IVAP
HERRI ARDURALARITZAREN
EUSKAL ERAKUNDEA



HEZKUNTZA SAILA

DEPARTAMENTO DE EDUCACIÓN

2020ko EPEa. BIGARREN HEZKUNTZA

OPE 2020. ENSEÑANZA SECUNDARIA

***ESPEZIALITATEA / ESPECIALIDAD*: INGELESA / INGLÉS**

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GOBIERNO VASCO



PART 1

Read an article about history. For questions 1–6, choose the answer (A, B, C or D) which fits best according to the text. **Mark your answers on the separate answer sheet.** (18 marks)

New ways of looking at history

Though few modern readers are familiar with LP Hartley's novel The Go-Between, many will know the novel's often quoted opening line: 'The past is a foreign country: they do things differently there.' In Hartley's novel, published in 1953, the remark indicates the distance that separates an elderly narrator from the dramatic events of his youth. But the phrase has since been gleefully adopted by historians hoping to dramatize the gulf between present and bygone ages. This remoteness makes the past both alluring and incomprehensible. It is the natural hurdle all historians must overcome to shed lights on earlier times. Since the days of Herodotus, the father of history who lived 2500 years ago, it has had them scrambling for new ways to acquaint today's audiences with yesterday's events.

Amid the current mass of works of popular historical non-fiction, the question of how to bring history to life seems more pressing than ever. The historian Ian Mortimer takes a literal approach: if the past is a foreign country, then a foreigner's guidebook might help. His book The Time Traveller's Guide to Medieval England is exactly that, offering 'an investigation into the sensations of being alive in different times'. The resulting portrait of the era is as lively and entertaining as it is informative. Yet it is worth considering his claims about his own approach. 'In traditional history, what we can say about the past is dictated by the selection and interpretation of evidence.' It would be foolish, however, to suppose that Mortimer's own text has not relied on precisely this kind of selection. Mortimer presents events as if they were unfolding, putting the facts in the present tense. Yet the illusion of first-hand historical experience is shattered the moment we are thrown 50 years backwards or forwards in order to provide context. Mortimer's refusal to commit to a temporal point of view undermines the immediacy he attempts to convey.

Unlike Mortimer, Philip Matyszak, author of Ancient Rome on Five Denarii a Day, does not claim to tread new historiographical ground. His aim is to inform and amuse, and in this he succeeds. The light-hearted approach pays off, though it occasionally descends into juvenile and anachronistic humour: Oedipus is referred to as 'he of the complex'. This raises the question of what readership the book is really aimed at. Also, the problem with time-travellers' guides is that they often say more about the people who wrote them than about the people they describe. Mortimer's avowal that 'climate change is another factor affecting the landscape' in 14th-century England reflects concerns more modern that medieval. While Matyszak's assertion that 'it is a common misconception among visitors that the Acropolis is the Parthenon' sounds more like a complaint about the ignorance of today's tourists.

'Understanding the past is a matter of experience as well as knowledge,' Mortimer declares. This may well be the manifesto for those who, not satisfied with virtual tours of history, take history into their own hands. Historical re-enactors – yes, those individuals whose idea of fun is to dress up and stage mock battles – provide the most literal interpretation of history as experience. Humorist Tim Moore set out to explore this world in his book I Believe in Yesterday. In Berne, Switzerland, he suffers in the name of 'utter authenticity' during the restaged siege of Grandson, circa 1474. In the US he endures a stint of 'relentless and uncompromising immersion with re-enactment's seasoned elite,' revisiting 1864's battle of Red River during the American Civil War.

Moore's quest for 'my inner ancient' is fuelled by his anxieties about our modern inability to deploy the skills that came naturally to our ancestors. More often, he finds, it is a 'refreshingly simple impulse to get away from it all' that gets people into period attire. Many civil war re-enactors seek redress: 'History is written by the winners but re-enactment gives the losers a belated chance to scribble in the margins.' For others it's 'a simple and truly heart-warming quest for gregarious community'.

Perhaps re-enactment is the closest we can get to Mortimer's ideal of what history should be: 'A striving to make spiritual, emotional poetic, dramatic and inspirational connections with our forebears'. Interestingly, Mortimer quotes the poet WH Auden, who remarked that to understand your own country it helps to have lived in at least two others. Perhaps the same applies to historical eras. The central question, for popular historians and historical re-enactors alike, is not how to animate the past but how to make it cast light on us today.



1. For the writer, a well-known quote from a novel

A explains the strange attitude of some historians.
B has been somewhat misinterpreted by historians.
C epitomises what historians have always tried to do.
D indicates the problems in trying to popularise history.

2. The writer refers to being 'thrown 50 years backwards or forwards' (lines 16–17) as an example of Mortimer

A doing what he claims he is not doing.
B choosing to ignore certain evidence.
C sticking closely to historical fact.
D succeeding in doing something different.

3. In the fourth paragraph, the writer implies that

A Matyszak's defence of his book is rather overstating the case.
B Matyszak and Mortimer have more in common than they acknowledge.
C Matyszak's own opinions could have been more to the fore in the book.
D Matyszak's book may actually have little appeal for those interested in history.

4. With regard to historical re-enactors, the writer shares with author Tim Moore

A a desire to see at first-hand what motivates them.
B a sense of scepticism about what they are doing.
C doubts about the historical authenticity of their actions.
D concerns that the battles they choose are given undue prominence.

5. What does Tim Moore say is the appeal of historical re-enactment for some?

A imagining that they are famous historical figures
B the possibility of proving something to themselves
C investigating what life would be like if history could be changed
D the chance to pretend that they're influencing historical outcomes

6. The writer concludes that history as Mortimer, Matyszak and the historical re-enactors see it

A has more in common with literary writing.
B is a new development that will have a limited life.
C can help us learn things about modern society.
D may well be the way forward for historians in general



PART 2

Read a newspaper article about maths. Six paragraphs have been removed from the article. Choose from the paragraphs A–G the one which fits each gap (7–12). There is one extra paragraph which you do not need to use. **Mark your answers on the separate answer sheet.** (18 marks)

The man who proved that everyone is good at Maths

The French academic Marc Chemillier has shown that humans have remarkable innate skills with numbers.

Reporter Alex Duval Smith accompanies him to Madagascar to see this at first hand.

Maths is simple. But to discover this requires travelling to the ends of the earth where an illiterate, tobacco-chewing teller lives in a room with a double bed and a beehive. As the sun rises over the hut belonging to Raoke, a 70-year-old witch doctor, a highly pitched din heralds bee rush hour. The insects he keeps shuttle madly in and out through the window. This bizarre setting, near nowhere in the harsh cactus savannah of southern Madagascar, is where a leading French academic, Marc Chemillier, has achieved an extraordinary pairing of modern mathematics and illiterate intuition.

In his book, Les Mathématiques Naturelles, the director of studies at EHESS (School for Advanced Studies in Social Sciences) argues that mathematics is not only simple, it is 'rooted in human, sensorial intuition'. And he believes that Madagascar's population, which remains relatively untouched by outside influences, can help him to prove this.

Mr Chemillier argues in this ground-breaking work that children should be encouraged to do maths before they learn to read and write. 'There is a strong link between counting and the number of fingers on our hands. Maths becomes complicated only when you abandon basic measures in nature, like the foot or the inch, or even the acre, which is the area that two bulls can plough in a day.'

7

With a low table covered in pieces of wood – each of which has a particular medicinal virtue – Raoke sits on his straw mat and chants as he runs his fingers through a bag of shiny, dark brown tree seeds. 'There were about 600 seeds in the bag to begin with but I have lost a few,' he says. 'They come from the fane tree and were selected for me many years ago. The fane from the valley of Tsivoanino produces some seeds that lie and others that tell the truth so it is very important to test each seed. I paid a specialist to do that,' says the father of six.

8

From this selection of wood pieces before him, Raoke can mix concoctions to cure ailments, banish evil spirits and restore friendships. A basic session with the seeds costs 10,000 ariary (£3), then a price is discussed for the cure. It seems there is nothing Raoke cannot achieve for the top price of one or two zebus – Malagasy beef cattle that cost about £300 each – though some remedies are available for the price of a sheep.

9

Given the thousands of plant species in Madagascar that are still undiscovered by mainstream medicine, it is entirely possible that Raoke holds the key to several miracle cures. But Mr Chemillier is not interested in the pharmacopaeic aspect of the fortune teller's work.

10

The startling reality of the situation is explained to me. Raoke can produce 65,536 grids with his seeds – Mr Chemillier has them all in his computer now. 'But we still need to do more work to understand his mental capacity for obtaining the combinations of single seeds and pairs,' he says.

11

Over the years, Mr Chemillier has earned respect from Raoke and other Malagasy fortune tellers. 'Initially they thought France had sent me to steal their work in an attempt to become the world's most powerful fortune teller. But once I was able to share grids with them that had been through my computer program, we established a relationship of trust,' says Mr Chemillier.

12

When not consulting clients, the diminutive fortune teller spends hours with his seeds, laying them in different formations and copying the dots down in pencil. Those grids have value and Raoke sells them to other fortune tellers. He is indeed a most remarkable man, and the full value of his work is, one suspects, something that even Chemillier may take years to fathom.



A This is indeed impressive. The way in which Raoke poses questions over the seeds requires the same faculties for mental speculation as might be displayed by a winner of the Fields Medal, which is the top award any mathematician can aspire to, according to Mr Chemillier.

B Indeed, I can see it is the lack of memory and computer aids that helps keep Raoke's mind sharp. In the developed world people are over-reliant on calculators, dictionaries, documents. And also the developed world is wrong to ignore the basic human connection with numbers that goes back to using the fingers on your hands and relating them to the environment around you.

C 'A white man came from Réunion with a stomach ailment that the hospitals in France could not cure. I gave him a powder to drink in a liquid. He vomited and then he was cured,' says Raoke.

D Raoke duly felt able to reveal that a divine power shows him how to position the seeds. He Does not understand why 'Monsieur Marc', and now this other visiting white person, keeps asking him why he lays the seeds in a certain way. Yet it is clear from a stack of grimy copybooks he keeps under his bed that he is kept very busy indeed as a receiver of divine messages.

E To make his point, Mr Chemillier chose to charge up his laptop computer, leave Paris and do the rounds of fortune tellers on the Indian Ocean island because its uninfluenced natural biodiversity also extends to its human population. Divinatory geomancy – reading random patterns, or sikidy to use the local word – is what Raoke does, when not attending to his insects.

F He is, after all, a mathematician, not a scientist. 'Raoke is an expert in a reflexive view of maths of which we have lost sight in the West,' he says. 'Even armed with my computer program, I do not fully comprehend Raoke's capacities for mental arithmetic.'

G Raoke proceeds from explanation to demonstration, pouring a random number on to his mat, then picking them up singly or in twos and laying them in a grid from right to left. Each horizontal gridline has a name – son, livestock, woman or enemy – and each vertical one has a name, too: chief, zebu (cattle), brother and earth. Whether one or two seeds lie at the intersection of two gridlines determines the subject's fortune and informs Raoke as to the cure required, and its Price



Part 3
You are going to read a newspaper which reviews some graphic novels, books in which the story is conveyed to the reader through drawings. For questions 13-22, choose from the sections (A–E). The sections may be chosen more than once.

Mark your answers on the separate answer sheet (20 marks)

Which section…

13. mentions individual bits of a work being better than the overall effect it has on the reader?

14. mentions an author improving on an earlier weakness?

15. suggests that an author's newest work is as good as their previous one?

16. mentions the confusion of a main character in a world which lacks stability and permanence?

17. mentions the possibility that graphic novel authors are influenced by a desire to give readers what they expect?

18. suggests that the hurried, imperfect look of an author's drawings is a deliberate effect?

19. contains a suggestion that a work is more complex than its author claims?

20. mentions those familiar with the genre experiencing a mixed reaction?

21. contains a suggestion that the unoriginal nature of a work's central theme may be a problem?

22. mentions images from a character's past serving as a visual symbol for what is happening in the present?

Where the novel meets the comic magazine

A The recent blockbuster film Inception, written and directed by Christopher Nolan, concludes with a 45-minute set piece in which Leonardo DiCaprio's team of brain-hopping idea thieves descends through nested dreams, in each of which time runs more slowly than in any previous layer. Any graphic novel fans in the audience would have watched this complex sequence with nods of recognition. But perhaps with sighs of exasperation too: the film's showpiece effect – creating the illusion of relative time, of events happening simultaneously but being experienced at different paces – is much easier to achieve in the world of graphic novels. Years of experimentation, combined with certain defining features of the form, have resulted in a complex medium that excels at portraying multiple time schemes and shifting conceptions of reality. Three new works bear testimony to this.

B Air by G Willow Wilson is a love story in a breathless narrative of industrial espionage. Its protagonist, Blythe, is plunged into a world of dizzy reversals, in which the only constant is the philosophical notion that by redrawing our impressions of the world we can remake it for ourselves. Character and motivation are almost absent as Wilson's hapless heroine is dragged from pillar to post by an arbitrary narrative fuelled by fitful quips. More seriously, the layout and structure show a distinct lack of invention. Just as hope is flagging, however, Wilson pulls out of the dive, and Air becomes both stranger and more interesting in concept and execution. One extended chapter consists of a sequence of flashbacks in a plane diving towards the ground, as Blythe finds herself simultaneously inhabiting the memories of her lover. Drawings of a falling, entwined couple are interleaved with the panels, a kind of metaphor for the movements of the plane.

C Matt Kindt's graphic novel Revolver is an interesting addition to the genre in that it works around a single, but effective, manipulation of narrative time. Each morning its protagonist Sam finds himself waking up either in his everyday life, in which he edits pictures for a newspaper, or in an America under siege, where he is forced to fight for his life. Drawn by its author in a scrappy, offhand style that belies a deft grasp of form and scenic arrangement, Kindt's novel still ultimately feels like less than the sum of its parts. Although attractively realised, the basic set-up, in which the audience is encouraged to wonder whether a troubled man is hallucinating or not, is becoming something of a familiar trope after Fight Club, Memento and others. Where Revolver succeeds is in the quiet suggestiveness with which his arrangement of panels blurs our perspective on the action.

D Last, and strangest, is Charles Burns's X'ed Out, the first of a projected series of graphic novels by this idiosyncratic writer-illustrator. Burns is revered in comic circles for Black Hole, a surrealist saga. Grotesque but compelling, Burns's drawings told the story of a group of teens who contract a disease that turns them into mutants and social outcasts. The author's subsequent contention that the book was a metaphor for adolescence came nowhere near to explaining the work's dark and haunting depths. X'ed Out is designed in full colour but its seamless and troubling transitions between its teenage protagonist's dreams and waking moments show that Burns has lost none of his touch. He withholds many of the traditional devices used within the genre to shape a reader's idea of time and causality, such as sound effects, motion blurs, panel comments and the like. The effect is highly unsettling.

E Graphic novels are good at representing complicated sequences in time, and contemporary creators seem particularly interested in constructing stories that place this at the centre. We can posit reasons – pandering to popular clichés of 'comic-book' entertainment, generalised discontent with Hollywood five-act stories, or simple celebration of a medium so suited to non-straightforward entertainment. Whatever its origin, a complex interest in time extends throughout the medium. Even the latest addition to the new Batman series, written by Grant Morrison, skips wildly across the epochs of human history, following a Caped Crusader who has come adrift in time. As the medium continues to evolve, this abiding formal interest in a largely unconscious process of perception may come to seem its most defining feature.



Part 4 Key Word Transformations

For questions 23–29, complete the second sentence so that it has a similar meaning to the first sentence, using the word given. Do not change the word given. You must use between three and eight words, including the word given.
Mark your answers on the separate answer sheet. (14 marks)

23 . You can't just suddenly decide to go on a safari. You need to plan things very carefully.

spur

Going on safari isn't a decision you can make _____ moment. You need to plan things very carefully.

24. As soon as I arrived at the pub, a fight started.

sooner

No _____ a fight broke out in the pub.

25. If they ever discover your role in the incident, you will go to prison.

light

If your role in the incident _____ you'll go to prison.

26. None of us was expecting to have a test this morning.

blue

This morning's test _____ for every one of us.

27. Paul completely ignored his elder brother's recommendation.

notice

Paul _____ his elder brother's recommendation.

28. The cost of software has gone up a great deal recently.

sharp

There has been _____ of software recently.

29. In spite of all my efforts, I didn't manage to persuade them to come to the concert.

hard

No matter _____ , I didn't manage to persuade them to come to the concert.



PART 5 (30 marks)

The mediocre teacher tells. The good teacher explains. The superior teacher demonstrates. The great teacher inspires.

William A. Ward

Many students are not motivated to learn. Even with the perfect lesson plan in place, an unmotivated student will not learn.

Some teachers claim that motivating students is not their job. It is a teacher's job to know the content and to teach it well; the student must take responsibility for his or her learning and find his or her own motivation. This old-fashioned idea is what limits many teachers to being average.

A great teacher recognizes that student motivation is necessary for success in learning and that teachers are in the perfect position to improve student motivation.

What pedagogical strategies can be used in the classroom to help motivate students? Suggest different activities and challenges and appropriate ways to evaluate your students.

Write your answer on the separate answer sheet.