



Región de Murcia  
Consejería de Educación, Juventud y Deportes

Identificador

CABECERA PARA INTRODUCIR EN EL SOBRE

**PARTE A (PRÁCTICA)**

Cuerpo: ..... Especialidad: ..... N.º Tribunal: .....

Apellido 1: ..... Apellido 2: .....

Nombre: ..... DNI: .....

**PARTE A (PRÁCTICA)**

Identificador

CALIFICACIÓN DE CADA UNO DE LOS MIEMBROS DEL TRIBUNAL

PRESIDENTE

VOCAL 1  
(SECRETARIO)

VOCAL 2

VOCAL 3

VOCAL 4

**QUESTIONS FROM TEXT 1, CHARLES DICKENS**

1. Which novel does the text come from?

\_\_\_\_\_

2. Which period of English literature is the author representative of?

\_\_\_\_\_

3. Write five more outstanding features of Dickens's literary writing.

• Use of satire.

• Use of humour.

• \_\_\_\_\_

• \_\_\_\_\_

• \_\_\_\_\_

• \_\_\_\_\_

• \_\_\_\_\_

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4. Answer the following questions from the text:

a) What does '*if the day ever broke*' mean in the text?

b) What does the author mean by saying that the Lord Chancellor sits "*at the very heart of the fog*"?

5. Write one phrase from the text that includes the following linguistic devices:

Linguistic device	Phrase
a) Simile:	
b) Humour:	
c) Satire:	
d) Inversion:	

6. Comment on the author's use of verb phrases in the following passage, and its effect:

*"Fog on the Essex marshes, fog on the Kentish heights. Fog creeping into the cabooses of collier-brigs; fog lying out on the yards, and hovering in the rigging of great ships; fog drooping on the gunwales of barges and small boats. Fog in the eyes and throats of ancient Greenwich pensioners, wheezing by the firesides of their wards; fog in the stem and bowl of the afternoon pipe of the wrathful skipper, down in his close cabin."*

7. Write three examples of anthropomorphism from the text, using different subjects.

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

8. Complete the following chart with words or phrases that include the following cohesive devices from the text:

Cohesive Tie	Word/Phrase
a) Deixis in paragraph 1:	
b) Endophoric reference in paragraph 1:	
c) Reiteration in paragraph 2:	

9. Write the phonetic transcription of the following words using IPA in RP:

a) Waddling: \_\_\_\_\_

b) Ploughboys: \_\_\_\_\_

c) Threshold: \_\_\_\_\_

10. Write the phonological description and symbol of the highlighted vowels and consonants as pronounced in RP:

	Symbol	Description
a) <u>S</u> plashed		
b) Mu <u>dd</u> y		
c) Ne <u>v</u> er		

11. Find 10 words belonging to the lexical field of "shipping" in paragraph two.


12. Punctuate the following paragraph:

*Standing on a seat at the side of the hall the better to peer into the curtained sanctuary is a little mad old woman in a squeezed bonnet who is always in court from its sitting to its rising and always expecting some incomprehensible judgment to be given in her favour*

### QUESTIONS FROM TEXT 2, VIRGINIA WOOLF

13. Complete the following chart with information about the author:

a) Nationality:	
b) Literary movement	
c) Influential arts group she belonged to:	
d) Three works:	1. 2. 3.

14. What imagery does the author use in the opening and the conclusion of the text and to what purpose?

15. Find three instances of dichotomy in the first paragraph.

Example nº 1	
Example nº 2	
Example nº 3	

16. What is the meaning of these dichotomies?

17. Complete the following charts about the literary allusions in the text.

Author 1	
One representative novel of author 1	

Author 2	
One representative novel of author 2	

18. What literary period are the two authors in the previous question associated with?

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19. Why does Virginia Woolf mention these two authors in the text?

20. Explain the word-formation processes involved in the creation of the following terms:

a) Battle-field	
b) Lock	
c) Delightful	

21. Find synonyms from the text for the following words:

a) Dislodge: \_\_\_\_\_

b) Scolding: \_\_\_\_\_

c) Indomitable: \_\_\_\_\_

22. Provide a syntactic analysis of the following sentence:

*"The whole structure, therefore, of the early nineteenth-century novel was raised, if one was a woman, by a mind which was slightly pulled from the straight."*

23. Translate the following passage from the text into Spanish.

*"It would have needed a very stalwart young woman in 1828 to disregard all those snubs and chidings and promises of prizes. One must have been something of a firebrand to say to oneself, Oh, but they can't buy literature too. Literature is open to everybody. I refuse to allow you, Beadle though you are, to turn me off the grass. Lock up your libraries if you like; but there is no gate, no lock, no bolt, that you can set upon the freedom of my mind."*

## QUESTIONS FROM BOTH TEXTS

24. Contrast both texts and complete the following chart:

	Text 1, Charles Dickens	Text 2, Virginia Woolf
Type of narrator		
Linguistic function (text type)		
Literary genre		

25. Which school of literary criticism would be most interested in each text?

Text	School of Literary Criticism
Text 1, Charles Dickens	
Text 2, Virginia Woolf	

26. Which learning standard from the official curriculum would be most appropriate for students taking the first year of Bachillerato to read and understand fiction in English?

Block of content	
Number of learning standard	
Brief summary of the learning standard	

27. Write six methodological guidelines specific for FLT included in the official curriculum of Bachillerato. Summarise the main ideas.

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_



28. Complete the following chart showing how you would organise a lesson to foster your students' productive oral skills, using one of the following topics from the texts.

a) Technological and industrial progress

b) Gender equality

Type of Activity	Timing	Grouping	Procedure (Explain how you will carry out the activity)


(You do not have to use all the space if it is not necessary.  
You may also add lines if you need to)