



Junta de Andalucía

Consejería de Desarrollo Educativo y Formación Profesional

Pruebas Específicas de Certificación

Guía de Corrección

NIVEL C2 | INGLÉS



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1. INTRODUCCIÓN

La presente Guía de Corrección ha sido confeccionada por la Consejería de Educación y Deporte y la Comisión Elaboradora de las Pruebas Específicas de Certificación (PEC) de Idiomas como documento de ayuda al profesorado de las Escuelas Oficiales de Idiomas de Andalucía en la corrección y calificación de cada una de las tareas de las actividades de lengua para la presente convocatoria de las PEC.

Este documento se divide en cinco capítulos. En este primero se da una visión global del documento. En el siguiente, se especifica la puntuación por cada Prueba y Tarea, con indicaciones precisas para que se produzca la titulación de las personas candidatas, en su caso. En el tercer capítulo se ofrecen las soluciones para la Comprensión de Textos Escritos (COMTE) y Comprensión de Textos Orales (COMTO). En el cuarto, aparecen las transcripciones de las pruebas de Comprensión de Textos orales (COMTO). En el último capítulo, el quinto, se dan las directrices generales a tener en cuenta en la corrección y calificación de la Producción y Coproducción de Textos Escritos (PROCOTE), la Producción y Coproducción de Textos Orales (PROCOTO) y de la Mediación (tanto de Textos Orales como Escritos).

El profesorado-corrector cumplimentará en las portadas de las Pruebas que así lo especifiquen la Puntuación que se ha obtenido sobre el total de la misma, la correspondiente equivalencia en una escala sobre diez bajo el epígrafe Nota Final, y la Calificación resultante bien sea Apto/No Apto.

Dado su carácter sensible, esta Guía de Corrección es de uso exclusivo para el profesorado que administra las PEC y su distribución y acceso se regirá por lo dispuesto en la normativa vigente y el deber de confidencialidad.

La normativa de referencia para la evaluación del proceso de aprendizaje y las pruebas de certificación será:

- Real Decreto 1/2019, de 11 de enero, por el que se establecen los principios básicos comunes de evaluación aplicables a las pruebas de certificación oficial de los niveles Intermedio B1, Intermedio B2, Avanzado C1 y Avanzado C2 de las enseñanzas de régimen especial.
- Orden de 11 de noviembre de 2020, por la que se establece la ordenación de la evaluación del proceso de aprendizaje del alumnado y de las pruebas de certificación en las enseñanzas de idiomas de régimen especial en Andalucía.
- Resolución de 27 de febrero de 2024, de la Dirección General de Ordenación, Inclusión, Participación y Evaluación Educativa, por la que se convocan las pruebas específicas de certificación de las enseñanzas de idiomas de régimen especial para el curso 2023/2024 y se establecen determinados aspectos sobre su organización.

2. DESCRIPCIÓN Y PUNTUACIÓN

Este capítulo de la Guía de Corrección se especifica la puntuación en cada Prueba y Tarea.

De acuerdo al Real Decreto 1/2019, de 11 de enero y a la Orden de 25 de junio, es necesario recordar lo siguiente:

- Para certificar:
 - La nota global de la PEC debe ser igual o superior al 65%.
 - La nota global se obtiene realizando la media aritmética entre las 5 actividades de lengua, teniendo en cuenta la conversión a escala 10 de la puntuación y que cada actividad de lengua corresponde a un 20% del total de la prueba.
 - Debe superarse cada actividad de lengua con un mínimo del 50%.
 - Obtener una puntuación inferior al 50% en alguna de las actividades de lengua, supone la calificación de NO APTO en la PEC.

Para el Nivel C2 en este idioma se especifica la siguiente distribución de puntuación:

		Puntuación		Puntuación mínima para Superado (50%)
		Por Tarea	Total	
COMTE	Tarea 1	6	26	13
	Tarea 2	10		
	Tarea 3	10		
COMTO	Tarea 1	6	26	13
	Tarea 2	10		
	Tarea 3	10		
MED	Oral	40 (20 por cada corrector/a)	80	40
	Escrita	40 (20 por cada corrector/a)		
PROCOTE	Tarea 1	80 (40 por cada corrector/a)	160	80
	Tarea 2	80 (40 por cada corrector/a)		
PROCOTO	Tarea 1	100 (50 por cada corrector/a)	200	100
	Tarea 2	100 (50 por cada corrector/a)		



3. COMTE Y COMTO

3.1. Criterios de corrección y baremo de puntuación

Este capítulo de la Guía de Corrección ofrece las soluciones para la COMTE y la COMTO así como las siguientes indicaciones para las Tareas en cada Prueba:

- Se marcará como correcta la respuesta que coincida con la incluida en esta Guía de Corrección.
- Se marcará como incorrecta la respuesta que no permita una identificación clara de la opción marcada o escrita por la persona candidata (por ejemplo, por sobreescritura, tachones, etc.).
- Se otorgará **1 punto** por cada ítem bien contestado; **0 puntos** por cada ítem sin contestar o mal contestado. En ningún caso se otorgarán fracciones de puntos.
- No se penalizarán los errores ortográficos que permitan identificar la respuesta correcta.

3.2. Clave de respuestas para COMTE

Tarea 1: THE RISE OF THE...	Tarea 2: MUSIC AND MOVIE...	Tarea 3: MENTAL HEALTH...
A. 5 B. 0 C. 6 D. 1 E. 3 F. – G. 4 H. 2	A. 7 B. 5 C. 10 D. 0 (Example) E. 2 F. 6 G. 9 H. 1 I. 8 J. 3 K. 4	1. C 2. A 3. B 4. C 5. A 6. A 7. B 8. C 9. B 10. C

3.3. Clave de respuestas para COMTO

Tarea 1: THIS CREATIVE LIFE	Tarea 2: STEVEN SPIELBERG	Tarea 3: THE ELECTRIC VEHICLE
A. 2 B. 6 C. 0 (Example) D. 1 E. – F. 5 G. 3 H. 4	1. B 2. A 3. A 4. A 5. C 6. B 7. C 8. B 9. A 10. B	1. MISLEADING 2. TAIL-PIPE / TAILPIPE 3. STRANDED 4. DEMISE 5. BOUNDS 6. PURCHASERS 7. STUNG 8. PIT 9. WIPE OUT 10. FILLING STATIONS

4. TRANSCRIPCIÓN DE LAS TAREAS DE COMTO

TAREA 1: THIS CREATIVE LIFE

EXTRACT 0

What was her motivation? What was the art about? It was very political. It was very much to do with the environment.

Really? Ahead of her time, in a way. Yes, very much so, actually. Did she encourage you to make art?

To be honest, no. I mean, I think I was always really interested, but I was also sort of fascinated by kind of science and things, and I just had a different approach to things, and I didn't want to do what she did.

EXTRACT 1

Well, my mum thought I'd be good at string instruments, but because my dad had kind of vamoosed over to Aussie world, she didn't want a cello in the house.

Oh, but it really was a reaction to her relationship breaking down and him leaving. She didn't want to remind her of that. She didn't want to remind him or even gratify his ego that his son was playing the cello, so she got me on the violin, which I'm so happy about now.

EXTRACT 2

Margaret Atwood, welcome to This Cultural Life. Thank you very much.

Happy to be here. Tell me about your parents. Well, first of all, they were very innovative and able to improvise, because, of course, if you live in the woods and there aren't any shops, you have to be. They were both very outdoorsy, but they also allowed us to make messes in our rooms and didn't make us clean them up. By messes, I mean projects, which always begin as messes.

EXTRACT 3

There was no sort of theatrical history in my family at all. That's interesting that, I mean, clearly not a lot of disposable income, but they took you to shows, and that was important. So culture was important to you as a child.

Shows and films I was taken to a lot, and we always sat in the cheapest seats. We were always in the top, you know, we were in the upper circle. A special treat on Boxing Day or something, Christmas treat, was to be front row of the upper circle.

We booked in advance, you know, and that felt quite good. I mean, I never dreamt I'd ever sit in the stalls, actually, at one point. I actually really thought that was my place, you know, and it didn't worry me whatsoever. I loved everything I saw. You know, mostly at that point, you're sort of non-critical about everything. You sort of love everything. But it never worried me at all, and I developed this love. I mean...

EXTRACT 4

Uh, we made our own entertainment. My Ma used to play the piano beautifully, and they were very keen on the theatre. My second brother, Jeff, only ever wanted to be an actor. My oldest brother wanted to



be a doctor, like Daddy, and I wanted to be a designer, a scenic designer. That's what I set out to be. From a young age. From quite a young age, because we were taken to the theatre a lot.

We'd be taken. My Pa used to be able to... He could recite the whole of Hiawatha. And Jeff, my brother, as I said, who wanted to be an actor, he suddenly would launch into a huge... "For once upon a warm, gusty day, the troubled tide were chafing with her shores, Caesar says to me..." Five minutes. Jeff actually went to the RSC, didn't he? He certainly did. In fact, he went to drama school, the same drama school you went to. He went to Central.

Did he lead the way for you in that way?

I expect he certainly did. But I only ever wanted to be a designer, and I went to York Arts School. So your father, a medical man interested in theatre, were your parents involved in Amdram as well?

Yes, they were. The Settlement Players, they were part of. My Ma used to make costumes and things.

EXTRACT 5

Your father was an academic, and he taught English.

Taught English literature. And Maths. At the local school.

How did he directly influence your love of literature? Not just literature, actually, but he introduced me to all sorts of stuff that, when I think about it now, were extremely radical. He took me to the plays of David Williamson, and I was just a teenager, and took me to foreign movies that were challenging in their way. So I think he died before I could understand any of this sort of thing. But I think he was sort of instilling something in me by doing that, which was that art could be thrilling and challenging, you know, mischievous and problematic, and all of these sorts of things. They were the things that I think he valued, even though, actually, he had quite a conservative idea of what art was too. You know, he had a hierarchy where the poetry of Shakespeare was at the top, and you needed to know that stuff. And I was, in some way, his project, and was hugely influenced by him in that respect.

EXTRACT 6

We had at least seven generations of musicians on both sides of the family.

Seven? Yeah. I mean, we can trace my father back to the late 1700s with a musician.

I think his name was Thomas McCarthy, actually, yeah. He was a piper from Kerry. He was known as the piper who lived through three centuries.

So it's Irish lineage on your father's side? On both sides of the family. So it wasn't like, oh, my parents are famous, or, you know, my Dad used to hang out with Bob Dylan and all that kind of stuff. It wasn't like that.

I was very much into the continuity of tradition and what happens to it when the next generation takes over kind of thing.

TAREA 2: STEVEN SPIELBERG

So Stephen, The Fablemans is based on your own coming of age, both personally and cinematically. You are perhaps more invested in this film than any other that you've made throughout your long career. What does that do to your fear levels?



It shoots them through the roof, of course, because I'm a private person that's going public about, and I can't hide behind somebody else's authorship or a book or a genre or American history. I can't get into any of those really convenient bomb shelters anymore. I'm just stuck with myself right here talking to you.

And what was it like for you recreating those experiences that you had as a young boy? I mean, watching Paul Dano and Michelle Williams bringing your parents back to life in a painstakingly reconstructed replica of the family home, it must have been extraordinary.

When I first saw my house being rebuilt, my childhood home being rebuilt on a soundstage, my first thought was, is this going to be the most self-indulgent thing I've ever asked people to accompany me through?

My dad always looked at the practical side of life. He had really solid values. He served in the United States Army Air Corps. All the veterans that my dad used to have reunions with every year, which often came to our house. And I was a kid and it was kind of strange. You'd come to our house and suddenly you'd hear sobbing coming from the living room.

And one or two of the guys would just be sobbing. And I would never understand what they were crying about. But these are grown men crying.

Obviously, it's what happens in war and the PTSD you take through your life. And the fact that they had their band of brothers with them comforting each other was a profound growing aspect to my whole interest in World War II.

And when you were 17, your parents divorced and your mother left the family home.

She'd actually fallen in love with your father's best friend, Bernie. After the divorce, you became estranged from your dad. And what happened?

I was upset because even though I knew where my mother's heart was residing, I also didn't understand why it was my father that fell on the sword and said to all of us when the separation was announced in our home in Northern California, that it was my dad's idea to separate from my Mom, that he was leaving her.

And I had real problems with that. And why did your dad do it? Why did he say this is my idea when you knew what you knew about your mother's relationship with his best friend? I think my dad didn't know that. My mom knew that, but my dad had no idea what I knew.

No idea. That was a secret I kept only with my mother. You know, my Mom could be as fragile as she was adventurous. And when she hit a low point, she really could collapse, could crumble. My dad knew that about her. And I think he loved her so desperately that he wanted to make a new life for her and his business partner possible by actually, I know it sounds like a movie in terms of the grand sacrifice somebody might make for someone else's happiness, but that's who my Dad was. And I think that's what he did it. But I did not understand that.

The sea around your desert island could be inhabited by real sharks. How would you feel about that?



That's one of the things I still fear, not to get eaten by a shark, but that sharks are somehow mad at me for the feeding frenzy of crazy sport fishermen that happened after 1975, which I truly and to this day regret the decimation of the shark population because of the book and the film. I really, truly regret that.

Now, you are sometimes accused of being sentimental. I wonder whether that's a criticism that bothers you or, or whether it's a badge of pride. I think everybody who says I can tend toward the sentimental is absolutely right. I'm very nostalgic. I think nostalgic even more than sentimental. But I never bristle when I hear that at all, unless somebody says it ruined the movie for them. And then that's sad. I don't like that.

Is the role of a filmmaker to manipulate the audience, do you think, to make them feel?

A filmmaker must never manipulate the audience unless every single scene has a, has a jack in the box kind of scare. That's manipulation. I did that a couple of times in Poltergeist, and I certainly did it once in Jaws when the head comes out of the hole at the bottom of the boat. That's manipulation. I confess that. But, but no, our job is not to manipulate. Our job is to guide an audience to really forming a better understanding of themselves through the stories that we're telling.

But 1993 saw the release of Schindler's List. You've been very open about the issues that you went through to come to terms with your own Jewish heritage as a young man. I wonder how long it took for you to feel proud of your identity.

It took a while. I wasn't raised Orthodox. We were kind of reformed conservative Jews. We were only Orthodox when my grandparents moved in or came to visit us for a week and then suddenly out went the lobsters and clams and in came the, you know, we never mixed the milk and the meat and everything became kosher. And the second they left, the lobsters came back.

So that was just the official story.

Yeah, exactly. Exactly. But, you know, I and it wasn't that I was so much in denial that I was Jewish.

TAREA 3: THE ELECTRIC VEHICLE

SPEAKER 1

Sales of electric cars accounted for nearly half of all new passenger car registrations between January and November of this year. There are over 70 battery electric vehicle models on the market at the moment, but is going electric always the right decision?

Cause, Adrian, you wrote a column on this during the week saying that you feel like a bit of a mug after buying an EV this year. Now usually when people say that, I think it's because they haven't done their research properly, but when it comes to researching electric gadgets, I know that there's absolutely no way you did not do your research properly, Mr. Bechler.

SPEAKER 2

No, no. I mean, you're entirely right and I don't regret driving an electric car. It's something I've wanted to do for years. They've always been quite expensive. I went into it with my eyes wide open in terms of



the lack of public charging infrastructure, which by the way, remains truly pathetic. Or the misleading statements over ranges, which are still the case I'm afraid. I'm afraid you cannot

SPEAKER 1

I think the term we prefer to use is optimistic estimates, isn't it?

SPEAKER 2

Well, you're being very, very diplomatic.

SPEAKER 1

Adrian did the right thing, but life has smacked him down.

SPEAKER 3

Well, it's funny. The key thing was the early adopters. We've, kind of, everyone who was keen about EVs has got their EV. He's doing his bit for the city and people around him. There's no tailpipe pollution coming out of that. Car EVs are very easy to use when you can charge them at home. They're relatively inexpensive when you have to use the public charging network as Adrian has no doubt found, and I found out frequently when testing cars and you can be absolutely left high and dry, stranded and it can be the absolute wrong car for you if you manage to make it work and fit into your life. Great. The shocking demise of the residual value is due to a number of things. We're now back to where used cars are nearly at where they were pre- pandemic. They took a big lift because it was real demand and there wasn't enough supply used

Car prices generally went up and because EVs are relatively new, they're only with us maybe 12 years now. In reality, I think there's over 90 on the market today as we speak. Literally, in leaps and bounds, the technology is shifting. People are getting a wobbler thinking there's going to be better battery technology. There's going to be longer range available to me, but there's an influx of Chinese EV makers coming in who are really saying to the European manufacturers, you have been taking the Mick out of purchasers by charging a premium price and charging over the odds for those early adopters who you can always tap with new models to pay over the odds and they're coming in with great value. Yeah, you really do have to think of it long-term and because the technology is shifting so quickly and you can really be stung badly if you don't buy the right car for your needs because again, the public infrastructure is terrible, but if you buy the right car, the right EV, it is astonishingly terrific to have because, the ease of use, they're all automatic, they're whisper quiet.

They're quite quick in terms of in and around nipping about the place because they have an electric motor, but there's a whole new load of language and technology that we have to learn. Before it was like, what size is your engine? Oh, she's a 1.3 grand. Does she take petrol or diesel? And that was it. Now you have to know, well, what's the motor size? What's the battery size? Battery range? As Adrian pointed out, which is a really critical one in the winter, it's abysmal compared to in the summertime, and that's just the way the electricity gets around the car and the consumables you use when you're driving the car. So like Adrian would've learned that if you

SPEAKER 1

Go without the heated steering wheel

SPEAKER 3

And the heated seats, no, no, no, no. They're the ones you should go with, go without the air conditioning, the heated seat and the electric steering wheel come off the 12 volt system, so they don't affect your range as much. So stay warm that way. So even that level of nerdiness, your average person who's driving car says, I don't need this in my life. I just want a car that can get me from A to B petrol or diesel. What size is the engine, is it big enough? Is it small enough? There is literally a, absolute bottomless pit of nerd level research you can do into these things. The reality is the key line figure here is pricing is coming down. So the price war is going to help consumers. It's not necessarily great for Europe. Even Ursula von der Leyen came out and said, we've got to watch out because China could just absolutely bury us. The scale of Chinese EV production could completely wipe out the European motor trade altogether if they really got serious about it. So there

SPEAKER 1

Less, this whole conversation is moot though, unless we put in a charging network that does the job that is going to be able to cope with this kind of expansion.

SPEAKER 3

Again, I was nearly crying with joy

SPEAKER 2

Can I just come in on that point.

SPEAKER 3

Sorry, go on.

SPEAKER 2

So I'm sitting in a car at the moment. I'm driving today from Dublin to Belmullet, a 320 kilometer stretch. There is one high power charger on the road, one.

SPEAKER 3

And you can't book it. And when you get there, three cars might pull in front of you. The app might say it's free and you get there or else it'll go technical and just shut down and then you have to ring them up and then you're delayed. So you're held captive and then you're captivated for 45 minutes and let's just say it's an IONITY charger or one of these other chargers. And again, who needs to learn what type of charger I need to go to? You have to have separate cards. You can only now recently, Apple Green and some of the filling stations are putting in ones where you can pay with your debit card. Otherwise, you have to sign up for apps and become a real nerd and learn your stuff. Yep.

5. MEDIACION, PROCOTE Y PROCOTO

Para la corrección de estas Pruebas, se aplicarán los Criterios de Evaluación y se usarán las Hojas de Observación que figuran en ORDEN.

Las Hojas de Observación se fotocopiarán y deberán ser cumplimentadas obligatoriamente por el profesorado-corrector de la Prueba, observando escrupulosamente las pautas indicadas en la Guía del Profesorado.

En el caso de la MEDTE y la PROCOTE, se comprobará que la persona candidata ha tenido en cuenta el número de palabras mínimo y máximo estipulado para cada Tarea:

- Producción de Textos Escritos: entre 175 Y 200 palabras.
- Coproducción de Textos Escritos y Mediación de Textos Escritos: entre 150 y 175 palabras.

TAREAS DE MEDIACIÓN.

En las tareas de Mediación (Oral y Escrita), la persona candidata deberá incluir, al menos, los siguientes elementos:

ESPECIFICACIONES PARA LA CORRECCIÓN DE LA TAREA DE MEDIACIÓN ESCRITA

1. CUMPLIMIENTO DE LA TAREA

Para la calificación de Apto (6,5), el / la candidato/a debe dar la información teniendo en cuenta la situación comunicativa que se plantea. Además, deberá resumir el concepto del *Virtual Erasmus Exchange*, además de resumir los objetivos, las áreas temáticas y parafrasear la información sobre posibles actividades.

Si da EXCESIVA información de las otras opciones se puede penalizar el descriptor de SELECCIÓN de información adecuada.

NOTA: Si cualquier otra opción aparte de la prevista se explica lógicamente puede darse por válida a juicio del examinador/a.

Para una calificación superior, se valorará positivamente que explique por qué ha elegido esas opciones y la capacidad de fluidez textual y organización del/de la candidato/a para facilitar el seguimiento del texto.

2. ESTRATEGIAS DE MEDIACIÓN

Se valorará la mayor o menor capacidad del/de la candidata/a para SINTETIZAR, RESUMIR y PARAFRASEAR la información relevante del texto de acuerdo con la situación comunicativa que se plantea en la tarea y comunicarla de forma efectiva, utilizando estructuras variadas y efectivas y vocabulario adecuado utilizando, dónde se pueda, sinónimos del texto fuente.

ESPECIFICACIONES PARA LA CORRECCIÓN DE LAS TAREAS DE MEDIACIÓN ORAL

TAREA 1: PROPERTY INVESTMENT	<u>Cumplimiento de la tarea:</u> Para la calificación de Apto (6,5), la persona candidata debe dar al menos información sobre 5 de los ocho factores que suben el precio de la propiedad. Si el resumen del candidato engloba todos los factores, utilizando sinónimos y parafraseando con estructuras y vocabulario avanzados se otorgará una nota más alta. (por ejemplo: <i>view raises price, value increases, half the size is better, less bedrooms at a premium, modern day styles more attractive, terrace and type of flooring bring up price, proximity to public transport, educational establishments and shops a big plus</i>) Si no menciona todas las ideas pertinentes, deberá penalizársele en el apartado "Selección de la información".
TAREA 2 WORKPLACE EXCELLENCE	<u>Cumplimiento de la tarea:</u> Para la calificación de Apto (6,5), la persona candidata debe mencionar al menos 5 factores para alcanzar la excelencia en el lugar de trabajo, utilizando sinónimos y parafraseando. (por ejemplo: <i>need to have a positive outlook, timely communication, taking on suitable candidates, following up on accountability, emphasising new ideas, encouraging team spirit, recognition of achievements, sincere empathy and support</i>). Si el resumen de la persona candidata engloba la mayor parte de los factores, utilizando sinónimos y parafraseando con estructuras y vocabulario avanzados se le otorgará una nota más alta. Si no menciona todas las ideas pertinentes, deberá penalizársele en el apartado "Selección de la información".
TAREA 3 ARTIFICIAL INTELLIGENCE: PROS & CONS	<u>Cumplimiento de la tarea:</u> Para la calificación de Apto (6,5), la persona candidata debe mencionar al menos 5 pros y 5 cons de la inteligencia artificial. Si utiliza una rica variedad de sinónimos y hace comparaciones concisas se otorgará una nota más alta, por ejemplo: PROS: promising results, precision, get rid of mistakes, cut overheads, enhance decision processes, enhance work dynamics, collect and analyse data, advanced comprehension. CONS: humans no longer in control, lack of feelings, helpless if there is a breakdown, less employment, expensive/costly, predictable and uncreative, ethical issues. Si no menciona todas las ideas pertinentes se penalizará en el apartado "Selección de la información".

TAREA 4 TIPS FOR LANDLORDS	<u>Cumplimiento de la tarea:</u> Para la calificación de Apto (6,5), la persona candidata debe mencionar al menos 5 de los consejos en la infografía. Si el resumen de la persona candidata engloba la mayor parte de los factores, utilizando sinónimos y parafraseando con estructuras y vocabulario avanzados se le otorgará una nota más alta. Por ejemplo: <i>comply with deadline, check out prospective tenants, make rules clear from the outset, issue clear warnings, require standing order payments, incentivize punctual payment, terminate contract and throw out bad payers.</i>) Si no menciona todas las ideas pertinentes, deberá penalizársele en el apartado "Selección de la información".
TAREA 5 THE SIX STAGES OF REPATRIATION	<u>Cumplimiento de la tarea:</u> Para la calificación de Apto (6,5), la persona candidata deberá explicar al menos 4 de las 6 fases que se experimentan cuando una persona vuelve a vivir en su país de origen después de haber vivido en el extranjero. Si el resumen de la persona candidata engloba la mayor parte de los factores, utilizando sinónimos y parafraseando con estructuras y vocabulario avanzados, se le otorgará una nota más alta. Si no menciona todas las ideas pertinentes se deberá penalizársele en el apartado "Selección de la información".
TAREA 6 GROWTH MINDSET vs. FIXED MINDSET	<u>Cumplimiento de la tarea:</u> Para la calificación de Apto (6,5), la persona candidata debe comparar las dos mentalidades de la infografía, mencionando al menos 4 diferencias entre ellas. Si el resumen de la persona candidata engloba la mayor parte de los factores, utilizando sinónimos y parafraseando con estructuras y vocabulario avanzados, se le otorgará una nota más alta. Si no menciona todas las ideas pertinentes, deberá penalizársele en el apartado "Selección de la información".
TAREA 7 THE WATER CRISIS	<u>Cumplimiento de la tarea:</u> Para la calificación de Apto (6,5), la persona candidata debe explicar todos los puntos principales de la infografía. Si el resumen de la persona candidata engloba todos los factores, utilizando sinónimos y parafraseando con estructuras y vocabulario avanzados, se le otorgará una nota más alta. Si no menciona todas las ideas pertinentes deberá penalizársele en el apartado "Selección de la información".
TAREA 8	<u>Cumplimiento de la tarea:</u> Para la calificación de Apto (6,5), la persona candidata debe hablar de los tres aspectos del Cultural Iceberg. Si engloba un gran número de los

THE CULTURAL ICEBERG	aspectos en los tres apartados utilizando un vocabulario amplio con sinónimos y estructuras avanzadas, se le otorgará una nota más alta. Si no menciona todas las ideas pertinentes, deberá penalizársele en el apartado "Selección de la información".
TAREA 9 SUSTAINABLE CONSTRUCTION	Para la calificación de Apto (6,5), la persona candidata debe explicar los puntos principales de la infografía, mencionando los méritos (certificación) de los proyectos de la empresa y del enfoque sostenible que tiene. Si el resumen de la persona candidata engloba la mayor parte de los factores, utilizando sinónimos y parafraseando con estructuras y vocabulario avanzados, se le otorgará una nota más alta. Si no menciona todas las ideas pertinentes deberá penalizársele en el apartado "Selección de la información".
TAREA 10 THE IMPORTANCE OF INFOGRAPHICS	Para la calificación de Apto (6,5), la persona candidata debe informar de la importancia de las infografías y mencionar al menos 5 de los puntos de la infografía. Si el resumen de la persona candidata engloba la mayor parte de los factores, utilizando sinónimos y parafraseando con estructuras y vocabulario avanzados, se le otorgará una nota más alta. Si no menciona todas las ideas pertinentes deberá penalizársele en el apartado "Selección de la información".
TAREA 11 THE ESSENCE OF PERMACULTURE	<u>Cumplimiento de la tarea:</u> Para la calificación de Apto (6,5), la persona candidata debe informar de la esencia de la <i>Permaculture</i>, mencionando y explicando brevemente al menos 4 de los 7 puntos en la infografía. Si hace referencia a todos los puntos con explicaciones concisas y un vocabulario rico en sinónimos y con estructuras avanzadas, se le otorgará una nota más alta. Si no menciona ni explica al menos 3 de las ideas pertinentes, deberá penalizársele en el apartado "Selección de la información".
TAREA 12 HEALTHY VENTING vs. EMOTIONAL DUMPING	Para la calificación de Apto (6,5), la persona candidata debe informar de al menos 6 de las diferencias en los dos comportamientos de la infografía. Si el resumen de la persona candidata engloba la mayor parte de los factores, utilizando sinónimos y parafraseando con estructuras y vocabulario avanzados, se le otorgará una nota más alta. Si no menciona todas las ideas pertinentes, deberá penalizársele en el apartado "Selección de la información".
TAREA 13 DIGITAL ANATOMY OF THE AFFLUENT MALE	Para la calificación de Apto (6,5), la persona candidata debe informar de los puntos principales de la infografía mencionando 5 características del <i>Affluent Male</i>. Si engloba la mayor parte de la información de la infografía utilizando un vocabulario amplio con sinónimos y estructuras avanzadas, se le otorgará una nota más alta. Si no menciona todas las ideas pertinentes, deberá penalizársele en el apartado "Selección de la información".

TAREA 14 WORKING DEMOGRAPHICS	Para la calificación de Apto (6,5), la persona candidata debe informar de 5 de los 7 puntos reflejados en la infografía, además de hipotetizar sobre las actividades de las personas nombradas. Si el resumen de la persona candidata engloba todos los factores, utilizando sinónimos y parafraseando con estructuras y vocabulario avanzados, se le otorgará una nota más alta. Si no menciona todas las ideas pertinentes, deberá penalizársele en el apartado "Selección de la información".
TAREA 15 THE WIRED PATIENT	Para la calificación de Apto (6,5), la persona candidata debe mencionar al menos 3 de las 5 fases descritas en la infografía. Si engloba la mayor parte de las ideas de la infografía utilizando un vocabulario amplio con sinónimos y estructuras avanzadas, se le otorgará una nota más alta. Si no menciona todas las ideas pertinentes, deberá penalizársele en el apartado "Selección de la información".
TAREA 16 TIPS ON SELECTING A REAL ESTATE AGENT	Para la calificación de Apto (6,5), la persona candidata debe mencionar al menos 4 de los puntos de la infografía. Si engloba la mayor parte de la información utilizando un vocabulario amplio con sinónimos y estructuras variadas, se le otorgará una nota más alta. Si no menciona todas las ideas pertinentes, deberá penalizársele en el apartado "Selección de la información".