

OPOSICIONES CUERPO DE PROFESORES DE ENSEÑANZA SECUNDARIA 2018
ESPECIALIDAD: INGLÉS. PRIMERA PRUEBA – PARTE A (EXAMEN PRÁCTICO)

The Birth of 'The New Journalism' by Tom Wolfe

I doubt if many of the aces I will be extolling in this story went into journalism with the faintest notion of creating a "new" journalism, a "higher" journalism, or even a mildly improved variety. I know they never dreamed that anything they were going to write for newspapers or magazines would wreak such evil havoc in the literary world . . . causing panic, dethroning the novel as the number one literary genre, starting the first new direction in American literature in half a century . . . Nevertheless, that is what has happened. Bellow, Barth, Updike—even the best of the lot, Philip Roth—the novelists are all out there ransacking the literary histories and sweating it out, wondering where they now stand. Damn it all, Saul, the *Huns* have arrived. . .

(A), much less anything literary, when I took my first newspaper job. I had a fierce and unnatural craving for something else entirely. Chicago, 1928, that was the general idea . . . Drunken reporters out on the ledge of the *News* peeing into the Chicago River at dawn . . . Nights down at the saloon listening to "Back of the Stockyards" being sung by a baritone who was only a lonely blind bulldyke with lumps of milk glass for eyes . . . Nights down at the detective bureau—it was always nighttime in my daydreams of the newspaper life. Reporters didn't work during the day. I wanted the whole movie, nothing left out . . .

I was aware of what had reduced me to this Student Prince Maudlin state of mind. (B) I had just spent five years in graduate school, a statement that may mean nothing to people who never served such a stretch; it is the explanation, nonetheless. I'm not sure I can give you the remotest idea of what graduate school is like. (C) Millions of Americans now go to graduate schools, but just say the phrase—"graduate school"—and what picture leaps into the brain? No picture, not even a blur. Half the people I knew in graduate school were going to write a novel about it. I thought about it myself. No one ever wrote such a book, as far as I know. Everyone used to sniff the air. How morbid! How poisonous! Nothing else like it in the world! But the subject always defeated them. It defied literary exploitation. Such a novel would be a study of frustration, but a form of frustration so exquisite, so ineffable, nobody could describe it. Try to imagine the worst part of the worst Antonioni movie you ever saw, or reading *Mr. Sammler's Planet* at one sitting, or just reading it, or being locked inside a Seaboard Railroad roomette, sixteen miles from Gainesville, Florida, heading north on the Miami-to-New York run, with no water and the radiator turning red in an amok psychotic over boil, and George McGovern sitting beside you telling you his philosophy of government. (D)

In any case, by the time I received my doctorate in American studies in 1957 I was in the twisted grip of a disease of our times in which the sufferer experiences an overwhelming urge to join the "real world." So I started working for newspapers. In 1962, after a cup of coffee here and there, I arrived at the *New York Herald Tribune* . . . This must be the place! . . . I looked out across the city room of the *Herald Tribune*, 100 moldering yards south of Times Square, with a feeling of amazed bohemian bliss . . . Either this is the real world, Tom, or there is no real world . . . The place looked like the receiving bin at the Good Will . . . a promiscuous heap of junk . . . Wreckage and exhaustion everywhere . . . If somebody such as the city editor had a swivel chair, the universal joint would be broken, so that every time he got up, the seat would keel over as if stricken by a lateral stroke. All the intestines of the building were left showing in diverticulitic loops and lines—electrical conduits, water pipes, steam pipes, effluvium ducts, sprinkler systems, all of it dangling and grunting from the ceiling, the walls, the columns. The whole mess, from top to bottom, was painted over in an industrial sludge, Lead Gray, Subway Green, or that unbelievable dead red, that grim distemper of pigment and filth, that they paint the floor with in the tool and die works. On the ceiling were scalding banks of fluorescent lights, turning the atmosphere radium blue and burning bald spots in the crowns of the copy readers, who never moved. It was one big pie factory . . . A Landlord's Dream . . . There were no interior walls. The corporate hierarchy was not marked off into office spaces. The managing editor worked in a space that was as miserable and scabid as the lowest reporter's. Most newspapers were like that. (E) But it was kept alive by a curious fact. On newspapers very few editorial employees at the bottom—namely, the reporters—had any ambition whatsoever to move up, to become city editors, managing editors, editors-in-chief, or any of the rest of it. Editors felt no threat from below. They needed no walls. Reporters didn't want much . . . merely to be *stars!* and of such minute wattage at that!

From the February 14, 1972 issue of New York Magazine.

PART 1

READING COMPREHENSION AND LITERARY ANALYSIS.

A. Complete gaps A – E in the text with sentences 1 – 8. There are three more than you need. (5 marks)

1. That will give you the general atmosphere _____
2. No one would ever admit to such a thing, and yet all felt it, almost daily _____
3. But there was this other lot of reporters as well _____
4. This setup was instituted decades ago for practical reasons _____
5. All the same, I couldn't help it _____
6. God knows I didn't have anything new in mind _____
7. So here was half the feature competition in New York, right in the same city room with me _____
8. Nobody ever has _____

B. For questions 1–5, choose the answer (A, B, C or D) which you think fits best according to the text. (10 marks)

Total: 10 points. Correct answer: + 2 points; incorrect answer: - 1 points. Not answered: 0 points.

1. For the writer, the so-called “new” or “higher” journalism
 - A. epitomises the success of the 20th century novel.
 - B. is the result of an elaborate, well-crafted plan.
 - C. cannot be defined as a new literary genre.
 - D. is felt as a threat by the novelists.
2. The writer
 - A. always had the literary ambition to create something different.
 - B. was not determined to plunge into the newspaper life.
 - C. was fully aware of the ins and outs of the journalistic world.
 - D. had a romantic vision of the newspaper life.
3. The writer implies that graduate school
 - A. had an extraordinary impact on him.
 - B. was for him a source of literary inspiration.
 - C. accounts for his current emotional state.
 - D. can be easily defined.
4. In the fourth paragraph, the writer refers to the “overwhelming urge to join the ‘real world’” because
 - A. he is uncertain about what the future will bring.
 - B. he feels he can no longer cope with the constraints of tradition.
 - C. it is the reason why he ventured into the newspaper life.
 - D. it is the disease of his time.
5. The fact that the managing director worked in a miserable space...
 - A. was reflective of the employees' lack of ambition.
 - B. was a sign of the desire of the employees to become stars.
 - C. was reflective of the director's status quo.
 - D. showed that it had taken him years to move up.

C. For questions 1–5, identify the predominant rhetorical device used. Only one answer for each question will be accepted.

Total: 10 points (2 x 5 = 10 marks)

1. “Damn it all, Saul...”
2. “...lumps of milk for eyes.”
3. “How morbid! How poisonous!”
4. “The place looked like the receiving bin at the Good Will.”
5. “Reporters didn’t want much... merely to be stars!”

PART 2

USE OF ENGLISH

A. For questions 1–10, rewrite the sentence so that it has a similar meaning using the word/s given. Do not change the word/s given.

Total: 20 points (2 x 10 = 20 marks)

1. I know they never dreamed that anything they were going to write for newspapers or magazine would wreak such evil havoc in the literary world. (**surprise**)
.....
2. He grunted the whole time. (**nothing**)
.....
3. When Wolfe left “graduate school”, he began to write a novel. (**no sooner**)
.....
4. His editor always refrained from influencing Wolfe in any way.
In
5. People say that one of the reporters at the *New York Herald Tribune*, who is quite deaf, can lip-read perfectly.
One of the reporters, who
6. The place looked like the receiving bin at the Good Will. (**resemblance**)
.....
7. Nevertheless, that is what has happened. (**turned**)
.....
8. When watching TV, my son can be sitting for ours without a break (**stretch**)
.....
9. I can’t understand poetry. I am afraid it is a with me. (**spot**)
.....
10. The journalist started talking to the man sitting next to him (**got**)
.....

B. Read the text below. For questions 1 -10, replace the words in brackets for a suitable synonym. Only one word is accepted for each gap. (*Number ten: two words)

Total: 10 points. (1 x 10 = 10 marks)

“I doubt if many of the (1) (**aces**) I will be (2) (**extolling**) in this story went into journalism with the (3) (**faintest**) notion of creating a “new” journalism, a “higher” journalism, or even a mildly (4) (**improved**) variety. I know they never dreamed that anything they were going to write for newspapers or magazines would (5) (**wreak**) such evil (6) (**havoc**) in the literary (7)..... (**world**).... causing panic, (8) (**dethroning**) the novel as the number one literary genre, starting the first new direction in American literature in half a century.... Nevertheless, that is what has happened. Bellow, Barth, Updike—even the best of the lot, Phillip Roth—the novelists are all out there (9) (**ransacking**) the literary histories and (10) (**sweating it out**), wondering where they now stand.”

C. Write the standard phonological transcription of the following words in the text. Total: 5 points (1 x 5 = 5 marks)

- 1. Journalism (line 1)
- 2. Genre (line 5).....
- 3. Exquisite (line 25)
- 4. Amok (line 28)
- 5. Minute (line 51)

Provide a homophone for the following words from the text. Total: 5 points (1 x 5 = 5 marks)

- 6. Wreak (line 3)
- 7. Air (line 22)
- 8. One (line 22)
- 9. Lead (line 41)
- 10. Ceiling (line 43)

PART 3

ANALYSIS OF THE TEXT AND TRANSLATION (20 marks)

A. ANSWER THE FOLLOWING QUESTIONS USING YOUR OWN WORDS: (5 x 2 = 10 marks)

1. How does he describe the headquarters of the *New York Herald Tribune*? (about 50 words)

2. Does Wolfe use an ironic tone in his article? If so, how? Explain and give examples. (about 50 words)

B. TRANSLATION. (10 marks)

I had a fierce and unnatural craving for something else entirely. Chicago, 1928, that was the general idea . . . Drunken reporters out on the ledge of the *News* peeing into the Chicago River at dawn . . . Nights down at the saloon listening to "Back of the Stockyards" being sung by a baritone who was only a lonely blind bulldyke with lumps of milk glass for eyes . . . Nights down at the detective bureau—it was always nighttime in my daydreams of the newspaper life. Reporters didn't work during the day. I wanted the whole movie, nothing left out . . .

Según figura en el Anexo III de la convocatoria de oposiciones, la prueba práctica de inglés consistirá en:

“Realización de tres ejercicios, sobre cuestiones acordes con los procedimientos del área sobre aspectos lingüísticos, literarios o socioculturales, a partir de un texto en prosa en lengua inglesa del siglo XX (novela, ensayo o artículo periodístico)”

Enunciados del examen:

TEXTO: artículo periodístico de Tom Wolfe (2 de marzo de 1930 – 14 de mayo de 2018).
Artículo publicado el 14 de febrero de 1972 en el *New York Magazine*.

El examen consta del:

- TEXTO (una página)
- EJERCICIOS:
 - **PARTE 1**
A (5 puntos) + B (10 puntos) + C (10 puntos) = hasta **25 puntos**
 - **PARTE 2**
A (20 puntos) + B (10 puntos) + C (10 puntos) = hasta **40 puntos**
 - **PARTE 3**
A (10 puntos) + B (10 puntos) = hasta **20 puntos**

Total 1 + 2 + 3 = 85 puntos máximo.

El examen se califica de 0 a 10 puntos. Por dicho motivo 85 puntos equivale a un 10; 42'5 equivale a 5 puntos; de la misma manera y aplicando una regla de tres, se sacan todas las calificaciones del 0 al 10.

Como se puede ver, en cada apartado del examen se especifica la puntuación que tiene el mismo.