

<b>CS-3.1</b>	<b>Enunciado de Prueba</b>	<b>Año:</b>	2025
<b>Especialidad:</b>	Inglés (590-011)		

<b>Prueba</b>	1A	<b>Acceso:</b>	Todos
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**OPCIÓN A: Rebel, radical, relic? Nadine Gordimer is out of fashion – we must keep reading her**

In 1975, Nadine Gordimer reflected that “there are some stories I have gone on writing, again and again, all my life, not so much because the themes are obsessional but because I found other ways to take hold of them”. All of the areas Gordimer’s fiction explores most intently – South African society, race and the relations between the sexes – underwent figurative and literal revolutions between 1939, when she published her first story, and her death in 2014.

Consider her 1947 story *Is There Nowhere Else We Can Meet?*, which describes a violent encounter between a young white woman and a black man on a lonely country path. From the outset, Gordimer draws our attention to the physical: as she walks, the woman idly runs a twist of pine needles against her thumb, “catching in gentle resistance as the minute serrations snagged at the skin”. The woman’s escape highlights the contrast between the perilous countryside – “She ran and ran, stumbling wildly off through the stalks of dead grass, turning over her heels against hard winter tussocks, blundering through trees and bushes” – and the reassuring security of suburbia: “And she was out. She was out on the road.” It is as if in leaving the path and scaling a fence, she has passed from a nightmare into reassuring wakefulness. But the opposite reading might also be true: the hostile land beyond the fence is real, and the manicured zone it protects nothing more than a dream that, sooner or later, will end.

This idea of the South African society Gordimer lived in – first in the mining town of Springs, later in Johannesburg – being a countryside illusion, is one her work often returns to. South Africa’s worsening political climate runs like a tidemark through Gordimer’s stories. Not all of them are directly political – she is just as interested in extramarital affairs as John Updike or James Salter, and she also wrote stories about humans pitted against nature, such as *The Gentle Art* (1960), a vivid piece about a night-time crocodile safari. But her work underwent a tonal shift during the 1960s, and comes to express a more militant point of view in the 1970s and 80s. In 1975 she published *Town and Country Lovers*, one of her most coldly furious critiques of apartheid.

Gordimer said her writing was profoundly influenced by politics. She was defined by a historical moment, the apartheid era, and now it appears she has been trapped by it. She is a relic, and a series of poor reviews for her final books serve as a misleading introduction to her work for readers today. Sometimes even the good ones do her no favours. She once noted that to write a short story “is to express from a situation in the exterior or interior world the life-giving drop – sweat, tear, semen, saliva – that will spread an intensity on the page; burn a hole in it.” At the moment that intensity can only smoulder, awaiting the readers who will one day fan it back to life.

Power, C. (2019). “Rebel, radical, relic? Nadine Gordimer is out of fashion – we must keep reading her.” *The Guardian*  
<<https://www.theguardian.com/books/2019/jul/31/rebel-radical-relic-nadine-gordimer-is-out-of-fashion-we-must-keep-reading-her>>

**1. The text above mentions historical events in South African society. Answer the following questions in 10-15 lines.**

- a) What was the apartheid? Place it in its historical and socio-cultural context (0,5 points).
- b) As a former Commonwealth territory, what type of British influence in the country can be found? (0,5 points).

**2. The text talks about Nadine Gordimer: what is her most famous novel published in 1953? (0,25 points). What is it about? (0,25 points). What is the style of this author given her background? (0,25 points).**

**3. Find at least one example in paragraph 2 for any of the following processes of word formation/situations. Then analyse them in just a few words (0,75 points).**

- a) Synonymy
- b) Hyponymy
- c) Antonymy

**4. Analyse the text in no more than 15 lines carrying out Leech’s method of textual analysis: lexis, grammar, figures of speech, cohesion, and context (1 point).**

**5. Follow the instructions to complete the following questions (0,25 points each):**

- a) Rewrite the following sentence using a cleft sentence: “The curriculum was revised to address the growing diversity in student backgrounds”.

b) Briefly explain the definition of “catenative verbs”. Provide at least three examples.

c) Complete the following sentences with THE SAME WORD so they make sense:

The president promised to take no \_\_\_\_\_ measures in order to improve the company's productivity.

The forest looked eerie in the \_\_\_\_\_ light.

The top \_\_\_\_\_ of the statue was knocked down, while the base remains.

**6. Answer the following questions (0,25 points each).**

- a) Who was the president who added the 13<sup>th</sup> amendment to the American Constitution?
- b) Who was Prime Minister of the UK when the Good Friday Agreement was signed?
- c) When was Queen Elizabeth II crowned?
- d) When were *The Canterbury Tales* published?

**7. What are the main purposes of journalistic writing, and how are they reflected in this article? (0,25 points). What kind of language and tone is usually found in journalistic writing? Support your answer with examples from the text (0,5 points). Write no more than 15 lines.**

**8. Translate this text into Spanish (1 point).**

Anna grimaced, acknowledging failure. She could not learn languages, and was too selfconscious ever to become somebody else: for a moment Molly had even looked like Mother Sugar, otherwise Mrs. Marks, to whom both had gone for psycho-analysis. The reservations both had felt about the solemn and painful ritual were expressed by the pet name, 'Mother Sugar'; which, as time passed, became a name for much more than a person, and indicated a whole way of looking at life-traditional, rooted, conservative, in spite of its scandalous familiarity with everything amoral.

Doris Lessing – *The Golden Notebook* (1962).

**9. Translate this text into English (1 point).**

El joven movió la cabeza con desdén. Parecía que ella había proferido la respuesta equivocada. Lucy miró al singular ser que se paseaba arriba y debajo de la capilla. Para ser joven, su cara tenía arrugas y, cuando la cubrían las sombras, era dura. Ensombrecido resultaba tierno. Lo vería nuevamente en Roma, en el techo de la Capilla Sixtina, arrastrando un cargamento de bellotas. Sano y músculos, le producía la impresión de gris, de tragedia que solo puede encontrar solución en la noche.

E. M. Forster – *Una habitación con vistas* (1908) – Traducción de Marta Pessarrodona

**10. This question has 2 OPTIONS: A and B. Choose only ONE (2 points).**

**A:** Activity 1 in this test deals with historical aspects regarding the Commonwealth. Explain how historical data can be used in the English classroom to develop linguistic skills and promote intercultural understanding (no more than 250 words).

- a) Describe how you would use the text above to develop reading comprehension, critical thinking, and oral or written production (0,75 points).
- b) Justify your methodological decisions and how they reflect the principles and key competencies of the LOMLOE in the context of foreign language education in Extremadura (0,5 points).
- c) Propose a specific activity related to the event, date, or character mentioned, and indicate the expected learning outcome (0,75 points).

**B:** Your heterogeneous class of 1<sup>st</sup> of *Bachillerato* has 17 students out of which 1 has dyslexia, 1 is gifted, and 1 student from 2<sup>nd</sup> of *Bachillerato* has English pending. Imagine you have read Gordimer in class. Explain how literature can be used to work on critical reading comprehension, written production, and culture in *Bachillerato*. What types of activities would be appropriate to develop these skills, and how do they align with the basic knowledge (contents) and competencies of the curriculum in Extremadura? (No more than 250 words).

- a) Justify your didactic choices in terms of methodology, student engagement, and cultural relevance (0,5 points).
- b) Link your approach to the LOMLOE and curricular elements for 1<sup>st</sup> of *Bachillerato* in Extremadura (0,5 points).
- c) Design a classroom activity (or brief sequence) using the literary or cultural references in the article (1 point).

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**The outsider: why Katherine Mansfield still divides opinion 100 years after her death.**

How and why did Katherine Mansfield provoke such violent extremes of admiration and hostility, both during her life and after it? One explanation might lie in Mansfield's keen sense of the absurd and the striking lack of anything deferential in her attitude – whether towards men or anyone powerful or rich or influential. The “ripple of laughter” (a favourite phrase of Mansfield's) at play throughout her writing could cause offence (particularly coming from a young, upstart, female New Zealander). A sense of humour for a woman is a double-edged sword. When one of her finest tragicomic stories, *The Daughters of the Late Colonel*, was published, the reviewers found it “cruel”; in a 1921 letter Mansfield commented: “It's almost terrifying to be so misunderstood.”

Almost. Even her enemies commented on her courage. Mansfield's relationship with the English literary world and the Bloomsbury group in particular had been conflicted, to put it mildly. She was an outsider, treated as “the little Colonial walking in the London garden patch – allowed to look, perhaps, but not to linger,” as she wrote in her journal in 1919. Her accent was mocked by, among others, Rupert Brooke. Virginia Woolf famously described her as smelling like a “civet cat that had taken to street walking”. At this distance the venom strikes one as verging on the insane, but after all she had been fearless in taking them on, mocking and witty and able to make rooms rock with laughter. “I don't think anyone has ever made me laugh more than she did in those days,” wrote Leonard Woolf in his autobiography. “There was not the shadow of a gleam of a smile on her mask-like face, the extraordinary funniness of the story was increased by the flashes of astringent wit.”

Woolf and Mansfield maintained an uneasy friendship for the six years they knew each other. “We have got the same job, Virginia,” Katherine wrote to the older woman, “& it is really very curious & thrilling that we should both, quite apart from each other, be after so very nearly the same thing. We are you know; there's no denying it.” Woolf wrote: “I was jealous of her writing – the only writing I have ever been jealous of.” Mansfield died at the age of 34; Woolf was 40 at that point and had only just published *Jacob's Room*, the first of her novels to break free from tradition. Mansfield had admired Woolf's seriousness about writing but she had certainly not been in awe of her: she “is not of her subject – she hovers over, dips, skims, makes exquisite flights – sees the lovely reflections in the water that a bird must see – but not *humanly*”. Mansfield was brave and adventurous, a New Woman and a dedicated artist, and she paid dearly and from very early on for the freedoms she had claimed. An outsider everywhere, she had the rare gift of nearness. The facts of her life were ultimately harsh, even tragic, but her talent was a comic one and her prose is lit up by her alertness to beauty and – most difficult of all to analyse, this – her unmistakable delight in being alive and putting life on the page as near as she could get it.

Simpson, H. (2023). “The outsider: why Katherine Mansfield still divides opinion 100 years after her death”. *The Guardian*.  
<<https://www.theguardian.com/books/2023/jan/07/the-outsider-why-katherine-mansfield-divided-opinion>>

**1. The text above deals with writers from the Interwar Period in Britain. Answer the following questions:**

- What key events took place during the Interwar Period in Great Britain? (0,5 points).
- The text mentions the concept of “New Woman”. What changes underwent women in Britain in this period? (0,5 points).

**2. The text mentions authors from the Bloomsbury group. What was it? (0,25 points). What other authors and works of writing can you name? (0,25 points). Name at least one playwright from the period (0,25 points).**

**3. Find one/two examples in the text for any of the following processes of word formation/situations. Then analyse them in just a few words (0,15 points each).**

- Conversion
- Compound words
- Borrowings
- Calques
- Eponymy

**4. Analyse the text in no more than 15 lines bearing in mind the following aspects of discourse analysis: cohesion and coherence. Anaphora and cataphora. Connectors. Deixis (1 point).**

**5. Follow the instructions to complete the following questions (0,25 points each):**

- Rewrite the following sentence using a cleft sentence: “The teacher redesigned the assessment to better reflect students' critical thinking skills”.

b) Provide the antonym of the word in bold: "The speaker's **trenchant** critique of standardized testing revealed a deeply analytical mind and refusal to accept superficial arguments."

c) Complete the following sentences with THE SAME WORD so they make sense:

You need a \_\_\_\_\_ hand to be a surgeon.

It's very hard to find a \_\_\_\_\_ job nowadays.

Mike is as \_\_\_\_\_ as rock - you can always rely on him.

**6. Answer the following questions (0,25 points each).**

- a) Who was the British PM when the Second World War broke out?
- b) When did India become an independent country?
- c) Who was the American President when the man landed on the Moon?
- d) When was *Moby Dick* published?

**7. What are the main features of this type of text? (0,25 points). How does it reflect typical conventions of UK journalism, and how might it differ from US journalistic style? (0,25 points). What are some features of British journalistic writing vs the US conventions? (0,25 points). Write no more than 15 lines.**

**8. Translate this text into Spanish (1 point).**

For having lived in Westminster — how many years now? over twenty, — one feels even in the midst of the traffic, or waking at night, Clarissa was positive, a particular hush, or solemnity; an indescribable pause; a suspense (but that might be her heart, affected, they said, by influenza) before Big Ben strikes. There! Out it boomed. First a warning, musical; then the hour, irrevocable. The leaden circles dissolved in the air. Such fools we are, she thought, crossing Victoria Street.

Virginia Woolf – *Mrs. Dalloway* (1925)

**9. Translate this text into English (1 point).**

Y, después de todo, el tiempo era ideal. Si lo hubieran hecho de encargo no habría resultado un día más perfecto para la fiesta en el jardín. Sin viento, cálido, el cielo sin una nube. Como pasa al principio del verano, una neblina de oro pálido velaba, apenas el azul. El jardinero estaba en pie desde el alba, segando el prado y barriéndolo, hasta que el césped y los rosetones chatos y oscuros donde habían estado las margaritas parecieran brillar. En cuanto a las rosas, no se podía negar que habían comprendido que las rosas son las únicas flores que impresionan a la gente en una fiesta en el jardín, las únicas flores que a todos interesan.

Katherine Mansfield – *Fiesta en el Jardín* (1922) – Traducción de José María Souvirón

**10. This question has 2 OPTIONS: A and B. Choose only ONE (2 points).**

**A:** Activity 1 in this test deals with historical aspects regarding the Interwar period. Explain how historical data can be used in the English classroom to develop linguistic skills and promote intercultural understanding (no more than 250 words).

a) Describe how you would use the text above to develop reading comprehension, critical thinking, and oral or written production (0,75 points).

b) Justify your methodological decisions and how they reflect the principles and key competencies of the LOMLOE in the context of foreign language education in Extremadura (0,5 points).

c) Propose a specific activity related to the event, date, or character mentioned, and indicate the expected learning outcomes (0,75 points).

**B:** Your heterogeneous class of 1<sup>st</sup> of *Bachillerato* has 17 students out of which 1 has dyslexia, 1 is gifted and 1 from 2<sup>nd</sup> of *Bachillerato* has English pending. Imagine you have read Mansfield in class. Explain how literature can be used to work on critical reading comprehension, written production, and culture in *Bachillerato*. What types of activities would be appropriate to develop these skills, and how do they align with the basic knowledge (contents) and competencies of the curriculum in Extremadura? (No more than 250 words)

a) Justify your didactic choices in terms of methodology, student engagement, and cultural relevance (0,5 points).

b) Link your approach to the LOMLOE and curricular elements for 1<sup>st</sup> of *Bachillerato* in Extremadura (0,5 points).

c) Design a classroom activity (or brief sequence) using the literary or cultural references in the article (1 point).