

Escuelas Oficiales de Idiomas de la Comunidad Autónoma de Aragón

Pruebas Unificadas de Idiomas

INGLÉS

NIVEL AVANZADO C2

CONVOCATORIA 2020 - MODELO A

A rellenar por el candidato

Apellidos		
Nombre		
DNI		
Tipo de matrícula	<input type="checkbox"/> Libre	<input type="checkbox"/> Oficial Profesor/a: Grupo/horario:

A rellenar por el corrector

	(Puntuación mínima para superar cada prueba: 10 puntos)		
		SÍ	NO
Comprensión de Textos Escritos	/20	SÍ	NO
Comprensión de Textos Orales	/20	SÍ	NO
Mediación	/20	SÍ	NO
Producción y Coproducción de Textos Escritos	/20	SÍ	NO
Producción y Coproducción de Textos Orales	/20	SÍ	NO
PUNTUACIÓN TOTAL DE LA PRUEBA Puntuación mínima total para certificar: 65 puntos	/ 100		

APTO

CERTIFICA

NO APTO

INSTRUCCIONES

Instrucciones comunes a todo el examen:

1. Siga las instrucciones correspondientes a cada una de las tareas.
2. No olvide poner su nombre en las portadillas de cada una de las tareas.
3. Utilice bolígrafo azul o negro INDELEBLE.
4. Puntuación máxima de cada prueba: 20 puntos.
5. Puntuación mínima para superar cada prueba: 10 puntos.
6. Podrá abandonar el examen cuando considere que ha terminado, pero siempre después de la realización de la Comprensión de Textos Orales.
7. Después de la realización de la prueba de Mediación Escrita, dispondrá de un descanso de 15 minutos.
8. Duración global del examen escrito: 4 horas.
9. Mantenga su móvil apagado durante toda la sesión.

Revisión de examen:

Está terminantemente prohibido fotografiar el examen total o parcialmente.

Una vez revisado su examen, firme aquí:

Firmado: _____ Fecha: _____

CONVOCATORIA 2020

INGLÉS

**NIVEL AVANZADO C2
MODELO A**

CLAVE DE RESPUESTAS

COMPRESIÓN DE TEXTOS ESCRITOS

TASK ONE – MY BLOCKBUSTER SUMMER JOB

1	2	3	4	5	6	7
A	B	J	I	D	G	H

TASK TWO – PAMPLONA

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

TASK THREE – BREAKFAST BUFFET

1	2	3	4	5	6	7	8	9	10	11	12
C	C	C	B	C	A	C	A	C	A	B	B

COMPRESIÓN DE TEXTOS ORALES

TASK 1 – CREATIVITY

1	2	3	4	5	6	7
E	D	J	G	F	C	I

TASK 2 – OUT OF YOUR COMFORT ZONE

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

TASK 3 – THE ANGEL OF THE NORTH

Para la corrección de las comprensiones orales de huecos se puntuará de la siguiente manera:

- A las palabras **reconocibles** se les otorgará **0,5 puntos**, aun cuando presenten faltas de ortografía o errores gramaticales. Por ejemplo, si un verbo es correcto, pero está en una forma incorrecta se considerará reconocible.
- Se podrá otorgar **0,25** en aquellos casos en los que hay dos (o tres) palabras en el hueco y una de ellas es reconocible pero la(s) otra(s) no.
- A las palabras **irreconocibles** se les otorgará **0 puntos**.
- En el caso de que haya dos huecos en un mismo ítem, cada hueco contabilizará como 0,25 de forma separada.

1	POSTINDUSTRIAL/ POST-INDUSTRIAL DECLINE
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	(only decline 0.25)
2	HEAVY/MINING/SHIPYARD INDUSTRY (only industry 0.25)
3	FORESIGHT / AMBITION
4	LOCAL OPPOSITION/ (NEGATIVE) BACKLASH
5	NAZI BUT NICE
6	DOUBLE DECKER/ DOUBLE-DECKER BUSES (only buses 0.25)
7	HUNDRED-MILE WINDS
8	UPSCALED
9	LINED WITH PEOPLE
10	ALMOST RELIGIOUS (only religious 0.25)

TRANSCRIPCIONES

TASK 1 – CREATIVITY

Example: (A) A very popular term. What do you think when I say the word “creativity”? Truth be told, creativity is having a bit of a moment. There are thousands of books on the subject, many written in the past decade. It’s become a corporate buzzword, right up there with “innovation” and “disruption. It is at the center of a whole lifestyle movement: online classes and Facebook groups and real-life meetups. There are creativity coaches, of course, and gurus, offering to rearrange your life to add more creative space.

Extract one: (E) How it works depends on your perspective. I was just looking recently and reminded of that old fable that, you know, if you have people blindfolded, looking at an elephant and one of them is, you know, looking at the tail, he thinks it’s a snail he’s touching. And if you have someone, you know approaching it from the side, she thinks it’s a wall. And it’s just a reminder, in a way, that what you focus on, to some extent, determines how you think creativity works. And so, in many ways, it’s a very difficult, and still to some extent mysterious phenomenon.

Extract two: (D) Finding the right balance. He used — he had this four-letter formulation: M.A.Y.A.: Most Advanced Yet Acceptable. And it was based on his theory that everyone has these two impulses. And one is the desire for regularity and comfort, and the other one is the quest for surprise and novelty, right? And so, if you have too much regularity and comfort, you get bored. If you get too much surprise and novelty, you get overexcited, wired and distracted and exhausted. And so, it’s the idea that it’s novelty with a purpose.

Extract three: (J) Thinking out of the box. Basically, if I ask you to give me all the uses you can for a brick, you could say that you could build a house, you could build a factory, and you could build a road. And that’d be three ideas, but they’re all basically building. A more creative answer would be something like you could build a house, you could use it as a platform to hold a cup of coffee, you could use it as a missile to throw through someone’s window as protest. And other tests of creativity all have that element to it: they see if the mind tends to go wide and down different routes and that it can even make connections through circuitous ways of getting there.

Extract four: (G) Researching epitomes of creative wisdom. Most psychologists, they study, really, college undergraduates who happen to be taking a Psych 1 class. And they have to volunteer to participate. And those are not the people I want to study. And so I had to figure out a way of studying people like Michelangelo or Beethoven or Einstein when I couldn’t get them to come to my laboratory. So, I start developing various ways of studying genius at a distance, measuring their personality, measuring their intelligence, looking at their childhood and their adolescence, the nature of their career.

Extract five: (F) Pioneering in a field of knowledge. You have to establish an expertise and a domain— you have to know what you're doing. You have to have the tools of the trade. Now, sometimes people enter fields where there's really not that much to learn because they're brand-new fields. So when Galileo, for example, invented his telescope and pointed to the skies and saw all these things that are not supposed to be there — there weren't supposed to be mountains on the moon. There weren't supposed to be moons circulating around Jupiter. There weren't supposed to be spots on the sun, and so forth and so on.

Extract six: (C) Creativity with a wicked purpose. I think actually the most creative discipline I've ever witnessed in person is probably coding. Because you're creating the language that you then employ to make something happen. That is profoundly creative. And whether that's for making a game or whether that's creating a program or whether that's — I mean, in a way maybe the most creative thing I'm aware of in the last 10 or 15 years is the Stuxnet virus. Like that thing is unbelievable, like what it was, what it did, and how it accomplished it. But I don't think anyone would call that creative in any normal sense. That's, you know, it's bad, right?

Extract seven: (I) The toll of creativity on some creative minds. So what's interesting is that as you get into domains that are very very constrained, mental illness tends to be very rare. And then if you go into more and more unconstrained forms of expression, then you also do it at risk of having more mental illness, as well as having, you know, all sorts of horrible experiences in childhood or adolescence. And there's a study published on this, where you can compare Nobel prizes in physics with Nobel Prizes in literature, and they're not cut from the same cloth at all.

***DISTRACTORS: CREATIVITY IS ALWAYS AN ASSET (B)
THE RIGHT BACKGROUND FOR CREATIVITY (H)***

TASK 2 – OUT OF YOUR COMFORT ZONE

I'm Kathryn Garcia and today I'd like to talk you into getting way, way out of your vacation comfort zone.

I've never been the kind of person who spins a globe, shuts my eyes, slams my finger on a random spot and then books the next flight to whatever country I stopped on. (0)

As a kid, my family's trips revolved around seeing other family (1). We'd go to the Toronto area for two weeks every summer to visit my mom's relatives and in the fall we'd drive to the mountains of Prescott Arizona to spend a few days with my great aunt and uncle (1). Our weekend trips were to places no more than two hours away from home. Vacations were comfortable, familiar, safe.

So when my mom suggested we go on an Alaskan cruise for our annual mother-daughter vacation I immediately ran through a list in my head of reasons why this was a bad idea (2). Trapped on a ship, contracting norovirus, trapped on a ship, falling overboard, trapped on a ship.

But I figured I'd survive as long as I washed my hands constantly and use hand sanitizer. And -pro tip- hand sanitizer is available every 20 steps on a cruise ship. So we bought our tickets and I spent the intervening months anxiously awaiting my foray into the last frontier. I know it sounds crazy to be worried about going on vacation. It's like the epitome of a first world problem. But as someone who likes to be fully prepared for everything and can struggle with the concept of going with the flow, it felt unnerving to not know how being on a boat for seven days would go. I was excited to see something new but couldn't shake my concern (3).

But let me tell you. Alaska is astonishing.

We arrived in Anchorage by air and I spent much of the time flying over Alaska with my face plastered against the tiny window, craning my neck to see as much as I could of the endless snow-covered mountains (4). I marveled at the way the craggy rock sharply contrasted with the pools of pristine blue water that had gone untouched for centuries.

The sheer beauty of Alaska is enough to snap anyone out of a spell and I was surprised by how quickly I acclimated to life on board. So long as I avoided getting too close to the railing.

We went whale watching in Haynes, shivered in Mendenhall Glacier in Juneau and listened to rivers run into the ocean in Ketchikan.

It was also in Ketchikan where we arrived in a clearing to see at least 40 bald eagle swooping and squawking, showing off on the way only the American national bird can. The highlight of the trip was a detour into the Johns Hopkins Inlet in Glacier Bay.

This inlet isn't always open to vessels but the weather conditions were right (5) and we made our way to the top deck to take in the views. Surrounded by snow covered mountains, we slowly made our way past the Johns Hopkins glacier. We held our breath waiting to see if we would witness a Calvin and marveled at the crystal blue tint of the glacier. Blocks of ice bobbed in the water and occasionally a sea otter would leisurely glide by the ship. The air was still. And the quiet was deafening.

During those moments I couldn't imagine being anywhere else. Alaska's gorgeousness has an intoxicating pull and **even though I am more true-blue Beverly Hills and less Northern Exposure, I could envision myself plunking down in the middle of nowhere Alaska living in a cabin with caribou for neighbors (6)**.

These daydreams, of course, occurred as I floated by on a cruise ship where I had a towel left on my bed every night in the shape of a monkey and I was able to order shrimp cocktail from room service at 3 a.m.

But trust me. It's invigorating to go somewhere out of your comfort zone. **It gets you excited and feeling renewed with more confidence and focus. You owe it to yourself to get out there and learn about places you've never been and people you've never met, especially at a time when people are so distrustful of one another.**

Think of how understanding we'd all be if we got out of our bubbles and saw how others live (7). Just 36 percent of Americans have a passport and I get it. Some people -my father included- just don't care for travelling. But for those like me who want to cross places off their to-do list and just need a little push, we need to ignore that feeling of hesitation and go for it.

Let's start small. I guarantee there's a place within a five-hour-drive of your home that could shake things up a bit. Maybe it's a national park where you can camp for the first time or a small town made famous by a new-to-you culinary delicacy. Once you tackle the domestic side you can branch out to international travel.

Of course, saving enough money to travel is difficult. But even if you can only sock away a few dollars here and there, I promise you, it will add up. And, hey, I'm not your financial advisor. **If you have the chance to go on a once-in-a-lifetime totally game-changing vacation, put it on your credit card and try to pay it off as fast as you can (8)**.

TASK 3 – THE ANGEL OF THE NORTH

Presenter: In 1994, the British sculptor Antony Gormley was commissioned by Gateshead Council, in the north-east of England, to create a sculpture. Not just any sculpture, but a **monumental (0)** one. Twenty metres tall, fifty-four metres wide, to stand beside the main motorway running between London and Edinburgh. And after years of **postindustrial decline (1)** to help put Gateshead back on the map. Anna Pepperall was the visual arts manager at Gateshead Council.

Anna: At the time Gateshead didn't have any large-scale contemporary art galleries, so public art was seen as a way of bringing art out into the open for everybody to see and that was actually what defined policy in the early 1980's.

Presenter: And by then, of course, a lot of the **heavy industry (2)** in the north-east had gone or was going. The mines, the shipyards, but what the councillors were proposing was something that was hugely ambitious.

Anna: I know, and looking back it is incredible that somebody had that **foresight and ambition (3)**. Gateshead had been involved with public art, but probably the most that had been spent was about 30,000 pounds and the large-scale sculpture of this sort might cost 150,000. And how wrong we were! Because it kept going up and up and up. And I think anything of the scale and in such an open space is a huge risk, 'cos if you get it wrong it's there forever.

Presenter: But they got it right. It took several years, a barrage of **local opposition (4)**, some serious engineering and a lot of hard work. But in February 1998 The Angel of the North was finally lifted into place.

Anna: When it was announced everyone involved faced this huge negative **backlash (4)**, didn't you? The north-east is one of the poorest regions of Britain and many people thought that this was a big waste of money. Others thought it would be dangerous, it would distract drivers...

Anna: Exactly, you know, why are they doing this, it's going to bring about all these awful things, it's going to be Angel of Doom... Personal attacks, and very, very unpleasant and difficult climate.

Presenter: Didn't one newspaper liken it to a Third Reich German sculpture and ran this headline: **"Nazi but nice" (5)**

Anna: Yeah, that was very nasty and almost halted the whole process. You'd be with your friends or for a meal or something and you'd have to judge whether they were angel lovers or not. And whether or not it was going to turn the tide of your evening.

Presenter: Gradually the local opposition did subside, but there were other equally daunting challenges. The Angel is 5 **double-decker buses (6)** high. Its wingspan is wider than a Boeing 757. But with its outstretched arms and narrow legs and ankles it had to be built to withstand **hundred-mile winds (7)** on its exposed hill without toppling. In the end, a local north-east firm was chosen to build the huge steel structure helped by a group of international engineers. And the price kept going up, didn't it? You must have thought a few times, is this going to happen?

Anna: You know, myself and Mike went down to Antony's studio quite a few times in London, and he was very keen that, you know, looked substantial and one of those things that he did thickened the ribs on the Angel and that **upscaled (8)** the budget slightly, so there was another sharp intake of breath and we had to sort of go back to Gateshead saying er... actually, it's probably gonna cost another hundred thousand or something.

Presenter: The final cost was 800,000 pounds, and they got the funding. Finally, that February the Angel of The North made this 40-mile journey to Gateshead on the back of a lorry through streets **lined with people (9)**, even though it was the middle of the night and that must have been an extraordinary sight.

Anna: That was. And then sort of it dawned as the light was breaking, the piece was lifted up high with this huge crane and lowered into site and then it was fixed into the ground. I make it sound very easy, but of course, the engineering challenge had been amazing. And then when the second wing went on, I breathed a sigh of relief internally. So, yes, it was absolutely magnificent and, you know, it's a very emotional, **almost religious (10)** moment.

Presenter: Antony Gormley's Angel of the North is today one of the most viewed public works of art in the world, and it's become a non-official symbol for the north-east of England.