

## **EJERCICIO PRÁCTICO: ESPECIALIDAD: INGLÉS: COMENTARIO DE TEXTO (4.5)**

Allotted time: 75'

(P1) Growing up in Missouri, Christopher Yost had boxes of Marvel comic books, which his mother bought at the grocery store. None of his friends read Marvel; it was his own private world, a “sprawling story where all these characters lived in this universe together,” he recalled. Wolverine could team up with Captain America; Doctor Doom could fight the Red Skull. Unlike the DC comics, whose heroes (Superman, Batman) towered like gods, Marvel’s were relatably human, especially Peter Parker, a.k.a. Spider-Man. “He’s got money problems and girl problems, and his aunt May is always sick,” Yost said. “Every time you think he’s going to live this big, glamorous superhero life, it’s not that way. He’s a grounded, down-to-earth dude. The Marvel characters always seem to have personal problems.”

(P2) By 2001, Yost, then twenty-seven, was getting a M.F.A. in film business in Los Angeles, but he wanted to be a writer; he had written an unproduced screenplay about an alien invasion. He heard that Marvel had a new West Coast outpost and cold-called for an interview. The studio shared a small office with a company that made kites. There were six employees. One of them, a guy in a ball cap who was also in his late twenties, sat Yost down for what turned into a “comic-book trivia-off.”

(P3) Cut to 2010. Yost, having built up his résumé on cartoons, was asked to join a writing lab at Marvel Studios, which was making its own live-action features, with astonishing success. The previous year, after Marvel’s first film, “Iron Man,” earned more than five hundred million dollars, Disney had acquired the studio for four billion dollars. It now occupied a sprawling campus in Manhattan Beach, with its own soundstages. “Imagine an office building stapled to a hangar of an airport,” Yost said. Feige was now the studio’s president. He would bound from one conference room to another, as teams planned the next steps of what would become known as the M.C.U. Yost said, “The machine had started up.”

(P4) Yost was one of four writers who worked developing various characters, some of whom would eventually join the M.C.U. The first Thor film was under way, and Yost was asked to take a shot at a troublesome scene. Soon, he was sitting in front of the director, Kenneth Branagh, who had shaped the movie as a Shakespearean saga that pitted father against son and brother against brother—in space. Yost got in a few uncredited scenes. He went on to co-write the sequels “Thor: The Dark World” and “Thor: Ragnarok,” as the M.C.U. grew into the dominant force in global entertainment, pulling all of Hollywood into its orbit. “There’s a lot of pressure on Marvel,” Yost told me. “Everybody’s kind of waiting for them to mess up. But, at the end of the day, we’re really just trying to make the movies that we ourselves would like to watch.”

(P5) Whether you have spent the past decade and a half avoiding Marvel movies like scabies or are in so deep that you can expound on the Sokovia Accords, it is impossible to escape the films’ intergalactic reach. Collectively, the M.C.U.

movies—the thirty-second, “Guardians of the Galaxy Vol. 3,” opened in May—have grossed more than twenty-nine billion dollars, making the franchise the most successful in entertainment history. The deluge of content extends to TV series and specials, with an international fan base that scours every teaser and corporate shakeup for clues about what’s coming next. As in the comics, the M.C.U.’s chief innovation is a shared fictional canvas, where Spider-Man can call on Doctor Strange, and Iron Man can battle Thor’s wily brother. Hollywood has always had sequels, but the M.C.U. is a web of interconnecting plots: new characters are introduced, either in their own movies or as side players in someone else’s, then collide in climactic Avengers films. In the seventies, “Jaws” and “Star Wars” gave Hollywood a new model for making money: the endlessly promoted summer blockbuster. The M.C.U. multiplied the formula, so that each blockbuster begets another. David Crow, a senior editor for the Web site Den of Geek, calls it a “roadmap for a product that never ends.”

(P6) Twenty years ago, few people would have bet that a struggling comic-book company would turn a bunch of second-string superheroes into movie icons—much less swallow the film industry whole. Yet the Marvel phenomenon has yanked Hollywood into a franchise-drunk new era, in which intellectual property, more than star power or directorial vision, drives what gets made, with studios scrambling to cobble together their own fictional universes. The shift has come at a perilous time for movie going. Audiences, especially since the pandemic, are seeing fewer films in the theatre and streaming more from home, forcing studios to lean on I.P.-driven tent poles like “The Super Mario Bros. Movie.” Kevin Goetz, the founder of Screen Engine, which studies audience behavior, pointed to Marvel’s sense of “elevated fun” to explain why it gets people to the theatre: “They’re carnival rides, and they’re hefty carnival rides.”

(P7) Marvel’s success, he added, has “sucked the air out of” more human-scaled entertainments. Whole species of movies—adult dramas, rom-coms—have become endangered, since audiences are happy to wait and stream “Tár” or “Book Club: The Next Chapter,” or to get their grownup kicks from such series as “Succession” or “The White Lotus.” Yet even prestige television has become overrun with Marvel, “Star Wars,” and “The Lord of the Rings” series, which use the small screen to map out new corners of their trademarked galaxies. Hollywood writers, who are currently striking over the constricted economics of streaming, also complain of the constricted imaginations of TV executives: instead of searching for the next “Mad Men,” they’re hunting for Batman spinoffs. Marvel’s fanciful house style has rubbed off even on Oscar winners. This year’s Best Picture, “Everything Everywhere All at Once,” had a Marvel-ish meld of walloping action, goofy humor, and multiverse mythology; it could have easily functioned as the origin story for a new Avenger. Marvel, meanwhile, has colonized nearly every other genre. “WandaVision” was a pastiche of classic sitcoms; “She-Hulk: Attorney at Law” was a feminist legal comedy.

1. **Classify the text according to the text type, genre and style. (0.3)**
2. **Which communicative functions are evident in the text? Justify. (0.6)**
3. **Describe how the writer achieves coherence and find three types of cohesive ties used in this text. (0.4)**
4. **Which figures of speech do the following sentences show? Identify and explain them: (0.5)**
  - “heroes towered like gods” (paragraph 1).
  - “Yost, having built up his résumé on cartoons” (paragraph 3).
  - “The films’ intergalactic reach” (paragraph 5).
  - “M.C.U is a web of interconnecting plots” (paragraph 5).
  - “Searching for the next ‘Mad Men’” (paragraph 7).
5. **What is the main point of the text? (0.2)**
6. **What does the author mean in the sentence “instead of searching for the next “Mad Men,” they’re hunting for Batman spinoffs” (paragraph 7)? (0.2)**
7. **What does the author mean with these terms or expressions? (0.2)**
  - “comic-book trivia-off.” in paragraph 2
  - “the machine had started up.” in paragraph 3
8. **What types of different abbreviations can you find in the text? Explain them and give two examples from the text. (0.4)**
9. **What does the author mean by the term “Shakespearean saga” in paragraph 4? (0.2)**
10. **What is the grammatical peculiarity of this sentence?: “*Whether you have spent the past decade and a half avoiding Marvel movies like scabies or are in so deep that you can expound on the Sokovia Accords, it is impossible to escape the films’ intergalactic reach*” (paragraph 5). What is it used for? (0.2)**
11. **Analyse these words or expressions from the text from a semantic and morphological point of view: (0.8)**
  - *Down-to-earth* (paragraph 1)
  - *Unproduced* (paragraph 2)
  - *Cut to* (paragraph 3)
  - *Scabies* (paragraph 5)
  - *Deluge* (paragraph 5)

- Blockbuster (paragraph 5)
- Tent pole (paragraph 6)
- Spinoff (paragraph 7)

**12. Identify which category of adverbials these sentences from the text belong to and explain. (0.2)**

- *Twenty years ago, few people would have bet that a struggling comic-book company would turn a bunch of second-string superheroes into movie icons.* (paragraph 6)
- *Marvel, meanwhile, has colonized nearly every other genre.* (paragraph 7)

**13. For each sentence below, write a new sentence as similar as possible in meaning to the original sentence, but using the words given in capital letters; these words must not be altered in any way. (0.3)**

Whether you have spent the past decade and a half avoiding Marvel movies like scabies or are in so deep that you can expound on the Sokovia Accords, it is impossible to escape the films' intergalactic reach.

**NO MATTER**

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Audiences, since the pandemic, are seeing fewer films in the theatre and streaming more from home, forcing studios to lean on I.P.-driven tentpoles like "The Super Mario Bros.

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Marvel's fanciful house style has rubbed off even on Oscar winners. This year's Best Picture had a Marvel-ish meld of wallop action, goofy humor, and multiverse mythology.

**NOT**

**ONLY**

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**BUT**

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## EJERCICIO PRÁCTICO ESPECIALIDAD: INGLÉS: AUDIO (2.5)

### 1) Fill in the gaps with the words you hear in the interview. (0.5)

- 1.1. It makes the place look a bit rubbish. .... the ..... (0.1)
- 1.2. Helen Bingham sees little ..... groups ..... across UK. (0.1)
- 1.3. People know who are now, that has probably .....people to join.(0.1)
- 1.4. This has as much to do with ..... and ..... as clean streets. (0.1)
- 1.5. The appeal is very simple ..... makes you feel good. say. (0.1)

### 2) Answer the questions. (1.25)

- 2.1. Where was the first litter picking group started? What was its name? (0.25)
- 2.2. How did Cathy originally start the group? (0.25)
- 2.3. Are there a lot of other litter cleaning groups outside of Liverpool? How has the group spread awareness? Justify. (0.25)
- 2.4. Does Mum Claire consider this movement *a rumbling revolution*? Justify (0.25)
- 2.5. What type of competition do the girls have? What is the smallest stuff did they usually pick? (0.25)

### 3) Briefly outline the content of the interview you have just listened to. (0.75)



## **EJERCICIO PRÁCTICO: ESPECIALIDAD: INGLÉS: TRADUCCIONES (3)**

Allotted time: 60´

### **Traducción directa (1.5)**

#### **Beloved - Toni Morrison (1987)**

They unhitched from schoolteacher's horse the borrowed mule that was to carry the fugitive woman back to where she belonged, and tied it to the fence. Then, with the sun straight up over their heads, they trotted off, leaving the sheriff behind among the damndest bunch of coons they'd ever seen. All testimony to the results of a little so-called freedom imposed on people who needed every care and guidance in the world to keep them from the cannibal life they preferred.

The sheriff wanted to back out too. To stand in the sunlight outside of that place meant for housing wood, coal, kerosene--fuel for cold Ohio winters, which he thought of now, while resisting the urge to run into the August sunlight. Not because he was afraid. Not at all. He was just cold. And he didn't want to touch anything.

### **Traducción inversa (1.5)**

#### **La casa de los espíritus – Isabel Allende (1982)**

El matrimonio que Blanca no deseaba se celebró en la catedral, con bendición del obispo y un traje de reina hecho por el mejor costurero del país, quien hizo milagros para disimular el vientre prominente de la novia con chorreras de flores y pliegues grecorromanos. La boda culminó con una fiesta espectacular, con quinientos invitados en traje de gala, que invadieron la gran casa de la esquina, animada por una orquesta de músicos mercenarios, con un escándalo de reses sazonadas con yerbas finas, mariscos frescos, caviar del Báltico, salmón de Noruega, aves trufadas, un torrente de licores exóticos, un chorro inacabable de champán, un despilfarro de dulces, suspiros, mil hojas, eclaires, empolvados, grandes copas de cristal con frutas glaseadas, fresas de Argentina, cocos del Brasil, papayas de Chile, piñas de Cuba y otras delicias imposibles de recordar.

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### 2) Answer the questions. (1.25)

- 2.1. Where was the first litter picking group started? What was its name? (0.25)
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