



Región de Murcia
Consejería de Educación

Dirección General de Formación Profesional
e Innovación

INGLÉS C2

CUADERNO DE CLAVES

**COMPRENSIÓN DE TEXTOS ORALES,
COMPRENSIÓN DE TEXTOS ESCRITOS**

Y

MEDIACIÓN ESCRITA

**CONVOCATORIA
EXTRAORDINARIA 2022**



COMPRENSIÓN DE TEXTOS ORALES

ÍTEM	RESPUESTA
1	(TAREA 1) G
2	D
3	J
4	B
5	E
6	H
7	C
8	F
9	(TAREA 2) A
10	C
11	C
12	A
13	C
14	B
15	A
16	B
17	(TAREA 3) GDP
18	DECENTRALIZED / DECENTRALISED
19	ORCHESTRATED
20	SCALE
21	BUREAUCRATS
22	EXECUTIVE / TAX-RAISING / TAX RAISING
23	ALLOCATE
24	ZEROING
25	SHIFTS
26	ANNUAL

COMPRENSIÓN DE TEXTOS ESCRITOS

ÍTEM	RESPUESTA
1	(TAREA 1) K
2	G
3	C
4	H
5	E
6	B
7	A
8	D
9	(TAREA 2) CULPRITS
10	ACCOUNTABILITY
11	COUNTERPARTS
12	OFFENDING
13	COUNTERACTING
14	NOR
15	BLOTTED
16	BASHED
17	MISTAKEN
18	JURISDICTIONS
19	(TAREA 3) F
20	H
21	E
22	B
23	G
24	A
25	D
26	I

MEDIACIÓN ESCRITA – RESPUESTA MODELO

Hi, Maeve!

How's everything?

I'll help you out with your questions about the competitive exam. Yes, I'm afraid you'll have to interact with the board of examiners and write a text.

On the one hand, candidates must give a presentation on a topic. Then there's a conversation on that topic between candidate and examiners. When assessing you, they will expect: a clear pronunciation, fluency, speech coherence, connectors, complex grammar, vocabulary accuracy, clear descriptions, efficiency in expressing your point of view, ability to engage in a conversation where you state your position and react to comments and counterarguments.

On the other hand, candidates must write a text - a narration, a presentation or a description. The text should: be adequate to the task, use the right register, have a good structure and be clear. You're expected to use: suitable connectors, correct punctuation, accurate grammar and vocabulary.

That's all. Hope that helps. Take care.

Paul

COMPRENSIÓN DE TEXTOS ORALES - TRANSCRIPCIONES

TASK 1:

EXAMPLE: You're looking at a camera, right? When you have a large audience you can look around the audience and some of the advice I give to that is, you know, doing a north-south, you know, east-west kind of looking around an audience, interacting with an audience. **But when you're online only, you're just staring at a camera**, so my first advice is **always look at the camera, right?** And as you have a co-host, like I've had earlier, in a lot of the streams I've done...

EXTRACT NUMBER ONE: **(1G) There are always tech troubles**. Hopefully not in every stream you have. But I've had times when, you know, **you've spoken to a guest beforehand and check the audio, check the video of their feed, and it's all great. Go live and you have trouble**. So, if you have trouble, don't pause. Don't go, "oh, okay, yeah, we'll get back, mmm, okay" and then be quiet and silent. If someone's watching this, they're expecting a show.

EXTRACT NUMBER TWO: **(2D) If the show goes down and... Talk to the audience and talk the audience through it**. Don't go, "alright, we'll be back in a minute". They won't come back. Don't say that it's... you know, "carry on doing what you're doing". They'll leave too. **So, if you just play that it's part of the programme, but, "oh, okay, no worries; while he's doing that, I'm gonna tell you what I did today"**. Or if you're lucky enough to have other people on the call, direct the conversation to one of them while they fix their problem. Also I've done things where I'm like, "look, ladies and gentlemen, this is live, anything can happen and we're gonna get through this..."

EXTRACT NUMBER THREE: **(3J) Another one to think about is the set design**, because, you know, this virtual world we live in now, ah... We get to see what everyone's living rooms look like right, which is kind of fun, ah... Some people have beautiful bookshelves, some people have, you know... I've actually seen someone do it in their garage, but **think about the set design, what's behind you**. You know, the worst

thing you want to see is... a bed that's unmade behind you. Shows you that you are, you know, a sloppy person or something.

EXTRACT NUMBER FOUR: And another point is lighting. **(4B) I have a big light facing me from the front right now, right?** It's out of shot, but what it's doing is casting some light in my face and shadow behind. **The worst thing you want to do is have a light behind you**, because it means you'll cast a light on the back of your head and onto the camera, so the camera will think it's in, you know, overexposed in the sunlight and your face will turn into a silhouette. **So make sure that you have a light that's facing you, not from behind you**. You can do this by simply having a window in front of you. Or if you're lucky enough to own a light or, you know, take...

EXTRACT NUMBER FIVE: Another point is that you're live right now, **(5E) so you should try to interact with your audience. Try to keep them engaged**. You've seen some of the streams that I've done. I often go, "tag your flag", if it's international people, "tag right now where you are". But also people often are reluctant to write anything, so think about other things that they can do. Now, on Facebook you can share a feeling, you can post an emoji. So maybe you can do that. You know: "hey, everyone, that's a good one". I'm sure I haven't done that yet. "Post your favorite emoji right now", "tag one of their team members", or "tag their company", or "tag someone they think this would be relevant to". It means, now, all of a sudden your stream is getting a lot of engagement. It's increasing the engagement.

EXTRACT NUMBER SIX: **(6H) Also, think about before the stream**. Now, I want you to think about your live broadcast as a TV channel, because a TV channel, and like a TV channel... and has programs scheduled, right? **And do you think they go live at 8:00 p.m. with the news without promoting that the news is going live at 8:00 p.m.? No. So you should do the same with for your show**. So, if you're gonna go live streaming on a Facebook or YouTube channel, let people know about it. Don't just go live and expect people to watch. If you go live just randomly, you know, you might get a few stragglers who just happen to be on Facebook at that time, who were following you, but if you basically tag the right people, do the right...

EXTRACT NUMBER SEVEN: During as well. So, I've spoken about before and after. So, build up to when you're live, and when you... And after you're live, reshare later on different channels. **(7C) But during your live session, if you're lucky enough to have some support, get them to resh.... get them to, like, post, you know, while you're live, and say "we are live right now, about to have this session" and things like that**. That's, that's quite valuable.

EXTRACT NUMBER EIGHT: **(8F) There are a lot of live streams right now, so think about how you can make yours better than the others**. One way you can do that is by having sound effects, playing music at the beginning... It can be as simple as just playing music on your laptop. I've done it a lot now. Finding a jingle that you stay with, so people get used to your jingle. Thank you for watching this video. Make sure to "like" and subscribe.

TASK 2:

Seth Meyers: How are you, MJ?

MJ Rodriguez: I'm good.

Seth Meyers: I'm so happy you're here.

MJ Rodriguez: I'm happy I'm here too.

Seth Meyers: This is a fantastic show created by Ryan Murphy and it's sort of, it's, **(EXAMPLE) it's about the underground ball culture in New York in the eighties and nineties.** And for those who don't know what that is, lay it out.

MJ Rodriguez: Okay, well, I mean, the ball culture, ballroom culture, that really started in New York City, **(9A) underground ballroom culture, is a place where a lot of LGBT community members, they go to. They find refuge. They find comfort. They get to be who they truly want to be and they just get to live their lives completely and find the people that they feel most comfortable with to raise them, lift them up in ways that they never thought before.**

Seth Meyers: And you are, you're from Newark.

MJ Rodriguez: Yes, I am.

Seth Meyers: And did you find your way, did you, did you come into the city, did you find your way into this culture?

MJ Rodriguez: Yeah, it was kind of crazy. I mean, **(10C) I was 14 years old**, in high school. I went to a school called Arts High in Newark, New Jersey. And that's actually where my house father at the time found me. **I was walking, I think, one of his fashion shows or just a fashion show in general** at school, and he saw me. He was like, "that's my daughter". And I actually met him through a couple of my friends before I had even seen him. They were immersed in the ballroom scene before I had even gotten hip to it. And it just sprawled out from there.

Seth Meyers: So, for those who don't know the terminology, explain what a house father / house mother is.

MJ Rodriguez: Okay, so, a house father or house mother, those are the people that upkeep the house that they've created. So, for example, the House of LaBeija, **(11C) they'll have a house father and a house mother to be the kind of like matriarch and monarch of the house, and make sure that everything is okay, the kids are learning... They'll teach some voguing lessons. They'll give them everything that they need that their other parents wouldn't give them.**

Seth Meyers: What is the first lesson of **(12A) voguing**? What is the first thing you learn?

MJ Rodriguez: (Laughter) Um, hmm. **I mean, there's so many things that you can learn. You can learn duck-walking.** But we're not gonna do that right now, 'cause I got some heels on.

Seth Meyers: (Laughter) Okay. Great.

MJ Rodriguez: **But there's, like, there's hand performance and there's many elements to it that you have to incorporate in order to do it all.**

Seth Meyers: And it seems like precision is a very important part of it?

MJ Rodriguez: Yes. You can't be sloppy. I remember, when I was younger, my house father at the time, I snuck out and I went to a rehearsal at Ripley-Grier. And he said, "let's see what you got". And I got up there and I did, **(13C) it was called femme voguing, and I got up there and I did a complete messy job. And he was like, "What is that? What is that?". And I said, "It was voguing, right?". He said, "No. Nino..."** - who was one of his house sons - and he was like, "Show her what it's all about". And I was like, "All right, cool".

Seth Meyers: It seems, it seems like the underground ball culture... pretty open with their feedback, yes?

MJ Rodriguez: Yes. Very much so. Very open...

Seth Meyers: Nobody, like, ever keeps their opinion to themselves.

MJ Rodriguez: No, but you have to have that. It's a space of honesty, it's a space of comfort. So they all let you have it right then and there. They will read you down. And you're like: "Mm-hmm, thank you".

Seth Meyers: And you play, you play a house mother on the show.

MJ Rodriguez: I do, I do.

Seth Meyers: Who did you draw inspiration from? Was there anyone in your life that you were...

MJ Rodriguez: My mama.

Seth Meyers: Yeah?

MJ Rodriguez: **(14B) My mama.** She comes with me every single place I go. **And she was always that pillar for me** to look up to, alongside many LGBT members that were very, very strong in my life. But **she was that one that kept me sturdy and kept me sane, and she just made sure I kept on the right path, so...**

Seth Meyers: You got to bring your mom to the Golden Globes last year.

MJ Rodriguez: I did!

Seth Meyers: How was it? Was she excited? Did you have a great time?

MJ Rodriguez: Oh, yeah. We were very excited. **(15A) We were in the bathroom doing like a movie number, singing in the mirror and everything. It was epic.**

Seth Meyers: Were there any people you were particularly excited to see?

MJ Rodriguez: So many people. But I remember seeing Bradley Cooper sitting like right across from me and I was like, "Oh, my God, that's Bradley Cooper. Is he gonna see me?"

Seth Meyers: You also went to the Met Ball for the first time this year, looking like a million dollars.

MJ Rodriguez: Yes, I did.

Seth Meyers: And that is another incredible night for people-watching. Did you get your, did you get the full experience? Did you get to see the people you wanted to see that night as well?

MJ Rodriguez: I got to see every single last person I wanted to see. And more so than anything, I felt so included and accepted. I walked up and shook Anna Wintour's hand and I was like, "Anna Wintour. Oh, ok". And then the next person was Lady Gaga and she just grabbed me and she said some really, really wonderful, like, encouraging words. **(16B) And I cried.**

Seth Meyers: That's all right. It's a very good pla... **(16B) They always say, "If you need a good cry, go to the Met Ball". Yeah. Hey, thank you so much for being here and congratulations on everything.**

TASK 3:

David McWilliams: Gaute, I'm fascinated by this organisation that you are a member of. Tell me exactly what the organisation is.

Gaute Hagerup: Well, C40 is the world's largest climate network for (EXAMPLE) megacities of the world. In all... altogether, the ten percent of the people on the planet live in these cities. Twenty-five percent of the world's (17) GDP is produced in these cities.

David McWilliams: Now, the extraordinary thing is that no Irish city - we'll come back to that, but it's worth reiterating for our audience in particular. Not one Irish city is a member of this... shows two things, I think, and we can talk about this a little while. Number one is the fact that Irish cities do not have sufficient centralised power. Irish power is all centralised in the government. They are terrified of having directly elected mayors and our (18) decentralized power, whether it's tax raising or whether it's policy implementing. You need to have both, really. That's number one. So even if an Irish city mayor did rock up, it would be more cosmetic than real. And the second thing, I also think this. Maybe we're not taking this as seriously as we should. Well, Gaute, tell me. What sort of initiatives are (19) orchestrated at the C40 level and how do they percolate down, before I talk about Oslo itself?

Gaute Hagerup: Well, the cities... they... The whole idea is that the cities need to learn from each other. We have very short time towards 2030 or we have short time to save the planet, to... to reach the 1.5 degree target. So here is... it's a question of "steal with pride", copy-paste, find a solution that works best in any city and... and paste... copy-paste it in your own city and... and (20) scale it up. It's a scaling machine. It's a... It's a copy-paste machine. It's about cities learning from one another, that's the whole idea. So the whole thing here is that mayors learn from each other and city administrations, city (21) bureaucrats learn best practice from each other.

David McWilliams: Now, can I ask you about Oslo? Is the Oslo mayor directly elected and has (22) executive powers? Can I ask you how to structure? Just before we talk about the... the... what's going on...

Gaute Hagerup: Yes, yes, yes. The people elect for the parties and the parties select their major.

David McWilliams: Okay, but the mayor has (22) tax-raising powers within Oslo itself...

Gaute Hagerup: Yes.

David McWilliams: And so therefore they have a budget internally that they can say "OK, we're gonna deploy this budget here or there". So the buck does actually stop with the mayor. If you're an Oslo citizen, if you're the average Osloer and you're knocking around and you're fed up about something or you think that we could do something, better care or whatever, you... you know that the buck stops with the mayor. Is that the case?

Gaute Hagerup: Yeah, you can elect those politicians that would (23) allocate resources the way you would like it to be (23) allocated, absolutely.

David McWilliams: Okay. Now, one thing I was fascinated... was this idea of a carbon budget. Explain this to me, because this is something that Oslo is doing. What is it? It seems to be highly effective in (24) zeroing in at responsibility. So explain this to me.

Gaute Hagerup: Yeah, it's a really really interesting concept. They have developed in Oslo, called the climate budget, and the whole idea is that it (25) shifts the focus from the long-term targets, the visions that most cities and nations are. 2030, 2040, 2050, even some 2060, can you believe that? That gives a trajectory line from now on until then which is quite steep. And that makes it possible for them to do the math and

calculate down on **(26) annual** level what we need to cut. So what they started to do is... they started to create budgets, like... we create the fiscal budget with the monetary... in Norway it's the krone...

COMPRENSIÓN DE TEXTOS ESCRITOS

TASK 1: Ian McKellen: his best films

The Oscar-nominated thespian has excelled at everything from Shakespeare to sci-fi on both the stage and screen. In honor of his birthday, let's take a look back at some of his greatest films ranked best to worst.

EXAMPLE - SIX DEGREES OF SEPARATION (1993)

Although it's best known for being the movie that helped launch Will Smith's big screen career, this Fred Schepisi-helmed satire features stellar work from its entire cast. Adapted from John Guare's Pulitzer Prize-nominated play, the film stars Donald Sutherland and Stockard Channing (in an Oscar-nominated role) as an affluent New York couple **who fall under the spell of a young man (Smith) claiming to be Sidney Poitier's son. Turns out they're just the latest victims of a duplicitous con man scheming his way** through the Upper East Side. McKellen appears as a South African businessman who is similarly charmed by Smith.

1. GODS AND MONSTERS (1998) (K)

McKellen gives the performance of his career as "Frankenstein" director James Whale, seen in the last days before his tragic suicide in 1957. An openly gay man in a time when most homosexuals were still locked behind the closet door, Whale lives a life of luxury, still feisty despite a series of strokes that have left him debilitated. Into his life comes a handsome young gardener (Brendan Fraser) who **reignites his desires**, much to the dismay of his disapproving housekeeper (Lynn Redgrave). Director Bill Condon won an Oscar for his adapted screenplay, which uses flashbacks to weave together Whale's past and present (including a recreation of the making of his "Bride of Frankenstein"). McKellen earned raves for his deeply affecting performance as **a dying man grasping for one last bit of love before the curtain falls**. He earned an Oscar bid as Best Actor, losing to Roberto Benigni ("Life is Beautiful").

2. THE LORD OF THE RINGS TRILOGY (2001, 2002, 2003) (G)

When McKellen bellowed "You shall not pass!" in the first "Lord of the Rings" movie, he officially became a hero to **fantasy** fans everywhere. The actor treats the role of Gandalf the **wizard** as if it were written by Shakespeare, bringing a grandiosity to his performance that makes the character truly seem larger than life (while some trick photography makes him look larger than the hobbits). Director Peter Jackson mounts his trilogy about a quest to destroy an all-powerful ring with a scope that harkens back to the epics of David Lean, creating **a mythical world unlike anything we've ever seen. The films earned a cumulative 30 Oscar nominations and 17 wins, including Best Picture for the concluding chapter, "The Return of the King."** McKellen won a SAG award and earned a Supporting Actor Oscar bid for the first entry, **"The Fellowship of the Ring,"** losing at the Academy to Jim Broadbent ("Iris").

3. RICHARD III (1996) (C)

Among the many films that transplant Shakespeare's work into modern times, Richard Loncraine's "Richard III" is one of the best. It takes as its inspiration McKellen's revered 1990 stage performance for the National Theater, which transports the Bard's classic play to an alternative 1930s London where fascism has swept the country. **The actor chews the scenery with glee as the evil hunchback who murders and manipulates his way into becoming King.** At times snarling, slimy, and **funny**, this is the definitive interpretation of the character (all due respect to the great Laurence Olivier, who played the role in a 1955 version). McKellen competed at the Golden Globes and BAFTA for the performance, but (in a fate that's even crueler than the one that befalls Richard) he was snubbed at the Oscars.

4. THE X-MEN SERIES (2000, 2003, 2006, 2014) (H)

Though they vary wildly in quality (the less said about the Brett Ratner-directed “X-Men: The Last Stand”, the better), the “X-Men” series **helped point the superhero movie towards a more nuanced, adult direction that made it an artistically-viable genre**. With its large cast of characters, it’s easy for individual performers to get lost in the shuffle, yet McKellen is a standout as the villainous Magneto, who leads an army of mutants hell-bent on overtaking humanity. He spars with his former friend, X-Men commander Professor Charles Xavier (played by an equally mesmerizing Patrick Stewart), who runs a school that teaches gifted children how to use their powers for good. Watching these two veterans (who are real life friends) go head-to-head with each other is as thrilling as any action sequence.

5. MR. HOLMES (2015) (E)

“Mr. Holmes” reunited McKellen with “Gods and Monsters” director Bill Condon, and while it fails to live up to their previous collaboration, it nevertheless provides the actor with one of his best late-career roles. He plays the famous sleuth at the end of his life, suffering from early dementia and reflecting on his last, unsolved case, seen through flashbacks. The heart of the film lies in Holmes’s relationship with the young son (Milo Parker) of his no-nonsense housekeeper (Laura Linney), who hangs on his every word while helping him tend to his bees. A slight entertainment that’s buoyed by McKellen’s endlessly charming performance.

6. RESTORATION (1996) (B)

In Michael Hoffman’s “Restoration,” Robert Downey, Jr. dons a frilly wig and puffy shirt to play a 17th century medical student who enjoys a life of debauchery after saving King Charles II’s (Sam Neill) favorite spaniel, only to be cast out when he falls in love with one of the King’s favorite mistresses (Polly Walker). Meanwhile, **the Black Plague and the Great Fire devastate London.** McKellen brings his usual bravado to the role of a cunning palace servant. Eugenio Zanetti’s production design and James Acheson’s costumes lavishly recreate **the decadence of the royal court and the destitution of the London streets,** and both won well deserved Oscars.

7. THE DA VINCI CODE (2006) (A)

“The Da Vinci Code” and its sequels are first-rate trash, scorned by critics and **lapped up by audiences**. That’s not surprising: **the books by Dan Brown are a favorite for readers,** and, **as directed by Ron Howard, their ludicrous plots make for perfect potboiler entertainments.** The initial entry in the franchise finds professor Robert Langdon (Tom Hanks) trying to crack a code embedded in Da Vinci’s “The Last Supper” that could shake the foundations of Christianity to its core. McKellen tears into the scenery like it were a delicious ribeye as Sir Leigh Teabring, a British historian who believes the Holy Grail is encoded in the painting.

8. ALL IS TRUE (2018) (D)

McKellen has often excelled with the works of William Shakespeare on both the stage and screen, so he’s a natural choice for a biopic about the playwright. Kenneth Branagh directs and stars in **“All Is True,” which centers on the last days in the Bard’s life.** Judi Dench costars as his wife, Anne Hathaway, while McKellen has a few juicy scenes as the Earl of Southampton. **Rather than focus on the creations of his many masterpieces, Branagh turns a spotlight on Shakespeare’s personal life as a husband and father,** making for a fascinating character study of an enigmatic figure.

TASK 2: Indigenous Australians Keep Dying in Police Custody

Indigenous Australians are the most incarcerated people on Earth. **(EXAMPLE) DESPITE** representing just over 3 percent of the national population, they make up about 29 percent of the Australian prison population and 18 percent of all deaths in custody.

The causal factors for this are myriad – dispossession, systemic inequality, economic disadvantage, intergenerational trauma – and so, too, are the **(9) CULPRITS**. Police blame the prisons; prisons blame police; members of the public blame politicians; and politicians blame a decades-old social crisis they inherited; a gap that needs to be closed; reconciliation that needs to be achieved.

It's a murky issue, and the waters are only muddied further by the eagerness of all parties to avoid **(10) ACCOUNTABILITY**, while the incarceration rate continues to rise. What's clear, though, is that Indigenous Australians are at least six times more likely to die in police custody than their non-Indigenous **(11) COUNTERPARTS**.

Part of the reason is that they're significantly more likely to end up in custody in the first place. Mark Speakman, state attorney general of New South Wales, told VICE World News that socioeconomic factors – a lack of education, housing and economic opportunity, and generational trauma and mental health issues – contribute to a higher rate of **(12) OFFENDING** in Indigenous communities, and in turn a higher rate of arrests and incarceration. Which is true: Indigenous Australians fall far behind the rest of the Australian population with regards to standard of living, and many individuals break the law as a way of **(13) COUNTERACTING** systemic disadvantage.

But placing the blame on social inequality, and suggesting that high rates of incarceration are the direct result of high crime, doesn't account for the fact that police in certain states have been found to systematically target Indigenous children at 18 times the rate of non-Indigenous children. **(14) NOR** does it explain why Indigenous people are twice as likely to be given a prison sentence than non-Indigenous people when facing court for similar offences. They are also more likely to be charged for relatively minor offences, like cannabis possession or riding a bike without a helmet.

Australian history is **(15) BLOTTED** with what might be called "George Floyd moments." Floyd, a Black American, died on May 25, 2020 while lying face down in the street with a Minneapolis police officer's knee pressed to his neck, in an incident that inflamed the Black Lives Matter movement and triggered a series of mass protests against police brutality around the world. By that time, many Australians had already heard about the case of David Dungay Jr, who died after yelling "I can't breathe" while prison officers knelt on his back; the case of Mulrunji Doomadgee, who was fatally **(16) BASHED** in a police cell to such a degree that his injuries were compared to those of plane crash victims; or the case of Ms Wynne, who died following what her family believe was an instance of racial profiling and **(17) MISTAKEN** identity.

Police seem unwilling to say why that is, or even discuss the matter. VICE World News approached the police **(18) JURISDICTIONS** from each of Australia's eight states and territories, and none answered the question of whether a police officer had ever been disciplined, in any way, in relation to an Aboriginal or Torres Strait Islander person dying in their custody. Most responded by outlining their commitment to keeping Indigenous Australians out of the criminal justice system, or avoided the question altogether.

TASK 3: The Final Solution

A boy with a parrot on his shoulder was walking along the railway tracks. His gait was dreamy and he swung a daisy as he went. With each step **(EXAMPLE)** in the rail bed, as if measuring out his journey with careful ruled marks of his shoetops in the gravel. It was midsummer, and there was something about the black hair and pale face of the boy against the green unfurling flag of the downs beyond, **(19 F) THE ROLLING WHITE EYE OF THE DAISY**, the knobby knees in their short pants, the self-important air of the handsome gray parrot with its savage red tail feather, that charmed the old man as he watched them go by. Charmed him, or aroused his sense -a faculty at one time renowned throughout Europe- of promising anomaly.

The old man lowered the latest number of The British Bee Journal **(20 H) TO THE RUG OF SHETLAND WOOL** that was spread across his own knobby but far from charming knees, and brought the long bones of his face closer to the window-pane. The tracks -a spur of the Brighton-Eastbourne line, electrified in the late twenties with the consolidation of the Southern Railway routes- ran along an embankment a hundred yards to the north of the cottage, between the concrete posts of a wire fence. **(21 E) IT WAS ANCIENT GLASS THE OLD MAN PEERED THROUGH**, rich with ripples and bubbles that twisted and toyed with the world outside. Yet even through this distorting pane it seemed to the old man that he had never before glimpsed two beings more intimate in their parsimonious sharing of a sunny summer afternoon than these.

He was struck, as well, by their apparent silence. It seemed probable to him that in any given grouping of an African gray parrot -a notoriously prolix species- and a boy of nine or ten, **(22 B) AT ANY GIVEN MOMENT**, one or the other of them ought to be talking. Here was another anomaly. As for what it promised, this the old man -though he had once made his fortune and his reputation **(23 G) THROUGH A LONG AND BRILLIANT SERIES** of extrapolations from unlikely groupings of facts- could not, could never, have begun to foretell.

As he came nearly in line with the old man's window, some one hundred yards away, the boy stopped. He turned his narrow back to the old man **(24 A) AS IF HE COULD FEEL THE LATTER'S GAZE** upon him. The parrot glanced first to the east, then to the west, with a strangely furtive air. The boy was up to something. A hunching of the shoulders, an anticipatory flexing of the knees.

Even on a sultry afternoon like this one, when cold and damp did not trouble the hinges of his skeleton, **(25 D) IT COULD BE A LENGTHY UNDERTAKING**, done properly, to rise from his chair, negotiate the shifting piles of ancient clutter -newspapers both cheap and of quality, trousers, bottles of salve and liver pills, learned annals and quarterlies, plates of crumbs- that made treacherous the crossing of his parlor, and open his front door to the world. Indeed the daunting prospect of the journey from armchair to doorstep **(26) WAS AMONG THE REASONS FOR HIS LACK OF COMMERCE** with the world, on the rare occasions when the world, gingerly taking hold of the brass door-knocker wrought in the hostile form of a giant Apis dorsata, came calling.

