

## PROCESO SELECTIVO E. SECUNDARIA/F.P./E.O.I. – 2016

### EJERCICIO PRÁCTICO ESPECIALIDAD: INGLÉS – EOI

El aspirante comenzará a realizar el ejercicio práctico en el mismo folio del enunciado.

PUNCTUATION: 3 marks

TIME ASSIGNED: 60 minutes

#### TRADUCCIÓN DIRECTA (1,5)

At that very moment, in the very sort of Park Avenue co-op apartment that so obsessed the Mayor ... twelve-foot ceilings ... two wings, one for the white Anglo-Saxon Protestants who own the place and one for the help ... Sherman McCoy was kneeling in his front hall trying to put a leash on a dachshund. The floor was a deep green marble, and it went on and on. It led to a five-foot-wide walnut staircase that swept up in a sumptuous curve to the floor above. It was the sort of apartment the mere thought of which ignites flames of greed and covetousness under people all over New York and, for that matter, all over the world. But Sherman burned only with the urge to get out of this fabulous spread of his for thirty minutes. [...] The dachshund seemed to know what was ahead. He kept ducking away from the leash. The beast's stunted legs were deceiving. If you tried to lay hands on him, he turned into a two-foot tube packed with muscle. In grappling with him, Sherman had to lunge. And when he lunged, his kneecap hit the marble floor.

The bonfire of the vanities  
Tom Wolfe (1987)

En ese preciso instante, en uno de esos elegantes pisos en propiedad de Park Avenue que tanto obsesionaban al alcalde ... techos de tres metros y medio ... dos alas, una para los Protestantes anglosajones que son dueños del lugar y otra para el servicio .... Sherman McCoy estaba de rodillas en el vestíbulo tratando de ponerle la correa a un perro salchicha. El suelo de mármol verde oscuro se extendía interminablemente. Llevaba hasta una escalera de nogal de metro y medio de ancha que en una suntuosa curva subía al piso de arriba. Era ese tipo de apartamento cuya sola idea enciende llamas de avaricia y codicia en la gente de toda Nueva York y, a ese respecto, en todo el mundo. El perro salchicha parecía saber lo que le esperaba. No dejaba de escabullirse de la correa. Las raquílicas patas del animal engañaban. En cuanto intentabas agarrarle, se trasformaba en un tubo de medio metro de músculo. A forcejar con él, Sherman tuvo que lanzarse sobre él. Y al embestirle, se golpeó la rótula con el suelo de mármol.

La Hoguera de las Vanidades

#### TRADUCCIÓN INVERSA (1,5)

Sin embargo, al cabo de unos minutos de mirar sin ver, individualicé a una persona (...) una mujer de unos treinta años de lejos (...) Tenía problemas para esquivar a los transeúntes, alguno le dijo algo y ella le respondió con cólera y le amagó con el bolso conspicuo. De vez en cuando se miraba detrás flexionando una pierna y con la mano se planchaba la falda estrecha, como si temiera algún pliegue que le afeara el culo, o tal vez se ajustaba la braga insumisa a través de la tela que la cubría (...) Tenía unas piernas robustas, adecuadas para la espera, que se clavaban en el pavimento con sus tacones

muy finos y altos o bien de aguja, pero las piernas eran tan fuertes y llamativas que asimilaban esos tacones y eran ellas las que se clavaban sólidamente —como navaja en madera mojada — (...) En ese momento la mujer de la calle alzó los ojos hacia el tercer piso en que yo me hallaba (...) Escrutó como si fuera miope o llevara lentillas sucias (...) Entonces levantó un brazo, el brazo libre de bolso, en un gesto que no era de saludo ni de acercamiento, (...) sino de apropiación y reconocimiento, coronado por un remolino veloz de los dedos: era como —si con aquel gesto del brazo y el revoloteo de los dedos rápidos quisiera asirme, más asirme que atraerme hacia ella.

“Corazón tan blanco”, Javier Marías (2011)

However, after looking without seeing for some minutes, I saw a person, a woman in her thirties. She had trouble dodging passersby. Someone said something to her and she answered angrily and feigned to hit him with her conspicuous handbag. From time to time she turned around, bending a leg and she straightened her tight skirt with her hand, as if she feared some crease was going to ruin her behind or maybe she was adjusting her rebellious panties under the cloth that covered them. She had robust legs fit for the waiting. They dug into the pavement with her thin heels or even stiletto heels, but her legs were so strong and appealing that took in those heels and it was them, in fact, that nailed down solidly like a penknife in wet wood. At that moment the woman on the street raised her eyes towards the third floor on which I was. She peered as if she were short-sighted or were wearing dirty lenses. Then she raised her arm, the one free from her handbag, a gesture that was not to greet nor to approach, but to appropriate and recognize, topped off by a fast swirl of fingers as if with that arm gesture and the fast swirl of fingers she wanted to grab me, grab me rather than draw me towards her.

A Heart so White

**TEXT ANALYSIS**

PUNCTUATION: 4.5 marks

TIME ASSIGNED: 75 minutes

El aspirante comenzará a realizar el ejercicio práctico en el mismo folio del enunciado

**An Odyssey That started with 'Ulysses'  
Scot Turow**

At the age of 18, after my freshman year in college, I worked as a mailman. This was merely a summer job. My life's calling, I had decided, was to be a novelist, and late at night I was already toiling on my first novel.

9 One of the glories of postal employment in those days was that once carriers learned their routes, they could deliver the mail in far less than the five hours allotted. By longstanding agreement -- explained to me in a most emphatic and furtive way by a colleague my first week -- mail carriers who finished early did not return to the post office until the end of the day.

Since the public library was the only air-conditioned public building, even in that affluent suburban town, I spent my free time there. And inasmuch as I wanted to be a novelist, I decided to read James Joyce's "Ulysses." In homage to Joyce's embroidery from the stuff of the Greek myths, I'd called my first novel "Dithyramb," the name of a Bacchic dance whose relevance was entirely elusive, even then, to my story of two teen-age runaways from Chicago who witness a murder.

18 As for "Ulysses," even as a freshman I'd been taught that it was hands down the best novel ever written. The literary god T.S. Eliot had hailed the book in 1923 as "the most important expression" of its age. "If it is not a novel, that is simply because the novel is a form which will no longer serve," said Eliot.

I was also troubled that the library's single volume of "Ulysses" was there every day when I went for it, never checked out. It seemed that no one else in this well-to-do, highly educated community wanted to read the greatest novel ever written, at least not in the leisure hours of summer. I thought inevitably of the philosophical riddle with which schoolchildren were routinely teased in those days: If a tree falls in the forest and no one hears it, is there sound?

27 Thus began the questions that plagued me for years. Was "Ulysses" really a great work of literature, if almost no one read it for leisure? It was obvious that every writer, at least those who sought to publish, craved an audience. But on what terms? The modernists, for example, did not aim to be read by everybody. It did not matter if the bullet-headed didn't understand "Ulysses," provided the few who could change culture did. The radical democrat in my soul who was running amok in the '60s had a hard time buying this. Yet even I had to accept the modernists' formulation that artists must lead. But my view was more of an I-thou relationship: The artist offers a special vision that reframes experience in a way that, although intensely personal, reverberates deeply among us all.

36 To lead and arouse a universal audience seemed the writer's task, yet it was hardly clear to me how to do it. Following college I spent several years at the Creative Writing Center at Stanford University, first as a fellow and later as a lecturer. The center was roiled by intense factional rivalries that echoed much of my own turmoil. A clutch of anti-realists, self-conscious innovators, championed the views of John Hawkes, who had once declared, "I began to write fiction on the assumption that the true enemies of the novel were plot, character, setting and theme." The experimentalists reacted in horror when I contended that the ideal novel would be equally stirring to a bus driver and an English professor.

45 My ideas were much closer to those of my teacher, Wallace Stegner, a realist writer in the tradition of James and Dreiser, which had stressed an exacting representation of our experience in the everyday world. The realists eschewed Dickensian plot, since it depended on coincidence or the kind of odd or extreme behavior we don't commonly witness. Despite my affinities, I was tweaked by the experimentalists' complaints that the resulting literature was often static.

I dug through these issues in my own work, spending my years at Stanford writing a novel about a rent strike in Chicago. The book was steeped in the intricacies of real estate law, which explained in part why it, like "Dithyramb," went unpublished.

54 Nonetheless, writing the book had opened me to a previously unrecognized passion for the law. I startled everyone, even myself, by abandoning my academic career in favor of law school, vowing all the same to live on as a writer. By the time I graduated, I had published "One L," a nonfiction account of my first year at law school. But I still yearned to be a novelist, even as law school had confirmed my attraction to the life of a working lawyer and, especially, to criminal law.

I was hired as a prosecutor in the U.S. Attorney's LAWYER Office in Chicago. There I was astonished to find myself facing the same old questions about how to address an audience. The trial lawyer's job and the novelist's were, in some aspects, shockingly similar. Both involved the reconstruction of experience, usually through many voices, whether they were witnesses or characters. But there the paths deviated. In this arena the universal trumped; there were no prizes for being rarefied or ahead of the times.

63 Thus I suddenly saw my answer to the literary conundrum of expressing the unique for a universal audience: Tell them a good story. The practice of criminal law had set me to seething with potential themes: the fading gradations between ordinary fallibility and great evil; the mysterious passions that lead people to break the known rules; the mirage that the truth often becomes in the courtroom.

72 The decision to succumb to plot and to the tenacious emotional grip I felt in contemplating crime led me naturally to the mystery whose power as a storytelling form persisted despite its long-term residence in the low-rent precincts of critical esteem. I was certain that an audience's hunger to know what happened next could be abetted by some of the values of the traditional realist novel, especially psychological depth in the characters and a prose style that aimed for more than just dishing out plot.

Furthermore the supposedly timeworn conventions of genre writing seemed actually to offer an opportunity for innovation. Why not, for example, invert the traditional detective tale by having the investigator accused of the crime?

81 Thus was born "Presumed Innocent." I worked on that book for eight years on the morning commuter train and was staggered by its subsequent emergence as a best seller. My only goal had been finally to publish a novel. I didn't even like most best sellers, which I deemed short on imagination. I have, frankly, learned to enjoy all the rewards of best-sellerdom, but none more than the flat-out, juvenile thrill of entering so many lives. I love my readers with an affection that is second only to what I feel for my family and friends, and I would be delighted to please them with every new book.

**QUESTIONS**

1. Which stylistic devices are used by the author in the following phrases? Choose among the figures of speech provided in the box. Justify your answer. (0.5)

SYNECDOCHE - LITOTES – ALLUSION – METAPHOR – SIMILE –  
PERSONIFICATION – PARALLELISM – METONYMY – HYPOPHORA –  
ONOMATOPOEIA – HYPERBOLE – UNDERSTATEMENT – OXYMORON –  
IRONY – METALEPSIS – RHETORICAL QUESTION

- a) The literary god, T.S. Eliot. (line 17)

**Metaphor** as the American-born writer and critic TS Elliot is identified with god, the god of literature, the one that masters literature.

- b) the kind of odd ... behavior we don't commonly witness (line 45)

This is **oxymoron**, apparently contradictory terms that are grouped to suggest a paradox. The contradictory terms are "odd" and "commonly". He is trying to minimize his criticism of realist plots in Dickens' style.

- c) despite its long-term residence in the low-rent precincts of critical esteem. (Line 69-70)

**Metaphor** as mystery is being identified with a thing which has not produced economic benefits in literary criticism circles in a long time.

- d) Why not ... invert the traditional detective tale by having the investigator accused of the crime? (line 75-76)

This is **hypophora** as it is a question asked by the author and then answered on the next paragraph. It differs from rhetorical question in that a rhetorical question is not answered by the writer because its answer is obvious or obviously desired. Mr Turow wrote *Presumed Innocent* where the investigator is accused of the crime committed thus innovating on the mystery genre.

- e) Thus was born "Presumed innocent." (line 77)

**Personification** of a book issue as it is compared to a child's birth.

2. Explain the word-formation processes involved in the creation of the underlined terms. What other processes are possible? (1)

- a) To my story of two teenage runaways from Chicago who witness murder. (line 14)

This is a noun phrase made of two compound nouns. The first one, "teenage", is premodifying the noun "runaways" in adjectival position. "Teenage" is a compound noun made of two nouns, *teen* and *age*. "Runaways" is a plural compound noun made of a phrasal verb and its preposition.

- b) A clutch of anti-realists, self-conscious innovators (line 37)

We find prefixation in *anti-realists* where prefix "anti-" adds the meaning of contrary to realists. "Realists" experiments suffixation by means of -ist suffix added to the adjective. Suffix -s adds plural meaning to it.

- c) I have, frankly, learned to enjoy all the rewards of best-sellerdom. (line 80)

We see compounding and suffixation. The hyphenated compound noun is made of an adjective “best” and the noun “seller”. The word has been then made abstract by means of the suffix -dom.

The chief processes of English word formation, by which the base is modified, are mainly **affixation and compounding**. Other processes to create new words are **conversion**; the change in class without any corresponding change of form. For example, the noun *email* appeared in English before the verb: a decade ago *I would have sent you an email* (noun) whereas now *I can either send you an email* (noun) or simply *email* (verb) you.

We also find **ACRONYMS** which combine the initial letter or syllables of words in a title or phrase and use, them as a new word: *WASP* from “White Anglo-Saxon Protestant”; *AIDS* is an acronym for “Acquired Immune Deficiency Syndrome”; *AWOL* from “Absent Without Leave”.

**BLENDS** (also called “portmanteau”) refer to the creation of new words by fusing parts of two different lexical units in such a way that there is no transparent analysis into morphology, i.e. *podcast* comes from joining together “pod” and “broadcast”; “biographical” and “picture” result in *biopic*; “chuckle” and “snort” give *chortle*; “cybernetic” and “organism” produce “cyborg”; “guess” and “estimate” make *guesstimate*.

**CLIPPINGS**, defined as the creation of new words by removing syllables of longer words and shortening them: *memo* from *memorandum*; *bra* from *brassiere*; *pants* from *pantaloons*; *perm* from *permanent*; *pub* from *public house*; *pop* from *popular music*; *mike* from *microphone*.

**WORD MANUFACTURE**, words are created ex nihilo, with no morphological, phonological or orthographic conventions. They are completely new, invented words, often created to name a branded product such as *nylon*; *google*; *hoover*; *Kodak*, *branflakes*, *Lycra*, *Teflon*; *Laundromat*.

**EPONYMS**. They are the creation of new words by converting a proper name into a common name: *Dyckensian* (line 44); *a Bacchic dance* (line 14).

**BORROWINGS**, A loanword (or a borrowing) is a word taken into one language from another, for example: *algebra* from Arabic and *bagel* from Yiddish.

**CALQUING** is the word formation process in which a borrowed word or phrase is translated from one language to another. For example, the following common English words are calqued from foreign languages: *beer garden* from German “Biergarten”; *blue-blood* from Spanish “sangre azul”; *flea market* from French “marché aux puces”.

**3. Riddles have been traditionally classified into “enigmata” and “conundra”. What is the difference between both subtypes? What would your answer be to the riddle that ends paragraph number five? (1)**

“Enigmata” or “enigmas” are problems expressed in an allegorical or metaphorical language, requiring careful thinking and ingenuity for solving them, whereas “conundra” or “conundrums” are confusing or difficult problems, the answer to which involves a pun or play on words. They rely on punning for creating effects in a question.

The riddle in the text presents a philosophical problem between perception and reality. If a tree falls in the forest and nobody hears it, no one gets to perceive the fall, is there a sound? If sound is what is produced in humans’ ears, the answer would be *no*. Sound has not been produced. If the book of *Ulysses* was not read by anyone on the library, was it the best book ever written? The answer then would be *no*.

However, another question arises which is “can we assume that something does not exist because it is not perceived?” Doesn’t the tree exist even if humans don’t perceive it? A deaf observer would even see the fallen position of the tree. The answer is then *yes*. Applying this reasoning to *Ulysses* being a great work of art, the answer would be *yes*. *Ulysses* is the best book ever written even if it is only appreciated by a few experts who can change culture.

Mr Turow nonetheless, aims at a wide readership when writing. He intends to establish a close relationship with his readers. He believes that writers should offer a vision that rethink experience, no matter how personal, to echo among all readers.

**4. Find five examples in the text that illustrate the main spelling and lexical differences between American and British English? Besides spelling and lexical differences, what other differences are frequent between both varieties? Illustrate your answer with examples. (1)**

American spelling tries to imitate sound so diphthong <ou> is written with <o> as in “favor”, “behavior”. “Center” is used instead of “centre”. From the lexical point view we find “mailman”, “freshman”, “college” and “attorney” instead of “postman”, “fresher”, “university” and “lawyer” respectively.

Differences between American and British English also affect **the use of verbs**. Speakers of American English generally use the present perfect tense far less than speakers of British English. In spoken American English it is very common to use the simple past tense as an alternative in situations where the present perfect would usually have been used in British English. In sentences which talk about an action in the past that has an effect in the present:

BE: *Jenny feels ill. She ate too much.*      AE: *Jenny feels ill. She's eaten too much.*

There are also differences in sentences which contain adverbs like *already*, *just* or *yet*. The question *Are they going to the show tonight?* Would be answered differently in AE: *No. They already saw it.* and BE: *No. They've already seen it.*

*Is Samantha here?* AE: *No, she just left.*    BE: *No, she's just left.*

*Can I borrow your book?* AE: *No, I didn't read it yet.*    BE: *No, I haven't read it yet.*

**Past tense forms** vary as well. There are verbs which have different simple past and past participle forms in American and British English.

	PAST	PAST PARTICIPLE
BE Dive /	dived/	dived
AE Dive/	dove or dived/	dived
BE learn/	learned or learnt/	learned or learnt
AE learn/	learned/learned	

**Verb agreement with collective nouns** also varies from British to American English. In American English collective nouns are always followed by a singular verb, so an American would usually say: *Which team is losing?*, whereas in British English both plural and singular forms of the verb are possible, as in: *Which team is/are losing?*

We also find differences in **the use of prepositions**. In British English, *at* is used with many time expressions, e.g.: *at Christmas/five 'o' clock; at the weekend*. In American English, *on* is always used when talking about the weekend, not *at*, e.g.: *Will they still be there on the weekend?; She'll be coming home on weekends*.

In British English, *at* is often used when talking about universities or other institutions, e.g.: *She studied chemistry at university*. In American English, *in* is often used, e.g.: *She studied French in high school*.

In British English, *to* and *from* are used with the adjective *different*, e.g.: *This place is different from/to anything I've seen before*. In American English *from* and *than* are used with *different*, e.g.: *This place is different from/than anything I've seen before*.

In British English *to* is always used after the verb *write*, e.g.: *I promised to write to her every day*. In American English, *to* can be omitted after “write”, i.e.: *I promised to write her every day*.

Finally, **use of delexical verbs *have* and *take***. In British English, the verb *have* frequently functions as a delexical verb, i.e. it is used in contexts where it has very little meaning in itself but occurs with an object noun which describes an action, e.g.: *I'd like to have a bath*. *Have* is frequently used in this way with nouns referring to common activities such as washing or resting, e.g.: *She's having a little nap; I'll just have a quick shower before we go out*. In American English, the verb *take*, rather than *have*, is used in these contexts, e.g.:

*Joe's taking a shower.*  
*I'd like to take a bath.*  
*Let's take a short vacation.*  
*Why don't you take a rest now?*

Although the main differences have been outlined above, this is not an exhaustive analysis of the differences between British and American English.

##### 5. Explain the meaning of the following sentences according to the author's intention (1):

- a) **“The radical democrat in my soul who was running amok in the 60's had a hard time buying this”**. (line 28-29)

The pronoun “this” refers anaphorically to the fact that modernists didn't aim to be read by everybody. As a radical democrat in the 60's, he wanted culture to be spread among society, therefore he meant to aim at a wide audience as possible.

- b) **“The center was roiled by intense factional rivalries that echoed much of my own turmoil”**. (lines 35-36)

The Creative Writing Center that the writer frequented was in a state of agitation because of the conflicts that also affected the writer. The writer struggled between innovation, contrary to realism and the desire to reach all kinds of audiences.

- c) **“I began to write fiction on the assumption that the true enemies of the novel were plot, character, setting and theme”** (lines 37-39)

John Howkes expressed his vision on the art of writing novels as something surrealist, out of the traditional frame of the novel.

- d) **“Despite my affinities, I was tweaked by the experimentalists' complaints that the resulting literature was often static”**. (lines 45-47)

The author expresses his views on writing at the moment when he was deciding on his style. Although he shared some of the realist writers' ideas, he also agreed with the experimentalists that realist novels were static.

El aspirante comenzará a realizar el ejercicio práctico en el mismo folio del enunciado.



## PRUEBA DE AUDIO

PUNCTUATION: 2.5 marks

TIME ASSIGNED: 45 minutes (including both auditions)

Listen to this radio programme about the psychology of conspiracy theories and answer the following questions.

**1) Fill in the gaps with the words you hear in the interview. (0.5)**

- 1.1. I mean that ...**ETCHED**..... into the claims is this idea that the conspiracy is ongoing, it hasn't been fully revealed. (0.1)
- 1.2. But we've looked at what are called cognitive .....**BIASES**..... and heuristics. (0.1)
- 1.3. We all surround ourselves with people and with information that pretty much ...**ALIGNS WITH**..... what we already believe. (0.1)
- 1.4. And of course ...**IN HINDSIGHT**..... we know that it was absolutely true. (0.1)
- 1.5. And ...**IN AMONGST**..... those speculative conspiracy theories he also threw in a few claims that alluded to real documented historical events (0.1)

**2) Answer the questions. (1.25)**

**2.1. Why are four Presidents of the United States mentioned in the programme? Explain the conspiracy theories about them or the conspiracies they are involved in. (0.50)**

JFK: his assassination was part of a CIA plot.

Obama: Not having been born in the United States or being a secret Muslim.

Nixon: the conspiracy about his implication in the Watergate scandal turned out to be true.

President Clinton issued a formal apology on behalf of the US government, revealing that the speculations about the MKUltra Project weren't just morbid fantasies of unstable individuals.

**2.2. What is the confirmation bias? How does it affect conspiracy theory? (0.25)**

It might be one of the most pervasive biases that we are all susceptible to. We all surround ourselves with people and with information that pretty much aligns with what we already believe. We prefer information that is consistent with what you already believe and you don't really read much stuff that goes against what you believe. According to some experiments carried out with JFK case, this theory makes people stick to their original theories, no matter the evidence.

**2.3. According to Rob Brotherton, how does our political ideology cloud our rationality? (0.25)**

Our ideological framework usually clouds our sense of reasoning or rationality. That is the reason why people to the left and the right of the political spectrum, they both have conspiracy theories but they point them in different directions.

#### **2.4. What did the project MKUltra consist of? (0.25)**

The MKUltra were secret mind control experiments carried out by the CIA from 1950 until 1973. They illegally dosed citizens with LSD. Besides using drugs, they also used electronics, hypnosis and so on. President Clinton even had to issue a formal apology on behalf of the US government.

#### **3) Briefly outline the content of the interview you've just listened to. (0.75)**

##### **It's a conspiracy**

**Abc Radio.** It's all in the mind Wednesday 17 February 2016 5:12PM. **Lynne Malcolm**

<<http://www.abc.net.au/radionational/programs/allinthemind/it's-a-conspiracy/7148806>>