

INGLÉS

CERTIFICADO DE NIVEL AVANZADO C2

CONVOCATORIA ORDINARIA 2020

COMPRENSIÓN DE TEXTOS ORALES

APELLIDOS: _____ NOMBRE: _____

DNI/NIE: _____ EOI: _____

INSTRUCCIONES PARA LA REALIZACIÓN DE ESTA PARTE:

DURACIÓN: 45 minutos

- Esta parte consta de tres tareas. Oirá las dos primeras tareas 2 veces y la última una sola vez.
- Escuche y lea las instrucciones al principio de cada tarea y realícela según se indica.
- Las respuestas escritas a lápiz o en rojo no se calificarán.
- No escriba en los recuadros sombreados.

IN C2 20 OR CTO

	TAREA 1	TAREA 2	TAREA 3	TOTAL	CALIFICACIÓN
PUNTOS				/ 25	/ 10

TASK 1 (8 x 1 mark =8marks)

You will hear part of a programme. Choose the option (a, b or c) that best completes the sentences according to what you hear and write it in the corresponding white box. Sentence 0 is an example. Now read the sentences.

MARK

AN INTERVIEW WITH MARGY WHALLEY

The co-founder of Pen Green Children 's Centre in Corby, Northamptonshire

0. Margy Whalley

- a) decided to educate adults and children together in the same class.
- b) **has educated children for thirty years.**
- c) opened a school to educate primary education children.

b

✓

1. Margy implies that

- a) home learning must be questioned.
- b) many parents doubt their knowledge can be valuable.
- c) the generation gap is narrowing thanks to her.

2. According to Margy, parents in England make mistakes and

- a) need qualifications in order to help educate their children.
- b) should engage with professionals to add to their children's education.
- c) want more for themselves than they want for their children.

3. She says the town of Corby

- a) has a population of 15% single parents.
- b) still attracts people to work in the steel factories.
- c) was once a flourishing community.

4. She says Corby is amazing because

- a) depravation and beauty rub shoulders.
- b) despite the energy nothing changes.
- c) there's little challenge for Margy as a nursery teacher.

5. The children Margy works with

- a) have parents who collaborate with her at the nursery.
- b) often see their parents less than 13 hours a week.
- c) only come from the manor houses close to the nursery.

6. Margy says she is learning from the parents

- a) although sharing with parents can sometimes be a problem.
- b) and praises previous research on parent-teacher interaction.
- c) who understand why a child prefers the box to the toy inside.

7. The price of Margy's nursery is justified because

- a) it is similar to private child care.
- b) 78% of its workforce is qualified.
- c) the workforce needs level 3 in-service training.

8. According to Margy, the Town Council

- a) compares her nursery to a school which employs 2,000 adults.
- b) shouldn't compare Margy's nursery to one in a church hall.
- c) thinks Margy's nursery is great value for money.

TASK 2 (9 x 1 mark = 9 marks)

You will hear part of a programme. Read through the notes below and complete them by filling in the gaps with the exact words you hear (1 to 3 words). Gap 0 is an example. Now read the notes.

MARK

ANTS, THE GARDENERS OF THE FOREST

An interview with James O'Hanlon, researcher at the University of New England, who is fond of them

According to James O'Hanlon, ants are responsible in forests for gardening tasks such as turning over or fertilizing the <u> SOIL </u> [0] .	<input checked="" type="checkbox"/>
When ants carry out routine tasks such as collecting and bringing food into their nests, they are giving _____ [9] to the soil.	<input type="checkbox"/>
The expert says that certain tree species have especially _____ [10] to be dispersed by ants.	<input type="checkbox"/>
These trees have seeds which contain ant food, that is, fatty _____ [11] , an attractant for ants.	<input type="checkbox"/>
Ants make it possible for Australia to be the country with more different types of _____ - _____ [12] plants on the planet.	<input type="checkbox"/>
Ants protect seeds from fires by allowing them to be some centimeters _____ [13] .	<input type="checkbox"/>
Ants' nests are quite interesting to make the soil more fertile as there is usually tons of stuff such as dead and _____ [14] things on them.	<input type="checkbox"/>
Other strategies plants use is having big, colourful _____ [15] to attract animals.	<input type="checkbox"/>
The expert explains that stick insect eggs have a food reward on them and they want ants picking up their eggs and _____ [16] them in their nests.	<input type="checkbox"/>
James says that there is some mystery in that the stick insects may be _____ [17] ants as a way to get out of an ant's nest.	<input type="checkbox"/>

TASK 3 (8 x 1 mark = 8 marks)

You will hear several people talking. After each extract, write the option (a, b or c) that best summarizes what you hear. **YOU WILL HEAR THE EXTRACTS JUST ONCE.** Extract 0 is an example. Now read the sentences.

MARK**ACTING CAREERS**

Actors and actresses talk on a more personal note

- 0. Brad Pitt on personal issues that affect his job.**
- a) *Success is definitely character-building.*
 b) **Toxic masculinity.**
 c) *We're all heroes in our own way.*
- 1. Ian McKellen on the play "King Lear".**
- [18] a) A fan's reaction after seeing King Lear.
 b) The most coveted audience.
 c) Warming up before getting on stage.
- 2. Maggie Smith on her role in "Downton Abbey".**
- [19] a) Her good knowledge of aristocracy's ways.
 b) Roles with grandeur are a treat.
 c) She's always been pigeonholed.
- 3. Emily Blunt on the film "Mary Poppins".**
- [20] a) Authoritative figures are comical.
 b) Mary Poppins's shielding aura.
 c) She loves imagining herself as a dancing cartoon.
- 4. Jonathan Groff on the TV series "Mindhunter".**
- [21] a) Juggling 'Mindhunter' and 'Hamilton' didn't work out.
 b) Rehearsals in Pittsburgh were unproductive.
 c) The character's emotional arc is in the book.
- 5. Rami Malek on the TV series "Mr. Robot".**
- [22] a) He locked himself away for the role.
 b) He stresses the emotional demands of this character.
 c) He stresses the physical demands of this character.
- 6. John Reilly on working with Joaquin Phoenix.**
- [23] a) Reilly believes more in preparation than in instinct.
 b) Reilly praises how long Joaquin prepares for his roles.
 c) Reilly praises Joaquin's way of delivering.
- 7. Emilia Clarke on her professional life after "Game of Thrones".**
- [24] a) She believes success is more important than quality time.
 b) She is participating more in the creative process.
 c) She is sort of scared of another big success.
- 8. Natalie Portman on her role as a woman astronaut.**
- [25] a) Mixed feelings about the outer space experience.
 b) The Earth is not as small as it looks.
 c) Women astronauts see glory in a different light.

b

TASK 1: AN INTERVIEW WITH MARGY WHALLEY

EXTRACT	1	2	3	4	5	6	7	8
LETTER	b	b	c	a	a	b	b	b

TASK 2: ANTS, THE GARDENERS OF THE FOREST

9	NUTRIENTS
10	EVOLVED
11	ACIDS
12	ANT-DISPERSED
13	UNDERNEATH/UNDER THE SURFACE
14	DECOMPOSING
15	FLESHY FRUIT
16	INCUBATING
17	MIMICKING

** No se penalizarán los errores de ortografía que no alteren esencialmente el significado de la palabra, frase o expresión requeridas.*

TASK 3: ACTING CAREERS

EXTRACT	1	2	3	4	5	6	7	8
HEADING	B	B	B	C	B	C	B	A
	[18]	[19]	[20]	[21]	[22]	[23]	[24]	[25]

TRANSCRIPT:

TASK 1: AN INTERVIEW WITH MARGY WHALLEY

Sarah Montague: In these programs we've been speaking to people who were influencing the way we teach our children but the most important educator in any child's life is their parents and what they do in the first five years is critical. That's why when Margy Whalley co-founded Pen Green nursery in Corby, in Northamptonshire, thirty years ago, she involved mothers and fathers from the very first day. By keeping the door open to them she was educating the parents as well as the child. Since then her ideas have influenced nurseries across the country. Margy Whalley, how much of a child's future do you think is determined before they even get to school.

Margy Whalley: I think the impact of home learning is critical and I think having your parents be passionate advocates on your behalf is everything for a child. That doesn't mean that parents have to see themselves as professional educators. It means that parents are people who will go to unreasonable lengths on behalf of their children and broker their children's journey through the education system. We talk all the time about narrowing the gap but what really matters is that parents see their role as the child's first educator and feel that the knowledge they have about that child in the home is valued by the professional educators in the early childhood settings and in the schools. And I don't think many parents feel that that their knowledge is respected and valued in that way.

Sarah Montague: But it is certainly the case that... well, first of all, every parent loves their own child but they don't always do best by them, I mean, unwittingly they're making mistakes.

Margy Whalley: I think we all make mistakes about children, and I'll certainly impose my child therapy in the future if she needs it. But I think the issue for me is that there is not a parent in England, I believe, who doesn't want more for their child than they had themselves, and working in collaboration with the professionals in the education system makes or breaks a child's school career. Parents have powerful knowledge about how their children learn and develop and if parents are overwhelmed by everyday pressures, then it's very hard for them to take on that role. But then it's our job in our short stock of children centers, all those, these projects we're about, making it easier for parents to engage with professionals.

Sarah Montague: Do tell us how it works at Pen Green and tell us about the area that it's in.

Margy Whalley: Corby is the most amazing place to work in, and every day is a source of wonder. The Corby project at Pen Green developed just when the steel works were closed. So in that community where I work, forty three percent unemployment, fifty percent single parents, a seventy eight percent of the families have come down from Glasgow. So, they would come down in the thirties and forties and fifties full of hope for a town with full employment and then suddenly the steel works closed. So Corby is amazing in terms of the energy for people, for change. It's a community of oppression and the deprivation indices are so high in Corby. You've got castles just stand away, you've got manor houses, you've got all the beauty of Rutland in Leicestershire close by. But we have inner city deprivation indices and that's what's the challenge is in terms of educational and health outcomes for children.

Sarah Montague: And those are the children that you take into your centre... (Overlap)

Margy Whalley: And those are the children that come into our centre. We...

Sarah Montague: ...And the parents you are working with.

Margy Whalley: Absolutely. So, we match the way the parents are engaged with the children at home with the way that we engage with the children at the nursery setting and we share knowledge. Parents are full of insight into what excites their children. They're with them the majority of the time even if they aren't in their child setting thirty hours a week. They're still with their parents most of the time. And what we need to do is listen to how the parents engage with their children, what these children central concerns and interests are and build on that.

Sarah Montague: You're making it sound like you are learning from the parents rather than the other way around.

Margy Whalley: I think, to some extent, we have to be a bit humble about what we can do with children in a setting where they may come in for five hours a day or less. If we don't listen to what the parents are doing then we've got nothing to build on. There was fabulous research in the seventies that showed when you did, honest (...) enormously untapped energy of parents and their excitement about what their children were doing, you can really make a difference. I mean, every parent, wittingly or unwittingly, is observing their child all of the time, trying to make sense of their child's learning and development, try to understand why their child prefers the box the toy came in rather than the toy itself. Every parent's just trying to make sense of that, by sharing child development concepts with parents, and by listening to the parents, we have something to build on.

Sarah Montague: Margy Whalley, you do have to put a price on it, don't you? Is this expensive?

Margy Whalley: It costs more than childcare. But then it makes far more difference than child care. Most parents are aware that if you have teacher educators working with the children and highly qualified staff then you get a much better enhanced outcome for children. In our particular nursery, we have worked incredibly hard to develop a seventy eight percent graduate work force. Now, in the private sector, the work force in the main would not be a graduate work force. They would have NVQ-3 qualifications, which would be quite a basic level of qualification. So we're not comparing like and would like. Yes, it does cost more. But proportionally, for what you're actually getting out of the service, the cost is appropriate if you've got to make a difference for those children.

Sarah Montague: I know it's very hard to get the detail on this for various reasons, the complexity of the centre you're running; is it a great deal more expensive than other centers? And if you're making the case to the council 'look, continue our funding', what is it that you say to them?

Margy Whalley: We say to the Council we're value for money. We've built the service up to over a hundred and twenty staff; we work with over two thousand adults and children, but if you compare us with the private sector, if you compare us to a pack-away nursery in a church hall, where all the staff will be minimum qualified -if they're qualified at all- then clearly we're more expensive.

Adapted from The Educators © radio4.bbc.co.uk

TASK 2: ANTS, THE GARDENERS OF THE FOREST

Robyn Williams: And from wasps to ants, still with love, two researchers who are very fond of them. The first at the University of New England in Armadale, James O'Hanlon, is a postdoctoral research fellow, and we're sitting there by the woods thinking of ants as little gardeners.

James O'Hanlon: Yes, think about what you would do keeping a garden. You would do things like turning over the soil, you would fertilise the **soil**, you'd water it, you'd get tree seeds, dig little holes, put them underground, look after it. We are surrounded by these

lush forests teeming with life and nobody is there doing the gardening, nobody is tilling the soil...well, at least people aren't. The fact is that ants are doing all these for us, they're the gardeners of our forests. By burrowing into the soil they are aerating it, by bringing soil up from the bottom of their burrows to the surface they are turning it over. When they collect food and bring it into their nests they are actually giving **nutrients** to that soil and, believe it or not, they actually plant tree seeds.

Robyn Williams: Do they carry them specifically because they want to, or do they just happen to be easy riders or come along for the trip?

James O'Hanlon: There are lots of plant species whose seeds are just sort of picked up by ants every now and again. But there are other types of trees that are specifically **evolved** to be dispersed by ants, and they actually have a little food reward on their seeds. So if you have maybe an Acacia in your backyard or a wattle bush, go out after flowering season, look for the seed pods, open up the pod and you'll see the black round, oval shaped seeds. On one end of it will be a bright yellow-white blob. That blob is ant food, it's fatty **acids** that's an attractant that causes the ant to pick them up, carry them away and take them into their nests.

Robyn Williams: And you can see that if you look at your website and you've got little pictures of them and there's the little knob and...yes, it's quite fascinating, isn't it.

James O'Hanlon: Yes, and they are really, really successful in Australia. So Australia has more different types of **ant-dispersed** plants than anywhere else on the planet.

Robyn Williams: Impressive. And what about these forests, what if the ants weren't there, what do you think they might look like?

James O'Hanlon: Probably have a lot less plants in them I guess. So the big question is why do you want an ant planting your seed. A couple of ideas. First of all, in a place like Australia we know we have a lot of fires. So if you can...instead of dropping your seed just on the bare ground, if you can get that seed underground, then next time a fire goes through, hopefully it's going to be protected by being a couple of centimetres **underneath the surface**.

Secondly we have lots of seed predators, lots of things like rodents and birds running around that might eat your seeds. Again, being inside an ant nest you are protected from that. Also, interestingly, in Australia we have very low nutrient soils, they're not great for plants to grow in. But inside ants' nests there's tonnes of stuff, there's **decomposing** things, there's dead things, so it's actually this little area of strangely high nutrients. So in a way not only are ants planting seeds underground, they are planting them in areas where there is nutrients for their seeds to grow, so it's a really, really clever strategy, in Australia particularly.

Robyn Williams: It makes one wonder, if you look at a forest, how many of those trees... as we look around, can you see any ones which are likely to have been planted by ants?

James O'Hanlon: What you're looking for is things that have those seeds with the little blob on it. So other strategies that plants use, think about things that have fruit, big, colourful, **fleshy fruit**. They are there to attract animals to eat the fruit and carry away the seeds. These other plants that are attracting ants are doing the same thing, they are essentially making a special little type of ant fruit, if that makes sense.

Robyn Williams: It certainly does. How long have you known this? How long has it taken you to discover that?

James O'Hanlon: I actually got interested in this in an indirect way. There's another strange thing going on where ants, as well as carrying tree seeds to their nest, are actually picking up the eggs of stick insects. It turns out if you look at these stick insect eggs, they look remarkably like tree seeds. Stick insects have a food reward for ants on their eggs. So

they actually want ants picking up their eggs and essentially **incubating** them inside their ant nests.

Robyn Williams: Isn't it cunning! And the stick insects as they hatch and grow, don't the ants leap on them and in some ways interfere with their growth?

James O'Hanlon: Well, that's the big mystery. So, as far as stick insects go, we are really only scratching the surface of what is going on. It's possible that these little tiny stick insects are **mimicking** ants maybe as a way to get outside of an ants nest.

Robyn Williams: Fascinating work too. My God, isn't nature wonderful!

Extracted from *The Science Show* © ABC Radio

TASK 3: ACTING CAREERS

EXTRACT 0: TOXIC MASCULINITY. [B]

PITT: We've been taught to deal with those painful events very well. In fact, we're better at burying them, at least certainly speaking for myself. You know, it's this Marlboro man image of don't show weakness. But then we were questioning, you know, in doing that, are we actually denying our own feelings, denying a part of ourselves, a vulnerability in this guise of Superman to really be open for our loved ones, and... for our sons and daughters in the sense that we're all flawed. We're - most of us are doing the best we can. And is there a peace of mind that comes from embracing, you know, one's foibles and humiliations as well as, you know, just our successes.

EXTRACT 1: THE MOST COVETED AUDIENCE. [B]

MCKELLEN: It used to be doing a matinée of eight shows a week. I would peep through the curtain to look at the audience just to remind myself why we were there, we're doing it for these people who've never seen a play before, they need to hear it afresh, the fact that I've done it a score of times is irrelevant, I must make it fresh, it must be live. And usually my eye would chance on a kid of fourteen or fifteen. Why were they there? Who brought them? Do they come on their own as I used to do when I was there? It is for them I do it, for the alert fourteen year old. When I was rewarded the other night coming up to the Duke of York's theater and there was such a... a little boy, I think he brought his parents, I think he wanted to see Gandalf, but he saw King Lear...

EXTRACT 2: ROLES WITH GRANDEUR ARE A TREAT. [B]

DAVIES: What was your sense of the English aristocracy?

SMITH: Oh, goodness, it's so way beyond me. I'm far, far, far from that. But of course, that's one of the joys of acting is that you can move up in the world, even if - you know, in the characters that you're playing, even if you don't. So it was - it's always very nice to be somebody rather grand. Now I seem to be stuck with it, which is a bit of a strain.

DAVIES: Stuck with the role, you mean.

SMITH: I think I'm just - well, with old, old mad women, if you know what I mean. They seem to be well, the one thing I can do now. You know, it's funny to be pigeonholed so late in life.

EXTRACT 3: MARY POPPINS'S SHIELDING AURA. [B]

And what did it mean to you?

BLUNT: I mean, I'm sure I was about five or six. And I think, like most of the world, it was probably one of the first films that I ever saw - and was spellbound by it. And I remember elements of it so clearly. You know, the sequence where I couldn't believe that people could dance with cartoons. You know, it was, like, incredible to me. And most profoundly, I remember - maybe because she is a bit of a disciplinarian, the idea of feeling very safe in her hands as a child - that she was gonna come in and sweep it all up and make

everything right again in a very sure-handed way. And I remember just feeling safe with her - you know, with the groundedness of her and the magic.

EXTRACT 4: THE CHARACTER'S EMOTIONAL ARC IS IN THE BOOK. [C]

GROSS: What kind of research did you do for the role?

GROFF: I started by reading the book "Mindhunter," written by John Douglas, who my character is inspired by. And he really lays it all out in that book, just sort of specifically his journey but also emotionally the kind of toll that talking to the serial killers - and he even says more so talking to the victims - had on him in his life. And he did have a total mental and physical breakdown. And then we had, like, rehearsal in Pittsburgh, so... which was great. I was doing "Hamilton" when I got the part, and then I left early to go to LA and to Pittsburgh. And so then we had a couple of weeks of rehearsal with David, and then we jumped right in.

EXTRACT 5: HE STRESSES THE EMOTIONAL DEMANDS OF THIS CHARACTER. [B]

MALEK: Well, the first season was so full-on that it was taxing. I'm not going to lie. There were many, many hours spent in that mind frame. And it's a very isolated, lonely place to be. He's an incredibly complicated character. He's grief-stricken. He's profoundly alienated. He has an incredibly difficult time talking to people, even being physically close to people, having any sort of, I think, quote, unquote, "normal" relationship. He spends so much time viewing the world from behind a monitor.

EXTRACT 6: REILLY PRAISES JOAQUIN'S WAY OF DELIVERING. [C]

REILLY: Yeah. So Joaquin - yeah, yeah. He has a very intense reputation as an instinctual actor and for good reason. I think Joaquin is peerless among actors, myself included. You know, watching him on film - like, for instance, in the film "The Master," I - you know, there's not many people in the whole world that can do that and that can perform in such a way. You know, film is such a prepared art form - so much rehearsal and discussion and setup and lights and camera, all of it. And then they say, action, and you're supposed to act like you've never done it before, you know? And it's very hard to do - to be spontaneous after all that preparation. And Joaquin is just amazing in that way.

EXTRACT 7: SHE IS PARTICIPATING MORE IN THE CREATIVE PROCESS. [B]

CLARKE: (I could ask for) worse. It's really quite wonderful. But what it's left me with, after 10 years of seeing that and being a part of that and of doing quite big movies in my hiatus and all of these things, is a yearning for a kind of different sort of creative ownership. So I started my production company about three years ago very, very quietly because I didn't want it to go wrong and have it be public knowledge. And now I've got six or seven things on my slate that I'm writing and producing and - 'cause there is - I mean, you know, the landscape has changed for young actresses and actors for the sort of roles that are out there. I struggle to find them because the thing that I've learnt, from being on 10 years in the show, is that the biggest luxury in life is time and space.

EXTRACT 8: MIXED FEELINGS ABOUT THE OUTER SPACE EXPERIENCE. [A]

GARCIA-NAVARRO: And then she goes to space. Remind us how that changes her.

PORTMAN: Well, it's so remarkable that this moment that can be the most beautiful moment of her life - and probably is the most beautiful moment of most astronauts' lives - is also the moment when they face the smallness of everything they've ever known and everyone they've ever known because they see how the Earth is situated and how small it is and how they can literally cover it with their outstretched hand. And so to have those simultaneous experiences, I think, can be pretty jarring.

Adapted from ©npr.com