

# **PRUEBAS TERMINALES ESPECÍFICAS DE CERTIFICACION**

**NIVEL INTERMEDIO**

**CLAVES Y TRANSCRIPCION**

# COMPRENSION ESCRITA:

## TAREA 1: ABERDEEN UNIVERSITY NOTICE BOARD

### CLAVE:

0	1	2	3	4	5	6	7	8
A	C	A	A	A	C	A	B	B

## TAREA 2: HOW TO MAKE YOUR BREAK ABROAD LESS EXPENSIVE

### CLAVE:

0.	<i>costs</i>
1.	<i>eye</i>
2.	<i>aisle</i>
3.	<i>overbooked</i>
4.	<i>expectant</i>
5.	<i>taking</i>
6.	<i>at least</i>
7.	<i>valuables</i>
8.	<i>overcharged</i>
9.	<i>nearby</i>
10.	<i>takeaways</i>
11.	<i>complaints</i>
12.	<i>sight</i>
13.	<i>official</i>
14.	<i>license</i>

# COMPRENSION ORAL:

## TAREA 1: NATIONAL GALLERY: CEZANNE

### CLAVE:

0.	1.	2.	3.	4.	5.	6.	7.
A	C	B	A	B	A	B	C
✓							

# TAREA 1: NATIONAL GALLERY: CEZANNE

## SCRIPT:

### The National Gallery Podcast: Episode Eighty Seven. (00.00-04.16)

#### Cézanne and his *papa* (father) at the Gallery

**MIRANDA HINKLEY:** This is the National Gallery Podcast and I'm Miranda Hinkley. We start twenty-fourteen with the story of a young artist from Aix-en-Provence, Paul Cézanne, and his father, Louis Auguste. Cézanne made several portraits of 'Le Papa', the earliest of which,  painted when the artist was in his mid-20s, is in the National Gallery collection.

The painting depicts Cézanne senior sitting upright on a chair, engrossed in his newspaper and in good health. But it's painted in a very heavy, almost crude way. To find out more about the relationship between sitter and artist, father and son, Cathy FitzGerald spoke to Professor Alex Danchev, author of an acclaimed biography of Cézanne and edited volume of his letters. She began by asking how the teenage Cézanne got along at school.

**ALEX DANCHEV:** He was an extremely good student. This is probably the most intelligent and the best-educated major painter of his era. He carried off prizes in all the subjects – except in painting and drawing.

**CATHY FITZGERALD:** And what was his painting and drawing like?

**ALEX DANCHEV:** Clumsy, rough and ready...

**CATHY FITZGERALD:** I've heard the word terrible used...

**ALEX DANCHEV:** [Laughs] Yes, it was really very bad. This is a man who never really had a first-class art training. Many people thought that he was pursuing the wrong line of work actually, including his father.

**CATHY FITZGERALD:** And this is a painting of Cézanne Senior, who sat for his son in the 1860s, so Cézanne by this point would have been in his mid-20s. What was their relationship like?

**ALEX DANCHEV:** The elder Cézanne was a self-made man. He began in hats. Then he began to lend money. And then he became a banker by the simple expedient of buying the bank. The father also had very specific views on what the young Paul should do. That he should on no account be a painter...

**CATHY FITZGERALD:** I can imagine it wouldn't be every parent's greatest desire.

**ALEX DANCHEV:** Exactly. Uncertain. As like as not unrewarded – and no sort of life for the son of a banker. Cézanne's father felt that Cézanne should be a lawyer. But in the end the father was generous. He kept the allowance going all those years.

**CATHY FITZGERALD:** And this painting is actually an example of that generosity in a way, isn't it?

**ALEX DANCHEV:** Yes. I think it is an example of his generosity, in many ways. Posing for a portrait was if you like generous – he had better things to do. He's shown in a very characteristic pose in the sense that he's reading his newspaper – he was generally reading his newspaper – and he's dressed rather stylishly. His hat in particular – hats are important – his hat is a very particular style and the peak is very sharp. So much so that it was known in the town as Cézanne's shovel. And I'm sure that was known both to the father and to the son, who therefore perhaps connived in a certain way in the painting of the hat.

**CATHY FITZGERALD:** So would it be fair to say that there was a warmth to the relationship?

**ALEX DANCHEV:** There was a relationship, all Cézanne's life. The father died in the 1880s and when Cézanne is showing one of his young admirers his early work, they find this portrait and Cézanne says to Gasquet, 'Le Papa', father. Very gruffly, but also very emotionally. It was a meaningful bond.

**MIRANDA HINKLEY (in the studio):** Alex Danchev, whose new translation of Cézanne's letters was published by Thames and Hudson last year. And the picture he and Cathy were talking about - 'The Painter's Father, Louis-Auguste Cézanne' - is on display in Room 45.

# **COMPRENSION ORAL:**

## **TAREA 2: AMERICAN SCIENTIFIC**

### **CLAVE:**

#### **1. FOOD IS TASTIER WHEN PART OF A RITUAL**

0.	<i>hungry</i>
1.	<i>volunteers</i>
2.	<i>highly</i>
3.	<i>delay</i>
4.	<i>involvement</i>
5.	<i>piece/slice</i>

#### **2. GIVING UP SMOKING**

6.	<i>reveal</i>
7.	<i>average</i>
8.	<i>actually</i>
9.	<i>campaigns</i>

## TAREA 2: AMERICAN SCIENTIFIC

### SCRIPT:

#### FOOD IS TASTIER WHEN PART OF A RITUAL

Food can often taste a lot better when you're really, really **hungry**. Now a study reveals that another condition can enhance the flavour of a meal: when it's part of a ritual.

Scientists asked **volunteers** to eat some chocolate. They told one group to relax for a few minutes, then eat the chocolate in any way they wanted. But another group was given these instructions: "Without unwrapping the chocolate bar, break it in half. Unwrap half of the bar and eat it. Then, unwrap the other half and eat it."

And those who went through the more elaborate process rated the chocolate more **highly**, enjoyed it more, and were willing to pay more for it than the group who just ate it. Another experiment included a **delay** between the ritual and actually eating the food, and this further increased participants' enjoyment of the food.

The scientists found that personal **involvement** in a ritual is necessary. When subjects merely watched someone else prepare lemonade in an elaborate way, they did not experience an increase in their enjoyment of the drink.

So, cut your own birthday cake, then hand out **slices** to everyone else, then taste your **piece**. It might seem like best thing you ever ate.

Source: Adapted from [www.scientificamerican.com](http://www.scientificamerican.com)

#### GIVING UP SMOKING

Mondays. Maybe the toughest day to get out of bed. But Mondays appear to be the most popular day for people to consider giving up smoking. That's what Google search queries from 2008 to 2012 suggest.

Global Google searches across six different languages **reveal** a weekly pattern to when people consider snuffing out their butts for good. And search terms like "quit smoking help" were most popular on Monday, an **average** of 25 percent higher than other days. That's when combined across English, French, Chinese, Portuguese, Russian and Spanish. So finds a study in *JAMA Internal Medicine*, published by the American Medical Association.

These higher search numbers are real—it's not that there are more Google searches for everything on Mondays. Of course, the stats show only that people were doing info searches on Monday, not that they **actually** tried to quit.

Still, the data mining offers insights. If the start of a new week means heightened interest in tobacco termination, public health **campaigns** might also target Mondays as the best time to hook a smoker trying to kick the habit.

