know what forms survival is going to take. **Realistically though, for all those reasons of cheapness, convenience and the gloss of apparent modernity, I sadly don't think the traditional university lecture has got much hope of thriving in the post coronavirus world (16).** I reckon that over my career I've done getting over 2,000 of them. I doubt I'll be doing another before I retire.

(bbc.co.uk/programmes/m000k2cq, 19/06/2020, 4:18 minutes)

TASK 3

THE PAINTING *GIRL WITH A PEARL EARRING* BY JOHANNES VERMEER

ANSWER BOX

0.	The painting <i>Girl with a Pearl Earring</i> , by the Dutch painter Johannes Vermeer, has often been called the 'Mona Lisa of the NORTH '.
17.	Many of Vermeer's paintings depict quiet, <u>NARRATIVE</u> scenes in which we participate as mere onlookers.
18.	One technique that Vermeer typically uses is foreshortening, which consists of distorting objects to make them look as if they will disappear in the <u>DISTANCE</u> .
19.	But in <i>Girl with a Pearl Earring</i> there is no distortion and the <u>ABSENCE</u> of other elements, such as sight lines, mirrors and light sources, is what brings the painting to life.
20.	In this painting, Vermeer uses <i>chiaroscuro</i> , or light and shadow, and a flat background to make the girl a <u>PSYCHOLOGICAL</u> subject.
21.	Political changes in 17th century Netherlands meant that the <u>(CATHOLIC) CHURCH</u> and the aristocracy were no longer present everywhere as patrons of the arts.
22.	Cities like Delft were now led by a new <u>MERCHANT</u> class, eager to finance paintings of themselves in their homes.
23.	These rich tradesmen liked to be painted surrounded by familiar objects, such as <u>MAPS</u> , which were in fashion at the time.
24.	The size of the pearl in <i>Girl with a Pearl Earring</i> is exaggerated to emphasize it as a symbol of <u>WEALTH</u> .
25.	The artist's ability as an <u>ILLUSION</u> maker is clear in the way he painted the pearl.

TRANSCRIPTION

Is she turning towards you or away from you? No one can agree. She's the mysterious subject of Dutch master Johannes Vermeer's *Girl with a Pearl Earring*, a painting often referred to as the 'Mona Lisa of the **North**' (0).

Belonging to a Dutch style of idealized, sometimes overly expressive paintings known as tronies, the *Girl with a Pearl Earring* has the allure and subtlety characteristic of Vermeer's work. But this painting stands apart from the quiet **narrative** (17) scenes that we observe from afar in many of Vermeer's paintings: *A girl reading a letter*, *A piano lesson*, *A portrait artist at work*. These paintings give us a sense of intimacy while retaining their distance, a drawn curtain often emphasizes the separation. We can witness a milkmaid serenely pouring a bowl of milk, but that milk isn't for us. We're only onlookers.

The studied composition in Vermeer's paintings invokes a balanced harmony. With the chequered floor in many of his works, Vermeer demonstrates his command of perspective and foreshortening. That's a technique that uses distortion to give the illusion of an object receding into the **distance** (18).

Other elements, like sight lines, mirrors, and light sources describe the moment through space and position. The woman reading a letter by an open window is precisely placed so the window can reflect her image back to the viewer. Vermeer would even hide the leg of an easel for the sake of composition. The **absence (19)** of these very elements brings the *Girl with a Pearl Earring* to life.

Vermeer's treatment of light and shadow, or *chiaroscuro*, uses a dark, flat background to further spotlight her three-dimensionality. Instead of being like a set piece in a theatrical narrative scene, she becomes a **psychological (20)** subject. Her eye contact and slightly parted lips, as if she is about to say something, draw us into her gaze.

Traditional subjects of portraiture were often nobility or religious figures. So why was Vermeer painting an anonymous girl?

In the 17th century, the city of Delft, like the Netherlands in general, had turned against ruling aristocracy and the **Catholic church (21)**. After eight decades of rebellion against Spanish power, the Dutch came to favour the idea of self-rule and a political republic. Cities like Delft were unsupervised by kings or bishops, so many artists like Vermeer were left without traditional patrons. Fortunately, business innovation spearheaded by the Dutch East India Company transformed the economic landscape in the Netherlands. It created a **merchant (22)** class, a new type of patron. Wishing to be represented in the paintings they financed, these merchants preferred middle class subjects depicted in spaces that looked like their own homes surrounded by familiar objects.

The **maps (23)** that appear in Vermeer's paintings, for example, were considered fashionable and worldly by the merchant class of what is known as the *Dutch Golden Age*. The oriental turban worn by the *Girl with a Pearl Earring* also emphasizes the worldliness of the merchant class, and the pearl itself, a symbol of **wealth (24)**, is actually an exaggeration. Vermeer couldn't have afforded a real pearl of its size. It was likely just a glass or tin drop varnished to look like a pearl. This mirage of wealth is mirrored in the painting itself. In greater context, the pearl appears round and heavy, but a detailed view shows that it's just a floating smudge of paint. Upon close inspection, we are reminded of Vermeer's power as an **illusion (25)** maker.

While we may never know the real identity of the *Girl with a Pearl Earring*, we can engage with her portrait in a way that is unforgettable. In her enigmatic way, she represents the birth of a modern perspective on economics, politics, and love.

(ed. TED.com / why-is-vermeer-s-girl-with-the-pearl-earring-considered-a-masterpiece, 18/10/2016, 4:06 minutes)