

**NIVELL AVANÇAT ANGLÉS / NIVEL AVANZADO INGLÉS**

**COMPRENSIÓ ORAL/COMPRESIÓN ORAL**

**GUIÓ/ GUIÓN**

PISTA	
1.	<p><b>English Listening Comprehension Test, Advanced level, Valencian Community, June 2014.</b></p> <p><b>Now you will hear the instructions for the listening test.</b></p> <p><b>You will be given time to read the tasks. You will hear each task twice.</b></p> <p><b>At the beginning of each listening you will hear this sound: (BEEP)</b></p> <p><b>You can take notes or write the answers while you are listening, but remember that you will also have time to write your answers at the end of each task.</b></p> <p><b>Please, read the instructions for each task carefully.</b></p> <p><b>If you have any questions, ask them now as you will not be allowed to speak during the test.</b></p> <p>(+ 30" de silenci) (ÉS L'ÚNIC MOMENT EN QUE ES POT PARAR EL CD)</p>
2.	<p><b>Please, look at the first task.</b></p> <p><b>You will listen to an interview to Dr. Kate Macdonald. For statements 1 to 5, choose option A, B, or C. Write your answers in the box below. The first one is an example. You will hear the recording twice. You have one and a half minutes to read the statements.</b></p> <p>(+ 1' 30" de silenci i BEEP)</p>
3.	<p>WV: <i>Dr Kate Macdonald is a lecturer in the English department at the University of Ghent, in Belgium. She seeks to uncover the literary gems of the recent past. Books which achieved huge commercial success when they were published but are now rarely read or are no longer in print.</i></p> <p><i>So, Kate, you don't do what most literary critics do.</i></p> <p>KM: <i>No, I don't – what do I do? My first degree started off being a history degree but I failed every single exam apart from my English exam, which was a minor. And so I completed my English degree and then took a Ph.D in English and it became fairly obvious that English was my thing. But I can never forget that I was a historian a very long time ago. So now that's what I am: I'm a literary historian and the kind of history I do is now print culture, book history, the history of reading – the books that people used to read and why.</i></p> <p>WV: <i>And the books that some people no longer read?</i></p> <p>KM: <i>Yeah, the books that people now have no idea about, the books that were read by my grandparents, your great-grandparents, my great-grandparents, that no one has even heard of.</i></p> <p>WV: <i>And you've called this 'forgotten fiction' – is this your term?</i></p> <p>KM: <i>No, it's not. A journalist friend of mine called that, and I thought 'Yes! That's good! I'll go with that'.</i></p> <p>WV: <i>Could you say what it means?</i></p> <p>KM: <i>Forgotten fiction. Forgotten fiction is the books that nobody now has really heard of in the sense that they've never read them but they may, possibly, have a memory of the title. So, if I said a title like 84, Charing Cross Road you might think, 'uh, I've heard of that... wasn't that a film?' Very few people will go back and think, 'that was a book'... that was not only a book, that was a major best-selling book in the nineteen sixties and then, it was made into a film, then it was made into a TV series. So it's the root of the</i></p>

	<p>matter, you have this layer of cultural stuff but at the bottom there's a book.</p> <p>WV: <i>Are there any criteria that you use to select a forgotten work for analysis and appraisal?</i></p> <p>KM: I think my first criterion would be – do I enjoy reading it? There's no point in working on a book if you physically can't bring yourself to touch it or if you find it a miserable experience. I've got to enjoy reading it. And that may not necessarily be true pleasure, that may also be this is a really exciting book because I get so angry about it. Or this is a book that really makes me fizz with frustration because I want to express a rejoinder in reading it. So I guess the emotional response, recalling an emotional response, that's what is important.</p> <p>WV: <i>OK, so you've found a book you really like and you look about and you're not really seeing an awful lot of critical literature or other people writing about this work. What do you do?</i></p> <p>KM: What do I do? Well I've decided to start doing podcasts mainly because I prefer podcasts than reading book blogs, although I do read book blogs. I like listening. So what I've got is a weekly podcast called 'Why I Really Like this Book', it's got its own site – <a href="http://www.reallylikethisbook.com">www.reallylikethisbook.com</a> – you can find it on iTunes, on Blackberry and on Miro. Now Miro is an American site, but it seems to get a lot of traffic. There's also a Facebook page. So every week, every Friday morning at 1.30am, British time, the podcast is released to a waiting world.</p> <p>WV: <i>There's something about finding forgotten fiction that seems to me to resonate with sort of hunting. You know, there must be certain moments, certain hunts, certain trophies which somehow encapsulate both the spirit of some of your research and part of the history of that research?</i></p> <p>KM: Yeah, the history of the hunt is fascinating. My favourite hunts begin with nothing at all. A small, small thing that I might not have noticed and then the hunt might never have occurred. Someone sent me a book review. It was a photocopy from a 1930s magazine and the book review was about the author John Buchan, on whom I've done a lot of work. And I read the review and I thought, well, this is useful and I'll add it to my little file and then, 'what is <i>that</i>?!' because in the review there was a mention of another author who I had never heard of: Una L. Silberrad. Silberrad, that name is not easily forgotten and there are only two Silberrads publishing in the twentieth century, so, in the event, she's easy to track down. But, how could I have missed this writer? I have spent most of my life looking in second-hand bookshops and trawling through charity bookshops and jumble sales, that sort of thing, looking for books. So I started to research her – straight to the British Library. Who was she? My goodness, she's published 44 novels! How could I have missed her?! And the hunt just continued.</p> <p><b>Now listen again.</b></p> <p>(BEEP + 10" silenci + es torna a posar)</p> <p><b>This is the end of task one. Now you have two minutes to check your answers.</b></p> <p>(+ 2' de silenci)</p>
4.	<p><b>Now look at the second task.</b></p> <p><b>You will listen to an interview to Professor Jo Boyden on education in Vietnam and India. Decide whether the following statements are true or false according to the text, and write a cross in the right column. The first one is given as an example. You will hear the recording twice. You have one and a half minutes to read the statements.</b></p> <p>(+ 1' 30" de silenci i BEEP)</p>
5.	<p>INTERVIEWER: <i>Jo, welcome to podacademy. The Young Lives study has been following the progress of thousands of children in the developing world. And you've got some new findings from a survey of ten-year-old pupils in Vietnam. What did the Young Lives study find out about education in Vietnam?</i></p> <p>JB: Young Lives has established that pupil performance in Vietnam is really exceptional in some very</p>

important ways. This is partly to do with the school systems but it's also to do with the fact that there's a strong focus on children's home lives on their education. So out of school hours around about 85% spend more than an hour a day on homework and 87% report reading books outside of school. At the same time the education system in Vietnam is relatively equitable and this means that poorer children really get the same deal as those who are better-off than they are. And they are therefore not less advantaged in the school system.

INTERVIEWER: *How does Vietnam compare with India?*

JB: I think perhaps the most dramatic thing we can say is that the best-performing children in India, and in this case Young Lives is looking at Andhra Pradesh in particular, don't do as well as those children who perform worst in Vietnam.

So you see an enormous disparity between the two countries. And what I think this can be translated into in terms of families' and children's responses is that disappointment in the standards in state school has resulted in a dramatic increase in the proportion of eight year-olds being educated in low-fee private schools: the figure having almost doubled between 2002 and 2009.

These kinds of findings are actually reported by other studies. For example, research from the University of California also found that only the top 10% of school students are at the age-appropriate level and the top bottom 10% appear to learn nothing in school at all. So I think the point is that India is really short-changing its children in terms of education.

INTERVIEWER: *Why did you decide to compare Vietnam with India?*

JB: Young Lives is studying in four different countries, and the reason why we compare Vietnam with India is because both are Asian countries, both have experienced dramatic rates of growth over recent years, and this of course means that there's enormous potential to do something about education to make sure that education systems are strong. At the same time, they have similar GDP levels and the population of young people is a 50% of the total.

INTERVIEWER: *The International Community's united behind the Millennium Development Goal of achieving primary education for all by 2015. How good is the primary school learning in other developing countries that you've looked at?*

JB: Unfortunately Young Lives has found that children generally are receiving much poorer quality education than is the hope of the International Community. So in other words the trends in India are much more typical than are the trends in Vietnam. And the early focus, which was a very appropriate one at the time... the early focus on education was getting children into school in the first place, which meant basically looking at resources, facilities, setting up schools, training teachers and so on. But I think the focus now needs to shift. We need to be thinking far more about the quality of education that children receive, and the quality of teachers. Capacity...the capacity of the schools themselves becomes absolutely crucial.

INTERVIEWER: *Can you give examples of particularly bad practices that you've seen in classrooms?*

JB: Very often teachers are using learning by rote, which means that really children are often just copying off blackboards and they're trying to memorise facts. There's much less focus on critical thinking, on analytical skills and skills like that, which are very important for children's future employment. But I think also one of the other problems in schools is work which is very abstracted, if you like, from children's everyday lives. So it doesn't necessarily bear much relation to the everyday experiences.

I think that another issue is that we need to be able to make sure that schools are addressing children's actual everyday lives, their aspirations and their hopes and not just teaching narrowly academic subjects.

**Now listen again.**

(BEEP + 10" silenci + es torna a posar)

	<p><b>This is the end of task two. Now you have two minutes to check your answers.</b></p> <p>(+ 2' de silenci)</p>
6.	<p><b>Now look at the third task.</b>  <b>You will listen to different speakers talking about robots. Choose the statements which best match what each speaker says. There are two extra statements which do not match any of the speakers' opinions. The first one is given as an example. You will hear the recording twice. You have one and a half minutes to read the statements.</b>          (+1' 30" de silenci i BEEP)</p>
7.	<p><b>Example</b>          Right, well, people do robotics' roles sorts of different motives. Sometimes they just want something... some practical solution to some practical problem... where building machines to do it for them is the obvious route to take. Some people interests in more autonomous robotics where they're trying not just have a robot that does things for you, but a robot that does things for itself to some extent.</p> <p><b>Speaker 1</b>          Yeah, we wanna build robots that are synergistic with people, that are complementary to people's skills and ability, but certainly are different and, in fact, it is that difference that can bring the value to the interaction. The fact that the robot might be able to do things that people can't do... I think brings value to the interaction. If you think about the team, the human-robot team and how they can complement one another.</p> <p><b>Speaker 2</b>          The things that I have been seeing on discovery channel, learning channel.. places like that... looks like it's gonna be really really good to put more robots out into the field and you have fewer soldiers out there and exposed to the dangers, you know. In a perfect world we'd be able to handle anything we needed to handle entirely robotically and never have to risk the life of a human soldier.</p> <p><b>Speaker 3</b>          Well, you know, our philosophy has always been: robots are not and they're never gonna be people or other species that we already know, so... why try to build something that looks or acts exactly like something that it's never going to be. I mean, it's just... in some sense it seems like you're setting your very endeavour up for failure in that, you know, if you try to build a robot that's trying to be human, well, you know, guess what! It's never gonna be human... so, what's the point?</p> <p><b>Speaker 4</b>          When I think of robots, I am thinking of robots with military applications and stuff through dota. We see the unmanned vehicles, unmanned aerial vehicles... and dota has been doing a lot of competitions on unmanned landcraft. They can navigate by themselves without direct input, so it's not just remote control, it's completely run on its own and it seems like more and more defense applications with robots every time I turn around.</p> <p><b>Speaker 5</b>          I think our quest is building these sorts of artifacts in our likeness... it's a profoundly human endeavour and I think we do it because we want to understand ourselves and if you look at the history of each automaton so forth, much of that was in order to explore what it means to be human and to understand ourselves better, and part of it is because I think we are driven two-one-two; relate to not only things that are like us, but relate to things that are different from us.</p> <p>(+ 2' de silenci)</p> <p><b>Now listen again.</b></p> <p>(BEEP + 10" silenci + es torna a posar)</p> <p><b>This is the end of task three. Now you have two minutes to check your answers.</b></p>
8.	<p><b>This is the end of the English Listening Comprehension test, Advanced level, Valencian Community, June 2014.</b></p>