

TEXT ANALYSIS (5 marks)

Read this text and answer the questions below. Allotted time: 80 minutes

The balance of all this diverse English—the question of which features, accents, and genres tend to be favored amid the vast gallimaufry— is hard to determine in general terms, or to predict. Initially the influence will have come mostly from the dialects, the places, the cultures, that are most closely associated with those
5 who invented, marketed, and first propagated all these media. That has meant that the characteristic dialects of British English spread by railway travelers and radio telegraphy gradually lost out internationally to General American, in the era of airplanes, globally distributed movies, broadcast television, and networked computers. But once the media are established, it becomes clear that content
10 can be generated anywhere. Australian soap operas, Indian Bollywood movies, Jamaican reggae videos, all have their effects on overall English.

News reporting and commentary is often delivered in the accents of the region originating the news. Furthermore, one feature of the end of colonial power has been a massive increase in migration flows from former Asian and African
15 colonies to metropolitan countries, which in practice include all the white settlement colonies of the Inner Circle, as well as the United Kingdom. Hence, in the countries with traditionally massive output of English media, native productions show increasing linguistic variety, as recent immigrants, with creolized or even halting English, have their contributions to the national media
20 fed into broadcast or otherwise accessible output. Traffic between centers remains asymmetrically skewed in favor of flows from North America and Europe to Asia, and even more so to Africa, but one effect of general globalization is gradually to diminish this imbalance between traditional and more or less creolized English, making the positions of the long-term equilibriums, if there are
25 going to be any, still unpredictable.

We face the prospect of a system with considerable diversity among English standards, dialects, and creoles, all spoken with mother tongue authority, and all communicating with one another through population contact and electronic
30 media. There will be large-scale accommodations, surprisingly often by those at the traditional center to conform to what was once the periphery—as when UK

speakers adopt new patterns of young, often female, Americans or Australians, e.g., the flapped pronunciation of dental consonants (so that *better* sounds more like *bedda*, *twenty* more like *twenny*), or the rising final intonation of sentences, so-called uptalk, which can make assertions sound a bit like questions: “Oh, yes, I totally agree?” But there will also be deliberate or involuntary holdouts against a tide of perceived difference from abroad: separatists, and many others with a developed sense of belonging or patriotism, may become sensitive about the retention of local features of their speech. Some may find an advantage in not accommodating their speech, or in even exaggerating its differences, when they change their local environment, as when speakers who have British Received Pronunciation (RP, aka BBC English) find themselves abroad in moneyed or educated environments in the USA.

From *Lingua Franca*, by Nicholas Ostler

Questions:

1. Comment on the form, meaning and pronunciation of “amid” (line 2). As regards possible alternative forms of this word, supply two other words which have alternative forms in a similar way. (0.3 marks)

2. Comment on the form and use of “have” in the text. (0.6 marks)

- Line 3: “Initially the influence will **have** come mostly from the dialects ... “
- Line 11: “Australian soap operas, Indian Bollywood movies, Jamaican reggae videos, all **have** their effects on overall English.”
- Line 19: “...**have** their contributions to the national media fed into broadcast ...”
- Line 40: “... as when speakers who **have** British Received Pronunciation ...”

3. Provide at least one synonym for and a brief explanation of the meanings of the following words. (0.5 marks)

a) **gallimaufry** (line 2)

- b) **halting** (line 19)
- c) **skewed** (line 21)
- d) **holdouts** (line 35)
4. Rephrase the hyphenated words “long-term” (line 24) and “large-scale” (line 29) in sentences with their typical prepositional collocations. (0.4 marks)
5. Discuss the grammar of “so” in the phrase “even more so”. (line 22). (0.2 marks)
6. Comment on the form and function of the following words ending in *-ing*. (0.4 marks)
- ... **making** the position (line 24)
- ... **exaggerating** (line 39)
7. Comment on the form and meaning of “*lost out (...) to*” (line 7). Discuss the grammatical patterns associated with this type of verb. Provide examples to illustrate your answer. (0.4 marks).
8. Consider the word “prospect” (line 26). Discuss teaching points associated with the meaning(s) and pronunciation(s) of the word. Provide at least three additional prepositional phrases in sentences in which this word can occur. (0.8 marks)
9. Can you explain the word “flapped” (line 32) in the context in which it appears? (0.4 marks)
10. Discuss the form and pronunciation of the word “commentary” (line 12). Discuss teaching points associated with the meaning(s) and pronunciation(s) of the words “commentary” and “comment”. Please bear in mind the variety of English used by the writer. (0.6 marks).
11. Discuss the form and pronunciation of the word “deliberate” (line 35). Discuss teaching points associated with the meaning(s) and pronunciation(s) of the word. (0.4 marks)

LISTENING TASK (50 minutes, 2 points)

YOU WILL HEAR TWO ART EXPERTS FROM THE BRITISH MUSEUM COMMENTING ON A RUSSIAN ICON CALLED “THE BLACK GEORGE”. DO BOTH EXERCISES, A AND B, AT THE SAME TIME. YOU WILL LISTEN TO THE RECORDING TWICE.

Exercise A) Choose the option A, B or C that best answers questions 1-5

1. In this icon, St. George is wearing...
 - a) metal armour
 - b) a red cape
 - c) gold tights

2. How do we know that the scene depicted here is an earthly scene, not a heavenly one?
 - a) Because of its whole gold background.
 - b) Because the whole picture is illuminated by the sunlight.
 - c) Because there is a horizon line.

3. Why is St. George’s horse black in this icon?
 - a) Because it’s a Byzantine icon.
 - b) Because it’s associated with triumphant Crusaders.
 - c) Because it follows the Western tradition.

4. Why is the dragon depicted still alive?
 - a) To show that St. George is not yet triumphant.
 - b) To show how the dragon is struggling to overcome its fate.
 - c) To symbolize the eternal fight of man against evil.

5. What is the story of this icon?
 - a) It was found in a barn in the 17th century.
 - b) It had two different pictures painted over when it was discovered.
 - c) When they cleaned an 18th-century painting they found in a village, they discovered our 14th-century icon.

Exercise B) Fill in the gaps in the following sentences with the exact word(s) you hear (1-4 words)

1. So this is a Russian icon, so you can see a bit of _____ writing up there, saying “George”.
2. There’s a lot of images of St. George around... images of him on horseback, stabbing a dragon with a big long _____.
3. What we do see, very neatly composed, is his _____. There are little bits of gold left.
4. ...it’s like a modern St. George killing the dragon with a _____.
5. It was found being used as a _____ in a village in northern Russia.

Ejercicio de traducción inversa

La escena circuló de Brasil a Egipto en 24 horas. Las imágenes fueron publicadas por un brasileño blanco, cámara en mano, que filmaba a una joven egipcia que le enseñaba papiros para vender. Mientras se los describían, el hombre hacía como que conversaba en portugués. Ella sonreía, como hacen las personas amables en los encuentros interculturales e interlingüísticos en los que se acoge el intento del otro de comunicarse. La mujer no lo sabía, pero el anónimo brasileño la estaba acosando: en vez de preguntarle sobre el papiro, lo que le hacía eran preguntas obscenas sobre sexo: un caso de acoso recreativo.

¿Por qué acoso recreativo y no solo de acoso? Porque el acoso recreativo es de los más difíciles de identificar como violencia, ya que cuenta con la complicidad y la risa de quienes ven o comparten la imagen. El acoso recreativo sucede cuando a una mujer la acosan como parte de un proyecto de dominación que busca provocar la risa de otros hombres. No es una risa liberadora, sino que se basa en estereotipos y regímenes de dominación. Adilson Moreira definió el “racismo recreativo” como una política cultural que se basa en prácticas discriminatorias contra las minorías raciales.

Ejercicio de traducción directa

They were chatty and glad to be alive and they said everything was quite all right – look, the whole back of the apartment could still be lived in, three rooms, not as bright or as nice as the rooms that had been destroyed, but still they were not without a home. If only the front part didn't fall into the street and hurt someone. A mud road, behind the bull ring at the other side of Madrid, led into a square where there was a trough for the women of that place to wash clothes. There were ten little houses, huddled together, with cloth tacked over the windows and newspapers stuck in the walls to keep the wind out. Women with quiet, pale faces and quiet children stood by the trough and looked at one house, or what was left of it. The men stood a little nearer. A shell had landed directly on one flimsy shack, where five people were keeping warm, talking with one another for comfort and for gaiety, and now there was only a mound of clay and kindling wood, and they had dug out the five dead bodies as soon as it was light.

From Martha Gellhorn's *The Face of War*. The War in Spain: "The Besieged City".