



Castilla-La Mancha

Consejería de Educación,
Cultura y Deportes

PRUEBAS DE CERTIFICACIÓN

INGLÉS / C2

COMPRENSIÓN DE TEXTOS ORALES
SESIÓN EXTRAORDINARIA 2024

INSTRUCCIONES PARA LA REALIZACIÓN DE ESTA PARTE

- **DURACIÓN: 55 minutos.**
- **PUNTUACIÓN:** A efectos de **certificación**, será necesario superar todas y cada una de las cinco actividades de lengua con una puntuación mínima del 50% en cada una de ellas y una calificación global final igual o superior al 65%. A efectos de **promoción**, será necesario obtener una puntuación mínima del 50% en todas y cada una de las cinco actividades de lengua.
- 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 match the statements (A-M) to the extract (1-4) that they refer to. There are **TWO ANSWERS** for each extract. There are **THREE STATEMENTS** you will not use. Extract (0) is an example. Write your answers in the ANSWER BOX (1 item = 0.8).

EXPERIENCES WITH AUTISM

WHICH EXTRACT MENTIONS...?	
A.	a critical window of time for intervention
B.	autism being masked by one's appearance
C.	benefits of inclusion in the typical school setting
D.	consequences of social exclusion
E.	having their perspective of what matters most reshaped
F.	how the condition is a continuum of neurodiversity
G.	ignorance surrounding the recognition of autistic traits
H.	more public funding for specialized education
I.	ramifications of being picked on
J.	strategies to improve communication skills
K.	symptoms when the condition is exacerbated
L.	the misinterpretation of social cues
M.	unique strengths associated with autism

(Adapted from youtube.com)

ANSWER BOX

EXTRACT	Extract 0		Extract 1		Extract 2		Extract 3		Extract 4	
QUESTION	0	0	1	2	3	4	5	6	7	8
STATEMENT	B	K								

Marks 1: _____/6.4

TASK 2

Listen to the recording and choose the best answer (A, B or C) for each question (9-16). Question (0) is an example. Write all your answers in the ANSWER BOX (1 item = 0.8).

THE MAKING OF ONCE: AN INTERVIEW WITH GLEN HANSARD AND MARKETTA IRGLOVA

- 0. The interviewer’s introduction to *Once* highlights...
 - A. Glen and Mar’s musical background.
 - B. the collaborative filmmaking process.
 - C. the film’s unforeseen critical acclaim.
- 9. When speaking with John Carney, Glen mentions “tea” to...
 - A. highlight the casualness of the conversations.
 - B. refer to the time in which the interviews took place.
 - C. suggest a lack of seriousness in Carney’s questions.
- 10. Glen refers to Carney’s selection of Cillian Murphy as his “ace” because...
 - A. it guaranteed the film’s success.
 - B. Murphy was ideal for the role.
 - C. the actor was dependable.
- 11. Glen recommended Mar for the film because...
 - A. Mar was similar in age to the character.
 - B. she seemed well-suited for the part.
 - C. they had a long-lasting friendship.
- 12. Glen says that Carney viewed Cillian’s withdrawal as a potential blessing because...
 - A. it presented Glen with an unexpected opportunity.
 - B. the film’s concept was flawed and needed redirection.
 - C. there was the potential for the film to have a better outcome.
- 13. The main source for Glen’s anxiety in accepting the role was...
 - A. a simple lack of confidence in his acting abilities.
 - B. the pressure of replacing a well-established actor.
 - C. the risk that he would be a disappointment to Carney.
- 14. The films financial constraints are presented as...
 - A. a catalyst for creativity and collaboration.
 - B. a significant hindrance to production.
 - C. an annoyance overcome by borrowing money.
- 15. The interviewer’s comment about free labour reflects...
 - A. a sincere belief in its harmonious effects.
 - B. a witty jab at Glen and Mar’s experience.
 - C. sarcasm directed at Carney’s methods.
- 16. Mar’s initial perspective on being a musician can be described as a...
 - A. lifelong dream she was actively pursuing professionally.
 - B. surprising turn of events that opened doors she never imagined.
 - C. talent she enjoyed but hadn't considered as a viable career path.

(Adapted from youtube)

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

TASK 3

Listen to the recording and complete the missing information in each numbered space (17-25). Use **NO MORE THAN THREE WORDS** for each space.

Answer (0) is an example. Write your answers in the ANSWER BOX (1 item = 0.8).

THE U.S. HOUSING CRISIS

- Among the various difficulties plaguing the housing market, the (0) _____ remains the main stumbling block.
- Some Congress members are outraged that Wall Street receives funding from people's (17) _____.
- Industry experts feel that (18) _____ hold the key to solving the housing crisis.
- Currently, the ratio between housing cost and income stands at (19) _____.
- Diana Olick says that what distinguishes this crisis from previous ones is the problem of (20) _____.
- Although experts feel the building trend may help, its long-term (21) _____ remains unclear.
- Some in Congress propose limiting corporate activity by forcing them to sell single-family homes that have been (22) _____ for some time.
- Some housing bills face opposition in Congress for being too (23) _____.
- Taxing industries that have large holdings could (24) _____ to help make housing more affordable.
- Blackstone made a significant investment to oppose California's (25) _____ efforts.

(Adapted from: cnbc.com)

ANSWER BOX

GAP	WORD
<input type="checkbox"/> 0.	price
<input type="checkbox"/> 17.	
<input type="checkbox"/> 18.	
<input type="checkbox"/> 19.	
<input type="checkbox"/> 20.	
<input type="checkbox"/> 21.	
<input type="checkbox"/> 22.	
<input type="checkbox"/> 23.	
<input type="checkbox"/> 24.	
<input type="checkbox"/> 25.	

Marks 3: _____/7.2

TASK 1	TASK 2	TASK 3	TOTAL MARKS
			_____/20

TASK 1
EXPERIENCES WITH AUTISM

ANSWER BOX										
	Extract 0		Extract 1		Extract 2		Extract 3		Extract 4	
QUESTION	0a	0b	1	2	3	4	5	6	7	8
ANSWER	B-K		A-D		G-I		F-L		E-M	

DISTRACTORS: C, H, J

TRANSCRIPT

EXTRACT 0

LUKE: I have Asperger's syndrome, I have ADHD, chronic anxiety and I've never been diagnosed with it, but I'm positive I have Tourette's and what that means for me is I have tics, I don't pay attention very well. I'm always full of energy, and I used to get very anxious and have panic attacks every day and be physically sick over the worry of things.

JAN: Autism for us is an invisible condition. **So, you'd look at Luke and you can't see that he's autistic. The only way that you know he's autistic is by his behavior (B).**

LUKE: If I'm having a bad day that means that I'll be twitching constantly and I won't be able to have a conversation or make eye contact with anyone (K). I'll be, want to be completely on my own and my mind will be fluttering. I won't be able to pay attention to anything for more than 2 seconds, that my eyes will be darting around trying to find anything to distract.

JAN: His brain doesn't function the same way, he doesn't think the same way, he doesn't feel the same way. He has extra sensitivities to light, to sound, to smell. He quite often vomits because of smell or something doesn't taste right.

EXTRACT 1

LUKE: My life growing up with autism was very difficult and a nightmare really. I was, as my mum will probably tell you, hell on two legs.

JAN: I think early diagnosis is absolutely vital. If Luke had been diagnosed earlier, there are two areas in which that would have helped him majorly (A). Number one is with education, because he didn't know how to fit in and it isolated him enormously. **And that the knock-on effect of being isolated affected his self-esteem (D).** And then his anxiety grew massive because he knew that he couldn't control himself, he knew he couldn't behave in a way that was expected of him, but he had no idea why or how to change himself. And had we known that he was autistic and had he had the correct help, I'm sure that he wouldn't have been expelled from school at age 15 and have been through that awful time where he tried to kill himself because he just thought that he was no good at anything.

EXTRACT 2

LUKE: I was treated differently by teachers who didn't understand my behavior and why I was doing these things and wasn't able to communicate or make eye contact for example and was just on my own little planet. And the other kids, obviously children are cruel and didn't understand me and because I was odd, I was victimized for that.

JAN: People would enjoy winding him up because they knew they'd get a good response from him and that would disrupt the lesson for them. **So, the bullying actually got to the point where Luke himself hated going to school. He developed a school phobia (I)** and I would have to make him go because I was in trouble if he didn't go to school. So, it became a really anxious, horrible time. Waking Luke up to go to school was like torture.

LUKE: I really struggled at mainstream school because, as I said, I didn't fit in. I was like being on an alien planet. And they tried to give me help. But to be fair, one TA who did understand me and was trying to help me out had no real friends, and **all the other teachers in the school just thought I was in naughty adolescence or was answering back because out of cheek, rather than a genuine misunderstanding or lack of interest (G)**. And also, being ADD, if you're in a classroom with 30 people, you don't understand what's going on, you have no interest in the subject, and there's much more interesting things in the classroom. You're sitting fiddle with a pencil for 4 hours as opposed to doing the work.

EXTRACT 3

LUKE: Why I'd say **autism is a classification of an alternative way of thinking, because everybody on the planet is on the autistic spectrum, and autistic labels are made up of someone who has so many characteristics and traits or labels within a certain category (F)** to be given a label for the general public to understand why they think that way. And although the labels are in place, like, you know, Asperger's, dyspraxia, but then people don't tend to understand what those labels entail, what traits are in them, and what that means about that person; what they have to go through.

JAN: But it's really his understanding of language is incredibly different. He's very literal. So, if you said something to him, like, for example, there's a story behind that picture. He would want to see, physically see the story behind the picture. **He would take that very literally, and he wouldn't understand gesture, facial or subtle gesture or body language (L)**. So, when somebody is autistic and they can't give you eye contact, that's not because they don't like looking in your eyes. That's because they find it uncomfortable to look at your face and listen to your words because they're using too many of their senses, so they can only do one or the other.

EXTRACT 4

LUKE: It's extremely tiring. I'm very glad I'm hyperactive, to be honest, because otherwise, you know, because everything you do, you have to think about. You have to think about making eye contact. You have to think about walking, you have to think about just trying not to say the wrong thing or to say it in the right way.

JAN: Our children are brilliant. They're really amazing children. They show you a completely different life to the one that you thought you were going to have. I wouldn't swap Luke for the world. I treasure everything he's taught me, and **he's taught me more than anyone else ever could or would do about what's really important in life (E)**.

LUKE: It gives me a reason to get up in the mornings just because there's so much interesting stuff out there in the world and in life **(M)**. And my curiosity is endless. Not necessarily like, oh, what's the square root of PI? Oh, I find that really interesting. But no, just people and just how different people react to certain things and, yeah, I just find life so interesting.

(Adapted from: youtube.com/watch?v=Unp21ehXZNA, 5:33 minutes)

TASK 2

THE MAKING OF ONCE: AN INTERVIEW WITH GLEN HANSARD AND MARKETA IRGLOVA

ANSWER BOX

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

TRANSCRIPT

Tavis Smiley: In 2007, musicians Glenn Hansard and Marketa Irglova teamed up for **what was supposed to be just a small independent film called *Once* a project, which ended up**

becoming an Oscar winning hit (0). In addition to starring in the film, the duo took home the Oscar that year for best original song. Marketa, nice to meet you.

Marketa Irglova: Nice to meet you.

Tavis: And Glenn, nice to have you on as well.

Glen Hansard: Thanks, Tavis.

Tavis: I tried to just give a little taste of this Disneyland sort of story. I mean, you come together for a little small project, and all this Oscar madness happens. Take me back a few years ago and how all this, tell me how this came to be.

Glen: Well, my friend John Carney used to play bass in my band. He wanted to make a busker film, which was roughly, I suppose, based around my experience, because I was a busker before I met **John and had come to me a few times and interviewed me in a very, you know, relaxed way, like having a cup of tea (9)** and be like, so tell me a little bit more about busking and, you know, what would your average day be like? Or, you know, and I would tell him, like, I would give him anecdotal stuff. And he wrote a script that he then went and got some interest in from local people. And he had Cillian Murphy, this very famous Irish actor who was going to play the part. **And that was kind of his ace because this actor is like a, you know, he's a big deal in Ireland (10)**, and he was looking, you know, so the project kind of, the project grew legs, and he was looking to. He got to the point where he was casting, and he wanted me to write songs for him, which was great. I was very happy. And he was looking for an Eastern European piano player. She wanted.... he needed a girl about 35 years old. And I knew Mar. I knew Mar from being in Czech Republic. I knew Mar's parents. I said, I know a girl, and myself and Mara have been playing together a lot, you know, playing gigs and stuff in Czech. I said, **I know a girl who could possibly fit the bill (11)**, but she's only 17, but she's brilliant. And John was like, well, let me see her. And so, myself and Mar organized a gig, and we played in Ireland, and he came to see us, and he cast Mar in as the female in this film. So, he had Cillian and then he had Mar, and it was like. And everything was moving ahead, and I think he had like, I think he had a million dollars. Someone was going to give him a million dollars to make this film. And then to make a long story short, Cillian pulled out about, you know, a month before we start shooting, which destroyed the project because the money got pulled. Of course, the producers weren't interested anymore because that's because Cillian being the star. And so, John then had to kind of quickly rethink the whole situation and was so happy with the script he had and was so happy with the songs and was so happy with Mar that we had to rethink. And he said, why don't you play? It just. **It seems obvious that you play because your connection with Mar is quite real, and these songs were written with Mar, so why don't we just. It almost was like he said, it's almost like a blessing, weirdly (12).** Why don't you come in and play the role? And I guess, you know, I panicked with the idea for five minutes.

Tavis: You weren't intimidated by that? You have a huge star that's like me filling in for Denzel or something, you know? You didn't have any intimidation about this?

Glen: No, I did. I did. Honestly, I was freaked out. And I just thought, like, I don't know if I can do this. I don't want to let him down. **My biggest concern was letting him down (13)**, letting you know, but. So, I agreed to do it. Mar actually encouraged me to do it, she said, because she said it'd be a lot easier to act with someone I know rather than someone I don't. So, we went and we made *Once*, and we had to find more. We had to find money. And John borrowed 120,000 Euro, apart from the Arts Council in Ireland and part from a few friends that he knew. And we made *Once* in three weeks on two Handy Cams. We didn't get any licenses. We shot it all illegally. The whole thing happened in this very simple way, like 17 days of shooting in Grafton Street in January. It was freezing cold. The script was basically very organic in that it was happening as we were going. John had a very clear idea of what we wanted to do, but he was letting us improvise. What ended up happening was that lovely thing where necessity made the film. We only had the... Everyone was working for free. We only had the crew for X amount of time, and everybody just pulled together. **And it was one of those great, harmonious things that happened, where the film ended up being this beautiful, simple thing as a result of everyone's energy (14)**, you know?

Tavis: So, I've been trying to tell these guys for six years now, **if they work for free, it could be a lot more harmonious.** You can get a lot more done, might win some awards around here. **If they'd**

only work for free. I haven't convinced him of that as yet (15). But...he calls you Mar, uh Mar, what do you make of the fact that you get recommended by your friend and all this just opens up for you?

Marketa: I feel blessed, honestly, because **I never grew up with an idea of being a professional musician or for that to be something I do for a living (16).** And when Glenn walked into my life and kind of invited me to share the stage with him already that was amazing for me. And I used to kind of, at the time, even when I made the film, I was still in school, you know. So, for me, any excuse to get out of school and play music was just brilliant. So, I used to feel so grateful and fortunate for the fact that I can play music and travel with Glenn. And then when the film happened and all the success, it just feels. I definitely think that there's got to be some amount of magic involved, otherwise it couldn't have happened because it was so fortunate. And I feel really, really blessed and grateful for the way this has gone.

Tavis: When I said Disneyland, it came together like a magical story. Where's your award? Where do you keep it?

Marketa: We actually got our parents over for the Oscars, and they were leaving day after the ceremony and just took the Oscars with them.

Tavis: But you win it one day and your parents take it home the next day.

Glen: We got to have them in the hotel room for one night.

(Adapted from: youtube.com/watch?v=4mh-4HNo5sQ, 5:43 minutes)

TASK 3
THE U.S. HOUSING CRISIS

ANSWER BOX

0.	PRICE
17.	TAX DOLLARS
18.	CORPORATE LANDLORDS
19.	42%
20.	SUPPLY AND DEMAND
21.	VALUE
22.	VACANT
23.	DRASTIC
24.	GENERATE MONEY
25.	RENT CONTROL

TRANSCRIPT

Narrator: There are many problems in the modern housing market, but the biggest one for Americans tends to be the **price (0)**.

John Burns: The housing costs are completely out of line with wages.

Narrator: Some members of Congress believe Wall Street is a part of the problem.

Rep. Ro Khanna: What's outrageous is your **tax dollars (17)** are helping Wall Street buy up single family homes. You're subsidizing Wall Street.

Narrator: Massive private equity firms like Blackstone and Pretium partners have backed a relatively new breed of homeowner, the corporation. This growing industry buys or builds single family homes and then rents them out.

Jordan Ash: We hear from community organizers that are door knocking in certain neighborhoods and are just surprised by how many of the homes on a particular block will be owned by a corporate landlord.

Narrator: Industry advocates say **corporate landlords (18)** play a critical role in addressing the nationwide housing crisis.

John Burns: Over the last 40 years, the housing cost for the typical home in America compared to the income of the typical home buyer has been running 29% to 30%. Whether you look at the median or the average, it has blown out to **42% (19)** right now. We have a pretty significant home price decline forecast coming.

Diana Olick: Where I've seen anything from really not falling at all this year to dropping back 10-15 percent. Now, the thing that is different this time around than during the Great Recession is that **supply and demand (20)** issue. There's still not enough supply, and that's going to keep prices inflated.

Narrator: Some experts believe the best way out of this problem is not to limit corporate landlords, but rather to do whatever it takes to build more housing.

Diana Olick: Some of these big REITs, these landlords are actually building homes. They're adding to the supply that we desperately need.

Narrator: Experts believe this trend could help, but it needs far more time to prove its **value (21)**.

John Burns: We can only find 909 actively selling build-to-rent communities, about 10% of the rental home construction in the country right now. But 26% of renters rent a single-family home. So, it's not even keeping up with the pace of rental demand for single family versus apartment.

Narrator: Some members of Congress believe limiting corporate activity in the housing sector is a good first step.

Rep. Ro Khanna: Wall street is going to buy up a single-family home and it's **vacant (22)** for a couple years. We're going to tax it, forcing these firms to sell that back into the market. What we're saying is don't have private equity buying up single family homes. That's going to mean there are more single-family homes on the market.

Narrator: With a split Congress, it would take significant bipartisan efforts to pass.

Diana Olick: There are some bills in Congress which want to limit the amount of homes that investors can own, and they're unlikely to get through because they're pretty **drastic (23)**. They're telling investors that they're going to have to only be able you to own, in one sense, 100 homes or they're going to have to pay significant taxes on the others. Now, these institutional investors own thousands of homes.

Narrator: In a statement, Blackstone told CNBC that every home they own could go to a resident who hopes to buy the home later.

Jordan Ash: I mean, we think, frankly, that they just own too many, particularly in terms of, in the single-family home industry. I think there are ways, such as implementing additional taxes on them, that would either **generate money (24)** for affordable housing or encourage them to sell off from

their portfolio. And, we do support rent control, just cause eviction, different conditions in terms of the to ensure the habitability of a property.

Narrator: On the ground, a litany of States have tried to provide direct relief to tenants through policies like rent control. Groups backed by Blackstone have fought back hard. In 2018, the company spent about \$7 million to oppose **rent control (25)** for single family homes in California, according to researchers at University of California at Berkeley. In a statement to CNBC, a Blackstone spokesperson said the proposition would have exacerbated the state's housing crisis. At the same time, the private equity group has not made meaningful investments in building new single-family homes.

John Burns: There's going to be a bit of distress there, but long term, this is the first step.

(Adapted from: [cnbc.com/video/2023/02/21/the-rise-of-corporate-landlords-in-the-us.html](https://www.cnbc.com/video/2023/02/21/the-rise-of-corporate-landlords-in-the-us.html), 3:56 minutes)