



SÈRIE 1

I. Listening comprehension (3 points)

“AN INTERVIEW WITH GOTCHA, THE MUSICAL FORCE!”

In this podcast you are going to hear some new words. Read and listen to them. Make sure you know what they mean.

to quote: citar textualment / citar textualmente

prone: propens/propenso

bouts: período/período

harp: arpa/arpa

Ready? Now read the questions on the following page. Read them carefully before listening to the podcast. [Now listen to the interview.]

Interviewer (I): You are Gotcha, the musical force!

Gotcha (G): Haha, from now on I'm going to introduce myself as Gotcha, the musical force. My real name is Margot Chapman, but I guess I've got used to being called Gotcha more often now.

I: Right, I got you. That song we've just listened to, 'Turning a Blind Eye', is the first Australian single from your latest record, *Making Miracles*. It's a song that you say describes your feelings of being completely defeated, I'm **quoting** you, “by the realities of living in contemporary Australia.” What's been difficult about life there?

G: Oh, it's not specifically about living in contemporary Australia, although I'm American. It comes from a place of defeat, I guess, in the sense of being someone who is concerned, maybe a bit more aware than some people, in terms of how things I do in my regular life, in terms of use of materials, driving cars, using so much disposable technology to make music, how that is so implicitly involved in so much... use, maybe overuse of resources?

I: Your carbon footprint.

G: Yeah. And I feel very conflicted about the reliability of the information available. When I try to research it and make changes, it's incredibly hard to find a clear basis for making informed judgments or decisions. It's hard to feel like anything I do makes a difference, even in my own life. Whether or not it sets an example for my fans or helps spread a more environmental message, sometimes it just feels like I'm making changes simply to avoid feeling completely defeated.



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I: But the feeling of being “completely defeated” when you were writing this song suggests that you're quite pessimistic about our future. Are you?

G: I have moments like that, yeah. I sometimes change my mind a lot when I compose. You know, I think I'm an idealist a lot of the time, but often **prone to bouts** of very depressive cycles of thought and pessimism about the potential for really fundamental change in the way humans live on earth, at least. It's those moments when I feel like that really prompted the lyrics to 'Turning a Blind Eye'.

I: And what about the fact that now that you're touring, you're inevitably traveling more and experiencing not just different countries, but different cultures and different ways people are trying to deal with issues like the environment and ecological change? Does that make you feel more defeated, or do you find things on those travels that inspire you?

G: You know, touring for a music career does involve seeing a lot of airports, hotel rooms, cars, buses, et cetera, though some artists do it more than I do. Even so, I'm probably more in touch with the reality of having an ever-increasing carbon footprint, at least in terms of what I'm doing in my music career. And it is indeed something I think about.

I: So you wrote the song 'Turning a Blind Eye' feeling completely defeated. It's getting worse now because the song's popular and your carbon footprint is harming everybody.

G: Haha. I do think about that. It's funny, more and more people tell me, I must be so overjoyed and amazed by the success and how big everything's getting. But I guess part of what makes me worry and that might lead to writing a song like this, is the sense that the bigger things get, the less likely they are to stay sustainable or be personal. I don't know...

I: And not just environmentally, but materially, emotionally.

G: Emotionally, yeah, trying to communicate with increasing numbers of people. I feel a bit freaked out about it. I think I have a different approach. It's difficult for me to even write anything on my Twitter account; even though it's not like I have a huge number of people following me there, only around 40, 50,000. I still think about it. I know plenty of people have millions of followers on these social media. But even so, realizing that my audience is broader now, and that lots of different kinds of people are discovering my music, changes how aware I am of who I'm speaking to on these platforms.

I: Let me talk a bit about the record, *Making Miracles*. You're getting a lot of attention for this record, and that's got to be rewarding given the amount of work that you put into it. You play most of the instruments on it, but even more remarkable is the method of taking acoustic instruments, recording them note by note, and then turning them into virtual instruments. What exactly does that mean you're doing in terms of creating these sounds?



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G: Yes, it's the case of a **harp** that I found at an antique shop. A harp is not particularly a new-sounding instrument. It's one you've probably heard. The way it sounds on a record is usually quite angelic, because that's the way you can play it, but to record it note by note and then have control over those notes just means that you make the instrument sound incredible. It almost turns into a completely new instrument.

I: That's remarkably creative and innovative, but where does that come from? I mean, do you have an allergy to just playing an acoustic guitar and singing a song?

G: Well, I'm really excited by alternative ways of making music. They open up windows to sound worlds I haven't explored before, and those are the kinds of records I want to make. I'm not against using traditional instruments: there's plenty of piano and regular drum kits on the album, but I have a pretty intense interest in things like, what if you could use... a plastic ball and use that as a drum instead of just getting a drum out and putting a mic on it. It's just more interesting. It just means there's more of a story. I guess it creates a far greater range of textures, though it also takes time.

I: This is so interesting, Gotcha, but I'm afraid we have run out of time. It's been a pleasure to have you here with us today.

G: Nice to chat, too.

Adapted from:

https://www.youtube.com/watch?v=-0kNQc_UHn0



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Choose the best answer according to the text. Only ONE answer is correct.

[3 points: 0.375 points for each correct answer. Wrong answers will be penalized by deducting 0.125 points. There is no penalty for unanswered questions].

1. Her awareness of how everyday habits lead to overconsumption.
2. it's hard to know what really helps.
3. She alternates idealism and deep pessimism about the future, which is reflected in her songs.
4. How travelling constantly increases her environmental impact.
5. She fears larger projects will feel less meaningful to her.
6. She is more aware of the diversity of her audience and how that affects her communication.
7. The resulting sound is amazing.
8. they help her explore a new way to make music and create more original musical stories.



II. Reading Comprehension (3 points)

WHAT'S AFTER UMAMI? SCIENTISTS ARE HUNTING FOR THE SIXTH BASIC TASTE

Answer the questions below using complete sentences. Each question is worth 0.5 points with a total of 3 points. Up to 0.3 points might be deducted from the total mark for lack of intelligibility in the answers provided. You may use fragments from the text unless specified not to do so.

1.

Umami was recognized as the fifth basic taste after research/investigations corroborated/stated/proved that it was different from other tastes we already know/have.

2.

two effects/consequences/applications/results of understanding the science of taste.

3.

Contrary to popular belief

4.

Flavor is the (result of the) interaction between taste and other senses in the brain.

OR

Flavor is the (result of the) combination of taste, texture, temperature and aroma in the brain.

OR

Flavor is what registers in the brain when it combines the entire experience of taste, texture, temperature and aroma.



5.

Any two of the following:

1. A taste needs to have a “chemical signature” -a set of chemical components that are distinct from that of other substances.
2. You need to have a receptor anywhere on the tongue, palate, or throat where the chemical component can interact with a cell in a tastebud.
3. That cell in the tastebud must have a mechanism “to change the component’s chemical signal to an electrical signal that is then transmitted through nerves to the brain”.
4. The electrical signal carried by taste nerves must activate regions in the brain that are associated with taste.
5. It needs to generate a unique taste perception in the brain that is independent from other tastes.
6. There needs to be a response in the body that results from these effects.

6.

The study of taste continues to be important because/since/as taste is about what we feel like eating, how we prepare food, and how happy we are after a meal.

The three reasons why the study of taste continues to be important include the relationship between taste and what we feel like eating, how/the way we prepare food and how happy we are after a meal.

(among other options)



III. Writing (4 points)

Choose ONE topic. Your answer should be 125-150 words in length. There is no specific penalty for exceeding 150 words in length. Extra points are not given for exceeding 150 words.

Including a title is optional.