



<b>CS-3.1</b>	<b>Enunciado de Prueba</b>	<b>Año:</b>	2021
<b>Especialidad:</b>	INGLES		

<b>Prueba:</b>	<b>1A OPCIÓN 1</b>	<b>Acceso:</b>	1, 2
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Sometimes she and Miss Baker talked at once, unobtrusively and with a bantering inconsequence that was never quite chatter, that was as cool as their white dresses and their impersonal eyes in the absence of all desire. They were here—and they accepted Tom and me, making only a polite pleasant effort to entertain or to be entertained. They knew that presently dinner would be over and a little later the evening too would be over and casually put away. It was sharply different from the West where an evening was hurried from phase to phase toward its close in a continually disappointed anticipation or else in sheer nervous dread of the moment itself.

"You make me feel uncivilized, Daisy," I confessed on my second glass of corky but rather impressive claret. "Can't you talk about crops or something?"

I meant nothing in particular by this remark but it was taken up in an unexpected way. "Civilization's going to pieces", broke out Tom violently. "I've gotten to be a terrible pessimist about things. Have you read 'The Rise of the Coloured Empires' by this man Goddard?"

"Why, no", I answered, rather surprised by his tone.

"Well, it's a fine book, and everybody ought to read it. The idea is if we don't look out the white race will be—will be utterly submerged. It's all scientific stuff; it's been proved."

"Tom's getting very profound," said Daisy with an expression of unthoughtful sadness. "He reads deep books with long words in them. What was that word we—"

"Well, these books are all scientific" insisted Tom, glancing at her impatiently. "This fellow has worked out the whole thing. It's up to us who are the dominant race to watch out or these other races will have control of things."

E-book: 0200041.txt, produced by Colin Choat, October 2020.

<http://gutenberg.net.au/ebooks02/0200041h.html>).

1. The passage above is from a novel published in April 1925, in a period commonly known as *The Roaring Twenties* in the United States. Discuss the main social, economic and political issues of these years in the US. (No more than 300 words). **(1.25 points)**
2. The author of the passage is considered one of the most outstanding novelists of a group of writers of the 1920s in the United States, known today by a term allegedly coined by Gertrude Stein. Discuss the main characteristics of the group in connection with Stein's term. (No more than 200 words). **(1 point)**



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3. The writer of the text was a contemporary of the author of *"The Grapes of Wrath"* (1939) and *"The Pearl"* (1947). Briefly comment on the main features of his works. (No more than 100 words). **(0.75 points)**.
4. Verbs such as *"put away"* (lines 6), *"take up"* (line 11), or *"break out"* (line 12) belong to a specific type of verbs characterized for being made up of more than one word. Discuss this type of verbs in English. (No more than 100 words). **(0.75 points)**.
5. Discuss the main elements of literary texts using the passage above. (No more than 100 words). **(0.75 points)**.
6. Briefly comment on the function of semantics within the modal auxiliary verbs that appear in the text. (No more than 100 words). **(0.75 points)**.
7. Use the passage to comment on the use of the following cohesive devices: *"anaphora"* and *"cataphora"*. (No more than 100 words). **(0.75 points)**.
8. **TRANSLATE THIS TEXT INTO SPANISH (1.5 points)**  
*"Bending under the weight of the packs, sweating, they climbed steadily in the pine forest that covered the mountainside. There was no trail that the young man could see, but they were working up and around the face of the mountain and now they crossed a small stream and the old man went steadily on ahead up the edge of the rocky stream bed. The climbing now was steeper and more difficult, until finally the stream seemed to drop down over the edge of a smooth granite ledge that rose above them and the old man waited at the foot of the ledge for the young man to come up to him".*  
(Hemingway, Ernest. *For Whom the Bell Tolls*. New York: P.F. Collier & Son, 1940, p. 3)".
9. **TRANSLATE THIS TEXT INTO ENGLISH (1.5 points)**.  
*"El Sordo meneó la cabeza mirando a Jordan con una sonrisa de felicidad. Siguió moviendo la cabeza, lleno de satisfacción mientras Pilar continuaba arrojando palabrota tras palabrota, y Robert Jordan comprendió que todo iba de nuevo muy bien. Por fin Pilar acabó de maldecir, cogió la cántara del agua, bebió y dijo más calmada:*  
*—Así que cállate la boca sobre lo que tengamos que hacer después; ¿te has enterado, inglés? Tú vuélvete a la República, llévate a esa buena pieza contigo y déjanos a nosotros aquí para decidir en qué parte de estas montañas vamos a morir".*  
(Ernest Hemingway, *Por quién doblan las campanas*. Traducción de Lola de Aguado)
10. How would you use the following sentence from the text to teach cleft sentences in the classroom?: *"It's up to us who are the dominant race to watch out or these other races will have control of things"* (lines 21-22)? (No more than 100 words). **(1 point)**



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Written in a little more than two months, "Heart of Darkness" is both the story of a journey and a kind of morbid fairy tale. Marlow, Conrad's narrator and familiar alter ego, a British merchant seaman of the eighteen-nineties, travels up the Congo in the service of a rapacious Belgian trading company, hoping to retrieve the company's brilliant representative and ivory trader, Mr. Kurtz, who has mysteriously grown silent. The great Mr. Kurtz! In Africa, everyone gossips about him, envies him, and, with rare exception, loathes him. (...). Rifle in hand, he has set himself up as god or devil in ascendancy over the Africans. Conrad is notoriously vague about what Kurtz actually does, but if you said "kills some people, has sex with others, steals all the ivory," you would not, I believe, be far wrong. In Kurtz, the alleged benevolence of colonialism has flowered into criminality. Marlow's voyage from Europe to Africa and then upriver to Kurtz's Inner Station is a revelation of the squalors and disasters of the colonial "mission"; (...) At death's door, Marlow and Kurtz find each other.

The Newyorker By David Denby (October 29, 1995)

1. "Heart of Darkness", as mentioned in the title, could be an example or criticism of colonialism in the 18th and 19th centuries. Make a summary of the reasons for expansion and the models of colonization of the British Empire (No more than 300 words) **(1.25 points)**
2. The author of "Heart of Darkness" is one of the most outstanding writers of colonial-period literature. Give an overview of Joseph Conrad's main writing themes and style (No more than 200 words) **(1 point)**
3. Give a synonym for each of the following words as they are used in the text. **(0.75 points)**
  - Morbid:
  - Retrieve:
  - Loathes:
4. The British expansion brought a great deal of new words into English, borrowed from the different colonies. Give a few examples of them and explain how they came into English. (No more than 100 words) **(0.75 points)**
5. The text above gives us information about the way Conrad wrote his novel "Heart of Darkness". We read for different purposes, several of them directly related to the functions of written language. Briefly comment on those purposes and use the text above as a practical example. **(0.75 points)**



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6. In "Heart of Darkness", Marlowe is both the narrator of the story and a character in it. What do we call this kind of narrator? Describe briefly the different types of narrators that we can find in literary narrative texts (No more than 100 words. **(0.75 points)**)
7. Briefly comment on the influence of stress on meaning in English. Use the following sentences as examples. The word in capitals is to be read as the stressed one in each case. (No more than 100 words) **(0.75 points)**
- IT had borne all the ships whose names are like jewels
  - It had borne ALL the ships whose names are like jewels
  - It had borne all the SHIPS whose names are like jewels
8. Translate the following poem into Spanish, keeping, as far as possible, the rhyme and rhythm **(1.25 points)**
- "If you can talk with crowds and keep your virtue,  
Or walk with kings - nor lose the common touch,  
If neither foes nor loving friends can hurt you,  
If all men count with you, but none too much;  
If you can fill the unforgiving minute  
With sixty seconds' worth of distance run,  
Yours is the Earth and everything that's in it,  
And - which is more - you'll be a Man, my son!"*
- "If" Rudyard Kipling
9. Translate the following text into English. **(1.25 points)**
- Alquilé una gran habitación lejos de Broadway, en un edificio grande y viejo cuyos pisos superiores habían estado vacíos por años... hasta que yo llegué. El lugar había sido ganado hacía tiempo por el polvo y las telarañas, por la soledad y el silencio. La primera noche que subí a mis aposentos me pareció estar a tientas entre tumbas e invadiendo la privacidad de los muertos. Por primera vez en mi vida me dio un pavor supersticioso; y (...) me estremecí como alguien que se encuentra con un fantasma.*
- Mark Twain "A Ghost Story"
10. Rewrite the following paragraph from an interview by Rudyard Kipling in indirect style (reported speech), beginning with the words "Mark Twain said". Then, explain very briefly (no more than 100 words) how you would use the passage to explain the use of Reported Speech to your students. **(1.5 points)**
- Twain says: "... every man has his private opinion about a book. But that is my private opinion. If I had lived in the beginning of things, I should have looked around the township to see what popular opinion thought of the murder of Abel before I openly condemned Cain. I should have had my private opinion, of course, but I shouldn't have expressed it until I had felt the way". ([https://loa-shared.s3.amazonaws.com/static/pdf/Kipling\\_Interview\\_Twain.pdf](https://loa-shared.s3.amazonaws.com/static/pdf/Kipling_Interview_Twain.pdf))



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Just like we were challenged by the Soviets, we are being challenged right now by the Chinese in the aftermath of the great recession of 2008 and a variety of other problems that the west has faced in recent years. The Chinese are promoting an alternative model of governance that they say will create more prosperity and is more efficient and sounder for the future.

Not coincidentally, as the Chinese have aggressively promoted this style of governance far beyond their borders, we have not promoted freedom and democracy around the world in recent years as aggressively as we had in earlier periods. And while our reluctance to do so was particularly acute under President Trump, President Obama did not promote freedom and democracy very consistently either and the freedom agenda of George W Bush ran out of steam around 2006, 2007. Haas notes that the non-profit organisation Freedom House just reported that freedom around the world has declined for 15 straight years. Biden has declared "America is back" at the head of the table, though sceptics of the US's chequered history of adventurism question whether that is necessarily cause for celebration.

Bur Haas, a senior fellow at the American Foreign Policy Council, insists: "When the United States does not promote freedom and democracy, all else being equal, it leaves more room for the autocrats to roam free and to assert their model of governance without challenge. Joe Biden seems to understand this and in fact has been promoting freedom, democracy, human rights and other important values in his short time in office.(...)

David Smith in

Washington @smithinamerica.

Sun 21 Mar 2021. THE GUARDIAN

1. The text mentions at the very beginning a challenge made by another country to the US ruled by a president who successfully faced it.
  - a. Who was the American president to put an end to this competitive situation? (0.25 point)
  - b. Explain the political evolution of the US since 1945 up to his presidency (No more than 300 words). (1 point)
2. The post-war period is known as the "age of great anxiety", and the psychological breakdown caused by two world wars demanded a new insight into man and society. Discuss the main authors and central themes of the artistic production of this period. (No more than 200 words). (1 point)
3. Since 1821 the mission of *The Guardian* has been -according to its editor-in-chief- to use clarity and imagination to build hope. What are the main characteristics of the journalistic style in the press in the English language?. (No more than 100 words) (0.75 points)
4. When Beaugrander and Dressler explain the rules governing written discourse for both written and oral texts, they establish the concept of "textuality" as a point of departure. Explain what this concept means. (No more than 100 words). (0.75 points)
5. a) Find in the text a synonym for the word "altruistic". (0.3 point)





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- b) Explain the process involved in the formation of words like "altruistic" (0.45 points).
6. The word "equal" (line 12) has its origin in Latin "*æqualis*". Comment on the influence of this language on the development of English during the Modern English Period. (No more than 100 words). (0.75 points)
7. In the text, the author uses direct speech a couple of times to reproduce what others have said. Explain the different ways of reporting what others say and the changes involved. (No more than 100 words) (0.75 points)
8. **TRANSLATE THIS TEXT INTO ENGLISH (1.25 points)**

*"me imagino a muchos niños pequeños jugando en un gran campo de centeno y todo. Miles de niños y nadie allí para cuidarlos, nadie grande, eso es, excepto yo. Y yo estoy al borde de un profundo precipicio. Mi misión es agarrar a todo niño que vaya a caer en el precipicio. Quiero decir, si algún niño echa a correr y no mira por dónde va, tengo que hacerme presente y agarrarlo. Eso es lo que haría todo el día. Sería el encargado de agarrar a los niños en el centeno. Sé que es una locura; pero es lo único que verdaderamente me gustaría ser. Reconozco que es una locura".*

(J. D. Salinger, *The Catcher in the Rye*, Traducción de Carmen Criado)

**1. TRANSLATE THIS TEXT INTO SPANISH (1.25 points)**

*"He looked across the sea and knew how alone he was now. But he could see the prisms in the deep dark water and the line stretching ahead and the strange undulation of calm. The clouds were building up now for the trade wind and he looked ahead and saw a flight of wild ducks etching themselves against the sky over the water, then blurring, then etching again and he knew no man was ever alone on the sea".*

(Ernest Hemingway, *The Old Man and the Sea*)

10. Singer Billie Joe Armstrong, the lead vocalist of the rock band Green Day, said that in high school his teacher made him read "*The Catcher In The Rye*" by J.D. Salinger. This classic novel was very boring to him and he hated reading it (the idea of forcing a kid to read was repugnant to Billie Joe). When he became an adult he decided to read it again, as it was "*Punk Rock*". The narrator and main character of the novel is an outcast named Holden Caulfield - the song "*Who wrote Holden Caulfield*" is about him.

- List the main didactic aspects you would consider for the use of this book, "*The Catcher In The Rye*", in class, taking into account the context and literary source it was written about. (0.75 points)
- Provide a basic outline you can use for exploiting any song in the classroom. (0.75 points)