



**COMPRENSIÓN DE TEXTOS ORALES**  
SESIÓN ORDINARIA 2023

**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 GRISAS.**

**DATOS DEL CANDIDATO**

APELLIDOS:		
NOMBRE:		DNI:
COMISIÓN:	OFICIAL <input type="checkbox"/>	LIBRE <input type="checkbox"/>
CALIFICACIÓN:		

**TASK 1**

Listen to the recording and choose the best answer (A, B or C) for each question. (0) is an example. Write your answers in the Answer Box. (1 item = 0.8).

**NAPOLEON - THE MAN AND THE MYTHS**

0. **Napoleon Bonaparte was taken to England...**
  - A. after the British victory at Waterloo.
  - B. to live in seclusion in the country.
  - C. to meet with the British Prime Minister.
1. **Prime Minister Liverpool felt that Napoleon's confinement at St. Helena would...**
  - A. arouse people's curiosity in Napoleon.
  - B. prevent sympathetic feelings for Napoleon.
  - C. serve as a reminder of Napoleon's defeat.
2. **In the meeting with British officials, Napoleon was...**
  - A. disappointed when hearing what the British had in store for him.
  - B. distressed by the huge number of casualties from the wars.
  - C. insistent that the British continue to address him as General.
3. **In the speaker's opinion, the intrigue surrounding Napoleon was due to the...**
  - A. time it took him to achieve greatness.
  - B. type of family that he was born into.
  - C. various personality traits he possessed.
4. **The speaker highlights the French print because it...**
  - A. illustrated people's sentiment towards Napoleon's reign.
  - B. justified the call by the British for Napoleon's execution.
  - C. raised the concern that Napoleon might return to power.
5. **With regard to his memoirs, Napoleon...**
  - A. dictated an accurate account of his triumphs.
  - B. used them as a means to alter his reputation.
  - C. was elated with the book's vast popularity.
6. **Napoleon's enthusiasm for architecture stemmed mainly from...**
  - A. a desire to beautify his empire for its inhabitants.
  - B. an idea to expand his army's military capabilities.
  - C. the notion that it would establish his prominence.
7. **Napoleon's civil reforms...**
  - A. were, for him, equally as important as his military successes.
  - B. had been changed to revert back to previous civil codes.
  - C. had substantial influence on the European framework.
8. **According to the speaker, ...**
  - A. Napoleon is generally hailed as an admirable leader.
  - B. Napoleon's reign is starting to be seen in a different light.
  - C. Napoleon's rise to fame was aided by other world leaders.

(Adapted from: [bbc.co.uk](http://bbc.co.uk))

**ANSWER BOX**

QUESTION	0	1	2	3	4	5	6	7	8
ANSWER	A								

**Marks 1:** \_\_\_\_\_/6.4

**TASK 2**

Listen to the recording and complete the sentences (9-17) with no more than THREE words. Sentence (0) is an example. Write your answers in the ANSWER BOX. (1 item=0.8)

**WHAT I LEARNED ABOUT CROWS AND PAINTING WITH MILK**

**Crows**

- The speaker has learned that when crows have a row, they actually (0) \_\_\_\_\_ afterwards.
- Due to their colouring and eating habits, crows have the reputation of being a symbol of (9) \_\_\_\_\_.
- Crows seemingly have the capacity to cultivate (10) \_\_\_\_\_ with each other which can endure for quite some time.
- One study noticed that it was the scarcity of (11) \_\_\_\_\_ that made crows more combative.
- In less turbulent fights the more aggressive bird will go and (12) \_\_\_\_\_ to the one that it attacked to comfort it.
- Though seldom seen before, this type of behaviour demonstrates that crows are similar to primates in that they are (13) \_\_\_\_\_.

**Painting with milk**

- The use of milk to paint walls takes its roots from (14) \_\_\_\_\_.
- Up until Civil War times, milk paint was favoured over other paints due to its coloring and (15) \_\_\_\_\_.
- When (16) \_\_\_\_\_ paints become available to the general public, milk was no longer used.
- Today, the Vatican continues to use milk paint as it is in line with its (17) \_\_\_\_\_.

*(Adapted from: podcasts.apple.com)*

**ANSWER BOX**

0.	make up
<input type="checkbox"/> 9.	
<input type="checkbox"/> 10.	
<input type="checkbox"/> 11.	
<input type="checkbox"/> 12.	
<input type="checkbox"/> 13.	
<input type="checkbox"/> 14.	
<input type="checkbox"/> 15.	
<input type="checkbox"/> 16.	
<input type="checkbox"/> 17.	

**TASK 3**

Listen to the extracts from an interview with writer/director Kenneth Branagh about the film *Belfast*. Match the statements (A-M) to each extract in the numbered spaces (18-25). There are two answers for each extract. There are **THREE EXTRA** statements. (0) is an example. Write your answers in the ANSWER BOX. (1 item = 0.8).

**BELFAST**

STATEMENTS	
A.	A clear choice for a storyline
B.	Authentically playing a role
C.	Being appreciative of one's experiences
D.	Changes that came sooner than expected
E.	Consciousness of one's identity
F.	Dangerous situations
G.	Difficulties finding experienced actors
H.	Endorsing a proverb
I.	How even the smallest decisions impact a family
J.	Linking a world of fantasy to reality
K.	Succeeding in establishing something credible
L.	The importance of having a supportive network
M.	The influence of critical reviews

(Adapted from: youtube.com)

**ANSWER BOX**

Extract	Extract 0		Extract 1		Extract 2		Extract 3		Extract 4	
	0	0	18	19	20	21	22	23	24	25
STATEMENT	A	F								

Marks 3: \_\_\_\_\_/6.4

TASK 1	TASK 2	TASK 3	TOTAL MARKS
			_____/20

**TASK 1**  
**NAPOLEON - THE MAN AND THE MYTHS**

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

**TRANSCRIPTION**

On the 24<sup>th</sup> of July 1815, **Napoleon Bonaparte was brought to the south coast of England on the Royal Navy warship HMS Bellerophon. Following his defeat at Waterloo (0)**, he was hoping for a gentlemanly imprisonment on an English country estate. But the British Prime Minister, Lord Liverpool, had other ideas. "It would not answer to confine him in this country, he would become the object of curiosity immediately and possibly of compassion in the course of a few months. Saint Helena is the place in the world best calculated for the confinement of such a person. **At such a place and such a distance, all intrigue would be impossible (1)**. And being so far from the European world, he would soon be forgotten."

Two centuries on, of course, Napoleon has been far from forgotten. But the question of how he should be remembered divides opinion to this day.

Napoleon's arrival in Britain meant that the Revolutionary and Napoleonic Wars were over. On the 31<sup>st</sup> of July, Admiral Lord Keith and Sir Henry Bunbury, the Undersecretary of State for War, arrived in HMS Bellerophon to tell Napoleon of his Saint Helenian fate. Britain and France had gone to war eight times, for a total of 56 years between 1689 and 1815. And the 100 days following Napoleon's return from Elba had cost nearly 100,000 men killed and wounded from all sides, and no repetition could ever be risked. **Napoleon was devastated at the news (2):** "I would prefer being delivered up to the Bourbons. Among other insults, they style me General. They may as well call me Archbishop."

I've come here to the British Museum to view the exhibition Bonaparte and the British. Many of the myths about Napoleon began with these prints and portraits. However, it's apparent from this exhibition that Napoleon was not simply a hate figure to the British, he was also an object of deep fascination. But why was Napoleon so fascinating? In my opinion, **he was the most daring and dynamic figure of his age, living proof that individual heroes could still make a difference and that greatness could be attained through hard work, risk taking, and talent (3)**, rather than just birth. As George Hume, a midshipman on HMS Bellerophon, said, "He showed us what one little human creature like ourselves could accomplish in a span so short."

Here at the British Museum, I'm looking at a French print by La Quais. It shows Napoleon in a metal dustbin with the Prussian General Blucher and Wellington standing over it, pressing down on the lid. **Blucher is complaining that Napoleon is being allowed to breathe, while Wellington assures him that he's finished (4)**. Unlike the Bourbons and Prussians who wanted to execute him, the British wanted to exile Napoleon to Santa Helena.

In total, Napoleon spent over five and a half years on Santa Helena. He would spend up to 12 hours a day dictating his memoirs. What a novel my life has been, he said, and his retelling of it certainly owed much more to fiction than to fact.

He was aware of the cartoons and prints such as this one here by Charles Williams. This print shows the Duke tied up against a tree while Napoleon kills him with his saber. Five black, demon-like monkeys dance in delight above Napoleon's head, two of which bear a crown. **Napoleon very much wanted his memoirs to confound this kind of image and instead to glorify his victories (5)**.

Once published two years after his death, Napoleon's memoirs became the greatest international bestseller of the 19th century. His extensive architectural achievements also acted as a constant reminder to the French public of their former emperor. No more so than in Paris. In fact, it was Napoleon himself who first came up with the idea of digging a tunnel under the Channel to invade Britain. Taken as a whole over his short reign, Napoleon built an astonishing amount of what he called my true treasures. **In 1804, he said to one of his generals, men are only great through the monuments they leave behind (6)**.

Equally long lasting were Napoleon's civil reforms. Though France was forced back to its pre-Napoleonic frontiers by the end of 1815, most of Napoleon's refashioning of the country was sufficiently well embedded by then that it could not be reversed by the Bourbons when they returned to power.

**The Napoleonic code forms the basis of much of European law today (7)**, and the Cour des Comptes still checks public spending accounts. My true glory is not to have won 40 battles. What nothing will destroy, what will live forever, is my civil code.

The country is still divided. Those on the right tend to revere Napoleon as a strong, enlightened leader, whilst those on the left still see him as a belligerent tyrant. The unmistakable ambiguities of Napoleon's character and rule have allowed subsequent generations to reinterpret his complex image and legacy to suit their own political and social reality. The numerous myths created by both Napoleon himself and his opponents have added to this ambivalence. In the last century, Napoleon's reputation was greatly tarnished by Hitler and Mussolini's admiration for him. Today, **Napoleon's star is rising once again as we look beyond the prism of World War II and view his career in context (8)**.

When Napoleon's mother was complimented on her son's achievements, she replied, "mais pourvu que ça dure." So long as they last, and they have.

*(Adapted from: [bbc.co.uk/sounds/play/b05ys326](http://bbc.co.uk/sounds/play/b05ys326), 19/06/2015, 5:52 minutes)*

## TASK 2 INTERESTING FACTS ABOUT CROWS AND PAINTING WITH MILK

### ANSWER BOX

SPACE	WORD/S
0.	make up
9.	death
10.	social relationships
11.	food
12.	sit close
13.	complicated creatures
14.	cave drawings
15.	accessibility
16.	mass produced
17.	mission of sustainability

## TRANSCRIPTION

### Crows

Hello, and welcome to this week I learned; your audio guide to the most surprising discoveries and fascinating studies of the week. I'm your host, Lauren Hansen. This week, I learned that crows **make up (0)** after fights. Crows do not have the fuzziest of reputations. Sure, they're highly intelligent and very loyal creatures, but they're also loud, rambunctious, and have the unfortunate habit of being associated with

**death (9)**, both because of their black feathers and because they are scavengers who will gainfully pick over a carcass. But it turns out, a murder of crows has a softer side. So, crows are known to form long lasting **social relationships (10)** with other crows, and a new study out of Germany wanted to get to the bottom of how these new relationships form. So, researchers started out with crows that were total strangers to each other. In the study, the crows were first kept in a cage. When researchers first put food into the cage, they noticed the birds fought more when the **food (11)** was scarce than when there was plenty of it, which totally makes sense. What was interesting was what happened after these squabbles. If the fight was only mildly aggressive. The agitator would, when the food was gone, seek out its victim, and it would **sit close (12)** by the other bird, touching and even preening the bird's feathers. Now, when the fights were more violent well, the aggressor stayed away. But this time it was the victim that sought comfort in another. The hurt bird would find another bird that wasn't involved in the fight. It would sit close to it and seek some consolation. This kind of reconciliation has rarely been observed in crows before. In fact, among animals it has predominantly been studied in primates. But this study shows that the scavengers, like humans, are **complicated creatures (13)**. They have tempers and are prone to fighting but they're also highly social animals that depend on the herd for survival. So, in this way conflicts can be really costly but a little bit of love and affection between the birds can help mend those wounds.

### Painting with milk

This week I learned that the Vatican paints its walls with milk. It's a technique that dates back to **cave drawings (14)**. Tens of thousands of years ago. Some of earth's oldest surfaces were decorated with a simple concoction of milk, lime and earth pigments. Even the belongings of King Tutankhamen were found to be painted with milk paint. And even though some oil-based paints emerged as early as the 1400s, milk paint was still the preferred paint solution up through the Civil War; both because of the **accessibility (15)** of milk-pretty much everyone had a goat or a cow-and because of its velvety rich colors. It wasn't until 1868 when the first patent for that classic metal paint can with a tightly fitted top came in that the paint industry evolved into one for the masses. Now, **mass produced (16)** paint did not lend itself to milk since, like the kind you drink, milk paint can spoil. The Vatican began using milk paint in 1484 when the Vatican's Belvedere palace which is now a museum that houses precious artworks was built. Back then, Vatican workers used essentially the same recipe as the cavemen did mixing the milk byproduct with slaked lime and earth pigments if they're using any. The solution was then hand padded onto the walls. Now, milk paint also fits in nicely with the Pope's **mission of sustainability (17)**. Milk paint is a noninvasive method both for the environment and for people. And you might be tickled to know the milk the Vatican sources is from its own cows because, of course, the Vatican has its own cows for its organic milk paint.

*(Adapted from: [podcasts.apple.com/us/podcast/ep-79-this-week-i-learned-that-crows-make-up-after/id1126865107?i=1000398060855](https://podcasts.apple.com/us/podcast/ep-79-this-week-i-learned-that-crows-make-up-after/id1126865107?i=1000398060855), 4:05 minutes)*

## TASK 3 BELFAST

### ANSWER BOX

Extract	Extract 0		Extract 1		Extract 2		Extract 3		Extract 4	
	0	0	18	19	20	21	22	23	24	25
STATEMENT	A	F	D/J	J/D	H/K	K/H	B/L	L/B	C/E	E/C

Distractors: G, I, M

### TRANSCRIPT

#### Excerpt 0

Belfast is a city of stories. And particularly at the end of the 1960s, it went through an **incredible tumultuous phase in its history**. Very dramatic, **sometimes very violent (F)**. And I and my family were

part of that. And **it was always for me a story of our time in that city that would come to the surface when thinking about writing something about Ireland (A)**; that period in Belfast.

#### Excerpt 1

There was always a story about the point in anybody's life, male or female, where there is a sort of crossover into the world of adulthood where innocence is lost and where new responsibilities, sometimes new worries, are found. And that moment, **capturing that moment of crossover, which is in this case in Belfast in 1969, was slightly accelerated by the events around us all (D)**. In Belfast, there's a very recognizable, intimate, small family group in a threatened and stressful situation with some big life choices. You know, not epic in the grand sense of some sort of historical biopic, but in the lives of the people involved; enormous decisions, titanic decisions for the families. And people recognize that, I think. There was some sort of connection to the basic sort of family dynamics that were at play, but there was an immense sense of gratitude that we could tell any kind of story. The story is told through the eyes of a 9–10-year-old boy. And this is **a 9–10-year-old boy who already was watching a lot of television and a lot of films and starting to filter experience through other imaginative encounters with stories (J)**.

#### Excerpt 2

I've been very pleased that **lots of people** who are in it and people who've seen it since we've been working on it, **have talked about a sense of authenticity in the way people talk (K)**. So, I think, I think that center of it, I think, is something that is very literal and accurate. You know, the language of the time, the way people behaved in terms of their leisure time, the extended family sing songs, people out in the parks, the sense that the whole sort of street sort of played and worked together. There are good and bad things about that. Sometimes people knew way too much about what was going on to be comfortable at all times. **But if it takes a village to raise a child, this was a great sort of advert for it (H)**. So that side of it is all accurate.

#### Excerpt 3

**Jude Hill does an excellent job in the film and who we seem to find at a moment where his talent was ready to both blossom at the same time as Jude himself was in the best possible way, ordinarily enjoying himself as a ten-year-old boy (B)**. So, football for him in the film and on the streets was as important and enjoyable as making the movie. We wanted that. We didn't want somebody who was suddenly decided they were a big movie star. But at the same time, he was very serious, very prepared, very open, very flexible. Somehow you need this curious combination. Could you just be yourself? And also, could you make all these tiny adjustments I'm asking you to do? That, you know, might be difficult for an actor with many decades of experience, and in the process of him doing the latter, you don't want to change him from the beautiful original. **As always, those who surround him, families, and in this case colleagues on the film, become critical (L)**. They're critical influences, and in this case, they were so wise and compassionate. And he himself is kind of older than his years, a quality that is great for the part. And he's turned out to be a real winner for us.

#### Excerpt 4

The film is really about that. It's about an understanding. And it isn't a complete understanding, it's merely a sort of in the current state of knowledge. And the knowledge is not just intellectual, **it's knowledge of the heart of who you are and where you came from and how those things add up (E)**. And that an acknowledgment of it, is, can be very powerful, certainly not just for yourself, because of its only for yourself really, write something down or have a good think about it. But, if you believe that there could be something that is powerfully recognizable to other people, then it may be worth sharing that story. And in this case, I thought it was so inevitably you go through a very sort of full experience of it, which is often yes, one of the things I think I've learned to do on this is to be very happy about being emotional and, you know, crying a great deal at the time, but **often it's to do with recognition and on a profound level, gratitude (C)**.

*(Adapted from: [youtube.com/watch?v=ZnWestZxZXg](https://www.youtube.com/watch?v=ZnWestZxZXg), 5:03 minutes)*