



Inglés

E.O.I.

CURSO 2019/20

SEMANA: 2

TEMAS: 49, 50

MATERIAL ELABORADO POR: ÓSCAR D. ALEGRE

Read the following text and choose the best answer.

Caso Práctico

Photography

Over the past one and a half centuries, photography has been used to record all aspects of human life and activity. During this relatively short history, the medium has expanded its capabilities in the recording of time and space, thus allowing human vision to be able to view the fleeting moment or to visualise both the vast and the minuscule. It has brought us images from remote areas of the world, distant parts of the solar system, as well as the social complexities and crises of modern life. Indeed, the photographic medium has provided one of the most important and influential means of expressing the human condition.

Nonetheless, the recording of events by means of the visual image has a much longer history. The earliest creations of pictorial recording go as far back as the Upper Palaeolithic period of about 35,000 years ago. And although we cannot be sure of the exact purposes of the early cave paintings — whether they record the 'actual' events of hunting, whether they functioned as sympathetic magic to encourage the increase of animals for hunting, whether they had a role as religious icons, or if they were made simply to enliven and brighten domestic activities — pictorial images seem to be inextricably linked to human culture as we understand it.

Throughout the history of visual representation, questions have been raised concerning the supposed accuracy (or otherwise) of the visual image, as well as its status in society. The popular notion that 'seeing is believing' had always afforded special status to the visual image. So when the technology was invented, in the form of photography, the social and cultural impact was immense.

In the mid-nineteenth century, the invention of photography appeared to offer the promise of 'automatically' providing a truthful visual record. It was seen not only as the culmination of Western visual representation but, quite simply, the camera, functioning in much the same way as the human eye, was regarded as a machine which could provide a fixed image. And this image was considered to be a very close approximation to that which we actually see. The chemical fixing of the image enabled the capture of what might be considered a natural phenomenon: the camera image. At the same time, the photographic image was held to be an achievement of sophisticated culture and produced the type of image that artists had struggled throughout the centuries to acquire the manual, visual and conceptual skills to create.



It may seem a further irony that, because of the camera's perceived realism in its ability to replicate visual perception, it was assumed that all peoples would 'naturally' be able to understand photographs. This gave rise to the question of whether photography constituted a 'universal language'. For example, in 1933 this view had been expressed in a series of radio broadcasts by photographer August Sander: 'Even the most isolated Bushman could understand a photograph of the heavens — whether it showed the sun and moon or the constellations.' However, in the face of the rapid increase in global communications which characterised the latter part of the twentieth century, we do at least need to ask to what extent the photographic image can penetrate through cultural differences in understanding. Or is photography as bound by cultural conventions as any other form of communication, such as language?

Is it possible that our familiarity with the photographic image has bred our current contempt for the intricacies and subtle methods that characterise the medium's ability to transmit its vivid impressions of 'reality'? Photography is regarded quite naturally as offering such convincing forms of pictorial evidence that this process of communication often seems to render the medium totally transparent, blurring the distinction between our perception of the environment and its photographic representations. It is the most natural thing in the world for someone to open their wallet and produce a photograph saying 'this is my grandson'.

Ever since its invention in 1839, the technology of photography and the attitudes towards the medium by its practitioners have changed radically. This may partly be attributed to photography gradually moving into what might be termed 'mythic time' — its initial role as a nineteenth-century record-keeper has now moved beyond the human scale and photographic images, once immediate and close to photographer and subject alike, have now passed out of living memory. The passage of time has transformed the photograph from a memory aid into an historical document, one which often reveals as much (if not more) about the individuals and society which produced the image as it does about its subject.

I hope to show that the camera is not merely a mute, passive chronicler of events, and that photography does not just passively reflect culture, but can provide the vision and impetus that promote social and political change and development. For example, it is difficult to imagine the cultural changes of the Italian Renaissance of the fifteenth century without recognising the central role of the development of perspective in bringing about new visual means of representation. Similarly, photography has made a major contribution to the bringing about of the media culture that characterises our own era, while at the same time it has assumed the ironic role of bringing the harsh realities of the world to the coffee-table.



1. According to the writer, how has photography contributed to our lives?
 - a) It alters the course of significant events.
 - b) It enables us to see humanity in a more imaginative way.
 - c) It offers us a wide-ranging perspective.
 - d) It influences other technological developments.

2. The writer uses the example of the Upper Palaeolithic period to underline
 - a) the durability of pictorial representations.
 - b) the continuity of artistic forms.
 - c) the original function of decorative art.
 - d) the fundamental significance of visual images.

3. In the mid-nineteenth century, the camera succeeded in
 - a) acquiring scientific status.
 - b) winning over a sceptical public.
 - c) showing reality with a new accuracy.
 - d) invalidating the work of artists.

4. What does the writer question in paragraph 5?
 - a) The universal accessibility of photographic images.
 - b) The effect of photography on language.
 - c) The artistic value of photography in a changing world.
 - d) The role of the photographer in interpreting images.

5. What point is the writer making about present-day photography in paragraph 6?
 - a) We find it over-complicated.
 - b) We are apt to confuse it with reality.
 - c) It makes us insensitive to our surroundings.
 - d) It is insubstantial compared to other art forms.



6. In what sense have some photographs moved into 'mythic time'?
 - a) They have grown indistinct with age.
 - b) They lack supporting documentary information.
 - c) They no longer serve as an accurate record.
 - d) They are obsolete in terms of their original purpose.

7. In comparing the Italian Renaissance to today's 'media culture', the writer shows photography as
 - a) a social mirror.
 - b) a dynamic force.
 - c) an instrument of satire.
 - d) an essential record.

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FILL THE GAPS WITH ONE SUITABLE WORD

RELAXATION

True relaxation is most certainly (0) a matter of flopping down in front of the television with a welcome drink. Nor is it about drifting (1) an exhausted sleep. Useful though these responses to tension and overtiredness (2) be, we should distinguish between them and conscious relaxation in (3) of quality and effect. (4) of the level of tiredness, real relaxation is a state of alert yet at the same (5) passive awareness, in which our bodies are (6) rest while our minds are awake.

Moreover, it is as natural (7) a healthy person to be relaxed when moving as resting. (8) relaxed in action means we bring the appropriate energy to everything we do, (9) as to have a feeling of healthy tiredness by the end of the day, (10) than one of exhaustion.

Unfortunately, as a (11) of living in today's competitive world, we are under constant strain and have difficulty in copying, (12) alone nurturing our body's abilities. (13) needs to be rediscovered is conscious relaxation. With (14) in mind we must apply ourselves to understanding stress and the nature of its causes, (15) deep-seated.

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TRANSCRIBE PHONETICALLY THE FOLLOWING PARAGRAPH

TRANSCRIBE PHONETICALLY THIS SHORT TEXT

And they were really spoilt by their parents, because their parents grew up in the depression and were so traumatised they just spoiled those kids so much.



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Choose the best alternative to complete each sentence.

1. John It upon himself to ensure that everyone had satisfactory accommodation.
a) took b) did c) got d) made

2. Douglas took of his meeting with the Prime Minister to argue his case.
a) opportunity b) advantage c) chance d) effect

3. In, it was a bad idea to pay him in cash.
a) hindsight b) consideration c) retrospect d) knowledge

4. All things, he is the best president we are likely to get.
a) considered b) thought c) taken d) added

5. The minister assured us that there were funds for this project.
a) rich b) financial c) ample d) deep

6. This painting stands a good of winning the prize.
a) possibility b) chance c) opportunity d) certainty

7. As the election results came through, the Prime Minister defeat.
a) declared b) granted c) conceded d) announced

8. After months of getting, the detectives began to feel that they were onto something.
a) somewhere b) nowhere c) everywhere d) anywhere

9. It is very appropriate that the prize go to such a young architect.
a) could b) should c) need d) might



10. The High Street in Cambridge is blocked by a lorry that has its load.
a) slipped b) shed c) loosed d) overturned
11. There is more work here than I can on my own.
a) cope with b) do with c) make out d) go for
12. In the early years of the twentieth century, several rebellions in the northern parts of the country.
a) rose up b) turned out c) came up d) broke out
13. Marcus never writes the timetable down. He keeps it in his
a) brain b) mind c) head d) heart
14. For a couple of hours after I left the dentist's my jaw was still
a) asleep b) unfeeling c) painless d) numb
15. I expect the course next year.
a) completing b) to complete c) will complete d) completed
16. Don't tell anyone about his, ?
a) do you b) won't you c) will you d) should you
17. The accused guilty to all charges.
a) pleaded b) admitted c) said d) confessed
18. Do not the driver while the bus is in motion.
a) disturb b) distract c) convert d) interrupt
19. The patient's heart-rate and breathing must be carefully during the operation.
a) counted b) monitored c) observed d) supervised



20. "There is no of forced entry," said Inspector Morse.
a) mark b) attempt c) trace d) sign
21. Twenty people were arrested during the demonstration, of four were charged with obstruction.
a) who b) whom c) which d) them
22. After eating the apple she threw the in the bin.
a) core b) remains c) stones d) centre
23. I didn't learn very much my time at that college.
a) during b) throughout c) on d) all
24. The unpaid bills will be to next month's account.
a) carried in b) carried on c) carried up d) carried over
25. "We have 1" said the controller, as the rocket rose into the air.
a) lift-off b) take-off c) uplift d) getaway

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COMMENT LINGUISTICALLY THIS TEXT

Before she became the experimental rock musician known as Weyes Blood, Natalie Mering was a teenage misogynist. Growing up in Santa Monica, California, she would read books by male authors, hang out with her guy friends, and perform in hardcore bands with men. “I was misled,” she says. “I was thinking about women the way Hemingway and Bukowski would think about women, because those were the people I was looking up to. I was literally just like, ‘Women are weak, and that’s why I’m gonna pretend to be a man.’ I was 1,000 per cent a misogynist.”

It was an outlook that affected her early musical path. That, and the fact that the only shows happening in her town “were based on really intense, aggressive male energy, so if you wanted to be involved in a musical community, that was it”. She became the singer of a math-metal band called Satanized, and would mix bananas with fake blood, shove the red mulch up her shirt and rip it open onstage. If you were a woman, she says, displays of intense aggression were what gained you respect. “So, screaming and writhing around on the floor was really praised.”

It didn’t last long. “All of a sudden, I was like, ‘This is so boring,’” says the 31-year-old now, sitting in a London hotel room in a rust-coloured turtle-neck, elegant and eloquent despite her professed jet lag. “‘This scene is too loud, everybody is self-congratulating, it’s not going anywhere. All these guys are so hateful, and so bitter, and so dark, and I will never be a woman who doesn’t know how to play an instrument, who’s just gonna go in a band and scream.’ It wasn’t who I was.” So she reverted to the kind of music – and the name, Weyes Blood (pronounced Wise Blood) – that she dreamt up as a 15-year-old. “It was easy,” she says, “because it’s actually what I do best.”

Not that Mering reverted to something safe. Her music remains unsettling and quietly confrontational, combining Sixties folk, Seventies psych-rock, Karen Carpenter-like singing, and eerie, esoteric instrumentals. She released her debut album, *The Outside Room*, in 2011, and her second, *The Innocents*, in 2014 – but it was 2016’s mellifluous, soul-searching *Front Row Seat to Earth* that earned her the most critical acclaim. “The Kinks meet the Second World War, or Bob Seger meets Enya” is how she describes her fourth album, *Titanic Rising*,



which is rife with radical ideas, peculiar instruments and luscious melodies. On it, atop slide guitars, violas and fairground organs, she attempts to reconcile the trauma of a radically changing world – one where technology is evolving as fast as the climate is collapsing.

On album opener “A Lot’s Gonna Change”, she longs to return “to a time when I was just a girl/ When I had the whole world gently wrapped around me/ And no good thing could be taken away”. It was around the turn of the century, says Mering, when she realised that the world was an unsafe, unstable place, and that climate change couldn’t be stopped by simply tidying our streets and shorelines.

“As a little girl, I really thought we just needed to clean things up,” she says. The kids TV channel Nickelodeon had a scheme called “The Big Help”, and Mering would volunteer hours to go on to the freeway to pick up trash. “It just felt like the whole world was on that tip,” she says. “And I was genuinely shocked around the year 2000 when I realised that environmentalism wasn’t cleaning things up, that we don’t have the technology to suck all the carbon out of the air, and that nobody really cared.”

The second trauma she experienced was “the paradigm shift from the cell phones”. Too quickly, the world transformed “from a culture where things had a certain, intrinsic value, like found photos of funny pictures, to one of disposability. I think people lost some of their personal value, too, from the isolation of constantly comparing themselves to other people through social media, and the disposability of it all.”

Does she want to go back to the way things were? “I just don’t think it’s possible,” she sighs. “I feel for the Luddites, and I identify with them, but they failed. The idea of smashing the technology and reverting to how things used to be has failed over and over again. So I wish that there was a deeper evolution to make the technology serve a greater biological purpose for humans, as opposed to draining them, distracting them, killing their attention spans. But it’s a baby technology. We’re all rooting for it to act less like a parasite and more like the tool that everyone hopes it could be. But I do want to go back in terms of environmentalism.”



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TRANSLATE THE FOLLOWING TEXT INTO ENGLISH

La redacción de “La Voz” está poco concurrida, tan poco que tiene a don Cayetano por único redactor. Es un cuarto de unos cinco metros por lado, partido en dos por una mampara de cristales, oscurecidos por el polvo, en la que se abren dos ventanillas: “Anuncios”, “Suscripciones”. Realmente para hacer “La Voz” se bastaba don Cayetano con la ayuda de unas buenas tijeras. Con media docena de recortes de la prensa de Madrid, los artículos que don Jesús Miguel manda semanalmente, unos anuncios de películas pasadas de moda, o de piensos y simientes, y, como cosa extraordinaria, la retahíla de nombres de los artistas de algún circo que equivocadamente pasa por Irola, el periódico está compuesto. Alguna vez su hijo el mayor, Jose Carlos, escribe crónicas que luego firma “servicio especial”. Pero aun esto sucede raramente. A don Cayetano no le gusta excederse.

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**TRANSLATE THE FOLLOWING TEXT INTO SPANISH****Caso Práctico****Chapter VI – The Electrical Treatment. A Nighttime Excursion. One Pissed-Off Okie. A Ticket on the Mountain Express.**

Jacobs's electrical workshop was in West Tulsa. I don't know what that part of town is like now, but in 1992 it was a forlorn industrial zone where a lot of the industries seemed to be dead or dying. He pulled into the parking lot of an all-but-destitute strip mall on Olympia Avenue and parked in front of Wilson Auto Body.

"It was standing empty for a long time, that's what the Realtor told me," Jacobs said. He was dressed in faded jeans and a blue golf shirt, his hair washed and combed, his eyes sparkling with excitement. Just looking at him made me nervous. "I had to take a year's lease, but it was still dirt cheap. Come on in."

"You ought to take down the sign and put up your own," I said. I framed it with hands that were only shaking a little. "Portraits in Lightning, C. D. Jacobs, Proprietor." It would look good."

"I won't be in Tulsa that long," he said, "and the portraits are really just a way of supporting myself while I conduct my experiments. I've come a long way since my pastoral days, but I've still got a long way to go. You have no idea. Come in, Jamie. Come in."

He unlocked a door and led me through an office that was empty of furniture, although I could still see square clean patches on the grimy linoleum, where the legs of a desk had once stood. On the wall was a curling calendar with April 1989 showing.

The garage had a corrugated metal roof and I expected it to be baking under the September sun, but it was wonderfully cool. I could hear the whisper of air conditioners. When he flicked a bank of switches—recently modified, judging from the makeshift way the wires stuck out of the uncovered holes where the plates had been—a dozen brilliant lights came on. If not for the oil-darkened concrete and the rectangular caverns where two lifts had once been, you would have thought it was an operating theater.

"It must cost a fortune to air-condition this place," I said. "Especially when you've got all those lights blazing"



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You will hear the beginning of an interview in which a university professor talks about the robot he has designed, called Jeremy. Complete the sentences with a word or short phrase.

1. In the trials, Jeremy had to find his way round a complicated..... without problems.
2. Professor Shepherd mentions as a possibly dangerous substance that robots can deal with.
3. He believes that making robots will help researchers to understand..... itself.
4. Researchers decided to use the model of ants, whose are adequate for their needs.
5. In appearance, Jeremy most resembles a on wheels.
6. Jeremy has a on top of him.
7. Professor Shepherd compares giving Jeremy rewards and punishments with
8. Professor Shepherd describes his use of “rewards” and “punishments” as a kind of
9. He gives the example of a robotic to show how far domestic robots have developed.

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PART 2

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You will hear an interview with Dr. Janet Thomson, who spent many years in Africa observing chimpanzees. Choose the answer A, B, C or D which fits best according to what you hear.

1. When Dr. Thomson first saw a chimpanzee using a blade of grass as a tool,
 - a) it made her feel much closer to the animal.
 - b) it confirmed one of her theories.
 - c) it fulfilled her expectations.
 - d) it had no initial impact on her.

2. Dr. Thomson was not worried about her personal safety while in Africa because
 - a) wild animals tend to avoid conflict with humans.
 - b) she had never been hurt by an animal.
 - c) the potentially dangerous chimpanzees knew her well.
 - d) she was able to avoid the wild animals.

3. According to Dr. Thomson, the only disadvantage of bringing up her son in Gombe was
 - a) the lack of expert medical services in case of illness.
 - b) the risk of drowning in the lake.
 - c) the danger of attack by a wild animal.
 - d) the fact that there were no other children of his age.

4. Dr. Thomson corrects the interviewer by explaining that father chimpanzees
 - a) are unlikely to take on a paternal role.
 - b) keep male intruders or rivals at a distance.
 - c) extend their territory for reasons of pride.
 - d) rescue their females from danger.

5. Dr. Thomson decided to leave Gombe and the chimpanzees because
 - a) she wanted the company of people again.
 - b) there was little more to be discovered about their habits.
 - c) she felt impelled to tell people about the problem.
 - d) her research needed to be taken to the next stage.



PART 3

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You will hear two friends, Kathy and Derek, talking about films based on 19th century novels. Decide whether the opinions are expressed by one of the speakers or whether the speakers agree.

Write:

- K for Kathy
- D for Derek
- B for both when they agree.

1. In the film *Oliver Twist*, it was hard to think of the actors as the characters they were playing. -----
2. Film adaptations of the 1930s and 40s reflect their own time. -----
3. Film adaptations made nowadays may reflect current attitudes. -----
4. The actor sometimes does not match your idea of the character. -----
5. The author's viewpoint should be evident in film adaptations. -----
6. The film audience are able to reach their own conclusions about the characters. -----

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4. Write a summary of about 100 words of the first part of the listening (without looking at the script)

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