

EXAMEN PRÁCTICO DE SECUNDARIA DE INGLÉS

MADRID

23 DE JUNIO 2018

TRANSLATIONS (3 points)

Allotted time (1h)

El maestro de esgrima, Arturo Pérez Reverte

El cristal de las panzudas copas de coñac reflejaba las bujías que ardían en los candelabros de plata. Entre dos bocanadas de humo, ocupado en encender un sólido *vegüero de Vuelta Abajo, el ministro estudió con disimulo a su interlocutor. No le cabía la menor duda de que aquel hombre era un canalla; pero lo había visto llegar ante la puerta de Lhardy en una impecable berlina tirada por dos soberbias yeguas inglesas, y los dedos finos y cuidados que retiraban la vitola del habano lucían un valioso solitario montado en oro. Todo eso, más su elegante desenvoltura y los precisos antecedentes que había ordenado reunir sobre él, lo situaban automáticamente en la categoría de canallas distinguidos.

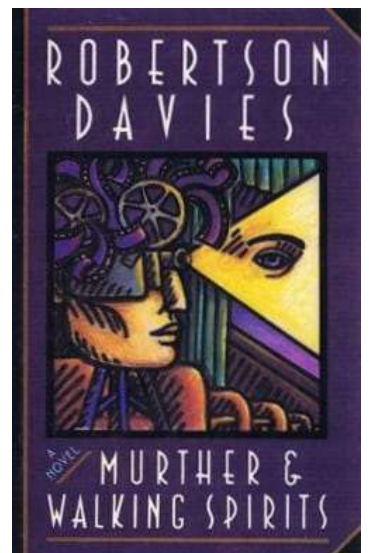
Nota a pie de página:

**Vegüero*: Cigarro puro hecho rústicamente de una sola hoja de tabaco enrollada.

Murther and Walking Spirits by Robertson Davies

The Sniffer's nickname, which he hates, is a newspaper joke. He writes criticism of modern plays in which it is his delight to detect "influences," and his way of introducing such influences as put-down for new writers is to say – too often, but I have not been able to break him of the trick – "Do we sniff an influence from Pinter (or Ayckbourn, or Ionesco, or even Chekov) in his latest work of Mr. Whoever-it-is?" Whoever, that's to say, the Sniffer is certain that nobody who writes a play, especially a first play, in Canada can be original in any important sense; he must be leaning upon, and dipping into, the work of some playwright of established fame, most often an Englishman. The Sniffer is one of the vanishing breed of Canadians for whom England is still The Great Good Place.

Of course his colleagues on the Advocate, who are a facetious lot, as journalists tend to be, call him the Sniffer, and the boys in the Sports department have gone farther, and hint darkly that he really is a sniffer, and gets his sexual fulfilment by sniffing the bicycle saddles of teen-age girls. This is especially galling to the Sniffer, who fancies himself as a Byronic ladies' man.



KEY

The fencing master by Arturo Pérez Reverte

The plump cognac glasses reflected the candles burning in the silver candelabra. Between two puffs on the solid cigar from Vuelta Abajo, which he was engaged in lighting, the minister sneaked a piercing look at his interlocutor. He had no doubts that that man was a scoundrel, yet he had seen him arrive at Lhardy's in a magnificent carriage pulled by two stunning English mares, and his slender and well-kept fingers, slipping the band off a cigar, showed a valuable solitaire diamond set in gold. All that, plus his elegant poise and the detailed report, which he had ordered to file about the man, automatically placed him in the category of distinguished scoundrels.

Asesinato y Ánimas en Pena, Robertson Davies

El mote de Rastreador, que él detesta, es una broma del periódico. Hace crítica de obras de teatro modernas en las que se regodea detectar "influencias" y su forma de denigrar a los escritores nuevos en el oficio es decir - con bastante frecuencia (aunque no he sido capaz de quitarle el mal hábito): "¿Detectamos una influencia de Pinter, (o Ayckbourn, o Ionesco, o incluso Chekov) en el último trabajo del tal fulano?" Al tal fulano le machaca, o lo que es lo mismo, el husmeador está seguro de que nadie que escriba una obra teatral, especialmente una obra novel, en Canadá, puede ser original en ningún sentido importante; debe estar apoyada en, y echar mano de, el trabajo de un dramaturgo de fama consolidada, lo más frecuente, un inglés. El Rastreador pertenece a una raza de canadienses en extinción para quienes Inglaterra es aún el lugar de la gente importante.

Por supuesto, sus colegas en el periódico *El Defensor*, que son muy ocurrentes, como suelen ser los periodistas, le llaman el Rastreador, y los de la sección de deportes han llegado incluso más allá, y apuntan de manera sombría que él es un verdadero rastreador y que se excita sexualmente husmeando los sillines de las bicicletas de las quinceañeras. Esto le resulta especialmente irritante al Rastreador, ya que le gusta definirse a sí mismo como un galán al estilo Byroniano.

LISTENING (2.5 points)

Time allotted 45 minutes

The recorded text is played twice

Questions have been compiled by candidates who sat the exam.

Fast, smart and connected: All technology has a history (and a country)

PLAY THE LISTENING

QUESTIONS

1. Fill in the blanks according to what you hear (0.1 points each).

1.1. And then there were sounds, from the click and the of a well-used Smith Corona to the strangely comforting of the IBM Selectric.

1.3. The typewriter as we know it was by Americans Christopher Latham Sholes, Carlos Glidden and Samuel W Soule in Milwaukee

1.4. It turned outwere necessary.

1.5. In the late 1800s in the US and the UK there were women who had a higher baseline of education, and who did not haveto whom they might otherwise have married.

2. Answer the following questions about the listening (0.25 points each).

2.1. What happened in the Anglican Church hall of Canberra?

2.2. Which part of the typewriter is it still being used nowadays?

2.3. What important change did the Industrial Revolution bring about?

2.4. How much did writing speed increase using a typewriter?

2.5. Why did Remington and Sons imagine the typists would be women?

2.6. When did the speaker feel outraged?

2.7. What remarkable fact happened in 1881?

2.8. What changes did the integration of women bring about in the workplace?

KEY to LISTENING QUESTIONS

Source: [ABC radio](#)

1. Fill in the blanks according to what you hear (0.1 points each).

1.1. And then there were sounds, from the click and the **CLATTER** of a well-used Smith Corona to the strangely comforting **CHIRP** of the IBM Selectric. [1.2]

1.3. The typewriter as we know it was **PATENTED** by Americans Christopher Latham Sholes, Carlos Glidden and Samuel W Soule in Milwaukee

1.4. It turned out **METAL STRIKES** were necessary.

1.5. In the late 1800s in the US and the UK there were women who had a higher baseline of education, and who did not have **MALE PEERS** to whom they might otherwise have married.

2. Answer the following questions about the listening (0.25 points each). 2

2.1. What happened in the Anglican Church hall of Canberra?

It is where the radio presenter experienced the glee of typing the letters without seeing them as they were hidden under a linen tea towel while having a touch-typing class at the age of 17.

2.2. Which part of the typewriter is it still being used nowadays?

The keyboard

2.3. What important change did the Industrial Revolution bring about?

The need to manage a great deal of paper expediently. The new commerce required paperwork and bookkeeping for banking, insurance, inventory, taxation, regulation, publishing, advertising and accounting to be done under the pressure of time.

2.4. How much did writing speed increase using a typewriter?

It increased from 30 words a minute when handwriting to 130 words per minute using Pitman's shorthand — basically four times faster than just writing alone and close the speed of speaking.

2.5. Why did Remington and Sons imagine the typists would be women?

They speculated that women would be patient and slower with the keys, and therefore less likely to make mistakes.

2.6. When did the speaker feel outraged?

She felt outraged when she read in a book that those women who were expected to work with typewriters were called “superfluous” /su:ˈpɜ:.flu.əs/. This is a term used in demography to account for the women who would not find a matching partner as many men had been called to fight in the American Civil War or follow the call of the Empire in the UK around 1800s.

2.7. What remarkable fact happened in 1881?

The fact that the YWCA in New York City bought six typewriters and eight women took their first typing classes meant the creation of a space for women to join the work force. Only five years later, there were more than 60,000 qualified and employed typists in American cities.

2.8. What changes did the integration of women bring about in the workplace?

The need for toilets for women in the workplace, changes in the city plan, as they had to accommodate female workers in offices rather than factories. Besides women earning an income demanded new ways of entertainment such as novels and department stores.

Transcript**Fast, smart and connected: All technology has a history (and a country)**

Thursday 5 October 2017 6:00AM

Professor Genevieve Bell reveals how new technologies change life, but rarely in the ways we anticipate. How might the origin stories of the typewriter, the robot and electricity equip us to invent the future?

I bet you don't think about typewriters much — the intricate dance of metal, key strikes, ribbons and rolls.

You have to be a certain age to remember the unexpected pleasure of the moment when you just knew where the the letters were and you felt like you could type for hours.

For me it came in an Anglican church hall in Canberra [2.1] with my best mate when we were 17 and taking a touch-typing class. One day, almost magically, despite the keyboard being hidden under a linen tea-towel, I knew exactly where all the letters were.

And then there were the sounds, from the clink and clatter [1.1] of a well-used Smith Corona to the strangely comforting chirp [1.2] of the IBM Selectric, with its shiny silver alphabet wheels.

But if you aren't of that certain age, you have no idea what any of this is; it sounds like more strange nostalgia, akin to all those maddening conversations about bank books and pre-decimal currencies.

But here's the thing, the typewriter is with us still, and its story and its impact shapes our everyday. [2.2] Right now, probably within arm's reach, you have a typewriter's legacy. Pick up your smart phone, open your laptop, go the computer, and what do you see? Well, chances are there is a keyboard right there, a piece of the typewriter that lives with us still.

Look at that keyboard, check out the top line of letters. Do you notice anything unexpected? Do you see that you can spell out the word typewriter there? TYPEWRITER. Good trick, right? In fact, that configuration of letters and keys is a clue to unpacking the history of typewriter.

Why does that history matter anyway? After all, most of us don't use typewriters anymore, and I am willing to bet some of us haven't even touched one. But it turns out that typewriters are part of an earlier story about speed and the need to move faster than our human bodies allowed.

Indeed, it turns out that all the logics of our digital world — fast, smart and connected — have histories that proceed their digital turns.

[...]

THE CLATTER OF KEYS

The typewriter as we know it was **patented** [1.3] by Americans Christopher Latham Sholes, Carlos Glidden and Samuel W Soule in Milwaukee, Wisconsin in 1868. Their patent number, US 79,265, describes improvements in type writing machines — a bland description for a significant breakthrough in attempts to mechanise writing.

I am willing to bet most of us have heard of the industrial revolution [2.3] and we vaguely remember the idea of mechanisation, automation and new machines. One of the things we don't talk about so much is that the industrial revolution created the need to manage a great deal of paper expediently.

All that new commerce required paperwork and bookkeeping – for banking, insurance, inventory, taxation, regulation, publishing, advertising and accounting.

Managing all that new data meant record keeping became increasingly important and time consuming. With a pen and paper, the average bookkeeper could [2.4] write about 30 words a minute, and that wasn't enough.

In the 1830s, Isaac Pitman, an Englishman, started to develop a way of writing phonetically. Ultimately, he would create Pitman shorthand, where shapes and symbols represent sounds not words, which when well-practiced lets someone write very quickly indeed.

A good stenographer could write 130 words-per-minute using Pitman — basically four times faster than just writing alone and close the speed of speaking.

But Pitman created a new problem: you could write as fast as a human spoke, but your notebook pages were full of obscure symbols that weren't really helpful for the "record" part of record keeping. And transcribing it back into legibility made it all very slow again.

That was where Scholes and Glidden came in. They thought they could speed up the whole process, to automate writing completely. They built a working prototype in a borrowed machine shop — it was basically a hacker/maker space.

Their machine had metal keys to represent each letter of the alphabet and a roll onto which they would type. To make all the letters fit, it turned out long metal strikes [1.4] were necessary. But they would get caught up on each other, and Scholes and Glidden had to configure the keyboard in such a way as to slow down the typing.

Yep, that's right, the keyboard we all use, some of us faster than others, was actually designed to make us type more slowly. It was designed to make us inefficient. And that design has been with us since 1868.

Remington and Sons, an American company that specialised in firearms and sewing machines, acquired the rights to commercialise the Scholes and Glidden Typewriter for US\$12,000 (\$313,000 today).

[...]

Remington and Sons imagined the typists would be women [2.5], if only because they speculated that they would be patient and slower with the keys, and therefore less likely to make mistakes. And indeed most typist were women, because those jobs were done by "superfluous women".

The first time I read that phrase in a book, I remember being so outraged. [2.6] But it's a term in demography and a piece of the typewriter story that we shouldn't blow past. In the late 1800s in the US and the UK there were women who, because of various reforms, had a higher baseline of education, and because of the Civil War in the US and the Call of Empire in the UK, did not have male peers [1.5] to whom they might otherwise have married. So they were "superfluous" — but don't be fooled, those superfluous women made history.

A different way to think about this is that the demands of the typewriter, for a skilled and patient operator, [2.7] created space for women to join the work force. In 1881, the YWCA in New York City bought six typewriters and eight women took their first typing classes; only five years later, there were more than 60,000 qualified and employed typists in American cities.

The presence of women in the workforce drove a range of other social and structural changes [2.8] in the US, the UK and Australia. Some of those changes were seemingly simple, like the need for toilets for women — though perhaps not unexpectedly this proved harder to solve than it ought (doesn't that sound familiar?).

At a broader level, urban planning and cityscapes had to accommodate a new kind of worker, not bound for a factory, but for an office. Disposable income in the hands of single women drove new cultural activities and helped underwrite things as diverse as penny dreadful novels, department stores and new entertainment experiences.

Of course, typing was women's work for the most part, and that does mean it wasn't as well paid as other clerical tasks performed by men, and for the most part in the US, the women who held such jobs were white.

In ways that hold powerful echoes today, these women were often vulnerable to male power and harassment, and sexualised ideas about secretaries, typists and the typing pool were present from the very earliest moments.

It's ironic, then, that the typewriter was one of the technologies that helped unlock the late 19th century suffragette movement. By making it possible for women to earn money, and to have exposure to new structures of work, knowledge production and infrastructure, and also the means to share ideas at scale, the typewriter had a lasting social impact.

[...]

TEXT ANALYSIS (4.5 points)

Allotted time: 75 minutes

15 questions. 0.25 or 0.1 per question)

The text has not been found as it might have been extracted from an old paper magazine. Questions below have been compiled by candidates sitting the exam.

Goblin Lair

QUESTIONS

1. Briefly mention the text type, genre, and author's communicative intention.
2. Explain the relation between the text and the title.
3. Explain the meaning of the following sentence: "Paratroops..."
4. Explain the punctuation in paragraph x.
5. Why does Graham use the phrase "come and look around"?
6. According to the author, what are the origins of the punk movement?
7. According to the text, what are the differences between punk and other teenage cult groups?
8. Why does the author use the word "bleated" in this sentence?
9. What kind of structure or use is "Deeper I went xxxxx"? Why does the author use this type of inversion?
10. What is the phonological transcription of the following words? charisma and outstretched
11. Explain the following words: *puke*, *bent*, *dole queue* and *patronisingly*. (The words were taken from the text and the whole sentence was provided to facilitate the answer).
12. Rewrite the following sentences using the word given so that it has a similar meaning to the first sentence.
13. Complete the chart. (An exercise about homophones, homographs and homonyms (dye/die))
14. Fill in the blanks with the appropriate word or words. (Grammar – Collocations) (4 sentences)
15. What figures of speech are used in the following sentences? (The figures of speech were underlined). Justify your answer.