(c) Carries out decision -->

(i)_____

(ii)_____

(2) BEGINS TO DIE

(a) Wonders about the coming of death -->

(i) _____

(ii) _____

(iii) _____

(iv) _____

(b) Realizes his need to communicate -->

(i) _____

(ii)_____

He takes out pills.

He realizes that he is all by himself.

He tries to get up to close the windows.

He falls down.

His conscience tries to convince him of the contrary.

He tries to pray.

He stands up.

He swallows the pills.

He rejects the possibility going on as before.

He tries to answer a call for help.

He maintains an upright position.

He writes in his diary.

He calls to his servant.

II. CONTENT

A. Answer the following questions using complete sentences.

1. Why do you think that Scobie kept the pills in a cigarette carton?

2. Why didn't he take the pills right away. What made him hesitate?

3. Scobie says that he is "absolutely alone". However, a voice tries to dissuade him from taking the pills. Who does this voice belong to?

4. Why didn't he go on with his prayers?

5. What did he do before he died?

6. Scobie obviously considered that the words he wrote in his diary, *Called on H.R., out at 2 p.m.*, were important. Write a short paragraph in which you describe a possible context which gives significance to these words.

III. LANGUAGE

A. This extract is a vivid description of a man committing suicide. The approach of death is described in terms of his mental state as well as in terms of certain aspects of the physical reality he perceives. Find words and phrases in the extract which reflect this process.

1. Mental State	3. Sound
_____	_____
_____	_____
_____	_____
_____	_____

2. Weather	4. Time
_____	_____
_____	_____
_____	_____
_____	_____

B. Underline the correct meaning of the following words as they are used in the text.

1.	*regarded*	cared for	respected	greeted	considered
2.	*still*	no wind	quiet	yet	silence
3.	*tablet*	bar	slab	panel	piil
4.	*coliect*	obtain	assemble	gather	sum up
5.	*grip*	call attention	keep	lose	deal with
6.	*evade*	get out	forget	avoid	get away
7.	convey	transfer	carry	transmit	change
8.	*appeal*	request	attack	achieve	declare

IV. COMPOSITION

In your opinion, was suicide the only possible solution for Scobie? What are your own personal views on the subject?

(Faber & Muros, 1990:141-145)

APENDICE III

Selección de textos ulizados en el desarrollo de los tests con sus ejercicios correspondientes.

TEXT I

I know not how it was but by the **indefatigable application** of my diligent governess I had no **bill preferred** against me the first sessions, I mean to the grand jury at **Guidhall**; so I had another month or five weeks before me, and without doubt this ought to have been accepted by me, as so much time given me for reflection upon what was past, and preparation for what was to come; or, in word, I ought to have **esteemed** it as a space given me for reprentance, and have employed it as such, but it was not in me.I was sorry (as before) for being in **Newgate**, but had very few signs of repentance about me.

On the contrary, like the waters in the cavities and **hollows** of mountains, which petrify and turn into stone whatever they are suffered to drop upon, so the continual conversing with such a crew of **hell-hounds** as I was, had the same common operation upon me as upon other people. I degenerated into stone; I turned first stupid and **senseless**, then brutish and **thoughtless,** and at last raving mad as any of them were; and in short, I became as naturally pleased and **easy** with the place, as if indeed I had been born there.

It is scarce possible to imagine that our natures should be capable of so much degeneracy, as to make that pleasant and **agreeable** that in itself is the most complete misery. Here was a circumstance that I think it is **scarce** possible to mention a worse: I was as exquisitely miserable as, speaking of common cases, it was possible for any one to be that had life and health, and money to help them, as I had.

I had a weight of **guilt** upon me enough to sink any creature who had the least power of reflection left, and had any sense upon them of the happiness of this life or the misery of another; then I had at first remorse indeed, but no repentance; I had now neither **remorse** nor repentance. I had a crime charged on me, the **punishment** of which was death

by our law; the proof so evident, that there was no room for me so much as to **plead not guilty**. I had the name of an old offender, so that I had nothing to expect but death in a few weeks' time, neither had I myself any thoughts of escaping; and yet a strange lethargy of soul possessed me. I had no trouble, no apprehensions, no sorrow about me, the first surprise was gone; I was, I may well say, I know not how; my senses, my reason, nay, my conscience, were all asleep; my course of life for forty years had been a horrid complication of **wickedness, whoredom,** adultery, incest, lying, from the age of eighteen, or **thereabouts**, to **threescore**; and now I was **engulfed** in the misery of punishment, and had an infamous death just at the door, and yet I had no sense of condition, no thought of heaven or hell at least, that went any farther than a bare, flying touch, like the **stitch** or pain that gives a **hint** and goes off. I neither had a heart to ask God's mercy, nor indeed to think of it. And in this[5] I think I have given a brief description of the completest misery on earth.

Extract from *Moll Flanders (Daniel Defoe)*

GLOSSARY

indefatigable:	infatigable
application:	solicitud
bill:	condena
prefer:	dictar (condena)
Guidhall:	sede del Tribunal de Justicia en Londres
estemeed:	estimado, aproximado
Newgate:	nombre de la carcel de Londres
hollows:	huecos
hell-hound:	perros de presa
senseless:	insensato
thoughtless:	insconsciente

easy:	relajada
scarce:	a penas
agreeable:	placentero
guilt:	culpabilidad
remorse:	arrepentimiento
punishment:	castigo
plead guilty:	declarse culpable
wickedness:	maldad
whoredom:	prostitución
thereabouts:	más o menos
threescore:	sesenta
engulfed:	hundida
stitch:	punzada
hint:	indicio, señal

I. TEXTUAL STRUCTURE

A. The text is divided into four paragraphs. Each in its own way repeats the same idea: Moll's surprise at the fact that she felt neither remorse nor repentance for what she had done. While Moll Flanders is in prison, her state of mind undergoes a progressive degeneration. At the end of each of the four paragraphs, find the phrase which reflects this change of feeling.

Paragraph 1: _____

Paragraph 2: *and in short, I became as naturally pleased and easy with the place as if indeed I had been born there*

Paragraph 3: _____

Paragraph 4: _____

II. CONTENT

A. Complete the following statements:

1. Thanks to the efforts of her governess, Moll Flanders....

2. Once she was in prison, much to her surprise Moll Flanders found....

3. In five weeks' time Moll Flanders....

4. During her life, she had been guilty of every crime except for....

B. True or False

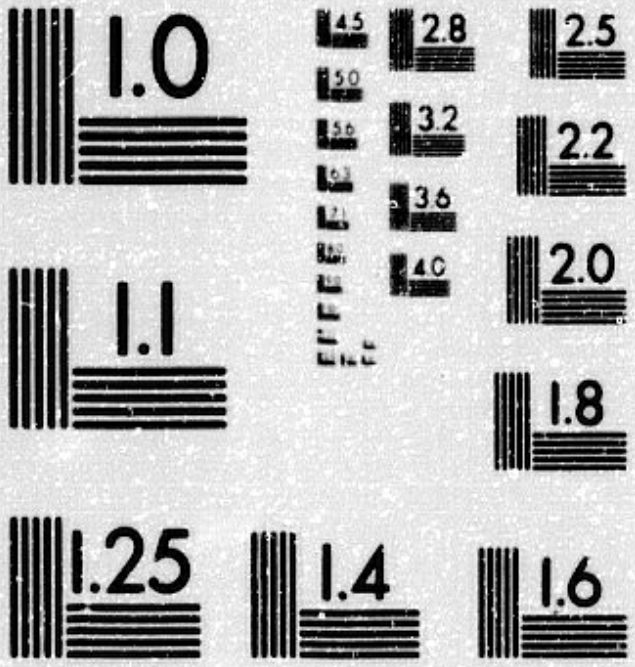
1. One of Moll's problems was a lack of money.

2. Moll had decided to plead not guilty.

3. Moll was forty years old.

4. The other prisoners had grown used to being in Newgate.

5. The judge knew that Moll had committed other crimes.



MICROCOPY RESOLUTION TEST CHART
NATIONAL BUREAU OF STANDARDS
STANDARD REFERENCE MATERIAL 1010a
(ANSI and ISO TEST CHART No. 2)

Paragraph 3: _____

Paragraph 4: _____

II. CONTENT

A. Complete the following statements:

1. Thanks to the efforts of her governess, Moll Flanders....

2. Once she was in prison, much to her surprise Moll Flanders found....

3. In five weeks' time Moll Flanders....

4. During her life, she had been guilty of every crime except for....

B. True or False

1. One of Moll's problems was a lack of money.

2. Moll had decided to plead not guilty.

3. Moll was forty years old.

4. The other prisoners had grown used to being in Newgate.

5. The judge knew that Moll had committed other crimes.

C. Answer the following questions in COMPLETE SENTENCES:

1. What is the punishment for Moll's crime? Find three places in the text where this appears.

2. Explain in your own words the change her feelings undergo during her stay in Newgate.

3. In what ways is Moll influenced by her surroundings.

4. How old is Moll Flanders? When did she start her life of wickedness?

5. Why does she say that her sense, reason and conscience were all asleep?

D. Choose a word to complete the followingn clauses.

1. When Moll arrived at Newgate she felt .....

(a) repentance (b) sorry
(c) sad (d) happy

2. But after so time in prison she began to feel .....

(a) sorry (b) very bad
(c) pleased (d) worried

3. She compares the people in jail with .....

(a) animals (b) saints

(c) murderers (d) thieves

4. Moll's weight of guilt was enough to.....

(a) make her crazy (b) kill her
(c) sink any creature (d) make her senseless

5. She had a crime charged whose punishment was.....

(a) twenty years imprisonment (b) life imprisonment
(c) death (d) five years imprisonment

III. LANGUAGE

A.Match the following words with their correct meaning within the text.

1. esteemed (a) had a particular opinion about something
2. theft (b) formally accused
3. bare (c) holes inside something
4. treason (d) a way of making someone suffer for what he has done wrong
5. remorse (e) surprisingly small or insignificant
6. proof (f) evidence that something is true

7. crew	(g)	strong feeling of guiit
8. punishment	(h)	a sharp pain in one's side
9. mad	(i)	the crime of betraying one's country
10. stitch	(j)	having a mind that doesn't work in a normal way
11. charged	(k)	a group of people that have some connection with other
12. hollows	(l)	the crime of stealing

B. The following pairs of elements appear in the text connected by *and*. Classify them according to their grammatical category. The first one is done for you.

cavities and hollows _____Noun + Noun_____

petrify and turn to stone _____

reflection and preparation for _____

stupid and senseless _____

brutish and thoughtless _____

pleased and easy _____

life and health and money _____

C. We learn about a text by looking at the type of words it contains. The connotation of a word are the ideas, qualities, places, etc. which it makes you think of. Divide the following words from the text according to whether their connotations are agreeable, disagreeable or neutral.

reflection, life, misery, degeneracy, crime, happiness, hell, punishment, death, trouble, lethargy, preparation, surprise, wickedness, sorrow, theft, money, remorse, health, apprehensions

Disagreeable	Agreeable	Neutral

D. Write sentences using the following words from the text in a diferent context.

1. *application*:
2. *bill:*
3. *employed:*
4. *space:*
5. *hollows:*
6. *easy:*
7. *health*:
8. *weight*:
9. *sink:*
10. *senses:*

E. A simile is a figure of speech in which one thing is likened to another. It is an explicit comparison recognizable by the use of the words *like* or *as*. Find an example of a simile in the first two paragraphs of the text. Explain the comparison that is being made.

TEXT II

Contextual Information:

Pamela is a young, attractive, and virtuous girl who is working as a servant in the household of a wealthy family. Her mistress has recently died, and her mistress's son, the new master of the house, has plans for her future, which Pamela is not in agreement with. The novel is a series of letters from Pamela to her family in which she describes how she manages to preserve her virtue despite her master's continuous efforts to seduce her.

Dear Mother,

Well I can't find my letter, and so I'll try to **recollect** it all, and be as brief as I can. All went well enough **in the main** for some time after my last letter but one. At least I saw some reason to suspect; for he would look upon me, whenever he saw me, in such a way as **shewed** not well. One day he came to me, as I was in the summer house in the little garden, at work with my needle; Mrs Jervis was just gone from me; and I would have gone out, but he said, "No, don't go, Pamela; I have some thing to say to you: and you always **fly** me when I come near you, as if you were afraid of me.

I was much **out of countenance**, you may well think; but said at last, "It does not become your poor servant to stay in your presence, Sir, without your business required it; and I hope I shall always know my place.

"Well," says he, "my business does require it sometimes, and I have a mind you should stay to hear what I have to say to you."

I stood still confounded, and began to tremble, and the more when he took me by the hand; for now no soul was near us.

"My sister Davers," said he (and seemed, I thought to be as much **at a loss** for words as I) "would have had you live with her; but she would not do for you what **I am resolved** to do, if you continue faithful and **obliging**. What **say'st thou**, my girl?" said he, with some **eagerness**, "hadst thou not rather stay with me, than go to my sister?" He looked so as filled me with **affrightment:** I don't know how: **wildly**, I thought.

I said when I could speak, "Your honour will forgive me; but as you have no lady **to wait upon**, and my good lady has been dead this **twelvemonth,** I had rather, if it would not displease you, wait upon Lady Davers, because ---" **I was proceeding,** and he said a little hastily, "Because you are a iittle fool and know not what's good for yourself. I tell you I will make a gentlewoman of you, if you be obliging, and don't **stand in your own light**:" and so saying, he put his arm about me, and kissed me!

Now, you will say, all his wickedness appeared **plainly.** I struggled and trembled, and was so **benumbed** with terror, that I sunk down, not **in a fit,** and yet not myself; and I found myself in his arms, quite **void** of strength, and he kissing me two or three times with frightful eagerness. At last I **burst** from him, and was getting out of the summer-house, but he held me back and shut the door.

I would have given my life for a **farthing.** And he said, "I'll do you no harm, Pamela; don't be afraid of me." I said, "I won't stay."

"--You won't, **hussey**!" said he: "do you know whom you speak to?"

I lost all fear and all respect, and said; "Yes, I do, Sir, too well! Well may I forget that I am your servant, when you forget what belongs to a master." I **sobbed** and cried most sadly ---

"What a foolish hussey you are!" said he; "have I done you any harm?"

"Yes, Sir," said I, "the greatest harm in the world: you have taught me to forget myself, and what belongs to me, and have lessened the distance that fortune has made between us, by **demeaning** yourself to be so free to a poor servant. Yet, Sir, I will be bold to say, I am honest, though poor: and if you was a prince I could not be otherwise."

He was angry, and said, "Who would have you otherwise, you foolish **slut**! Cease your crying. I own I have demeaned myself! but it was only to try you: if you can keep this matter secret, you'll give me a better opinion of your prudence, and here is something," said he, putting some gold in my hand, "to make amends for the **fright** I put you in. Go take a walk in the garden, and don't go in till your crying is over; and I charge you to say nothing of what is past, and all shall be well, and I'll forgive you."

"I won't take the money, indeed, Sir" said I, "poor as I am, I won't take it." For to say

the truth, I thought it looked like **taking earnest**, and so I put down upon the bench, and as he seemed vexed and confused at what he had done, I took the opportunity to open the door, and went out of the summerhouse.

He called to me, and said, "Be secret, I charge you, Pamela, and don't go in yet, as I told you."

O how poor and mean must those actions be, and how little must they make the best of gentlemen look, when they offer such things as are unworthy of themselves, and put into the power of their inferiors to be greater than they!

I took a turn or two in the garden, but in sight of the house, for fear of the worst; and breathed upon my hand to dry my eyes, because I would not be disobedient. My next shall tell you more.

Pray for me, my dear father and mother, and don't be angry I have not yet run away from this house, so late my comfort and delight, but now my terror and anguish. I am forced to **break off hastily.**

Your dutiful and honest daughter.

Extract from *Pamela* - from Letter XI (*Samuel Richardson*)

GLOSARY

recollect:	recordar
in the main:	en general
shew:	forma arcaica (showed)
fly:	huir
out of countenance:	estar desconcertado

be at a loss: estar desorientado

be resolved: estar dispuesto

obliging: atento

says´t: forma arcaica (do you say)

eagerness: entusiasmo

affrightment: miedo

wildly: violentamente

wait upon: servir

this twelvemonth: ahora hace un año

proceed: continuar

stand in the light: entrometerse

plainly: sencillamente

benumbed: paralizado

in a fit: de repente

void: vacio

burst from: huir

hussey: maleducada

farthing: cuarto de penique

sob: sollozar

demean: desgradar(se)

slut: marrana, puta

make amends: compensar

fright: susto

break off: dejar de hablar

take earnest: estar decidido

hastily: apresuradamente

I. TEXTUAL STRUCTURE

A. **This text is a letter in which Pamela tells her parents about an experience she had with Mr B, her employer. Take the letter and divide it into three parts, summarizing the content of each.**

Introduction: Line _____ to line _____

Summary:

Body: Line _____ to line _____

Summary:

Conclusion: Line _____ to line _____

Summary:

II. CONTENT

A. Complete the following sentences with the correct word or expression. There is only one right answer.

1Pamela was _____ in the summerhouse.

(a) knitting (b) sewing
(c) writing a letter (d) painting

2. Pamela was Mr B.'s _____.

(a) neighbour (b) friend
(c) good girl (d) servant

3. Mr B.'s mother had died _____.

(a) a year ago (b) in the twelfth month
(c) in December (d) fairly recently

4. Pamela wanted to _____.

(a) go home to her mother (b) live with Mr B.'s sister
(c) stay with Mr B. (d) find work in London

5.So as to make Pamela want to stay with him, Mr B. offers her _____.

(a) a life of luxury (b) marriage

(c) gold (d) a position as his sister's gentlewoman

6. When Mr B. kissed Pamela, they were in _____.

(a) the garden (b) Mr B.'s house in the summer
(c) a carriage (d) the summerhouse

7. At the end of their meeting, Mr. B. orders Pamela to _____

(a) not to tell anyone what had happened
(b) forgive him his dishonourable behaviour
(c) accept his offer
(d) leave his home

8. In the end, Pamela asks her mother and father to _____.

(a) come and get her (b) pray for her
(c) send her money so that she can go home (d) forgive her

B. Answer the following questions using complete sentences.

1. Why did Pamela always try to avoid Mr. B.?

2. What is the main obstacle that Pamela and Mr. B. would have to overcome in order to have an honorable relationship?

3. What did Mr. B. offer Pamela if she would be his mistress?

4. Do you think Mr. B. will continue to pursue Pamela in spite of her refusal of his offer? Justify your answer.

5. Did Pamela love Mr. B.?

6. What was Pamela´sjob?

7. Why didn`t she want to be Mr. B.´s lover?

8. How do you think this story would end?

III. LANGUAGE

A. Use one of the following linking words to fill in the blanks.

untill so but when though if however because

1. Pamela was in the garden_____her master came to talk to her.
2. She was afraid of him _____she had to stay.
3. She was poromised a good position _____she became his lover.
4. He put his arm around Pamela _____he wanted to kiss her.
5. She did not want to be kissed _____ she tried to run away.
6. She wanted to escape _____her master hold her and shut the door.
7. Pamela refused him, she said that she was honest_____she was not rich.
8. The master ordered Pamela not to enter the house _____she stopped crying.

B. Use one of the following speech act verbs to report the following sentences taken from the text.

exclaim, order, refuse, explain, prefer, remind

1. "I won't take money, indeed, Sir," said I, "poor as I am, I won't take it."

2. "Be secret, I charge you, Pamela, and don't go in yet, as I told you."

3. "....I had rather, if it would not displease you, wait upon Lady Davers ....."

4. "Cease your crying..."

5. "My sister Davers," said he, "would have had you live with *her*; but she would not do for you what I am resolved to do.."

6. "All his wickedness appeared plainly...."

7. " What a foolish hussey you are! said he

8. " Go and take a walk in the garden"

TEXT III

The Lamb

Little lamb, who made thee?
Dost thou know who made thee?
Gave thee life and **bid thee feed,**
By the stream and o'er the **mead;**
Gave thee clothing of **delight,**
Softest **clothing** wooly bright;
Gave thee such a tender voice,
Making all the **vales** rejoice!
Little lamb who made thee?
Dost thou know who made thee?

Little lamb, I'll tell thee,
Little lamb, I'll tell thee!
He is called by thy name,
For he calls himself a Lamb:
He is **meek** & he is mild,
He became a little child:
I a child & thou a lamb,
We are called by his name.
Little lamb God bless thee.
Little lamb God bless thee.

Songs of Innocence (William Blake)

GLOSARY

bid thee feed: te alimentó
mead: prado
delight: deleite
clothing: ropa
vale: valle
meek: manso

I. TEXTUAL STRUCTURE

A. The text is divided into two verses. The first is a question and the second is the answer. Express each using one sentence.

Verse 1: Question _____

Verse 2: Answer _____

II. CONTENT

A. Answer the following questions using complete sentences.

1. What makes the poem sound sensitive and tender?

2. What attributes does the lamb have?

3. What attributes does *he* (verse 2) have?

4. What does the poem tell us about the narrator?

III. LANGUAGE

A. Grammatical reference

1. Who does *he* (line 14) refer to?

2. Who does *thou* (line 2) refer to?

3. Who does *we* (line 18) refer to?

4. Who does *his* (line 18) refer to?

5. Who does *he* (line 15) refer to?

6. Who does *who* (line 1) refer to?

7. Who does *thy* (line 13) refer to?

B. Underline the correct meaning of the following words within the context of the poem.

1. *lamb*	cow	goat	sheep	horse
2. *stream*	w aterfall	scream	small river	mountain
3. *mead*	fence	hill	field	beverage
4. *delight*	weightlessness	beauty	joyfulness	wool
5. *tender*	lower	louder	melodious	loving
6. *vales*	gardens	valleys	brooks	flowers
7. *rejoice*	quiet	grow	dry up	gladden

C. What kind of rhetorical figure can you find in lines 1 and 11?

D. Can you find any epithets?

E. Use the following words in a different context .

grow valley wool fence scream waterfall goat bless

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

TEXT IV

Written in March

The cock is **crowing,**
The stream is **flowing,**
The small birds **twitter,**
The lake doth **glitter,**
The green field sleeps in the sun;
The oldest and youngest
Are at work with the strongest;
The cattle are grazing,
Their heads never raising;
There are forty feeding like one!

Like an army defeated
The snow hath retreated,
And now doth **fare ill**
On the top of the bare hill;
The plowboy **is whooping** - anon anon:
There's joy in the mountains;
There's life in the fountains;
Small clouds are sailing,
Blue sky **prevailing;**
The rain is over and gone!

(William Wordworth)

GLOSARY

crow:	cantar
flow:	fluir
twitter:	gorjear
glitter:	relucir
graze:	pacer
fare ill:	enfermar
whoop:	¡ay!
prevail:	prevalecer

II. CONTENT

When I returned I found William writing a poem descriptive of the sights and sounds we saw and heard. There was the gentle flowing of the stream, the glittering lively lake, green fields without a living creature in them, behind us a flat pasture with 42 cattle feeding. to our left the road leading to the hamlet, the sun shone on the bare roofs. The people were at work ploughing, harrowing and sowing -- lasses, a dog's barking now and then, cocks crowing, birds twittering in patches at the top of the highest hill, yellow palms, purple and green twigs on the Birches, ashes with their glittering spikes quite bare.

Dorothy Wordsworth: *The Grassmere Journals*

April 16 (Good Friday)

A. **"Written in March" was actually written in the month of April. The above text is an extract from the journal that Dorothy Wordsworth, the poet's sister, kept. Find four sentences in the poem that refer to the diary.**

1._____

2._____

3._____

4._____

B. **Rewrite the following words and phrases in colcquial English.**

1. *The stream is flowing.*
2. *The small birds twitter.*
3. *The lake doth glitter.*
4. *The cattle are grazing.*
5. *Their heads never raising.*
6. *The snow hath retreated.*
7. *The plowboy is whooping -anon anon.*
8. *There's life in the fountains.*
9. *Blue sky prevailing.*
10. *The rain is over.*

III. LANGUAGE

A. Match the following words from the text with their meanings.

1. *flowing*	chirp
2. *twitter*	beaten, conquered
3. *glitter*	predominant
4. *grazing*	is unwell
5. *defeated*	stream, running
6. *retreated*	quite soon
7. *whooping*	receded
8. *anon*	sparkle
9. *prevailing*	shouted
10. *fare ill*	feeding

B. Wordsworth has created a word picture which shows us a peaceful pastoral scene. However, there is action expressed by the use of *-ing* forms. Find six examples of this, and three more in which the poet uses the Present Simple:

...crowing

_____ _____

_____ _____

_____ _____

The small birds twitter

_____

_____

_____

C. Find phrases in the poem which are indicative of the following:

Sounds	Peacefulness
_____	_____
_____	_____

Well-being and Happiness

life in the fountains

_____

_____

_____

D. Underline those lines in which there is a metaphor.

E. Find two examples of simils and explaing the comparison being made.

Simil 1:

Comparison:

Simil 2:

Comparison:

F. What is the rhyme-scheme? Which of the rhyme-fellows (the words that rhyme with each other) also share similarities in their meaning?

TEXT V

Work without Hope

All Nature seems at work. **Slugs** leave their **lair** -
The bees **are stirring** - birds are **on the wing** -
And Winter **slumbering** in the open air
Wears on his smiling face a dream of Spring!
And I the while, the **sole** unbusy thing.
Nor honey make, nor pair, nor build, nor sing.

Yet well I ken the banks where **amaranths** blow,
Have traced the fount whence streams of nectar flow.
Bloom, O ye amaranths! bloom for whom ye may,
With lips unbrightened, **wreathless brow**, I stroll:
And would you learn the spells that **drowse** my soul?
Work without Hope draws nectar in a **sieve,**
And Hope without an object cannot live.

(Samuel Coleridge)

GLOSARY

slugs:	babosa
lair:	guarida
stir:	remover
on the wing:	volando
slumber:	dormir placidamente
sole:	único
amaranths:	amarantas (flor)
trace:	seguir la huella
wreathless:	descubierto
brow:	frente
drowse:	adormecer
sieve:	tamizo

I. TEXTUAL STRUCTURE

A. The message within this poem is structured by its form. Try to explain in your own words what the poet is trying to say filling out the following outline.

Verse 1:

Nature--> _____

_____

Poet--> _____

_____

Verse 2:

Contrast--> _____

Question--> _____

Answer----> _____

II. CONTENT

A. Answer the following questions using complete sentences.

1. Why has Coleridge chosen the coming of Spring rather than Summer, Fall or Winter for this poem?

2. What is the poet's state of mind?

3. Do you think the title of the poem is appropriate? If so, why?

4. What characteristics of Romantic poetry can you find in the poem?

5. Find words and expressions that express the idea of sadness..

6. Why do you think the poet is sad?

7. What do you think the last verse means?

III. LANGUAGE

A. Underline in the text eight examples of archaic words and expressions which are not used nowadays.

B. In the poem there is an implicit parallelism between "nature" and "the poet". Complete the following diagram :

All Nature seems at work		Poet	
Agents	Process, Action	Agent	Present Action
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

C. Choose the word from the list that best completes the following sentences:

slugs	*slumbering*	*fount*	*lair*	*banks*
amaranths	*strolling*	*spell*	*sieve*	

1. As she was planting flowers in her garden, the lady shrieked when she saw _____ in the dirt.

2. The _____ from where the river flows is very high in the mountains.

3. When the fox heard the hounds barking, he dashed away to hide in his _____.

4. I would like to have _____ growing in my garden, but they are only to be found in storybooks.

5. Many tourists often enjoy _____ along the Champs Elysees in Paris.

6. The old woman cast an evil _____ on the daughter of the king because he wouldn't give her any money.

7. All was quiet as the baby lay _____ in his cradle.

8. The chef used a _____ to get lumps out of the flour when he made the cake.

9. When I was young I used to walk along the river_____

D. The following elements of meaning in the poem are mixed up. Divide them into two groups.

Birth of Spring	*Depths of despair*	*All is black*
Season of hope	*Nothing to live for*	*The beginning*
New life	*No future*	*Dejection*

Positive Connotations	Negative Connotations
|	|
|	|
|	|

E. Write all the examples of metaphors you can find in the poem.

F. Find two examples of alliteration. Why do you think the repetition of this sound reinforces the meaning of the poem?

TEXT VI

She Walks in Beauty

She walks in beauty, like the night
Of **cloudless** climes and **starry** skies;
And all that's best of dark and bright
Meet in her aspect and her eyes:
Thus **mellowed** to that tender light
Which heaven to **gaudy** day denies.

One shade the more, one **ray** the less,
Had half impaired the nameless grace
Which waves in every raven tress,
Or softly lightens **o'er** her face;
Where thoughts serenely sweet express
How pure, how dear their **dwelling place.**

And on that cheek, and o'er that brow
So soft, so **calm,** yet eloquent,
The smiles that win, the **tints** that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent!

(Lord Byron)

GLOSARY

cloudless:	despejado
starry:	estrellado
mellowed:	suavizado
gaudy:	alegre
shade:	sombra
ray:	rayo
raven tress:	melena negra
o'er:	forma arcaica (over)
dwelling place:	morada
calm:	traquilidad
tints:	tintes

I. TEXTUAL STRUCTURE

A. Summarize the main ideas in the three verses of the poem

1. First verse : _____

2. Second verse: _____

3. Third verse: _____

II. CONTENT

A. Rephrase the following words and phrases in coloquial English:

1. *She walks in beauty.*

2. *Cloudless climes.*

3. *How pure, how dear their dwelling place*

4. *Gaudy day.*

5. *Mellowed to that tender light.*

6. *Thoughts serenely sweet express.*

7. *The smiles that win.*

8. *The tints that glow.*

9. *A heart whose love is innocent.*

10. *A mind at peace.*

11. *Softly litghtens.*

B. Answer the following questions using complete sentences.

1. What does the word *below* (line 17) tell us about the position of the poet's beloved in respect to the world?

2. Why is the night more beautiful than the day?

3. What does her physical loveliness tell us about her inner self?

4. What kind of comparison does the poet make ?

5. Why does the poet use "raven tress"?

6. Why dou you think the poet uses the expression dwelling place?

7.How would you describe the lady´s physical apperance?

8. Why do you think the poet uses the contrast day/night?

9. Find two characteristics of the romantic poetry.

10. What's the meaning of cloudless climes?

III. LANGUAGE

A. Find six examples of lexical and syntactic paralellism and explain in what way they are either opposed or similar in meaning.

1. _____ / _____:

2. _____ / _____:

3. _____ / _____:

4. _____ / _____:

5. _____ / _____:

6. _____ / _____:

B. Find the words and expressions in the poem which belong to the following lexical fields:

____Darkness_____ _____Light_____

C. Find an antonym for each of the following words:

1. *beauty* _____

2. *cloudlessness* _____

3. *mellowed* _____

4. *tender* _____

5. *gaudy* _____

6. *denies* _____

7.innocent _____

8 .*g oodness* _____

9. *soft* _____

10. *glow* _____

D. The poet uses many metaphors to decribe the physical and psychical characteristics of the lady. Find six examples.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

TEXT VII

Extract from a letter to Mrs Catherine Gordon Byron [Gibraltar, August 11th, 1809]

Contextual Information:

In 1809 at the age of 21, Lord Byron decided it would be a good idea to leave England where he was heavily in debt. He decided to go on a long journey eastwards. His route to the East took him by Lisbon and through Spain to Gibraltar. Though in Spain he found much to delight him, he never returned except later in his imagination when he wrote his masterpiece, Don Juan.

Dear Mother,

I have been so much occupied since my departure from England that till I could address you a little **at length**, I **have forborne** writing **altogether**. As I have now passed through Portugal and a considerable part of Spain, and **have leisure** at this place I shall endeavour to give you a short detail of my movements.

We sailed from Falmouth on the 2d of July, reached Lisbon after a very favourable **passage** of four days and a half. It has often been described without **being worthy** of description, for except the view from the Tagus which is beautiful, and some fine churches and convents, it contains little but filthy streets and more **filthy** inhabitants. **To make amends** for this, the village of Cintra about fifteen miles from the capitol is perhaps in every respect the most delightful in Europe. It contains beauties of every description both natural and artificial, palaces **in the midst of** rocks, cataracts, and precipices, convents on stupendous **heights,** a distant view of the sea and Tagus [.....]

Near this place about 10 miles to the right is the palace of Mafra, the **boast** of Portugal [.....]. In the convent next to the palace, the monks, who possess large **revenues**, are courteous enough, and understand Latin, so that we had a long conversation. they have a large library and asked me if the English had any books in their country.

I sent my baggage and part of the servants by sea to Gibraltar and travelled on horseback

from Aldea Gallega (the first stage from Lisbon, which is only accessible by water) to Seville (one of the most famous cities in Spain where the Government called the Junta is now held). The distance to Seville is nearly four hundred miles and to Cadiz about 90 further towards the coast.

I had orders from the Government and every possible **accommodation** on the road, as an English nobleman in an English uniform is a very respectable personage in Spain at present. The horses are **remarkably** good and the roads (I assure you upon my honour for you will hardly believe it) very superior to the best British roads, without the smallest **toll** or **turnpike**. I rode post to Seville in four days through this parching country in the midst of summer without fatigue or **annoyance.**

Seville is a beautiful town; though the streets are narrow, they are clean. We **lodged** in the house of two Spanish unmarried ladies, who possess six houses in Seville, and who gave me a curious specimen of Spanish manners. They are women of character, and the eldest a fine woman, the youngest, pretty but not so good a figure as Donna Josepha. The freedom of women, which is general here, astonished me not a little, and in the course of further observation, I find that reserve is not the characteristic of the Spanish belles, who are in general very handsome, with large black eyes and very fine forms.

The eldest honoured your **unworthy** son with very particular attention, embracing him with great tenderness at parting (I was there but three days) after cutting a lock of his hair and presenting him with one of her own about three feet in length [.....]. Her last words were "Adio tu hermoso! me gusto mucho" ("Adieu, you pretty fellow, you please me much.") ---- She offered a share of her apartment which my virtue induced me **to decline**. She laughed and said I had some English "Amante" (lover), and added that she was going to marry an officer in the Spanish army.

I left Seville and rode on to Cadiz through a beautiful country, at Xerex where the Sherry we drink is made [.....]. Cadiz, sweet Cadiz! is the most beautiful town I ever **beheld**, very different from our English cities in every respect except cleanliness (and it is as clean as London) but still beautiful and full of the finest women in Spain, the Cadiz belles being the Lancashire **witches** of their land.

Just as I was introduced and began to like the **grandees,** I was forced to leave it for this cursed place, but before I return to England I will visit it again. The night before I left it, I sat in the box at the opera with Admiral Cordova's family. He is the commander whom Ld. St. Vincent defeated in 1797, and has an aged wife and a fine daughter.

Signorita Cordova is very pretty in the Spanish style, in my opinion by no means inferior to the English in charms, and certainly superior in fascination. Long black hair, dark **languishing** eyes, clear **olive complexions,** and forms more graceful in motion than can be conceived by an Englishman used to the drowsy, listless air of his countrywomen, added to the most becoming dress and at the same time the most decent in the world, render a Spanish beauty irresistible.

I **beg leave** to observe that intrigue here is the business of life. When a woman marries, she throws off all restraint, but I believe their conduct is chaste enough before. If you make a proposal which in England would bring a **box on the ear** from the meekest of virgins to a Spanish girl, she thanks you for the honour you intend her, and replies, "Wait until I am married and I shall be too happy." This is literally and strictly true.....

(Lord Byron)

GLOSARY

at lenght:	por fin
forbid:	prohibir
altogether:	completamente
have leisure:	disponer de tiempo
passage:	viaje por mar
be worthy:	valer
filthy:	inmundo
make amends:	compensar
in the midst:	en medio de
heights:	alturas
boast:	alardear
revenues:	rentas
accomodation:	alojamiento
remarkably:	extraordinariamente
toll/turnpike:	peaje de carreteras
annoyance:	molestia
lodge:	alojar
unworthy:	indigno
decline:	rechazar
behold:	mirar
witches:	brujas
grandees:	la nobleza
languishing:	languidos
olive complexion:	de piel morena
beg leave:	pedir permiso para partir
bring a box on the ear:	dar un bofeton

I. TEXTUAL STRUCTURE

A. This letter is a description of a visit that Lord Byron made to the Iberian peninsula. The purpose of the text is to recreate his trip for his mother. Consequently, he begins his description when he disembarked from his ship and proceeds up to the time when he is writing the letter. Make a map of the Iberian Peninsula illustrating the route followed by Byron. Indicate the lines of the text that refer to each city.

II. CONTENT

A. Choose the word or phrase that best completes the sentence. There is only one correct answer.

1. Lord Byron's tour lasted approximately _____.

(a) two weeks
(b) five weeks
(c) three months
(d) six months

2. The monks in the convent of Mafra were most interested in the _of England.

(a) the poor
(b) politics
(c) religion
(d) books

3. The roads in Spain, according to Lord Byron, were _____.

(a) filthy and narrow
(c) had many toll gates
(b) superior to those in England
(d) very crowded

4. Lord Byron thought the most beautiful town on his tour was _____.

(a) Seville
(b) Lisbon
(c) Cadiz
(d) Cintra

5. Lord Byron thought the Spanish women were _____.

(a) listless
(c) inferior to English women
(b) unfriendly
(d) irresistible

6. Lord Byron was treated very well throughout his travels because _____.

(a) he was a British aristocrat in uniform
(b) he was very handsome and charming
(c) he was wealthy and had many servants
(d) he gave very good tips for the services he received.

7. When Byron says "this course place" he refers to _____

(a) Lisbon (b) Zafra
(c) Gibraltar (d) Cordoba

8. The English women according to Byron are _____

(a) beautiful (b) ugly
(c) drowsy (d) intelligent

9. When he was in Cordoba he went to the _____

(a) the opera (b) the theatre
(c) a church (d) a party

10. Accoding to Byron if you make a proposal to a Spanish girl she_____

(a) gets hungry (b) feels happy
(c) thanks you (d) gets furious

B. Answer the following questions.

1. Did Lord Byron know how to speak Portuguese? Explain your answer.

2. Why was an English nobleman in an English uniform treated so well by the Spaniards at that time?

3. What did Donna Josepha and Lord Byron exchange when he left Seville?

4. What is Lord Byron's opinion of Gibraltar?

5. What did Byron think of Spanish women?

6. What did he do while he was in Cordoba?

III. LANGUAGE

A. As you know, a synonym is a word that has the same meaning as another. Give a synonym for each of the following words.

1. *leisure*
2. *filthy*
3. *cataracts*
4. *precipices*
5. *parching*
6. *specimen*
7. *induced*
8. *listless*
9. *chaste*

TEXT VIII

La Belle Dame sans Merci

`O what can **ail** thee, Knight at arms,
Alone and palely **loitering**?
The **sedge has withered** from the lake,
And no birds sing.

`O what can ail thee, knight-at-arms!
So **haggard,** and **woe-begone**?
The **squirrel**'s granary is full,
And the harvest's done

`I see a lily on thy brow
With anguish moist and **fever-dew,**
And on thy cheeks a fading rose
Fast withereth too.'

`I met a lady in the meads,
Full beautiful - a faery's child,
Her hair was long, her foot was light,
And her eyes were wild.

`I made a garland for her head,
And bracelets too, and **fragrant zone;**
She looked at me as she did love,
And made sweet moan.

`I set her on my pacing **steed**
And nothing else saw all day long,
For **sidelong** would she **bend** and sing
A faery's song.

`She found me roots of **relish sweet,**
And honey wild and **manna-dew,**
And sure in language strange she said
"I love thee true."

`She took me to her elfin grot,
And there she wept and sighed **full sore;**
And there I shut her wild, wild eyes
With kisses four.

And there she **lulléd** me asleep,
And there I dreamed - Ah! woe betide!
The latest dream I ever dreamed
On the cold hill's side.

`I saw pale kings and princes too,
Pale warriors, death-pale were they all:
They cried - "La Belle Dame sans Merci
Hath thee **in thrall**"

`I saw their starved lips in the **gloam**
With horrid warning gapéd wide,
And I awoke and found me here
On the cold hill's side,

`And this is why I **sojourn** here
Alone and palely loitering,
Though the sedge is withered from the lake,
And no birds sing.'

(John Keats)

GLOSARY

ail:	afligir
loitering:	merodeando
sedge:	junco
wither:	marchitar
haggard:	demacrado
woe-begone:	desconsolado
squirrell:	ardilla
fever-dew:	febril
fragrant zone:	corona de flores
steed:	corcel
sidelong:	grupa del caballo
bend:	inclinarse
relish sweet:	de sabor dulce
manna dew:	maná
full sore:	con gran dolor
lull:	cantar una nana
in thrall:	embrujado
starved:	hambrientos
gloam:	oscuridad
sojourn:	pasar un tiempo un lugar

I. TEXTUAL STRUCTURE

A. Divide the poem into its three main parts. Write a short paragraph summarizing the content of each one. Begin the paragraph with the words given below.

Part I: Line _____ to Line _____

Summary: The narrator asks the Knight....

Part II: Line _____ to Line _____

Summary: The Knight answers explaining .....

Part III: Line _____ to Line _____

Summary: In his dream, the Knight saw.....

II CONTENT

A. Answer the following questions in complete sentences.

1. The poem is a dialogue between two people. Who is speaking to whom?

2. Who else is reported to have spoken?

3. Who is *La Belle Dame sans Merci*?

4. What does the desolation of Nature reflect in the first verse?

5. What does the poem tell us about what the Knight looked like?

6. What did the Knight make for the lady?

7. What did the Knight eat?

8. Where did the lady take him?

9. What did he dream about?

10. Who did he meet in the cave?

11. What do you think the lady did to the kight?

12. What happens at the end of the poem?

III. LANGUAGE

A. Underline the metaphors used in the poem and explain the comparison implicit in each one.

1. Metaphor:_____

   Comparison:_____

2. Metaphor: _____

   Comparison: _____

3. Metaphor: _____

   Comparison: _____

4. Metaphor: _____

   Comparison: _____

5. Metaphor: _____

   Comparison: _____

6. Metaphor: _____

   Comparison: _____

7. Metaphor: _____

   Comparison: _____

B. Classify the following adjectives according to the people they refer to. When the adjective describes a certain part of the person, specify exactly what it refers to.

death-pale, strange, beautiful, wild, woe-begone, light, moist, starved. haggard, sweet, horrid

The Knight	Kings and Princes	The Lady

C. The following are examples of archaic words, explain their meaning.

1. *ail*:
2. *loitering*:
3. *withereth*:
4. *haggard*:
5. *woe-begone*:
6. *anguish-moist:*
7. *fever-dew:*
8. *meads:*
9. *garland:*
10. *fragrant*:
11. *steed:*

D. Find an antonym for the following words.

1. wither:	*9. sure:*
2. full:	*10. true:*
3. long:	*11. strange:*
4. light:	*12. weep:*
5. wild:	*13. sore:*
6. love:	*14. asleep:*
7. bend:	*15. latest:*
8. sweet:	*16. death:*

E. In the following sentences <u>three of the four choices are correct</u>. Underline the one <u>incorrect</u> answer.

1.	*sedge*	plants	reeds	trees	grass
2.	sojourn	stay	journey	layover	stop-off
3.	*loitering*	listening	dallying	tarrying	lingering
4.	*haggard*	exhausted	spent	tearful	drained
5.	*woe-begone*	downhearted	dejected	carefree	despairing
6.	*withereth*	thrives	dries up	shrivels	dies
7.	*garland*	chaplet	wreath	hat	adornment

8.	*in thrall*	in danger	bewitched	captivated	under a spell
9.	*gloam*	dusk	twilight	evening	moonlight
10.	*grot*	cave	castle	cavern	tunnel

F. Find words and phrases in the poem which refer to the five senses.

Hearing	**Touch**	**Taste**	**Sight**
_____	_____	_____	_____
_____	_____	_____	_____
_____			_____

Smell

_____	_____	_____
_____	_____	_____

TEXT IX

Contextual Information:

Fanny lives with her aunt, uncle and cousins in Mansfield Park. She is secretly in love with her first cousin, Edmund. However, he believes himself to be in love with Miss Crawford, a young lady who is visiting his family. For amusement, they have all decided to put on a play at the manor. Fanny is in her room when first Miss Crawford and then Edmund come to ask her to help them rehearse their respective parts.

A gentle **tap** at the door was followed by the entrance of Miss Crawford.

"Am I right? Yes; this is the East Room. My dear Miss Price, I beg your pardon, but I have made my way to you on purpose to **entreat** your help."

Fanny, quite surprised, **endeavoured** to show herself mistress of the room by her **civilities,** and looked at the bright **bars** of her empty **grate** with concern.

"Thank you; I am quite warm, very warm. Allow me to stay here a little while, and do have the goodness to hear my third act. I have brought my book, and if you would but **rehearse** it with me, I should be so obliged! I came here today intending to rehearse it with Edmund - by ourselves - against the evening, but **he is not in the way;** and if he were, I do not think I could go through it with him, till I **have hardened** myself a little; for really there is a speech or two --- You will be so good, won't you?"

Fanny was most civil in her **assurances**, though she could not give them in a very **steady** voice.

"Have you ever happened to look at the part I mean?" continued Miss Crawford opening her book. "Here it is. I did not think much of it at first - but, upon my word - There, look at that speech, and that, and that. How am I ever to look at him in the face and say such things? Could

you do it? But then he is your cousin, which makes all the difference. You must rehearse it with me, that I may **fancy** you him, and get on by degrees. You have a look of his sometimes."

"Have I? I will do my best with the greatest readiness; but I must read the part, for I can say very little of it."

"None of it, I suppose. You are to have the book, of course. [.....] Now for my soliloquy."

She began and Fanny joined in with all the modest feeling which the idea of representing Edmund was so strongly calculated to inspire; but with looks and voice so truly feminine, as to be no very good picture of a man. With such an Anhalt however, Miss Crawford had courage enough; and they had got through half the scene when a tap at the door brought a pause, and the entrance of Edmund, the next moment, suspended it all.

Surprise, consciousness, and pleasure appeared in each of the three on this unexpected meeting; and as Edmund was come on the same business that had brought Miss Crawford, consciousness and pleasure were likely to be more than momentary in them. He, too, had his book, and was seeking Fanny, to ask her to rehearse with him and help him to prepare for the evening without knowing Miss Crawford to be in the house; and great was the joy and animation of being thus thrown together, of comparing schemes, and sympathising in praise of Fanny's kind offices.

She could not equal them in their warmth. Her spirits sank under the **glow** of theirs, and she felt herself becoming too early nothing to both, to have any comfort in having been sought by either. They must now rehearse together. Edmund proposed, urged, entreated it, till the lady, not very unwilling at first, could refuse no longer, and Fanny was wanted only to **prompt** and observe them. She was invested, indeed, with the office of judge and critic, and earnestly desired

to exercise it and tell them all their faults; but from doing so every feeling within her **shrank** - she could not, would not, dared not, attempt it; had she been other wise qualified for criticism, her conscience must **have restrained** her from venturing at disapprobation. She believed herself to feel too much of it in the aggregate for honesty or safety in particulars. To prompt them must be enough for her; and it was sometimes more than enough; for she could not always pay attention to the book. In watching them she forgot herself; and agitated by the increasing spirit of Edmund's manner, and once closed the page and turned away exactly as he wanted help. It was imputed to very reasonable **weariness**, and she was thanked and pitied; but she deserved their pity more than she hoped they would ever **surmise**. At last the scene was over; and when again alone, and being able to recall the whole, she was inclined to believe their performance would, indeed, have such nature and feeling in it as must ensure their credit, and make it a very suffering exhibition to herself.

Extract from Mansfield Park (*Jane Austen*)

GLOSARY

tap:	golpe en la puerta
entreat:	rogar, suplicar
endeavour:	esfuerzo
civilities:	atenciones
bars:	barras
grate:	parrilla de chimenea
rehearse:	ensayar
be in the way:	estar a la vista
harden:	acostumbrar
assurance:	afirmación
fancy:	imaginar
glow:	brillar
prompt:	apuntar (teatro)
shrink:	encoger
restraint:	moderación
weariness:	cansancio
surmise:	conjetura

I. TEXTUAL STRUCTURE

A. The text is a good illustration of prose where the action is secondary to the emotions and innermost thoughts of the people involved. The author has used the "rehearsal" as a vehicle to further develop both the characters and the plot of her novel by bringing the undercurrent of emotional turmoil closer to the surface.Explain how the following contextual information can be seen in the extract.

1. All three characters are rehearsing.

2. The play they plan to put on is in Mansfield Park.

2. Fanny is in love with Edmond.

3. Edmond thinks he is in love with Miss Crawford.

4. Miss Crawford thinks she is in love with Edmund.

5. When Miss Craford enters the room she meets Miss Price.

6. Miss Craford apologizes.

7. Fanny looks worried.

8. Miss Crawford feels hot.

9. Miss Crawford asked Fanny to rehearse with her.

10. Miss Crawford feels nevours about performing the play with Edmund.

11. Fanny does not know Edmund's role in the play.

12 .When Edmund enters the room the girls stopped rehearsing.

13. Edmund wanted to rehearse with Funny.

14.Funny stop pronting them.

15.She could not critise Edmund and Miss Crawford.

II. CONTENT

A. Answer the following questions in complete sentences.

1. Why did Miss Crwford enter Fanny's room?

2. What did she say when she saw Fanny?

3. What did Miss Crawford ask Fanny to do?

4. Why did Edmund come to Fanny's room?

5. Explain his reason for wanting to see her.

6. Did Edmund know that Miss Crawford was in the house?

7. What three adjectives express the feelings of Fanny, Crawford and Edmund when they unexpectedly find themselves together?

8. Why was Miss Crawford at first reluctant to rehearse with Edmund?

9. Do you think that Fanny was indeed a good "judge and critic" of the performance of Edmund and Miss Crawford? Justify your answer.

10. How did Fanny behave when she was prompting them?

11. Describe Fanny's feelings when the rehearsal has ended, when Miss Crawford and Edmund have left, and she finds herself alone in her room.

B. Say if the following sentences areTrue or False.

1. Miss Crawford did not knock on the door.
2. Funny was really surprised when Miss Crawford entered the rooom.
3. Miss Crawford asked Funny to rehearse with her.
4. Funny was very unpolite with MissCrawford.
5. Fuynny had to read Edmund´s role in the play.
6. When Edmund arrived he was not surprised to see the two girls.
7. Edmund asked them to rehearse together.
8. Funny was rehearsing untill the end of the play.

III. LANGUAGE

A. Grammar reference.

!. What does *you* (line 3) refer to?
2. What does *her* (line 5) refer to?
3. What does *it* (line 8) refer to?r
4. What does *it* (line10) refer to?
5. Who or what does *them* (line 12) refer to?
6. What does *it* (iine 15) refer to?
7. Who does *she* (line 34) refer to?
8. Who does *theirs* (line 34) refer to?
9. Who or what does *either* (line 36) refer to?
10. What does *it* (line 39) refer to?
11. Who does *lady* (line 36) refer to?
12. What does *it* (line 53) refer to?

B. Match each word with its definition.

1.	*entreat*	(a)	monologue
2.	*endeavoured*	(b)	attributed to
3.	*civilities*	(c)	practice
4.	*rehearse*	(d)	suppose, imagine
5.	*by degrees*	(e)	grateful
6.	*soliloquy*	(f)	good manners
7 .	*calculated*	(g)	upset
8.	*obliged*	(h)	little by little
9.	*consciousness*	(i)	awareness
10.	*agitated*	(j)	figured
11.	*imputed*	(k)	beg for, ask

TEXT X

Contextual Information:

Jane Eyre lives in the house of Mr Rochester and works as the governess of his little daughter. She believes him to be a widower, and happily accepts when he asks her to marry him. On the day of their wedding, a stranger arrives to say that the marriage cannot take place because Mrs Rochester, though insane, is still alive and confined within the manor. Mr Rochester takes everyone upstairs to where his wife is kept locked up.

He lifted the **hangings** from the wall, uncovering the second door: this, too, he opened. In a room without a window, there burnt a fire, guarded by a high and strong **fender**, and a lamp suspended from the ceiling by a chain. Grace Poole bent over the fire, apparently cooking something in a saucepan. In the deep shade, at the farther end of the room, a figure ran backwards and forwards. What it was, whether beast or human being, one could not, at first sight tell: it **grovelled,** seemingly, **on all fours**; it **snatched** and **growled** like some strange wild animal: but it was covered with clothing, and a quantity of dark, **grizzled** hair, wild as a **mane**, hid its head and face.

"Good-morrow, Mrs Poole!" said Mr Rochester. "How are you? and how is your charge to-day?"

"We're tolerable, sir, I thank you," replied Grace, lifting the **boiling mess** carefully on to the **hob:** "rather **snappish**, but not `**rageous'"**

A fierce cry seemed to give the lie to her favourable report: the clothed hyena rose up, and stood tall on its **hind-feet.**

"Ah! sir, she sees you!" exclaimed Grace: "you'd better not stay."

"Only a few moments, Grace: you must allow me a few moments."

"Take care, then, sir! - for God's sake, take care!"

The maniac **bellowed:** she parted her **shaggy** locks from her visage, and gazed wildly at

her visitors. I recognized well that purple face -- those **bloated** features. Mrs Poole advanced.

"Keep out of the way," said Mr Rochester, **thrusting** her aside: "she has no knife now, I suppose? and I'm on my guard."

"One never knows what she has, sir: she is so **cunning**: it is not in mortal discretion to **fathom** her craft."

"We had better leave her," whispered Mason.

"Go to the devil!" was his brother-in-law's recommendation.

"**Ware**!" cried Grace. The three gentlemen retreated simultaneously. Mr Rochester flung me behind him: the lunatic sprang and **grappled** his throat viciously, and laid her teeth to his cheek: they struggled. She was a big woman, in stature almost equalling her husband, and corpulent besides: she showed virile force in the contest -- more than once she almost **throttled** him, athletic as he was. He could have settled her with a well-planted blow; but he would not strike: he would only **wrestle**. At last he mastered her arms; Grace Poole gave him a cord, and he **pinioned** them behind her: with more rope, which was at hand, he bound her to a chair. The operation was performed amidst the fiercest yells and the most convulsive **plunges**. Mr Rochester then turned to the spectators: he looked at them with a smile both acrid and desolate.

"That is my wife," said he. "Such is the sole conjugal embrace I am ever to know -- such are the endearments which are to solace my leisure hours! And this is what I wished to have" (laying his hand on my shoulder) "this young girl who stands so grave and quiet at the mouth of hell, looking collectedly at the **gambols** of a demon. I wanted her just as a change after that fierce ragout. Wood and Briggs, look at the difference! Compare these clear eyes with the red balls yonder -- this face with that mask -- this form with that bulk; then judge me, priest of the gospel and man of the law, and remember with what judgement ye judge ye shall be judged! Off with you now. I must shut up my prize."

We all withdrew. Mr Rochester stayed a moment behind us, to give some further orders to Grace Poole.

***Extract form* Jane Eyre (Charlotte Brontë)**

GLOSARY

hangings: colgaduras
tender: guardafuegos
grovell: postrarse
on all fours: a gatas
snatch: sacar la mano
growl: gruñir
grizzled: canoso
mane: melena
boiling: hirviendo
hob: encimera
snappish: irritable
rageous: furiosa
hind-feet: patas traseras
bellow: gritar
shaggy: desharrapado
bloated: hinchada
thrust: empujar
cunning: astuta
fathom: entender
craft: malas artes
ware: ¡cuidado!
grapple: luchar
throttle: estrangular
wrestle: pelear
pinion: sujetar

plunges: caida

gambols: brincos

I. TEXTUAL STRUCTURE

A. The purpose of this part of the book is to introduce us to Mr Rochester's wife through a description of both her appearance and actions. Write two short paragraphs summarizing what we learn about her in this extract.

Mrs Rochester

1. Appearance:

2. Actions:

II. CONTENT

A. Answer the following questions using complete sentences.

1. Who were the three gentlemen whom Mr Rochester took to see his wife?

2. Who else was present?

3. Who was Grace Poole?

4. Did Mr Rochester's wife look forward to her husband's visits? Justify your answer.

5. In what way does Mr Rochester show a certain consideration towards his wife?

6. Why is the narrator of the story important?

7. What are Wood and Briggs ' jobs?

III. LANGUAGE

A. Textual reference

Only once does Mr Rochester refer to his wife as "my wife". Find eight other words/phrases which are used to refer to her.

(a) _____ (e) _____

(b) _____ (f) _____

(c) _____ (g) _____

(d) _____ (h) _____

B. Match the following words with their correct meanings.

1.	*fathom*	(a)	sly, tricky
2.	*throttled*	(b)	at the same time
3.	*grovelled*	(c)	forlorn, heartsick, anguished
4.	*viciously*	(d)	to comfort
5.	*acrid*	(e)	hearthstone, chimney corner
6.	*tolerable*	(f)	bitter
7.	*cunning*	(g)	wifely, loving
8.	*desolate*	(h)	crawled
9.	*corpulent*	(i)	clutched
10.	*to solace*	(j)	brutally

11.	*simultaneously*	(k)	face
12.	*pinioned*	(l)	trickery
13.	*hob*	(m)	know, understand
14.	*grappled*	(n)	overweight
15.	*visage*	(o)	endurable
16.	*conjugal*	(p)	choked
17.	*craft*	(q)	wolf-like animal
18.	*bloated*	(r)	roared
19.	*bellowed*	(s)	bulging
20.	*hyena*	(t)	tied up, restraine

TEXT XI

Contextual Information:

Oliver Twist is a destitute orphan of uncertain parentage whose mother had died giving birth to him. This extract describes the appalling conditions prevalent in the English workhouses of the Victorian era where Oliver spent his childhood.

The members of this **board** were sage, deep, philosophical men, and when they came to turn their attention to the **workhouse**, they found out at once, what ordinary folk would never have discovered -- the poor people liked it! It was a regular place of public entertainment for the poorer classes; a tavern where there was nothing to pay; a public breakfast, dinner, tea and supper all the year round; a brick and **mortar Elysium,** where it was all play and no work. "Oho!" said the board, looking very **knowing**; "We are the fellows to **set this to rights**; we'll stop it all, in no time." So, they established the rule, that all poor people should have the alternative (for they would compel nobody, not they), of being **starved** by a gradual process in the house, or by a quick one out of it. With this view, they contracted with the **water-works** to lay on an unlimited supply of water; and with a **corn-factor** to supply periodically small quantities of **oatmeal**; and issued three meals of thin **gruel** a day, with an onion twice a week and half a roll on Sundays. They made a great many other wise and humane regulations having reference to the ladies, which it is not necessary to repeat; kindly undertook to divorce poor married people, in consequence of the great expense of a **suit** in **Doctors' Commons**; and, instead of compelling a man to support his family, as they had **heretofore** done, took his family away from him, and made him a bachelor! There is no saying how many applicants for relief, under these last two heads, might have started up in all classes of society, if it had not been coupled with the workhouse; but the board were long-headed men, and had provided for this difficulty. The relief was inseparable from the workhouse and the gruel; and that frightened people.

For the first six months after Oliver Twist was removed, the system was in full operation. It was rather expensive at first, in consequence of the increase in the **undertaker's** bill, and the necessity of **taking in** the clothes of all the paupers, which fluttered loosely on their wasted, **shrunken** forms, after a week or two's gruel. But the number of workhouse inmates got thin as well as the paupers; and the board were in ecstasies.

The room in which the boys were fed was a large stone hall, with a **copper** at one end, out of which the master dressed in an apron for the purpose, and assisted by one or two women, ladled the gruel at meal-times; of which composition each boy had one **porringer** and no more -- except on festive occasions, and then he had two ounces and a quarter of bread besides. The bowls never wanted washing. The boys polished them with their spoons until they shone again; and when they had performed this operation (which never took very long, the spoons being nearly as large as the bowls), they could sit staring at the copper with such eager eyes as they could have devoured the very bricks of which it was composed; employing themselves, meanwhile, in sucking their fingers most assiduously with the view of catching up any **stray splashed** of gruel that might have been **cast thereon.**

Extract from *Oliver Twist (Charles Dickens)*

GLOSARY

board:	consejo de administración
workhouse:	asilo de pobres
mortar:	argamasa
Elyseum:	Eliseo (morada de los dioses en el Olimpo)
knowing:	astuto
set to rights:	poner las cosas en su sitio
starve:	morirse de hambre
water-work:	empresa de aguas
corn-factor:	almacen de grano
oat-meat:	harina de avena
gruel:	gachas
suit:	pleito
Doctor´s Common:	lugar donde se encontraban los juzgados en Londres
heretofore:	palabra arcaica (hasta entonces)
undertaker:	director de pompas funebres
take in:	remeter (ropa)
shrunken:	encogido
copper:	olla de cobre
laddle:	servir con cucharon
porringer:	escudilla, tazón
stray:	extraviada
splahed:	salpicadura
cast:	pegada
thereon:	palabra arcaica (allí dentro)

I. TEXTUAL STRUCTURE

A. Find sentence nine sentences in the text that refer to the following.

1. The members of the board discovered that the people in the workhouse like to be there.
2. The poor didn´t pay for their meals.
3. The board decided to change the situation.
4. They would not obligue the poor to stay in the workhouse.
5. They bought water and corn.
6. The poor ate three meals a day.
7. The board divided the member of the families.
8. They didn´t pay the lawyers.
9. Those people who wanted to get the divorce had to stay in the workhouse.
10. The system worked for six months.
11. At the beginning it cost a lot of money.
12. Many people died.

13. The poor people got thinner and thinner.

14. The room where the poor ate was big.

15. The meals were served form a big pot.

16. The poor ate a bowl of gruel.

17. The boys were very angry.

18. The bowls were not washed.

19. After eating the boys were still very angry.

II. CONTENT

A. True or false

1. The members of the Board were a group of very wise, humane and charitable men. _____

2. The paupers stayed in the workhouse until they could find employment in order to support themselves and their families. _____

3. The workhouse was a tavern where the poor people were fed and cared for. _____

4. The Board Members felt no sympathy for the poor people who starved to death because with fewer mouths to feed, they could save money. _____

5. A corn-factor was a man who grew corn and manufactured corn products. _____

6. Another name for gruel is oatmeal. _____

7. Because of the high death rate, the undertaker made more money. _____

8. The boys licked their fingers painstakingly because they were still so very hungry. _____

9. A copper is a huge metal container used for cooking. _____

10. The poor woman and children washed the bowls and spoons and cleaned the dining hall. _____

B. Answer the following questions in complete sentences.

1. What kind of people were the members of the board?

2. What did they think about the workhouse?

3. Did the poor pay for their meals?

4. What did the poor eat on Sundays?

5. What choice was given to poor people?

6. What did the people in the workhouse get to eat besides gruel?

7. The new system for the poor made it quite easy for them to get divorced. Why didn't people of other social classes try to obtain a divorce this way?

8. Why did this new system cost more money at first?

9. Why the poor got thinner?

10. Why was it never necessary to wash the bowls?

11. What happened after the boys had eaten their meals?

III. LANGUAGE

A. Take the following linking words and insert the correct one in each of the sentences below. You may have to use some more than once.

except, although, because, so that, and,
whenever, in spite of, however, until, but,

1. The board members were very greedy and very cruel, _____ they wanted people to think they were generous and kind.

2. Orphans too were sent to the workhouse _____ they were grown, _____ were treated just as cruelly as the other inmates.

3. The inmates could not have any more food to eat _____ they were starving.

4. The poor people were given less food _____ less money would have to be spent to feed them.

5. The children licked their bowls clean _____ they were still hungry.

6. _____ an inmate died, the undertaker, was called, _____ he was called often.

7. Families were separated _____ they wanted to stay together.

8. _____ the inhumane treatment, a few managed to survive or escape. _____, most of the people died in the workhouse.

9. _____ on Sundays when they were given half a roll, the poor people only had gruel three times a day _____ an onion twice a week.

10. The living conditions were horrible _____ the work was very hard, _____ many years passed before any improvements were made.

11. They ate three meals a day, _____.they were always angry.

B. Underline the correct meaning of the following words within the text.

1. *sage*

foolish	cruel
wise	arrogant

2. *Elysium*

building	hellhole
house	paradise

3. *set to rights*

break the law	correct
punish the people	care for the poor

4. *alternative*

happiness	fear
choice	displeasure

5. *compel*

free	force
speak to	get rid of

6. *difficulty*

problem	relief
idea	fear

7. *paupers*

the old	the wealthy
the sick	the poor

8. *in ecstasies*

miserable	overjoyed
in pain	astonished

9. *gruel*

soup	gravy
cereal	stew

10. *devoured*

polished	broke
cleaned	ate greedily

11. *assiduously*

thoroughly	sloppily
haphazardly	happily

C. How would you define an indirect way of conveying meaning, in which you say something in such a way that people realize you are joking or that you really mean the opposite of what you say. Find sentences in the text in which Dickens means the opposite of the apparent surface meaning.

The name of the literary figure is:_____

1. **The members of the board**

(a) text: _____

real meaning: _____

(b) text: _____

real meaning: _____

2. **The workhouse**

(a) text: _____

real meaning: _____

(b) text: _____

real meaning: _____

3. **The regulations**

(a) text: _____

real meaning: _____

TEXT XII

Contextual Information:

Vanity Fair is the story of Rebecca Crawley, daughter of a French opera dancer. She is beautiful and determined, despite her poverty, to make a place for herself in the world of the wealthy by whatever means available. Her hunger for riches will determine the course of her future. The following text is a subtle criticism of the moral standards of polite society of the time which condoned vice and wickedness as long as they were not ***flaunted*** *for all to see. In his novel, Thackeray imitates society and masks vice linguistically simply by calling it by other names.*

We must pass over a part of Mrs Rebecca Crawley's biography with that lightness and delicacy which the world demands -- the moral world, that has, perhaps, no particular objection to vice, but an insuperable repugnance to hearing vice called by its proper name. There are things we do and know perfectly in Vanity Fair, though we never speak of them: as the Ahrimanians[1] worship the devil, but don't mention him: and a polite public will no more bear to read an authentic description of vice than a truly refined English or American female will permit the word **breeches** to be pronounced in her chaste hearing. And yet, Madam, both are walking the world before our faces every day, without much shocking us. If you were to **blush** everytime they went by, what complexions you would have! It is only when their naughty names are called out that your modesty has any occasion to show alarm or sense of **outrage,** and it has been the wish of the present writer, all through this story, deferentially to submit to the fashion prevailing, and only to **hint** at the existence of wickedness in a light, easy and agreeable manner, so that nobody's fine feelings may be offended. I defy any one to say that our Becky, who has certainly some vices, has not been presented to the public in a perfectly genteel and inoffensive manner. In describing this siren, singing and smiling, **coaxing** and **cajoling**, the author with modest pride, asks his readers all round, has he once forgotten the laws of politeness, and showed the

[1] Ahriman is the evil spirit or principle in the doctrine of Zoroaster.

monster's hideous tail above the water? No! Those who like may peep down under waves that are pretty transparent, and see it **writhing** and **twirling** diabolically **hideous** and slimy, **flapping** amongst the bones, or curling around corpses; but above the water-line, I ask, has not everything been proper, agreeable, and decorous, and has any the most **squeamish** immoralist in Vanity Fair a right to cry fie? When, however, the siren disappears and dives below, down among the dead men, the water of course grows turbid over her, and it is labour lost to look into it ever so curiously. They look pretty enough when they sit upon a rock, **twanging** their harps and combing their hair, and sing, and beckon to you to come and hold the looking-glass; but when they sink into their native element, depend on it those mermaids are about no good, and we had best not examine the **fiendish** marine cannibals, revelling and feasting on their **wretched pickled** victims. And so, when Becky is out of the way, be sure that she is not particularly well employed, and that the less that is said about her doings is in fact the better.

Extract from *Vanity Fair* (William Thackeray)

GLOSARY

flaunt: hacer gala de algo

breeches: bragas

blush: sonrojarse

outrage: atrocidad

hint: insinuar

coax: engatusar

cajol: engañar

writhe: retorcerse

twirl: girar

flap: agitar

hideous: espantoso

slimy: viscoso, baboso

squeamish: escrupuloso

fie: verguenza

twange: tañir el arpa

fiendish: endiablado

revel: deleitarse

wretched: desgraciado

pickled: avinagrado

I. TEXTUAL STRUCTURE

A. In this extract the image of the siren is used to describe a dramatic contrast. Find words and phrases which describe the siren as she is seen above the water and as she is seen below.

above: (1)_____

(2)_____

(3)_____

(4)_____

water ~~~~~~~~~~~~~~~~~~~~~~~~

below: (1)_____

(2)_____

(3)_____

II. CONTENT

A. Answer the following questions using complete sentences.

1. What does *the Ahrimanians* never mention?

2. What word does not like to hear the the American or English female?

3. What does the polite world not wish to read about?

4. Who is Thackeray talking to when he writes *Madam* (line 7)?

5. Who is the siren being described here?

6. Who is *the monster* (line 16)?

7. What is meant by *native element* (line 25)?

8. What are the *marine cannibals* (line 26)?

9. What is meant by *not particularly well employed* (line 27)?

III. LANGUAGE

A. Choose the word from the following list which best completes each of the following sentences. Each word is only used once.

squeamish	*prevailing*	*writhing*	*decorous*
hideous	*authentic*	*offended*	*deferentially*
revelling	*coaxing*	*turbid*	*genteel*

1. The old beggar woman was wheedling and _____ the passerby to put a coin in her cup.

2. As long as people used discretion and their behaviour was apparently _____, _____ society did not necessarily frown on their vices.

3. The scene was a _____ one with both men and horses _____. in pain on the ground as the battle raged on.

4. The painting was an _____ Renoir and consequently brought an astronomical price at the auction.

5. The ladies sank into a deep curtsey and the nobleman bowed _____ as the king entered the room.

6. Whenever the old sea captain sailed the seas, he took advantage of the _____ winds.

7. The waters were _____ and the passengers felt _____ as the ship defied the storm.

8. The young lady was deeply _____ by her escort's behaviour.

9. Early in the morning you can often see groups of young men making their way home after a night of _____ and merrymaking.

B. <u>Parallelisms</u> are sentences or phrases of similar construction and meaning placed side by side balancing each other. Although it is a common device used in poetry, you will find that many writers use it in prose as well.

1. Underline the examples of this device in the extract.

_____ _____

_____ _____

_____ _____

_____ _____

_____ _____

_____ _____

_____ _____

_____ _____

2. The purpose of parallelisms is to:

(a) increase the reader's vocabulary

(b) make the sentences more complex

(c) make the description more effective

(d) drive students out of their minds

C. Euphemisms are polite words or expressions which people use when they are talking about something which they or others find unpleasant or embarrassing (vice, death, war, insanity, etc.). A euphemism is the substitution of a mild expression for one which is more harsh or blunt.Each of the following sentences contains a euphemism. Rewrite the sentences by replacing the euphemism with a stronger expression.

1. The little boy had to repeat the first grade because he was an under achiever.

2. The people were suffering because their country was involved in an armed conflict.

3. The young man was smiling as he told his friend that his wife was expecting.

4. Both of the men who were arrested were sent up the river for robbing the bank and they are

still doing time.

5. The old man was sent to the loony bin because he was off his rocker.

6. The audience was shocked when they were told that the star of the show had suddenly passed away.

7. The climbers had to face extremes of climate, to which many had succumbed before.

TEXT XIII

It was nearly four o'clock on a September day, so that the atmosphere was **well-brewed** to a visible **haze.** There was a deep stillness, broken only by a light **rattle**, a light chink, a small sweeping sound, and an occasional monotone in French, such as might be expected to issue from an ingeniously constructed automaton. Round two long tables were gathered two **serried** crowds of human beings, all save one having their faces and attention bent on the tables. The one exception was a melancholy little boy, with his knees and **calves** in their natural clothing of epidermis, but for the rest of his person in a fancy dress. He alone had his face turned towards the doorway, and fixing on it the blank gaze of a **bedizened** child stationed as a masquerading advertisement on the platform of an itinerant show, stood close behind a lady deeply engaged at the roulette-table.

About this table fifty or sixty persons were assembled, many in the outer rows, where there was occasionally a deposit of new comers, being merely spectators, only that one of them, usually a woman might now and then be observed putting a five-franc piece with a **simpering air**, just to see what the passion of **gambling** really was. Those who were taking their pleasures at a higher strength, and were absorbed in play, showed very distant varieties of European type: Livonian and Spanish, Greco-Italian and miscellaneous German, English aristocrat and English plebian. Here certainly was a striking admission of human equality. The white bejewelled fingers of an English countess were very near touching a bony, yellow, crab-like hand stretching a bared wrist to **clutch** a heap of coin - a hand easy to sort with the square, gaunt face, deep-set eyes, grizzled eyebrows, and ill-combed scanty hair which seemed a slight metamorphosis of the **vulture.** And where else would her ladyship have graciously consented to sit by the dry-lipped

feminine figure prematurely old, withered after short **bloom** like her artificial flowers, holding a shabby velvet **reticule** before her, and occasionally putting in her mouth the point with which she **pricked** her card. There too, very near the fair countess was a respectable London tradesman, blond and soft-handed, his **sleek hair** scrupulously parted behind and before, conscious of circulars addressed to the nobility and gentry whose distinguished patronage enabled him to take his holidays fashionable, and to a certain extent in their distinguished company. (.....) Standing close to his chair was a handsome Italian, calm, statuesque, reaching across him to place the first pile of napoleons from a new bagful, just brought him by an envoy with a **scrolled** mustache. The pile was in half a minute pushed over to an old bewigged woman with eyeglasses pinching her nose. There was a slight gleam, a faint mumbling smile about the lips of the old woman; but the statuesque Italian remained impassive, and - probably secure in an infallible system which placed his foot on the neck of chance - immediately prepared a new pile. So did a man with the air of an emaciated **beau** or **worn-out** libertine, who looked at life through one eyeglass, and held out his hand tremulously when he asked for change. It could surely be no severity of system,but rather some dream of white crows, or the induction that the eighth of the month was lucky, which inspired the fierce yet **tottering** impulsiveness of his play.

But while every single player differed markedly from each other, there was a certain uniform negativeness of expression which had the effect of a mask - as if they had all eaten of some root that for the

time compelled the brains of each to the same narrow monotony of action.

Extract from *Daniel Deronda (George Eliot)*

feminine figure prematurely old, withered after short **bloom** like her artificial flowers, holding a shabby velvet **reticule** before her, and occasionally putting in her mouth the point with which she **pricked** her card. There too, very near the fair countess was a respectable London tradesman, blond and soft-handed, his **sleek hair** scrupulously parted behind and before, conscious of circulars addressed to the nobility and gentry whose distinguished patronage enabled him to take his holidays fashionable, and to a certain extent in their distinguished company. (.....) Standing close to his chair was a handsome Italian, calm, statuesque, reaching across him to place the first pile of napoleons from a new bagful, just brought him by an envoy with a **scrolled** mustache. The pile was in half a minute pushed over to an old bewigged woman with eyeglasses pinching her nose. There was a slight gleam, a faint mumbling smile about the lips of the old woman; but the statuesque Italian remained impassive, and - probably secure in an infallible system which placed his foot on the neck of chance - immediately prepared a new pile. So did a man with the air of an emaciated **beau** or **worn-out** libertine, who looked at life through one eyeglass, and held out his hand tremulously when he asked for change. It could surely be no severity of system,but rather some dream of white crows, or the induction that the eighth of the month was lucky, which inspired the fierce yet **tottering** impulsiveness of his play.

But while every single player differed markedly from each other, there was a certain uniform negativeness of expression which had the effect of a mask - as if they had all eaten of some root that for the

time compelled the brains of each to the same narrow monotony of action.

Extract from *Daniel Deronda (George Eliot)*

GLOSARY

well-brewed:	bien tramada
haze:	neblina
rattled:	traqueteo
calves:	pantorillas
bedizened:	apenado
simpering air:	cara sonriente
gambling:	juego de azar
bony:	huesudo-
clutch:	coger
grizzled:	canoso
vulture:	buitre
bloom:	florecer
reticule:	bolso
prick:	pellizcar
sleek hair:	cabello suave
scrolled:	apergaminado
bean:	guapo
worn-out:	agotado
totter:	titubear

I. TEXTUAL STRUCTURE

A. This text takes place at the roulette tables in the luxurious casino in Monte Carlo. George Elliot criticises gambling through a psychological study of the players in this game of chance as well as the spectators who are equally fascinated by the spin of the wheel. Find examples in the text that refer to the following:

1. It was hot in the casino.
2. Everybody was quiet..
3. The little boy wore shorts pants.
4. The English countess was ugly.
5. The old woman was thin.
6. The London tradesman was rich.
7. The Italian was smiling.
8. The libertine believed in luck.
9. All the players looked the same.

II. CONTENT

A. Answer the following questions using complete sentences.

1. At what time of day did the scene in the text take place?

2. What date did the scene in the text take place

3. How was the temperature in the casino?

4. What kind of atmosphere was there?

5. In what language were the people speaking?

6. Was there many people round the gambling tables?

7.Were all the people looking at the tables?

8. What nationalities are represented by the characters?

9. Who did the little boy belong to?

10. Who was the only player mentioned as actually winning any money?

11. Who are the four characters suggested as being wealthy?

12. Which characters are portrayed as being superstitious?

13. What is the one thing that all the players have in common?

14. Were all the people around the table aristocrats?

15. What is the characters´common characteristic?

III. LANGUAGE

A. Many adjectives are used in this text to make the description of the characters more vivid. They refer principally to physical appearance. Match the following adjectives with the noun that they would most likely modify.

1. light-fingered _____ a. dwarf

2. high-pitched _____ b. miser

3. almond-shaped _____ c. nose

4. raven-black _____ d. voice

5. bald-headed _____ e. eyes

6. hunch-backed _____ f. face

7. hawk-like _____ g. hair

8. soft-spoken _____ h. pickpocket

9. heart-shaped _____ i. man

10. penny-pinching _____ j. girl

11. bedizened _____ k. old woman

12. withered _____ l. young boy

B. Complete the following sentences about the text using the following list of words:

from	*so that*	*neither...nor*	*more...than*
because of	*with*	*behind*	*with*
as...as	*at*	*and*	*in order to*
whether...or	*for*	*but*	*on*
in	*after*	*to*	

1. People _____ all walks of life hurried _____ the casino _____ gamble.

2. The roulette table was _____ popular _____ many people had _____ wait _____ a seat.

3. There were many spectators standing _____ the playersand eagerly watching the game.

4. There were _____ losers _____ winners but the players kept _____ playing.

5. _____ first, the old lady _____ the blue hat was winning, _____ finally she lost it all.

6. _____ the players _____ the spectators were smiling.

7. _____ many hours the croupiers finally stopped the game _____ he could go home.

9. _____ they had won _____ lost, most of the players would return the next day.

C. Choose the word or phrase most similar in meaning to the following words from the text.

1. *serried*

A. angry B. crowded

C. cheering D. excited

2. *melancholy*

A. smiling B. whining

C. joyless D. mischievous

3. *epidermis*

A. stockings B. wool

C. trousers D. skin

4. *bedizened*

A. overdressed B. bewildered

C. sleepy D. unhappy

5. *gathered*

A. sad B. together

C. worried C. happy

6. *itinerant*

A. wandering B. musical

C. circus D. one-man

7. *blank*

A. white B. dirty

C. empty C. clean

8. *reticule*

A. bouquet B. purse

C. hat D. handkerchief

9. *show*

A. entertainment B. theatre

C. zoo C. music

10. *infallible*

A. lucky B. flawless

C. memorized D. surprising

11. *emaciated*

A. handsome B. optimistic

C. withered D. drunk

12. *type*

A. form B. class

C. kind D. nationality

13. *gaunt*

A. flushed B. serious

C. wrinkled D. thin

14. *plebian*

A. soldier B. royalty

C. politician D. common man

15. *vulture*

A. man C. boy

C. animal D. thing

16. *haze*

A. cold B. cool

C. hot C. frozen

17. *figure*

A. number B. soul

C. class D. body

18. *tradesman*

A. builder B. merchant

C. bricklawyer D. taylor

19. *chance*

A. oportunity B. luck

C. occassion C. change

20. *compell*

A. force B. facilitate

C. determine D.ilustrate

TEXT XIV

Contextual Information:

The narrator, Marlowe, is piloting a steamboat down a river into the African wilderness. He is being sent to a remote trading station to find Kurtz, one of the Company's best agents.

In a few days the Eldorado Expedition went into the patient **wilderness**, that closed upon it as the sea closes over a **diver**. Long afterwards the news came that all the donkeys were dead. I know nothing as to the fate of the less valuable animals. They, no doubt, like the rest of us, found what they **deserved**. I did not inquire. I was then rather excited at the prospect of meeting Kurtz very soon. When I say very soon I mean it comparatively. It was just two months from the day we left the **creek** when we came to the bank below Kurtz's station.

"Going up that river was like travelling back to the earliest beginnings of the world, when vegetation **rioted** on the earth and the big trees were kings. An empty stream, a great silence, an impenetrable forest. The air was warm, thick, heavy, **sluggish**. There was no joy in the brilliance of sunshine. The long stretches of the waterway ran on, deserted into the gloom of overshadowed distances. On silvery sandbanks hippos and alligators **sunned** themselves side by side. The broadening waters flowed through a **mob** of wooded islands; you lost your way on that river as you would in a desert, and **butted** all day long against **shoals**, trying to find the channel, till you thought yourself **bewitched** and cut off forever from everything you had known once -somewhere - far away - in another existence perhaps. There were moments when one's past came back to one, as it will sometimes when you have not a moment to spare to yourself; but it came in the shape of an unrestful and noisy dream, remembered with wonder amongst the **overwhelming** realities of this strange world of plants, and water, and silence.

And this stillness of life did not in the least resemble a peace. It was the stillness of an implacable force **brooding** over an inscrutable intention. It looked at you with a vengeful aspect. I got used to it afterwards; I did not see it any more; I had not time. I had to keep guessing at the channel: I had to discern, mostly by inspiration, the signs of hidden banks; I watched for sunken stones; I was learning to **clap my teeth smartly** before my heart flew out, when I **shaved** by **a fluke** some infernal **sly** old **snag** that would have ripped the life out of the **tin-pot** steamboat and drowned all the pilgrims; I had to keep a look-out for the signs of dead wood we could cut up in the night for next day's **steaming**. When you have to attend to things of that sort, to the mere incidents of the surface, the reality - the reality, I tell you - **fades.** The inner truth is hidden - luckily, luckily. But I felt it all the same; [....]

"Sometimes we came upon a station close by the bank, **clinging** to the **skirts** of the unknown, and the white men rushing out of a **tumbledown hovel**, with great gestures of joy and surprise and welcome, seemed very strange - had the appearance of being held there captive by a **spell**. The word **ivory** would ring in the air for a while - and on we went again into the silence, along empty reaches, round the still **bends**, between the high walls of our winding way, reverberating in hollow caps the ponderous beat of the **stern wheel**. Trees, trees, millions of trees, massive, immense, running up high; and at their foot, hugging the bank against the stream, crept the little **begrimed** steamboat like a sluggish **beetle** crawling on the floor of a **lofty** portico. It made you feel very small, very lost, and yet it was not altogether depressing, that feeling. After all, if you were small, the grimy beetle crawled on - which was just what you wanted it to do. [....]

40 "The **reaches** opened before us and closed behind, as if the forest had stepped leisurely across the water to **bar** the way for our return. We penetrated deeper and deeper into the heart of darkness. It was very quiet there. At night sometimes the roll of drums behind the curtain of trees would run up the river and remain sustained faintly, as if **hovering** in the air high over our heads, till the first break of day. Whether it meant war, peace, or prayer we could not tell.

Extract from *The Heart of Darkness* *(Joseph Conrand)*

GLOSARY

wilderness:	jungla
diver:	submarinista
deserve:	merecer
creek:	cala (costa marina)
rioted:	amotinado
sluggish:	lento
sun:	tomar el sol
mob:	multitud
butt:	chocar
bewitched:	embrujado
shoals:	bancos de arena
overwhelming:	abrumador
brooding:	amenazador
clap the teeth:	rechinar los dientes
smartly:	rapidamente
shave:	pasar rozando
by a fluke:	por chiripas
sly:	furtivo
snag:	raiz
tin-pot:	cacharro de hojalata
steaming:	vapor

fade:	extinguirse
clinging:	agarrarse
skirt:	borde, limite
tumbledown:	destartalado
hovel:	cuchitril
spell:	maleficio
ivory:	marfil
bends:	meandros (de un rio)
stern wheel:	timón (de un barco)
begrimed:	sucio
beetle:	escarabajo
lofty:	altivo
reaches:	tramos del rio
bar:	cerrar el paso
hovering:	quedar suspendido

I. TEXTUAL STRUCTURE

A. The main cohesive element that holds the text together is the progression of the journey Marlowe is making into the deepest part of the African jungle. However as he travels up the river, he is also making another kind of journey which he describes at the same time. Find five sentences in the text which refer to the journey up the river and five to the inner journey.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

II. CONTENT

A. Complete the following sentences:

1. The idea of meeting Kurtz filled Marlowe with....

2. Journeying up the river reminded Marlowe of.....

3. Marlowe had difficulty navigating the boat because of.....

4. The white men Marlowe met along the way were.....

6. The little boat looked like.....

7. The men in the boat were looking for.....

B. True or False

1. The journey to Kurtz's station took two months.

2. The sun's brightness did not make Marlowe feel happy.

3. Marlowe claims that he finally became accustomed to the jungle's implacable silence.

4. Marlowe had several accidents with the boat as he piloted it up the river.

5. The native drums reassured them that there was no danger.

6. The men in the boat were misioners.

7. The trees along the river were very small.

C. Questions: Answer the following questions in complete sentences.

1. What do the expression: "the patient wilderness" refer to?

2. Why was Marlowe exited?

3. What does Marlowe mean when he says: "They, no doubt, like the rest of us, found what they deserved"

4. What do you believe to be the greatest danger Marlowe has to face on his way to Kurtz's station?

5. How did Marlowe manage to pilot the boat safely up the river without running into hidden rocks?

6. Why do the white men in the stations they came upon occasionally "seem strange"?

7. Why was Marlowe so busy piloting the boat?

8.Explain the following statement within the context of the extract: "It made you feel very small, very lost, and yet it was not altogether depressing, that feeling.

III. LANGUAGE

A. The following are all examples of figurative language used in the text. Explain their meaning .

1. "vegetation rioted" _____
2. "the patient wilderness" _____
3. "an impenetrable forest" _____
4. "the air was sluggish" _____
5. "the broadening waters" _____
6. "the word ivory would ring in the air." _____
7. "you thought yourself bewitched" _____
8. "the overwhelming realities" _____
9. "my heart flew out" _____
10. "a mob of wooded islands" _____
11. "clinging to the skirts of the unknown" _____
12. "silvery sandbanks" _____
13. "the heart of darkness" _____
14. "the stillness of an implacable force" _____

B. In this text there is an important contrast between sound and silence. Find words in the text which belong to the following lexical domains.

1. Sounds / Things described as making noise

(a) _____ (b) _____

(c) _____ (d) _____

2. Silence / Things described as silent

(a) _____ (b) _____

(c) _____ (d) _____

(e) _____ (f) _____

C. Choose the correct meaning for the following words in the text:

sustained	constant	faint	loud	silent
implacable	pleasant	weak	unyielding	calm
shoals	rocks	sandbars	alligators	logs
hovel	tent	house	cave	old hut
leisurely	downward	unhurried	quickly	eagerly
discern	pray for	disguise	detect	throw away

overwhelming	overpowering	hungry	overeating	thirsty
begrimed	grayish	broken	worn out	dirty
ponderous	heavy	musical	mysterious	watery
pilgrims	natives	hunters	explorers	travellers
waterway	stream	river	lake	sea
fate	life	act	destiny	future
discern	discourage	dissappear	distinguih	discharge
boradening	deep	dark	extensive	narrow

D. Fill the gaps in the following sentences using words from the following list:

hovering, brooding, incidents, reverberated, inscrutable, fluke, impenetrable, intention, discern, mob, look-out

(a) The look on the president's face was _____ as he surveyed the crowd of people who had come to listen to his speech.

(b) He is really stupid, he cannot _____ a bull from a cow.

(c)The famous author told us about a(n) _____ in his childhood that changed the course of his life.

(d) When I was going to fell out of the chair, my fiend shouted _____.

(e) The old miser kept _____ over the loss of his money.

(f) The clap of thunder _____ throughout the house.

(g) After the football match a the police had to charge against a _____of hooligans.

(h) The helicopter was _____ over the scene of the accident.

(i) The young man got his first job by a _____.

(j) She had no _____ of keeping her promise.

(k) The enemy failed in their attempt to seize the fortress because its walls were _____.

TEXT XV

When he entered the **somewhat** sombre hall the butler told him that they had gone in to lunch. He gave one of the **footmen** his hat and **stick**, and passed into the dining-room.

"Late as usual, Harry," cried his aunt, shaking his head at him.

He invented a facile excuse, and having taken the vacant seat next to her, looked round to see who was there. Dorian bowed to him shyly from the end of the table, a **flush** of pleasure stealing into his cheek. Opposite was the Duchess of Harley - a lady of admirable good nature and good temper, much liked by every one who knew her and of those **ample** architectural proportions that in women who are not Duchesses are described by contemporary historians as **stoutness**. Next to her sat, on her right, Sir Thomas Burdon, a Radical member of Parliament, who followed his leader in public life, and in private life followed the best cooks, dining with the Tories, and thinking with the Liberals, in accordance with a wise and sell-known rule. The post on the left was occupied by Mr Erskine of Treadly, an old man of considerable charm and culture, who had fallen, however, into bad habits of silence, having as he explained once to Lady Agatha, said everything he had to say before he was thirty. His own neighbour was Mrs Vandeleur, one of his aunt's oldest friends, a perfect saint amongst women, but so **dreadfully dowdy** that she reminded one of a **badly bound** hymn-book. Fortunately for him she had on the other side Lord Faudel, a most intelligent middle-aged mediocrity, as bald as a **Ministerial statement** in the House of Commons, with whom she was conversing in that intensely **earnest manner** which is the one unpardonable error, as he remarked once himself, that all really good people fall into, and from which none of them every quite escape.

"We are talking about poor Dartmoor, Lord Henry," cried the Duchess, **nodding** pleasantly to him across the table. "Do you think he will really marry this fascinating young person?"

"I believe she has made up her mind to propose to him, Duchess."

"How dreadful!" exclaimed Lady Agatha. "Really, some one should interfere."

"I am told, on excellent authority that her father keeps an American **dry-goods** store," said Sir Thomas Burdon, looking supercilious.

"My uncle has already suggested **pork-packing**, Sir Thomas."

"Dry goods! What are American dry-goods?" asked the Duchess, raising her large hands in wonder, and accentuating the verb.

"American novels," answered Lord Henry, helping himself to some **quail.**

"Don't mind him, my dear," whispered Lady Agatha. "He never means anything he says."

"When America was discovered," said the Radical member, and he began to give some **wearisome** facts. Like all people who try to exhaust a subject, he exhausted his listeners. The Duchess sighed and exercised her privilege of interruption. "I wish to goodness it never had been discovered at all!" she exclaimed. "Really, our girls have no chance nowadays. It is most unfair."

"Perhaps, after all, America never has been discovered," said Mr Erskine. "I myself would say that it had merely been detected."

"Oh! but I have seen specimens of the inhabitants," answered the Duchess vaguely. "I must confess that most of them are extremely pretty. And they dress well, too. They get all their dresses in Paris. I wish I could afford to do the same."

"They say that when good Americans die they go to Paris," **chuckled** Sir Thomas, who

had a large wardrobe of Humour's cast-off clothes.

"Really! And where do bad Americans go when they die?" inquired the Duchess.

"They go to America," murmured Lord Henry.

Sir Thomas **frowned**. "I am afraid your nephew is prejudiced against that great country," he said to Lady Agatha. "I have travelled all over it in cars provided by the directors, who in such matters are extremely civil. I assure you that it is an education to visit it."

"But must we really see Chicago in order to be educated?" asked Mr Erskine plaintively. "I don't feel up to the journey."

Sir Thomas waved his hand. "Mr Erskine of Treadly has the world on his shelves. We practical men like to see things, not to read about them. The Americans are an extremely interesting people. They are absolutely reasonable. I think that is their distinguishing characteristic. Yes, Mr Erskine, an absolutely reasonable people. I assure you there is no nonsense about the Americans.

"How drea[illegible] cried Lord Henry. "I **can stand** brute force, but brute reason is quite unbearable. There is something unfair about its use. It **is hitting below** the intellect.

"I do not understand you," said Sir Thomas, growing rather red.

"I do, Lord Henry," murmured Mr Erskine, with a smile.

"Paradoxes are all very well in their way..." rejoined the Baronet.

"Was that a paradox?" asked Mr Erskine. "I do not think so. Perhaps it was. Well, the way of paradoxes is the way of truth."

Extract from *The Picture of Dorian Gray* (Oscar Wilde)

GLOSARY

somewhat: en cierto modo

footmen: lacayos

stick: baston

flush: sonrojarse

ample: amplio, grande

stoutness: robusted

dreadfully: terriblemente

dowdy: sin gracia, que viste sin elegancia

badly bound: mal encuadernado

Ministerial statement: declaración ministerial

earnest manner: de manera animada

nodd: asentir con la cabeza

how dreadful!: ¡que horror!

dry-goods: textiles

pork-packing: carne en conserva

quail: codorniz

wearisome: cansino

chuckle: reirse para adentro

frown: fruncir el ceño

can stand: poder soportar

hit below : estar por debajo

II. CONTENT

A. Answer the following questions using complete sentences.

1. What did Harry say when he arrived at his aunt´s house?

2. How would you describe the Duchess of Harley?

3. What was Sir Thomas Burdon occupation?

4. Who was Dartmoor and why is he called "poor" by the Duchess?

5. What was Mr Erskine of Treadly´s bad habit?

6. What is the one unpardonable mistake of all really good people?

7. Why do English girls have no chance nowadays, according to the Duchess.

8. Where do good Americans go when they die? Where do bad Americans go?

9. What is the typical trait of all Americans?

10. Which character does not like the Americans?

B. In this extract Oscar Wilde gives a short devastating judgment of each character. From the text find the characters which match the following descriptions:

1. *tired:* _____
2. *never means what he says, laughs at others:* _____
3. *snobbish but agreeable, fat:* _____
4. *fond of reading,:* _____
5. *snobbish:* _____
6. *quick to understand:* _____
7. *boring, supercilious, practical, a gourmet:* _____
8. *reserved, charming, educated:* _____
9. *without hair:* _____
10. *clever, neither young nor old:* _____

III. LANGUAGE

A. Find and antonym for the following words

shy	*dreadful*
dowdy	*opposite*
saint	*supercilious*
sombre	*vacant*

B. Write a sentence with each of the following words acccording to the meaning they have in the text.

1. *nonsense:* _____
2. *stick:* _____
3. *shaking:* _____
4. *bowed:* _____
5. *cheek:* _____
6. *ample:* _____
7. *wardrobe:* _____
8. *stoutness:* _____
9. *flush:* _____
10. *reasonable* _____
11. *bound:* _____
12. *earnest:* _____
13. *nodding:* _____
14. *wonder:* _____
15. *wearisome:* _____
16. *exhaust:* _____
17. *sighed:* _____
18. *footman:* _____
19. *cast-off:* _____
20. *unbearable:* _____

C. Explain the meaning of the following expressions.

1. *He entered the somewhat sombre hall.*

2. *Dorian bowed to him shyly.*

3. *A flush of pleasure stealing into his cheek.*

4. *A lady of good nature.*

5. *Women of architectural porportions .*

6. *An old man of considerable charm.*

7. *A perfect saint among women.*

8. *As bald as a Ministerial statement.*

9. *She was conversing in an earnest manner.*

10. *She was nodding pleasantly to her.*

11. *He began to give some wearisome facts.*

12. *Your nephew is prejudiced against that country.*

13. *Her father keeps a dry-goods store.*

14. *The duchess raised her hands in wonder.*

15. *He never means anything he says.*

16. *Sir Thomas had a large wardrove of humour.*

17. *I can stand brute force.*

TEXT XVI

Contextual Information:

In Major Barbara (1907) Shaw shows his admiration of success and energy, and his ***contempt*** *for those evangelists who attempt to promote religion by giving soup to the poor, instead of trying to convert the strong and successful. In this play Undershaft's daughter, Barbara, is a member of the Salvation Army, a religious organization which looks after the poor and homeless. In contrast, Undershaft is a wealthy businessman and factory-owner who manufactures weapons.*

CUSINS: Do you call poverty a **crime**?

UNDERSHAFT: The worst of crimes. All the other crimes are virtues beside it: all the other dishonors are chivalry itself by comparison: Poverty blights whole cities; spreads horrible **pestilences; strikes dead** the very souls of all who come within sight, sound or smell of it. What you call a crime is nothing: a murder here and a theft there, a **blow** now and a curse then, what do they matter? They are only the accidents and illness of life: there are not fifty genuine professional criminals in London. But there are millions of poor people, abject people, dirty people, **ill fed,** ill clothed people. They poison us morally and physically: they kill the happiness of society: they force us to **do away with** our own liberties and to organize unnatural cruelties for fear they should rise against us and **drag** us **down** into their abyss. Only fools fear crime: we all fear poverty. Pah! (*turning to Barbara*) you talk of your half-saved ruffian in West Ham: you accuse me of dragging his soul back to perdition. Well, bring him to me here;

and I will drag his soul back again to salvation for you. Not by words and dreams; but by thirty-eight shillings a week, a **sound** house in a handsome street, and a permanent job. In three weeks he will have a **fancy waistcoat** ; in three months a tall hat and a chapel sitting; before the end of the year he will shake hands with a duchess at a Primrose League meeting and join the Conservative Party.

BARBARA: And will he be the better for that?

UNDERSHAFT: You know he will. Don't be a hypocrite, Barbara. He will be better fed, better housed, better clothed, better behaved; and his children will be pounds heavier and bigger. That will be better than an American **cloth mattress** in a shelter, **chopping firewood**, eating bread and **treacle,** and being forced to kneel down from time to time to thank heaven for it: knee drill, I think you call it. It is cheap work converting starving men with a Bible in one hand and a slice of bread in the other. I will undertake to convert West Ham to Mahometanism on the same terms. Try your hand on my men: their souls are hungry because their bodies are full.

BARBARA: And leave the east end to starve?

UNDERSHAFT: (*his energetic tone dropping into one of bitter and brooding remembrance*) I was an east ender. I moralized and starved until one day I swore that I would be a full-fed free man at all costs -- that nothing

should stop me except a bullet, neither reason nor morals nor the lives of other men. I said "Thou **shalt** starve **ere** I starve"; and with that word I became free and great. I was a dangerous man until I had my will: now I am a useful, beneficent, kindly person. That is the history of most self-made millionaires, I fancy. When it is the history of every Englishman we shall have an England worth living for.

LADY BRITOMART: Stop making speeches, Andrew. This is not the place for them.

UNDERSHAFT: (*punctured*) My dear: I have no other means of **conveying** my ideas.

Extract from *Major Barbara (Bernard Show)*

GLOSARY

contempt:	desprecio
crime:	delito
pestilence:	plaga (peste)
strike dead:	matar
blow:	golpe
ill fed:	mal alimentado
do away with:	acabar con
drag down:	arrastrar
sound:	solida
fancy waistcoat	chaleco elegante
cloth matress:	colchon
chopping firewood:	astillas para el fuego
treacle:	melaza
shalt:	forma arcaica (shall)
ere:	forma aracaica (before)
convey:	transmitir

I. TEXTUAL STRUCTURE

A. The following sentences express ideas in the text. Find the place in which they occur in the extract.

1. Rich people can afford to be good because they have money.
2. Poverty affects people´s moral.
3. Poverty is against moral.
4. Hungry men are easy to convert by offering them food.
5. Poverty is like a plague.
6. There is nothing more terrible than poverty.
7. Poor people are dirty.
8. Money saves souls better than empty phrases.
9. Murder and theft are only casual crimes.
10. Poor people are not well fed.
11. Poverty takes away the society liberties.
12. Barbara accuses Undershaft of perverting West Ham rufians.
13. Undershaft will make the rufian an honorable man.
14. The rufian will become a member of the Conservative Party.
15. Undershaft believes that if the rufian has a good social position, he will be a better man.
16. He thinks that if you give food to the poor he will convert into any religion.
17. Undershatf comes from a humble origin.

18. He believes that England will become a better coutry when everybody works hard.

II. CONTENT

A. Answer the following questions in complete sentences.

1. What is Undershaft's opinion about poverty and crime?

2. Why is society afraid of poor people?

3. In Undershaft's opinion, what is the only way to save the souls of the poor?

4. Why does Undershaft think that it is so easy to convert the poor?

5. According to him, when will England become a country worth living in?

6. What is Undershaft's excuse for talking at such length?

7. What is a cheap work in Undershaft´s opinion?

8. What was Undershaft´s purpose when he was a young and poor man?

9. What will the rufian get when he earns thirty-eight shillings a week?

B. Say if the following sentences are true or false.

1. Undershaft believes that the worst of crimes is murder.
2. Poverty destroys whole cities.
3. Poverty kills people´s souls.
4. Murderers and thieves are not real criminals.
5. There are fifty genuine criminals in London.
6. There are thousands of poor in the world.
7. Undershaft says "I shall starve before you starve".
8. Undershaft is a kindly person because he is rich.
9. When people are well fed are better.
10. People who are very ungry are difficult to convert.

III. LANGUAGE

A. Grammatical reference

1. What/who does *it* (line 1) refer to?
2. What/who does *itself* (line 2) refer to?
3. What/who does *it* (line 5) refer to?

4. What/who does *they* (line 7) refer to?

5. What /who does *they* (line 7) refer to?

6. What/who does *they* (line 11) refer to?

7. What/who does *his* (line 18) refer to?

8) What/who does *he* (line 18) refer to?

9) What/who does *their* (line 31) refer to?

10) What/who does *we* (line 41) refer to?

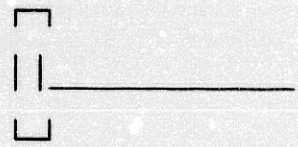
11) What/who does *them* (line 41) refer to?

B. The first letters of the definitions of the following words from the text spell out the name of a famous author. Use the definitions from the list below:

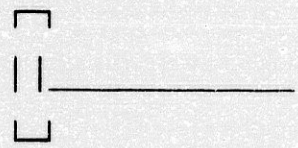
sickness, wretched, accept responsibility, expletive, reform, brutes, real, humanitarian, admirable qualities, nothingness, destroys

Definitions	Words from text

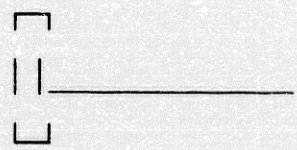
⌐ | |_____	*ruffians*
⌙	



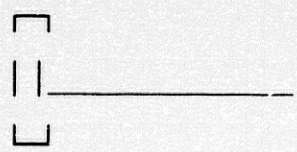
curse



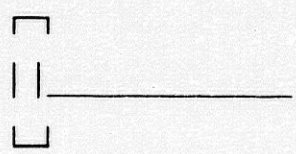
genuine



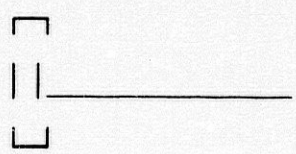
abyss



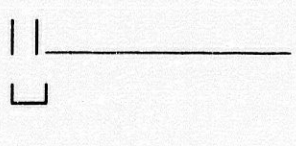
virtues



convert



blights



pestilence

⌐ | |_____ ⌙		*beneficent*
⌐ | |_____ ⌙		*undertake*
⌐ | |_____ ⌙		*abject*

C. Write an antonym for the following words.

1. virtue:	*6: horrible*
2. poverty:	*7: ill:*
3. genuine:	*8: dirty*
4. perdition:	*9: permanent*
5. hypocrite:	*10: worst:*

TEXT XVII

The Hippopotamus

The **broad-backed** hippopotamus
Rests on his **belly** in the mud;
Although he seems so firm to us
He is merely **flesh and blood**

Flesh and blood is weak and **frail,**
Susceptible to nervous shock;
While the True Church can never **fail**
For it is based upon a rock.

The hippo's **feeble** steps may err
In compassing material ends,
While the True Church need never **stir**
To **gather** in its **dividends.**

The 'potamus can never reach
The mango on the mango-tree;
But fruits of pomegranate and peach
Refresh the Church from over sea.

At **mating time** the hippo's voice
Betrays inflections hoarse and odd,
But every week we hear rejoice
The Church, at being one with God.

The hippopotamus's day
Is passed in sleep; at night he hunts;
God works in a mysterious way
The Church can sleep and feed at once.

I saw the 'potamus **take wing**
Ascending from the damp savannas,
And **quiring** angels round his sing
The praise of God, in loud hosannas.

Blood of the Lamb shall wash him clean
And him shall heavenly arms **enfold**,
Among the saints he shall be seen
Performing on a harp of gold.

He shall be washed as white as snow,

By all the martyr'd virgins **kist**,

While the True Church remains below

Wrapt in the old **miasmal mist**.

(T.S.Eliot)

GLOSARY

broad-backed:	ancho de espalda
belly:	barriga
flesh and blood:	de carne y hueso
frail:	fragil
fail:	fracasa
feeble:	debil
stir:	remover
gather dividents:	recoger beneficios
pomegranate:	granada
mating time:	epoca de apareamineto
betrays:	revelar
inflections:	sonidos
hoarse:	osco
take wing:	volar
quering:	a coro
enfold:	abrazar
kist:	forma poética (kiss, beso)
miasmal mist:	niebla de los pantanos

I. TEXTUAL STRUCTURE

A. Underline the lines in the poem that refer to the following ideas.

1. The poet saw the hippo rising to heaven.
2. Angels were singing round the hippo.
3. The hippo is a big animal
4. The Catholic Church convert people form other countries.
5. The ways in which God work are misterious.
6. The hippo can´t reach the fruits from the tress.
7. The hippo will be surrounded by saints.
8. He will play the harp.
9. On Sundays catholic people go to church.
10. The hippo is weak.

II. CONTENT

A. Answer the following questions using complete sentences.

1. What qualities are most characteristic of the hippopotamus?

2. What qualities are attributed to the Church by the poet?

3. How does the poet describe Heaven?

4. Why is movement and location important in the poem?

5. How does the hippo spend the night?

6. What happens to the hippo when he goes to heaven?

7. Who will sing around him?

8. What does "miasmal mist" mean?

9. Explain in your own words the meaning of "Blood of the lamb shall was him clean".

10. What do the angels sing?

B. Rephrase the following expressions in coloquial English.

1. *Susceptible to nervous shock.*
2. *Based upon a rock.*
3. *Gather in its dividends.*
4. *Wrapt in the old miasmal mist.*

5. *The hippo seems firm.*

5. *The church never stir.*

6. *The hippo's voice is hoarse.*

7. *The Church can sleep and feed at once.*

8. *The broad-backed hippopotamus.*

9. *Quiring angels round his sing.*

10. *And him heavenly arms enfold.*

III. LANGUAGE

A. Write a definition of the following words and phrases as they are used in the poem.

broad-backed: _____

feeble steps: _____

mating time: _____

betrays inflections: _____

enfold: _____

performing: _____

remains below: _____

blood of the Lamb: _____

the potamus take wing: _____

B. Find words in the poem that are the opposite of the following:

wavering _____ melodious _____

strong _____ normal _____

succeed _____ dry _____

sinking _____

C . Underline the correct meaning of the following words as they are used in the poem.

broad-back	interesting	thin	big	short
reach	rise	take	arrive	get up
peach	meat	drink	fruit	corn
stir	shake	doubt	believe	think
feeble	strong	weak	sound	light
mist	rain	dew	fog	darkness
loud	low	dim	high	fragile
enfold	catch	hold	take	kiss

D. Underline the incorrect meaning(s) of the following words:

broad	large	clear	thin	full
belly	abdomen	stomach	chest	breast
flesh	body	meat	muscle	fat
frail	strong	delicate	weak	fragile
rock	boulder	stone	earth	pebble
rejoice	feel glad	celebrate	feel joy	be sensitive
hunt	chase	fish	capture	search for
feed	eat	supply	explore	be nourished
lamb	fish	cat	sheep	calf
odd	strange	peculiar	normal	irregular

TEXT XVIII

When the short days of winter came **dusk** fell before we had well eaten our dinners. When we met in the street the houses had grown sombre. The space of the sky above us was the colour of ever-changing violet and towards it the lamps of the street lifted their feeble lanterns. The cold air **stung** us and we played till our bodies **glowed**. Our shouts echoed in the silent street. The career of our play brought us through the dark muddy **lanes** behind the houses where we **ran the gauntlet** of the **rough tribes** from the cottages to the back doors of the dark **dripping** gardens where odours arose from the **ashpits** to the dark odorous stables where a coachman smoothed and combed the horse or shook music from the **buckled** harness. When we returned to the street light from the kitchen windows had filled the areas. If my uncle was seen turning the corner we hid in the shadow until we had seen him safely housed. Or if Mangan's sister came out on the doorstep to call her brother in to his tea we watched her from our shadow **peer up and down** the street and, if she remained, we left our shadow and walked up to Mangan's step resignedly. She was waiting for us, her figure defined by the light from the half-opened door. Her brother always **teased** her before he obeyed her and I stood by the **railings** looking at her. Her dress swung as she moved her body and the soft rope of her hair **tossed** from **side to side**.

Every morning I lay on the floor in the front parlour watching her door. The **blind** was pulled down to within an inch of the **sash** so that I could not be seen. When she came out on the doorstep my heart **leaped.** I ran to the hall, seized my books and followed her. I kept her brown figure always in my eye and, when we came near the point at which our ways

converged, I quickened my pace and passed her. This happened morning after morning. I had never spoken to her, except for a few casual words, and yet her name was like a **summons** to all my foolish blood.

Her image accompanied me even in places the most hostile to romance. On Saturday evenings when my aunt went marketing I had to go to carry some of the parcels. We walked through the **flaring streets, jostled** by drunken men and **bargaining** women, amid the curses of labourers, the **shrill litanies** of shop-boys who stood on guard by the barrels of **pigs' cheeks**, the nasal chanting of street-singers, who sang a *come-all-you* about O'Donovan Rossa, or a ballad about the troubles in our native land. These noises converged in a single sensation of life for me: I imagined that I bore my chalice safely through a **throng** of **foes**. Her name sprang to my lips at moments in strange prayers and praises which I myself did not understand. My eyes were often full of tears (I could not tell why) and at times a flood from my heart seemed to pour itself out into my **bosom.** I thought little of the future. I did not know whether I would ever speak to her or not or, if I spoke to her, how I could tell her of my confused adoration. But my body was like a harp and her words and gestures were like fingers running upon the **wires**.

Extract from "Araby" in *Dubliners* (James Joyce)

GLOSARY

dusk:	atardecer
sting:	escocer
glow:	enrojecer
lane:	callejuela
run the gauntlet:	aguantar el acoso
rough tribes:	tribus salvajes (jugar a los indios)
dripping:	goteante
ash pits:	pozos de ceniza
peer up:	vigilar
buckled:	hebillas de arnes
tease:	molestar
railings:	verja
toss from side to side:	mover de lado a lado
blind:	persiana
sash:	ventana
leap:	brincar, saltar
summons:	llamamiento
flaring streets:	calles iluminadas
jostled:	abriendose paso a empujones
bargaining:	que regatean
shrill:	chillon

litanies:	letania
pigs´ cheeks:	careta de cerdo
throng:	multitud
foe:	enemigo
bosom:	pecho
wire:	cuerda (del arpa)

I. TEXTUAL STRUCTURE

A. A text can be analyzed in terms of certain key aspects, many of which take the form of "W"-words. Find the following important characteristics in each paragraph.

Paragraph 1:

WHEN: Time when action takes place:

_____

WHERE: Place:

_____

WHO: Characters:

_____

WHAT: Description of action:

_____

WHY:

_____

Paragraph 2:

WHEN: Time when action takes place:

_____

WHERE: Place:

_____

WHO: Characters:

_____

WHAT: Description of action:

WHY:

Paragraph 3:

WHEN: Time when action takes place:

WHERE: Place:

WHO: Characters:

WHAT: Description of action:

_____

WHY:

_____

Now complete the following sentences:

1. After the narrator's uncle went inside the house,....
2. The narrator ran out with his books each morning because...
3. The narrator went into town on Saturday evening to.....
4. In spite of all the noise in the street,.....
5. The narrator was suffering because .....

II. CONTENT

A. Rephrase the following expressions in coloquial English.

1. The short days of winter.

2. Dusk fell.

3. *The houses had grown sombre.*
4. *The cold air stung us.*
5. *Our bodies glowed.*
6. *The muddy lanes idar.*
7. *The buckled harness.*
8. *Safely housed.*
9. *Peer up and down the street.*
10. *Her figure defined by the light.*
11. *Her dress swung.*
12. *The rope tossea form side to side.*
13. *My heart leaped.*
14. *I kept her figure in my eye.*
15. *My aunt went marketing.*
16. *The flaring streets.*
17. *The boys stood on guard.*

B. True or False

1. The children had not eaten before they went out to play.
2. When The colour of the sky was blue.
3. There was hardly anyone else in the street when the narrator went out to play with his friends.
4. When they went out to play, it was not completely dark.

5. The streets were noisy.
6. The boys ran when they played.
7. Their bodies were sweating.
8. The lanes were dry.
9. It had beeen raining.
10. When they saw the narrator´s uncle they went home.
11. When Mangan's sister came out to call her brother in, he always obeyed her immediately.
12. The narrator spied the girl form his house.
13. When she came out he left his house.
14. The narrator spoke to Mangan's sister every morning.
16. Mangan's sister was not aware that he was in love with her.
17. He went to the market place in the mornings.
18. He was always thinking about the future.

C. Questions: Answer the following questions in complete sentences.

1. What time did the boys went out to play?

2. What was the season of the year?.

3. Why did the boys hide from the people they knew?

4. How do we see the passing of time in the first paragraph?

5. Why did the narrator secretly watch the Mangans' front door every morning?

6. Why is the market described as a place "hostile to romance"?

7. When did the narrator go to the market?

8. Why did the narrator go to the market?

9. Why do you think the narrator cry?

III. LANGUAGE

A. The syntax plays an important part in the development of action in the abstract, find examples of six time adverbial sentences.

_____

_____

_____

_____

_____

_____

B. In the first paragraph of the text there is an important contrast between light and darkness. Find words in the text which belong to the following lexical domains.

1. Light: Places /things described giving off light

(a) _____

(b) _____

(c) _____

(d) _____

2. Darkness: Words referring to darkness/ Places described as dark

(a) _____

(b) _____

(c) _____

(d) _____

C. Find an antonym for the following words.

1. short:
2. sombre:
3. silent:
4: dark:
5: remain:

6: foolish:

7: hostile:

8. converged.

D. Choose the correct meaning for the following words in the text:

railings	sidewalk	complaints	fence	trees
blind	decoys	ropes	curtains	shades
flaring	brightly lit	burning	spreading	flashing
jostled	bumped	insulted	surrounded	broken
throng	circle	crowd	line	weapon
foes	servants	carts	wagons	enemies
prayers	words	supplications	compliments	songs
rope	wire	ribbon	string	cloth

TEXT XIX

Contextual Information:

After a childhood of poverty, Oliver Bacon has become the richest jeweller in all of England. Though he should be satisfied with his wealth, he is not, and still seeks something beyond his grasp. The Duchess of Lambourne, an old acquaintance, has come to his shop to see him on business.

"Good morning, Mr Bacon," said the Duchess. And she held out her hand which came through the **slit** of her white glove. And Oliver bent low as he shook it. And as their hands touched the link **was forged** between them once more. They were friends, yet enemies; he was master, she was mistress; each cheated the other, each needed the other, each feared the other, each felt this and knew this every time they touched hands thus in the little back room with the white light outside, and the tree with its six leaves, and the sound of the street in the distance and behind them the **safes**.

"And today, Duchess - what can I do for you today?" said Oliver, very softly.

The Duchess opened her heart, her private heart, **gaped wide**. And with a sigh but no words she took from her bag a long **washleather pouch** - it looked like a **lean** yellow **ferret**. And from a slit in the ferret's belly she dropped pearls - one, two, three, four - like the eggs of some heavenly bird.

"All that's left me, dear Mr Bacon," she **moaned**. Five, six, seven - down they rolled, down the slopes of the vast mountain sides that fell between her knees into the one narrow valley - the eighth, the ninth, and the tenth. There they lay in the glow of the peach-blossom **taffeta**. Ten pearls.

"From the Appleby **cincture**," she mourned. "The last...the last of them all."

Oliver stretched out and took one of the pearls between finger and thumb. It was round, it was lustrous. But real was it, or false? Was she lying again? Did she dare?

She laid a plump padded finger across her lips. "If the Duke knew..." she whispered. "Dear Mr Bacon, a bit of bad luck..."

Been gambling again, had she?

"That villain! That sharper!" she **hissed**.

The man with the chipped cheek bone? A bad 'un. And the Duke was straight as a poker; with side **whiskers**; would cut her off, shut her up down there if he knew - what I know, thought Oliver, and glanced at the safe.

"Araminta, Daphne, Diana," she moaned. "It's for ***them***."

The ladies Araminta, Daphne, Diana - her daughters. He knew them; adored them. But it was Diana he loved.

"You have all my secrets," she **leered**. Tears slid; tears fell; tears like diamonds, collecting powder in the **ruts** of her cherry blossom cheeks.

"Old friend," she murmured, "old friend."

"Old friend," he repeated, "old friend," as if he licked the words.

"How much?" he queried.

She covered the pearls with her hand. "Twenty thousand," she whispered.

But was it real or false, the one he held in his hand? The Appleby cincture - hadn't she sold it already? He would ring Spencer or Hammond. "Take it and test it," he would say. He stretched to the bell.

"You will come down tomorrow?" she urged, she interrupted. "The Prime Minister - His Royal Highness..." She stopped. "And Diana..." she added.

Oliver took his hand off the bell. He looked past her, at the backs of the houses in Bond Street. But he saw, not the houses in Bond Street, but a dimpling river; and trout rising and salmon; and the Prime Minister; and himself too, in white waistcoat; and then, Diana. He looked down at the pearl in his hand. But how could he test it, in the light of the river, in the light of the eyes of Diana? But the eyes of the Duchess were on him.

"Twenty thousand" she moaned. "My honour!"

The honour of the mother of Diana! He drew his cheque book towards him; he took out his pen.

"Twenty -" he wrote. Then he stopped writing. The eyes of the old woman in the picture were on him - of the old woman his mother.

"Oliver!" she warned him. "Have sense! Don't be a fool!"

"Oliver!" the Duchess entreated - it was "Oliver" now, not "Mr Bacon." "You'll come for a long weekend?"

Alone in the woods with Diana! Riding alone in the woods with Diana!

"Thousand," he wrote and signed it.

"Here you are," he said.

And there opened all the **flounces** of the parasol, all the plumes of the peacock, the radiance of the wave, the swords and spears of Agincourt, as she rose from her chair. And the two old men and the two young men, Spencer and Marshall, Wicks and Hammond, flattened themselves behind the counter envying him as he led her through the ship to the door. And he **waggled** his yellow glove in their faces, and she held her honour - a cheque for twenty thousand pounds with his signature - quite firmly in her hands.

Extract from "The Duchess and the Jeweller" ***(Virginia Woolf)***

GLOSARY

slit:	ranura
forge:	fraguar
safe:	caja fuerte
gape wide:	mirar boquiabierto
washleather:	paño de piel
pouch:	bolso
lean:	flaco
ferret:	huron
moan:	gemir
taffeta:	tafean (tejido)
cincture:	cinturon
hiss:	silbar
whiskers:	patillas
leer:	sonreir con malicia
rut:	surco
flounce:	volante (abanico)
waggle:	moverse

I. TEXTUAL STRUCTURE

A. Order the following notes in the sequence in which they appear in the text. Underneath each sentence write the sentence(s) of the text which corresponds to each.

Sequence in text:

1 _____ Oliver wonders if the pearl is fake.

text: _____

2 _____ The Duchess invites Oliver to her house.

text: _____

3_____ Oliver daydreams about the coming weekend.

text: _____

4_____ Oliver resolves to test the authenticity of the pearl.

text: _____

5_____ Oliver and the Duchess greet each other.

text: _____

6_____ Oliver escorts the Duchess to the door.

text : _____

7_____ Oliver perceives that the Duchess has been playing cards again.

text: _____

8_____ Oliver hears his mother's voice warning him.

text: _____

9_____ He decides to give the Duchess the money because of Diana.

text: _____

10_____ The Duchess implores Oliver not to tell her husband.

text: _____

11_____ Oliver asks the Duchess what she wants of him.

text: _____

12_____ The Duchess shows him what is in her bag, avowing that it is the only thing that she hasn't sold.

text: _____

13_____ Oliver savours the Duchess's words of affection.

text: _____

14_____ The Duchess repeats her invitation to Oliver.

text: _____

II. CONTENT

A. Rephrase the following expressions in coloquial English.

1. *The link was forged.*
2. *Each feared the other.*
3. *The white light outside.*
4. *The sound of the street in the distance.*
5. *The duchess opened her heart.*
6. *With a sight but no words.*
7. *They lay in the glow.*
8. *She laid a plumb finger across her lips.*
9. *Oliver streched out.*
10. *That villain , that sharper.*
11. *You have all my secrets.*
12. *Tears slid.*
13. *Cherry blossom cheeks*
14. *He licked the words.*
15. *A dimpling river.*
16. *In the light of the eyes.*
17. *The eyes were on him.*
18. *The Duchess entreated.*
19. *The flounces of the parasol.*

20. *The plumes of the peacock.*

21. *The radiance of the wawe.*

22. *She held her honour.*

III. LANGUAGE

A. Link the following words with their correct meaning in the context of the extract.

1.	*link*	(a)	shaped
2.	*cincture*	(b)	gambler
3.	*lustrous*	(c)	bond
4.	*sharper*	(d)	shiny,silk material
5.	*ruts*	(e)	belt or girdle
6.	*forged*	(f)	ruffles
7.	*slit*	(g)	small bag
8.	*pouch*	(h)	deep narrow marks

9. *taffeta*	(i)	long narrow opening
10. *ferret*	(j)	small fierce animal
11. *flounces*	(k)	brightness
12. *glow*	(l)	shining, bright

B. Rewrite the following sentences in Reported Speech.

1. "Good morning, Mr Bacon," said the Duchess.

_____

2. "What can I do for you today?" said Oliver.

_____

3. "All that´s left me, dear Mrt Bacon," she moaned.

_____

4. "The pearls are from the Appleby cinture, "she mourned.

_____

5. "They are the last of them," she added.

_____

6. "If the Duke knew..." she whispered.

_____

7. "You have all my secrets," she leered

_____

8. "How much," he queried.

_____

9. "You will come down tomorrow," she urged.

_____

10. "Oliver!" she warned him "Don´t be a fool!"

_____

11. "Here you are," he said.

_____

TEXT XX

Contextual Information:

Juliet has been advised by the doctors in New York to go to a warm, sunny country to recover her health. Thus, she says good-bye to her husband and permits herself to be carried away with her child over the sea to Greece. It is in this country that she begins her love affair with the sun.

Again a morning when the sun lifted himself **molten** and **sparkling**, naked over the **sea's rim**. The house faced south-east, Juliet lay in her bed and watched him rise. It was as if she had never seen the sun rise before. She had never seen the naked sun stand up pure upon the sea-line, shaking the night off himself, like wetness. And he was full and naked. And she wanted to come to him.

So the desire sprang secretly in her, to be naked to the sun. She cherished her desire like a secret. She wanted to come together with the sun.

But she would have to go away from the house - away from people. And it is not easy, in a country where every olive tree has eyes, and every slope is seen from afar, to go hidden, and **have intercourse** with the sun.

But she found a place: a rocky **bluff shoved out** to the sea and sun, and overgrown with the large cactus called **prickly pear**. Out of this thicket of cactus rose one cypress tree, with a pallid, thick trunk, and a tip that leaned over, flexible in the blue. It stood like a guardian looking to sea; or a candle whose huge flame was darkness against light: the long tongue of

darkness **licking** up at the sky.

Juliet sat down by the cypress tree and took off her clothes. The contorted cactus made a forest, hideous yet fascinating, about her. She sat and offered her bosom to the sun, sighing, even now, with a certain hard pain, against the cruelty of having to give herself: but exulting that at last it was no human lover.

But the sun marched in blue heaven and sent down his rays as he went. She felt the soft air of the sea on her **breasts**, that seemed as if they would never ripen. But she hardly felt the sun. Fruits that soon wither and not mature, her breasts. Soon, however, she felt the sun inside them, warmer than ever love had been, warmer than milk or the hands of her baby. At last, her breasts were like long white grapes in the hot sun.

She **slid off** all her clothes, and lay naked in the sun, and as she lay she looked up through her fingers at the central sun, his blue pulsing roundness, whose outer edges streamed brilliance. Pulsing with marvellous blue, and alive, and streaming white fire from his edges, the Sun! He faced down to her with blue body of fire, and enveloped her breasts and her face, her throat, her tired belly, her knees, her **thighs** and her feet.

She lay with her shut eyes, the colour of rosy flame through her **lids**. It was too much. She reached and put leaves over her eyes There she lay again, like a long **gourd** in the sun, green that must ripen to gold.

She could feel the sun penetrating into her bones; nay, further even into her emotions and thoughts. The dark tensions of her emotion began to give way, the cold dark **clots** of her thoughts began to dissolve. She was beginning to be warm right through. Turning over, she let her shoulders lie in the sun, her **loins**, the backs of her thighs, even her heels. And she lay half stunned with the strangeness of the things that was happening to her. Her weary, chilled heart was melting, and in melting, evaporating. Only her womb remained tense and resistant, the eternal resistance. It would resist even the sun.

When she was dressed again she lay once more and looked up at the cypress tree, whose crest, a filament, fell this way and that in the breeze. Meanwhile, she was conscious of the great sun **roaming** in heaven, and of her own resistance.

So, dazed, she went home, only half-seeing, sun-blinded and sun-dazed. And her blindness was like a richness to her, and her dim, warm, heavy half-consciousness was like wealth.

Extract from "Sun" ***(D.H.Lawrence)***

GLOSARY

molten:	liquido, derretido
sparkling:	brillante
sea´ s rim:	orilla del mar
have intercourse:	hacer el amor
bluff:	acantilado
shoved out:	que sobresale
prickly pear:	higo chumbo
licking:	lamiendo
breasts:	pechos
slide off:	quitarse la ropa
thigh:	muslo
clot:	coagulo de sangre
loin:	espalda
roaming:	deambulando

I. TEXTUAL STRUCTURE

A. The cohesive element in this text is the movement of the sun through the sky, and the gradual change that Juliet undergoes as the sun's rays penetrate her. Fill in the rest of the diagram below with sentences which describe Juliet's sensations in the text.

Movement of the sun vs. Change in Juliet's feelings

1. "The sun lifted himself...over the sea's rim"

(a) *Juliet feels she is seeing the sun for the first time*

(b) _____

(c) _____

2. "The sun marched in blue heaven"

(a) _____

(b) _____

(c) _____

3. "The central sun...streaming white fire from its edges, the Sun!"

(a)_____

(b)_____

(c)_____

(d)_____

(e)_____

4. "The great sun roaming in heaven"

(a)_____

(b)_____

II. CONTENT

A. Complete the following sentences.

1. The doctors had suggested...

2. Juliet was hidden from the eyes of others by...
3. Juliet first feels the sun on.....which are compared to..... .
4. It was obvious Juliet had not been well because.....
5. The sun was so bright that....
6. Juliet went to Greece because .....
7. While she was in bed she.....
8. She really desired to .....
9. She had to go away form the house because.....
10. To hide form everybody it was not easy becuase .....
11. The name of the plant that grew in the cliff is a.....
12. The cypress tree was like a .....
13. When Juliet sat down by the cypresss she .....
14. When the sun was facing down Juliet, he .....
15. She put leaves over her eyes becuase .....
16. She could feel the sun penetrating her bones and her .....
17. Her heart was ..... and .....
18. When she went home she was .....

B. Rewrite the following expressions in coloquial English.

1. *The sun lifted himself.*
2. *The sun was over the sea's rim.*
3. *.She wanted to come to him*

4. *She cherisehd her desire.*
5. *Every olive tree has eyes.*
6. *A rocky bluff shoved out to the sea.*
7. *Out of this thicket of cactus.*
8. *Rose a cypress tree.*
9. *A tip that leaned over.*
10. *The long tongue of darkness.*
11. *She offered her bosom to the sun.*
12. *The sun marched in the blue heaven.*
13. *She slid off her clothes.*
14. *The darks tensions began to give way.*
15. *Her heart was melting.*
16. *She lay half stunned.*
17. *Her blidness was like a richness.*

III. LANGUAGE

A. Underline the correct meaning of the following words as they are used in the text.

1. *clots*	cream	lumps	fools	shoes
2. *dissolve*	discover	explain	melt away	burst

3. *hideous*	entangled	hiding	very ugly	huge
4. *enveloped*	mailed	tanned	wrapped in	burned
5. *pallid*	colourless	hidden	sheltered	brownish
6. *gourd*	branch	log	shadow	vine
7. *stunned*	asleep	happy	surprised	dazed
8. *flexible*	straight	bending	upward	stiff
9. *bluff*	island	garden	cliff	forest
10.*contorted*	twisted	spiny	ugly	hard
11.*filament*	crown	thread	fullness	gold
12.*pulsing*	burning	shining	throbbing	shaded
13.*exulting*	rejoicing	wishing	lamenting	angered
14.*wither*	enlarge	shrivel	yellow	fall

15.*molten*	bright	melted	shadowed	heavy
16.*penetrating*	twisting	hurting	piercing	caressing
17.*conscious*	blinded	alive	smiling	aware
18.*tensions*	thoughts	fears	nervous strain	ideas

B.In this extract the Sun is like a man who makes love to Juliet. The following words refer to the Sun and Juliet. Classify them according to their referent.

molten naked sighing sparkling exulting gourd stunned pulsing half-stunned central blindness blue shaking brilliance roaming pure lifting lying

THE SUN:

JULIET:

C. Within this extract there are many contrasts, all of which are rooted in the opposition of Juliet and the Sun. Find words and phrases from the text which illustrate the following.

1. Darkness vs. Light

(a) night _____ _____

(b) _____ _____

(c) _____ _____

2. Sickness vs. Health

(a) _____ _____

(b) _____ _____

3. Coldness vs. Warmth

(a) _____ _____

(b) _____ _____

(c) _____ _____

TEXT XXI

Contextual Information:

After having lived the life of a primitive in an Indian village, the Savage is offered the alternative of an insane life in the modern Utopia of 1984 in which Ford is considered a deity, babies born in test-tubes are programmed from birth, and where everything is completely "under control". In the Park Lane Hospital where his mother has just died, the Savage becomes disgusted with what he sees taking place around him. He rebels against this type of conditioning, and vainly tries to convince the hospital ***menial staff*** *(Delta workers of limited intelligence) how futile their way of life is.*

"But do you like being slaves?" the Savage was saying as they entered the Hospital. His face was flushed, his eyes bright with ardour and indignation. "Do you like being babies? Yes, Babies. **Mewling** and **puking,**" he added, exasperated by their bestial stupidity into throwing insults at those he had come to save. The insults **bounced** off their **carapace** of thick stupidity; they stared at him with a blank expression of dull and sullen resentment in their eyes. "Yes, puking!" he fairly shouted. **Grief** and remorse, compassion and duty - all were forgotten now and, as it were, absorbed into an intense overpowering hatred of these less than human monsters. "Don't you want to be free and men? Don't you even understand what manhood and freedom are?" Rage was making him fluent; his words came easily, **in a rush.** "Don't you?" he repeated, but got no answer to his question. "Very well, then," he went on **grimly**. "I'll teach you; I'll make you be free whether you want to or not." And pushing open a window that looked on to the inner court of the Hospital, he began to throw the little pill-boxes of soma tablets in handfuls out into the area.

For a moment the khaki mob was silent, petrified at the spectacle of this wanton sacrilege, with amazement and horror.

"He's mad," whispered Bernard, staring with wide open eyes. "They'll kill him. They'll..." A great shout suddenly went up from the mob; a wave of movement drove it menacingly towards the Savage. "Ford help him!" said Bernard, and averted his eyes.

"Ford helps those who help themselves." And with a laugh, actually a laugh of exultation, Helmholtz Watson pushed his way through the crowd.

"Free, free!" the Savage shouted, and with one hand continued to throw the soma into the area while, with the other, he **punched** the indistinguishable faces of his assailants. "Free!" And suddenly there was Helmholtz at his side - "Good old Helmholtz" - also punching - "Men at last!" - and in the interval also throwing the poison out **by handfuls** through the open window. "Yes men! men!" and there was no more poison left. He picked up the cash-box and showed them its black emptiness. "You're free!"

Howling, the Deltas charged with a redoubled fury.

Hesitant on the **fringes** of battle, "They're done for," said Bernard and urged by a sudden impulse, ran forward to help them; then thought better of it and halted; then, ashamed, stepped forward again; then again thought better of it, and was standing in an agony of humiliated indecision - thinking that they might be killed if he didn't help them, and that he might be killed if he did - when (Ford be praised!), **goggle-eyed** and **swine-snouted** in their gas-masks, in ran the police.

Extract from *Brave New World (Aldous Huxley)*

GLOSARY

menial staff:	personal de servicios
mewling:	maullando
puking:	babeando
bounce off:	chocar
carapace:	caparazon
grief:	dolor
in a rush:	de prisa
grimly:	severamente
punching:	dando puñetazos
by handfuls:	a puñados
howl:	aullar
fringle:	margen
goggle-eyed:	con ojos desorbitados
swine-snouted:	con hocico de cerdo

I. TEXTUAL STRUCTURE

A. This text reflects a very definite communication problem. The Savage is unsuccessfully trying get a message across. At first the receivers of the message cannot understand what he is trying to say. When they finally manage to interpret it, they do so in the wrong way.

Presentation of message:

Content according to:

(1) The Savage: _____

(2) The Deltas: _____

Reaction of:

(1) The Deltas: _____

(2) Bernard: _____

(3) Hemholtz: _____

Final Outcome:

(1) _____

(2) _____

(3) _____

(4) _____

II. CONTENT

A. Say if the following statements are true or false.

1. The Deltas were not known for their high intelligence.
2. The Savage did not have a hard time saying what he wanted to.
3. The soma tablets were thrown on the floor of the room.
4. Bernard was relieved when the police appeared.
5. The Deltas were angry because the Salvage was throwing the soma tablets.
6. Bernard did not know what to do.
7. Helmholtz Watson was also throwing the soma into the area.
8. The Savage and Watson were punching the Dealtas-

B. Answer the following questions in complete sentences.

1. Who did the Savage want to save? What did he want to save them from?

2. In your opinion what exactly is *soma*? Why are the Deltas so angry when it is thrown out the window?

3. Why does the Savage say, "Men at last!"?

4. What is the Deltas' reaction to their newfound freedom?

C. This text has a strong emotional content. Using the list below, complete the list so that it is clear which emotions are most characteristic of which character.

exultation, horror, overpowering hatred, humiliated indecision, remorse, bestial stupidity, hesitation, duty, remorse, ardour, grief, compassion, amazement, indignation, resentment.

THE SAVAGE

Emotions of the Past: *compassion*

_____

_____

_____

Emotions in the Present: _____

_____

_____

THE DELTAS

Emotions: *amazement*

HELMHOLTZ

Emotion:

BERNARD

Emotions:

III. LANGUAGE

A. Grammatical reference.

1. Who does *you* (line 1) refer to?
2. Who does *they* (line 1) refer to?
3. Who/what does *his* (line 2) refer to?

4. Who does *their* (line 3) refer to?

5. Who does *those* (line 4) refer to?

6. Who does *they* (line 5) refer to?

7. Who does *these* (line 8) refer to?

8. Who does *him* (line 16) refer to?

9. Who does *he* (line 22) refer to?

10. Who does *they* (line 31) refer to?

B. Match each word with its correct meaning

1.	*slave*	a. not clear, dense
2.	*to flush*	b. violent anger
3.	*bright*	c. a shell
4.	*thick*	d. become red
5.	*dull*	e. intense, vivid
6.	*carapace*	f. large disorderly crowd
7.	*rage*	g. substance causing death or harm

8.	*mob*	h. boring, monotonous
9.	*tablets*	i. person in property of another
10.	*poison*	j. pills
11.	*swine*	k. strageness
12.	*amazement*	l. nasty, very unpleasant

Apéndice nº IV: Descriptivo nº1: Variables originales.

Variable	*Niveles de la variable*	*Frecuencias*	*Variable*	*Niveles de la variable*	*Frecuencias*
FIA	1,00	7,00	FIIIB	2,00	3,00
	2,00	30,00		3,00	2,00
	3,00	63,00		4,00	25,00
FIIA	2,00	15,00		5,00	4,00
	3,00	24,00		6,00	30,00
	4,00	61,00		7,00	20,00
FIIB	1,00	1,00		8,00	15,00
	2,00	9,00		12,00	1,00
	3,00	10,00	FIIIC	6,00	1,00
	4,00	23,00		8,00	1,00
	5,00	57,00		9,00	3,00
FIIC	1,00	1,00		10,00	48,00
	2,00	10,00		11,00	1,00
	3,00	15,00		12,00	4,00
	4,00	33,00		13,00	4,00
	5,00	41,00		14,00	1,00
FIID	1,00	1,00		15,00	24,00
	2,00	9,00		16,00	3,00
	3,00	11,00		17,00	3,00
	4,00	38,00		18,00	3,00
	5,00	41,00		19,00	4,00
FIIIA	3,00	1,00	FIIID	0,00	59,00
	4,00	3,00		1,00	32,00
	6,00	32,00		2,00	8,00
	7,00	3,00		20,00	1,00
	9,00	13,00	FIIIE	0,00	58,00
	10,00	35,00		1,00	36,00
	11,00	6,00		2,00	6,00
	12,00	7,00			

Tabla nº1: Puntuaciones de las variables correspondientes al Texto nº1 y frecuencia de las mismas.

Variable	*Niveles de la variable*	*Frecuencias*	*Variable*	*Niveles de la variable*	*Frecuencias*
GIA	0,00	4,00	GIIIA	2,00	1,00
	1,00	4,00		3,00	1,00
	2,00	41,00		4,00	13,00
	3,00	51,00		5,00	10,00
GIIA	2,00	4,00		6,00	34,00
	3,00	1,00		7,00	23,00
	4,00	18,00		8,00	18,00
	5,00	9,00	GIIIB	1,00	1,00
	6,00	34,00		2,00	11,00
	7,00	15,00		3,00	17,00
	8,00	19,00		4,00	41,00
GIIB	0,00	2,00		5,00	29,00
	1,00	2,00		8,00	1,00
	2,00	27,00			
	3,00	23,00			
	4,00	45,00			
	8,00	1,00			

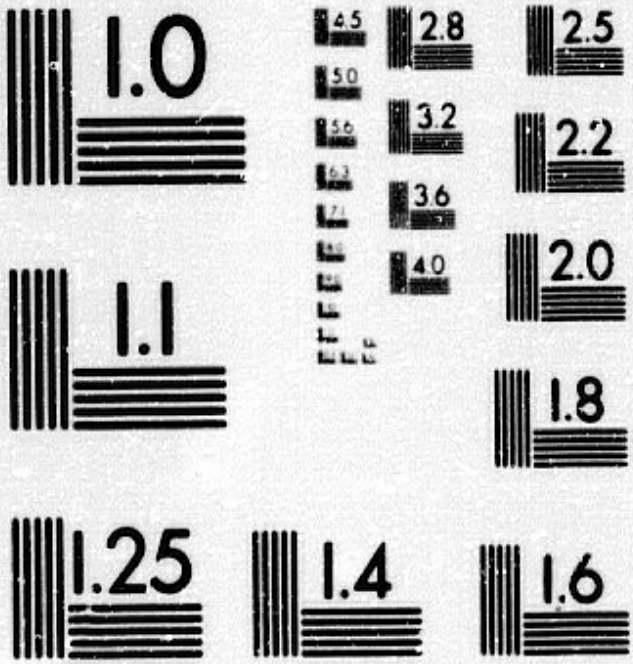
Tabla nº2: Puntuaciones de las variables correspondientes al Texto nº2 y frecuencia de las mismas.

Variable	*Niveles de la variable*	*Frecuencias*	*Variable*	*Niveles de la variable*	*Frecuencias*
HIA	0,00	10,00	HIIIB	0,00	79,00
	1,00	6,00		1,00	20,00
	2,00	83,00		7,00	1,00
	5,00	1,00	HIIIC	0,00	72,00
HIIA	0,00	1,00		1,00	25,00
	1,00	1,00		2,00	3,00
	2,00	15,00	HIIID	0,00	85,00
	3,00	18,00		1,00	15,00
	4,00	65,00	HIIIE	0,00	24,00
HIIB	1,00	3,00		1,00	75,00
	2,00	19,00		8,00	1,00
	3,00	22,00			
	4,00	56,00			
HIIIA	1,00	1,00			
	2,00	3,00			
	3,00	37,00			
	4,00	9,00			
	5,00	17,00			
	6,00	28,00			
	7,00	5,00			

Tabla nº3: Puntuaciones de las variables correspondientes al Texto nº3 y frecuencia de las mismas.

Variable	*Niveles de la variable*	*Frecuencias*	*Variable*	*Niveles de la variable*	*Frecuencias*
IIIA	1,00	2,00	IIIB	4,00	35,00
	2,00	2,00		5,00	18,00
	3,00	3,00		7,00	1,00
	4,00	9,00		9,00	1,00
	5,00	4,00	IIIIC	2,00	9,00
	6,00	48,00		3,00	24,00
	7,00	23,00		4,00	26,00
	8,00	9,00		5,00	10,00
IIIB	0,00	23,00		6,00	20,00
	1,00	74,00		7,00	11,00
	4,00	1,00	IIIID	0,00	44,00
	7,00	1,00		1,00	34,00
	10,00	1,00		2,00	20,00
IIIIA	1,00	1,00		4,00	1,00
	2,00	1,00		6,00	1,00
	3,00	2,00	IIIIE	0,00	7,00
	4,00	1,00		1,00	16,00
	5,00	41,00		2,00	59,00
	6,00	6,00		3,00	3,00
	7,00	14,00		4,00	11,00
	8,00	4,00		5,00	4,00
	9,00	24,00	IIIIF	0,00	23,00
	10,00	6,00		1,00	74,00
IIIIB	1,00	6,00		2,00	2,00
	2,00	16,00		6,00	1,00
	3,00	23,00			

Tabla nº4: Puntuaciones de las variables correspondientes al Texto nº4 y frecuencia de las mismas.



MICROCOPY RESOLUTION TEST CHART
NATIONAL BUREAU OF STANDARDS
STANDARD REFERENCE MATERIAL 1010a
(ANSI and ISO TEST CHART No. 2)

Variable	*Niveles de la variable*	*Frecuencias*	*Variable*	*Niveles de la variable*	*Frecuencias*
IIIA	1,00	2,00	IIIB	4,00	35,00
	2,00	2,00		5,00	18,00
	3,00	3,00		7,00	1,00
	4,00	2,00		9,00	1,00
	5,00	4,00	IIIIC	2,00	9,00
	6,00	48,00		3,00	24,00
	7,00	23,00		4,00	26,00
	8,00	9,00		5,00	10,00
IIIB	0,00	23,00		6,00	20,00
	1,00	74,00		7,00	11,00
	4,00	1,00	IIIID	0,00	44,00
	7,00	1,00		1,00	34,00
	10,00	1,00		2,00	20,00
IIIIA	1,00	1,00		4,00	1,00
	2,00	1,00		6,00	1,00
	3,00	2,00	IIIIE	0,00	7,00
	4,00	1,00		1,00	16,00
	5,00	41,00		2,00	59,00
	6,00	6,00		3,00	3,00
	7,00	14,00		4,00	11,00
	8,00	4,00		5,00	4,00
	9,00	24,00	IIIIF	0,00	23,00
	10,00	6,00		1,00	74,00
IIIIB	1,00	6,00		2,00	2,00
	2,00	16,00		6,00	1,00
	3,00	23,00			

Tabla n°4: Puntuaciones de las variables correspondientes al Texto n°4 y frecuencia de las mismas.

Variable	*Niveles de la variable*	*Frecuencias*	*Variable*	*Niveles de la variable*	*Frecuencias*
JIA	0,00	2,00	JIIIC	1,00	1,00
	1,00	1,00		2,00	3,00
	2,00	5,00		3,00	2,00
	3,00	6,00		4,00	15,00
	4,00	9,00		5,00	8,00
	5,00	17,00		6,00	34,00
	6,00	27,00		7,00	9,00
	7,00	33,00		8,00	27,00
JIIA	0,00	2,00		9,00	1,00
	1,00	3,00	JIIID	0,00	1,00
	2,00	20,00		2,00	4,00
	3,00	15,00		3,00	2,00
	4,00	59,00		4,00	16,00
	7,00	1,00		5,00	12,00
JIIIA	0,00	5,00		6,00	7,00
	1,00	13,00		7,00	35,00
	2,00	23,00		8,00	6,00
	3,00	56,00		9,00	17,00
	4,00	2,00	JIIIE	0,00	72,00
	8,00	1,00		1,00	23,00
JIIIB	2,00	3,00		2,00	3,00
	3,00	5,00		4,00	1,00
	4,00	15,00		7,00	1,00
	5,00	14,00	JIIIF	0,00	81,00
	6,00	15,00		1,00	17,00
	7,00	31,00		2,00	1,00
	8,00	2,00		3,00	1,00
	9,00	15,00			

Tabla nº5: Puntuaciones de las variables correspondientes al Texto nº5 y frecuencia de las mismas.

Variable	*Niveles de la variable*	*Frecuencias*	*Variable*	*Niveles de la variable*	*Frecuencias*
KIA	0,00	6,00	KIIIB	1,00	1,00
	1,00	12,00		2,00	3,00
	2,00	33,00		3,00	1,00
	3,00	49,00		4,00	2,00
KIIA	0,00	3,00		5,00	45,00
	1,00	14,00		6,00	4,00
	2,00	28,00		7,00	9,00
	3,00	54,00		8,00	5,00
	11,00	1,00		9,00	27,00
KIIB	0,00	4,00		10,00	2,00
	1,00	9,00		11,00	1,00
	2,00	33,00	KIIIC	1,00	2,00
	3,00	53,00		2,00	18,00
	10,00	1,00		3,00	38,00
KIIIA	3,00	4,00		4,00	22,00
	4,00	2,00		5,00	12,00
	5,00	2,00		6,00	7,00
	6,00	40,00		10,00	1,00
	7,00	3,00	KIIID	0,00	25,00
	9,00	16,00		1,00	72,00
	10,00	22,00		2,00	1,00
	11,00	8,00		6,00	2,00
	12,00	3,00			

Tabla nº6: Puntuaciones de las variables correspondientes al Texto nº6 y frecuencia de las mismas.

Variable	*Niveles de la variable*	*Frecuencias*	*Variable*	*Niveles de la variable*	*Frecuencias*
LIA	0,00	1,00	LIIB	0,00	2,00
	1,00	2,00		1,00	4,00
	2,00	3,00		2,00	44,00
	3,00	13,00		3,00	19,00
	4,00	43,00		4,00	29,00
	5,00	24,00		6,00	2,00
	6,00	14,00	LIIIA	2,00	3,00
LIIA	0,00	1,00		3,00	3,00
	1,00	1,00		4,00	4,00
	2,00	8,00		5,00	53,00
	3,00	22,00		6,00	13,00
	4,00	31,00		7,00	10,00
	5,00	16,00		8,00	5,00
	6,00	20,00		9,00	9,00
	10,00	1,00			

Tabla nº7: Puntuaciones de las variables correspondientes al Texto nº7
y frecuencia de las mismas.

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Variable	***Niveles de la variable***	***Frecuencias***	***Variable***	***Niveles de la variable***	***Frecuencias***
MIA	0,00	1,00	MIIIB	10,00	23,00
	1,00	1,00		11,00	5,00
	2,00	2,00	MIIIC	0,00	39,00
	3,00	14,00		1,00	41,00
	4,00	17,00		2,00	14,00
	5,00	27,00		3,00	2,00
	6,00	37,00		6,00	1,00
	10,00	1,00		9,00	1,00
MIIA	2,00	5,00		10,00	1,00
	3,00	10,00		11,00	1,00
	4,00	20,00	MIIID	0,00	1,00
	5,00	12,00		2,00	6,00
	6,00	21,00		3,00	1,00
	7,00	31,00		4,00	23,00
	12,00	1,00		5,00	6,00
MIIIA	0,00	13,00		6,00	40,00
	1,00	36,00		7,00	17,00
	2,00	40,00		8,00	5,00
	3,00	5,00		16,00	1,00
	4,00	3,00	MIIIE	3,00	5,00
	6,00	1,00		4,00	2,00
	7,00	2,00		5,00	56,00
MIIIB	2,00	3,00		6,00	4,00
	3,00	3,00		7,00	14,00
	5,00	2,00		8,00	4,00
	6,00	46,00		9,00	19,00
	7,00	2,00		10,00	2,00
	9,00	16,00			

Variable	*Niveles de la variable*	*Frecuencias*	*Variable*	*Niveles de la variable*	*Frecuencias*
MIHF	5,00	2,00			
	6,00	2,00			
	7,00	1,00			
	8,00	1,00			
	9,00	4,00			
	10,00	17,00			
	11,00	15,00			
	12,00	13,00			
	13,00	1,00			
	14,00	1,00			
	15,00	17,00			
	16,00	5,00			

Tabla nº8: Puntuaciones de las variables correspondientes al Texto nº8 y frecuencia de las mismas.

Variable	*Niveles de la variable*	*Frecuencias*	*Variable*	*Niveles de la variable*	*Frecuencias*
NIA	0,00	2,00	NIIIA	3,00	1,00
	1,00	6,00		4,00	2,00
	2,00	12,00		5,00	3,00
	3,00	19,00		6,00	46,00
	4,00	57,00		7,00	1,00
	5,00	1,00		9,00	12,00
	12,00	2,00		10,00	23,00
	15,00	1,00		11,00	8,00
NIIA	0,00	1,00		12,00	4,00
	2,00	2,00	NIIIB	0,00	6,00
	3,00	5,00		1,00	14,00
	4,00	13,00		2,00	34,00
	5,00	4,00		3,00	26,00
	6,00	30,00		4,00	16,00
	7,00	18,00		6,00	1,00
	8,00	26,00		7,00	1,00
	11,00	1,00		10,00	1,00
NIIB	0,00	1,00		11,00	1,00
	1,00	3,00			
	2,00	11,00			
	3,00	13,00			
	4,00	37,00			
	5,00	33,00			
	7,00	1,00			
	8,00	1,00			

Tabla nº9: Puntuaciones de las variables correspondientes al Texto nº9
y frecuencia de las mismas.

Variable	*Niveles de la variable*	*Frecuencias*	*Variable*	*Niveles de la variable*	*Frecuencias*
ÑIA	0,00	12,00	ÑIIIB	0,00	7,00
	1,00	6,00		2,00	1,00
	2,00	74,00		4,00	3,00
	3,00	3,00		6,00	1,00
	4,00	3,00		8,00	2,00
	5,00	1,00		9,00	2,00
	6,00	1,00		10,00	35,00
ÑIIA	1,00	3,00		11,00	1,00
	2,00	7,00		12,00	10,00
	3,00	7,00		13,00	2,00
	4,00	37,00		15,00	20,00
	5,00	12,00		16,00	2,00
	6,00	33,00		17,00	5,00
	7,00	1,00		18,00	3,00
ÑIIIA	0,00	6,00		19,00	5,00
	1,00	1,00		20,00	1,00
	2,00	2,00			
	3,00	4,00			
	4,00	23,00			
	5,00	4,00			
	6,00	27,00			
	7,00	10,00			
	8,00	23,00			

Tabla nº10: Puntuaciones de las variables correspondientes al Texto nº10 y frecuencia de las mismas.

Variable	*Niveles de la variable*	*Frecuencias*	*Variable*	*Niveles de la variable*	*Frecuencias*
OIA	0,00	4,00	OIIIA	1,00	1,00
	1,00	10,00		2,00	2,00
	2,00	30,00		3,00	5,00
	3,00	50,00		4,00	5,00
	4,00	1,00		5,00	23,00
	5,00	1,00		6,00	10,00
	6,00	2,00		7,00	9,00
	10,00	1,00		8,00	6,00
	19,00	1,00		9,00	19,00
OIIA	1,00	1,00		10,00	19,00
	2,00	4,00		11,00	1,00
	3,00	4,00	OIIIB	2,00	2,00
	4,00	4,00		3,00	4,00
	5,00	22,00		4,00	5,00
	6,00	3,00		5,00	13,00
	7,00	21,00		6,00	35,00
	8,00	6,00		7,00	8,00
	9,00	23,00		8,00	4,00
	10,00	12,00		9,00	12,00
OIIB	0,00	2,00		10,00	13,00
	1,00	3,00		11,00	4,00
	2,00	7,00	OIIIC	0,00	2,00
	3,00	7,00		1,00	2,00
	4,00	43,00		2,00	15,00
	5,00	34,00		3,00	15,00
	6,00	1,00		4,00	33,00
	10,00	2,00		5,00	7,00
	11,00	1,00		6,00	17,00
				7,00	8,00
				11,00	1,00

Tabla n°11: Puntuaciones de las variables correspondientes al Texto n°11 y frecuencia de las mismas.

Variable	*Niveles de la variable*	*Frecuencias*	*Variable*	*Niveles de la variable*	*Frecuencias*
PIA	0,00	1,00	PIIIB	0,00	23,00
	1,00	3,00		1,00	38,00
	2,00	5,00		2,00	22,00
	3,00	9,00		3,00	13,00
	4,00	8,00		5,00	1,00
	5,00	6,00		6,00	1,00
	6,00	20,00		7,00	1,00
	7,00	48,00		9,00	1,00
PIIA	0,00	1,00	PIIIC	0,00	6,00
	1,00	1,00		1,00	12,00
	2,00	3,00		2,00	52,00
	3,00	4,00		3,00	13,00
	4,00	8,00		4,00	8,00
	5,00	8,00		5,00	6,00
	6,00	7,00		6,00	1,00
	7,00	34,00		7,00	1,00
	8,00	5,00		8,00	1,00
	9,00	29,00			
PIIIA	0,00	1,00			
	1,00	2,00			
	2,00	5,00			
	3,00	4,00			
	4,00	8,00			
	5,00	5,00			
	6,00	8,00			
	7,00	33,00			
	8,00	8,00			
	9,00	26,00			

Tabla nº12: Puntuaciones de las variables correspondientes al Texto nº12 y frecuencia de las mismas.

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Variable	*Niveles de la variable*	*Frecuencias*	*Variable*	*Niveles de la variable*	*Frecuencias*
QIA	0,00	11,00	QIIIB	3,00	2,00
	1,00	78,00		4,00	3,00
	2,00	2,00		5,00	4,00
	3,00	2,00		7,00	2,00
	4,00	1,00		8,00	2,00
	5,00	4,00		10,00	34,00
	7,00	1,00		12,00	6,00
	9,00	1,00		13,00	3,00
QIIA	0,00	1,00		14,00	3,00
	1,00	1,00		15,00	21,00
	2,00	5,00		16,00	2,00
	3,00	4,00		17,00	4,00
	4,00	11,00		18,00	6,00
	5,00	3,00		19,00	6,00
	6,00	36,00		20,00	2,00
	7,00	25,00	QIIIC	0,00	1,00
	8,00	12,00		1,00	3,00
	10,00	1,00		2,00	4,00
	15,00	1,00		3,00	3,00
QIIIA	1,00	2,00		4,00	7,00
	2,00	1,00		5,00	49,00
	4,00	4,00		6,00	7,00
	5,00	43,00		7,00	11,00
	6,00	4,00		8,00	2,00
	7,00	8,00		9,00	6,00
	8,00	3,00		10,00	6,00
	9,00	19,00		20,00	1,00
	10,00	15,00			
	12,00	1,00			

Tabla nº13: Puntuaciones de las variables correspondientes al Texto nº13 y frecuencia de las mismas.

Variable	*Niveles de la variable*	*Frecuencias*	*Variable*	*Niveles de la variable*	*Frecuencias*
RIA	0,00	1,00	RIIIB	2,00	5,00
	1,00	3,00		3,00	4,00
	2,00	9,00		4,00	27,00
	3,00	21,00		5,00	10,00
	4,00	61,00		6,00	39,00
	5,00	4,00		7,00	6,00
	6,00	1,00		8,00	7,00
RIIB	1,00	2,00		10,00	1,00
	2,00	9,00	RIIIC	1,00	1,00
	3,00	19,00		2,00	2,00
	4,00	20,00		3,00	3,00
	5,00	49,00		4,00	5,00
	7,00	1,00		6,00	7,00
RIIC	1,00	3,00		7,00	10,00
	2,00	12,00		8,00	6,00
	3,00	11,00		9,00	10,00
	4,00	33,00		10,00	3,00
	5,00	37,00		11,00	1,00
	6,00	2,00		13,00	1,00
	7,00	1,00		14,00	1,00
	8,00	1,00	RIIID	1,00	2,00
RIIIA	1,00	9,00		2,00	2,00
	2,00	43,00		3,00	6,00
	3,00	20,00		4,00	37,00
	4,00	15,00		5,00	2,00
	5,00	6,00		6,00	22,00
	6,00	3,00		7,00	12,00
	7,00	1,00		8,00	15,00
	14,00	1,00		9,00	1,00
RIIIB	1,00	1,00		11,00	1,00

Tabla nº14: Puntuaciones de las variables correspondientes al Texto nº14 y frecuencia de las mismas.

Variable	*Niveles de la variable*	*Frecuencias*	*Variable*	*Niveles de la variable*	*Frecuencias*
SIIA	0,00	4,00	SIIIB	0,00	72,00
	1,00	1,00		1,00	15,00
	2,00	6,00		2,00	3,00
	3,00	7,00		3,00	1,00
	4,00	35,00		4,00	3,00
	5,00	45,00		5,00	3,00
	7,00	1,00		7,00	2,00
	10,00	1,00		20,00	1,00
SIIB	0,00	3,00	SIIIC	0,00	4,00
	1,00	1,00		1,00	9,00
	2,00	2,00		2,00	41,00
	3,00	16,00		3,00	21,00
	4,00	6,00		4,00	21,00
	5,00	18,00		6,00	1,00
	6,00	21,00		7,00	2,00
	7,00	30,00		17,00	1,00
	10,00	3,00			
SIIIA	0,00	72,00			
	1,00	6,00			
	2,00	16,00			
	4,00	1,00			
	5,00	3,00			
	7,00	1,00			
	8,00	1,00			

Tabla nº15 Puntuaciones de las variables correspondientes al Texto nº15 y frecuencia de las mismas.

Variable	*Niveles de la variable*	*Frecuencias*	*Variable*	*Niveles de la variable*	*Frecuencias*
TIA	0,00	1,00	TIIIA	3,00	3,00
	1,00	3,00		4,00	2,00
	2,00	11,00		5,00	11,00
	3,00	19,00		6,00	24,00
	4,00	59,00		7,00	11,00
	5,00	1,00		8,00	2,00
	10,00	3,00		9,00	18,00
	17,00	2,00		10,00	14,00
	18,00	1,00		11,00	8,00
TIIA	0,00	2,00	TIIIB	0,00	6,00
	2,00	13,00		1,00	17,00
	3,00	14,00		2,00	45,00
	4,00	15,00		3,00	23,00
	5,00	18,00		5,00	3,00
	6,00	37,00		7,00	1,00
	9,00	1,00		9,00	1,00
TIIB	1,00	1,00		10,00	3,00
	2,00	24,00		11,00	1,00
	3,00	7,00	TIIIC	0,00	1,00
	4,00	57,00		1,00	8,00
	5,00	4,00		2,00	46,00
	6,00	2,00		3,00	20,00
	8,00	1,00		4,00	16,00
	9,00	3,00		5,00	2,00
	10,00	1,00		6,00	3,00
TIIIA	0,00	2,00		7,00	1,00
	1,00	2,00		10,00	3,00
	2,00	3,00			

Tabla nº16: Puntuaciones de las variables correspondientes al Texto nº16 y frecuencia de las mismas.

Variable	*Niveles de la variable*	*Frecuencias*	*Variable*	*Niveles de la variable*	*Frecuencias*
UIA	1,00	2,00	UIIIA	0,00	4,00
	2,00	7,00		1,00	24,00
	3,00	9,00		2,00	38,00
	4,00	22,00		3,00	7,00
	3,00	17,00		4,00	21,00
	6,00	42,00		5,00	3,00
	9,00	1,00		8,00	2,00
UIIA	0,00	1,00		9,00	1,00
	1,00	4,00	UIIIB	0,00	2,00
	2,00	23,00		1,00	4,00
	3,00	14,00		2,00	13,00
	4,00	51,00		3,00	22,00
	5,00	1,00		4,00	8,00
	6,00	3,00		5,00	15,00
	7,00	2,00		6,00	12,00
	9,00	1,00		7,00	24,00
UIIB	0,00	4,00	UIIIC	1,00	3,00
	1,00	13,00		2,00	8,00
	2,00	29,00		3,00	24,00
	3,00	46,00		4,00	25,00
	4,00	2,00		5,00	5,00
	6,00	1,00		6,00	23,00
	7,00	3,00		7,00	7,00
	9,00	1,00		8,00	5,00
	10,00	1,00			

Variable	***Niveles de la variable***	***Frecuencias***	***Variable***	***Niveles de la variable***	***Frecuencias***
UIIID	0,00	3,00			
	1,00	4,00			
	3,00	13,00			
	4,00	23,00			
	5,00	22,00			
	6,00	3,00			
	7,00	20,00			
	8,00	6,00			
	9,00	5,00			
	10,00	1,00			

Tabla n°17: Puntuaciones de las variables correspondientes al Texto n°17
y frecuencia de las mismas.

Variable	*Niveles de la variable*	*Frecuencias*	*Variable*	*Niveles de la variable*	*Frecuencias*
VIA	1,00	1,00	VIIC	3,00	11,00
	2,00	1,00		4,00	58,00
	3,00	1,00		5,00	1,00
	4,00	4,00		7,00	1,00
	6,00	3,00		8,00	1,00
	7,00	11,00		9,00	1,00
	9,00	3,00	VIIIA	0,00	1,00
	10,00	17,00		1,00	11,00
	12,00	22,00		2,00	42,00
	13,00	1,00		3,00	27,00
	14,00	18,00		4,00	7,00
	15,00	17,00		5,00	5,00
	20,00	1,00		6,00	7,00
VIIA	0,00	1,00	VIIIB	0,00	31,00
	1,00	5,00		1,00	16,00
	2,00	9,00		2,00	44,00
	3,00	12,00		3,00	3,00
	4,00	17,00		4,00	3,00
	5,00	50,00		5,00	2,00
	7,00	1,00		8,00	1,00
	9,00	1,00	VIIID	0,00	4,00
	10,00	1,00		2,00	7,00
	16,00	1,00		3,00	37,00
	17,00	1,00		4,00	10,00
	18,00	1,00		5,00	22,00
VIIC	0,00	2,00		6,00	10,00
	1,00	5,00		7,00	9,00
	2,00	20,00		8,00	1,00

Tabla nº18: Puntuaciones de las variables correspondientes al Texto nº18 y frecuencia de las mismas.

Variable	*Niveles de la variable*	*Frecuencias*	*Variable*	*Niveles de la variable*	*Frecuencias*
WIA	1,00	3,00	WIIIA	0,00	14,00
	2,00	2,00		1,00	21,00
	3,00	1,00		2,00	36,00
	4,00	2,00		3,00	11,00
	5,00	1,00		4,00	8,00
	6,00	2,00		5,00	1,00
	7,00	22,00		7,00	2,00
	10,00	19,00		8,00	3,00
	11,00	3,00		9,00	3,00
	12,00	19,00		12,00	1,00
	13,00	5,00	WIIIB	0,00	2,00
	14,00	21,00		2,00	1,00
WIIA	0,00	2,00		3,00	2,00
	1,00	3,00		4,00	2,00
	2,00	2,00		5,00	9,00
	3,00	10,00		6,00	17,00
	4,00	44,00		7,00	6,00
	5,00	30,00		8,00	2,00
	6,00	2,00		9,00	38,00
	7,00	2,00		10,00	7,00
	8,00	2,00		11,00	14,00
	10,00	1,00			
	13,00	1,00			
	22,00	1,00			

Tabla nº19: Puntuaciones de las variables correspondientes al Texto nº19 y frecuencia de las mismas.

Apéndice IV

Variable	*Niveles de la variable*	*Frecuencias*	*Variable*	*Niveles de la variable*	*Frecuencias*
XIA	2,00	2,00	XIIIB	1,00	1,00
	3,00	1,00		2,00	8,00
	4,00	1,00		3,00	17,00
	5,00	1,00		4,00	16,00
	6,00	19,00		5,00	13,00
	7,00	1,00		6,00	12,00
	9,00	9,00		7,00	25,00
	10,00	25,00		8,00	2,00
	11,00	17,00		9,00	5,00
	12,00	24,00		18,00	1,00
XIIA	1,00	1,00	XIIIC	2,00	5,00
	2,00	9,00		3,00	3,00
	3,00	24,00		4,00	5,00
	4,00	11,00		5,00	35,00
	5,00	22,00		6,00	12,00
	6,00	30,00		7,00	13,00
	7,00	1,00		8,00	10,00
	9,00	1,00		9,00	15,00
	17,00	1,00		10,00	1,00
XIIIA	2,00	1,00		15,00	1,00
	3,00	2,00			
	6,00	3,00			
	7,00	2,00			
	8,00	2,00			
	9,00	36,00			
	10,00	8,00			
	12,00	20,00			
	15,00	14,00			
	16,00	6,00			
	18,00	1,00			

Tabla nº 20: Puntuaciones de las variables correspondientes al texto nº 20 y frecuencias de las mismas

Variable	*Niveles de la variable*	*Frecuencias*	*Variable*	*Niveles de la variable*	*Frecuencias*
YIA	0,00	1,00	YIIIA	2,00	1,00
	1,00	2,00		3,00	1,00
	2,00	3,00		4,00	3,00
	3,00	13,00		5,00	32,00
	4,00	16,00		6,00	6,00
	5,00	23,00		7,00	8,00
	6,00	41,00		8,00	1,00
	10,00	1,00		9,00	25,00
YIIA	1,00	6,00		10,00	23,00
	2,00	17,00	YIIIB	3,00	1,00
	3,00	23,00		4,00	1,00
	4,00	52,00		5,00	2,00
	6,00	1,00		6,00	26,00
	8,00	1,00		7,00	8,00
YIIB	1,00	8,00		9,00	6,00
	2,00	19,00		10,00	7,00
	3,00	24,00		11,00	22,00
	4,00	49,00		12,00	20,00
YIIC	1,00	4,00			
	2,00	11,00			
	3,00	7,00			
	4,00	77,00			
	5,00	1,00			

Tabla nº21: Puntuaciones de las variables correspondientes al Texto nº21 y frecuencia de las mismas.

Agrupación de variables según estructura textual, contenido y lenguaje de cada texto.

Variables	Media	Mediana	Moda	Desviación Típica	Máximo posible.
FIA	2,560	3,000	3,000	0,625	03
FIIA	3,460	4,000	4,000	0,744	04
FIIB	4,260	5,000	5,000	1,031	05
FIIC	4,030	4,000	5,000	1,029	05
FIID	4,090	4,000	5,000	0,986	05
FIIIA	8,450	9,000	10,000	2,254	12
FIIIB	5,840	6,000	6,000	1,692	12
FIIIC	12,350	10,000	10,000	3,033	19
FIIID	0,680	0,000	0,000	2,054	20
FIIIE	0,480	0.000	0,000	0,611	02

Tabla nº 22: texto nº1.

Variables	Media	Mediana	Moda	Desviación Típica	Máximo posible.
GIA	2,390	3,000	3,000	0,751	03
GIIA	5,890	6,000	6,000	1,569	08
GIIB	3,130	3,000	4,000	1,107	08
GIIIA	6,160	6,000	6,000	1,346	08
GIIIB	3,910	4,000	4,000	1,074	08

Tabla nº 23: texto nº 2.

Variables	Media	Mediana	Moda	Desviación Típica	Máximo posible.
HIA	1,770	2,000	2,000	0,709	05
HIIA	3,450	4,000	4,000	0,857	04
HIIB	3,310	4,000	4,000	0,884	04
HIIIA	4,420	4,500	3,000	1,471	07
HIIIB	0,270	0,000	0,000	0,790	07
HIIIC	0,310	0,000	0,000	0,526	02
HIIID	0,150	0,000	0,000	0,359	01
HIIIE	0,830	1,000	1,000	0,842	08

Tabla nº 24: texto nº 3.

Variables	Media	Mediana	Moda	Desviación Típica	Máximo posible.
IIIA	5,920	6,000	6,000	1,447	08
IIIB	0,950	1,000	1,000	1,226	10
IIIIA	6,600	6,000	5,000	2,035	10
IIIIB	3,530	4,000	4,000	1,314	09
IIIIC	4,410	4,000	4,000	1,531	07
IIIID	0,840	1,000	0,000	0,982	06
IIIIE	2,070	2,000	2,000	1,130	05
IIIIF	0,840	1,000	1,000	0,692	06

Tabla nº 25: texto nº 4.

Variables	Media	Mediana	Moda	Desviación Típica	Máximo posible.
JIA	5,430	6,000	7,000	1,695	07
JIIA	3,310	4,000	4,000	1,080	07
JIIIA	2,430	3,000	3,000	1,075	08
JIIIB	6,090	6,000	7,000	1,854	09
JIIIC	6,050	6,000	6,000	1,695ª	09
JIIID	6,260	7,000	7,000	2,008	09
JIIIE	0,400	0,000	0,000	0,921	07
JIIIF	0,220	0,000	0,000	0,504	03

Tabla nº 26: texto nº 5.

Variables	Media	Mediana	Moda	Desviación Típica	Máximo posible.
KIA	2,250	2,000	3,000	0,892	03
KIIA	2,430	3,000	3,000	1,200	11
KIIB	2,440	3,000	3,000	1,113	10
KIIIA	7,790	7,000	6,000	2,319	12
KIIIB	6,440	5,000	5,000	2,119	11
KIIIC	3,520	3,000	3,000	1,352	10
KIIID	0,860	1,000	1,000	0,865	06

Tabla nº 27: texto nº 6.

Variables	Media	Mediana	Moda	Desviación Típica	Máximo posible.
LIA	4,230	4,000	4,000	1,162	06
LIIA	4,170	4,000	4,000	1,450	10
LIIB	2,770	2,500	2,000	1,100	06
LIIIA	5,650	5,000	5,000	1,566	09

Tabla nº 28: texto nº 7.

Variables	Media	Mediana	Moda	Desviación Típica	Máximo posible.
MIA	4,820	5,000	6,000	1,388	10
MIIA	5,350	6,000	7,000	1,702	12
MIIIA	1,630	2,000	2,000	1,261	07
MIIIB	7,440	6,000	6,000	2,267	11
MIIIC	1,110	1,000	1,000	1,825	11
MIIID	5,520	6,000	6,000	1,888	16
MIIIE	5,940	5,000	5,000	1,705	10
MIIIF	11,740	12,000	12,000	2,415	16

Tabla nº29: texto nº 8.

Variables	Media	Mediana	Moda	Desviación Típica	Máximo posible.
NIA	3,590	4,000	4,000	1,975	15
NIIA	6,160	6,000	6,000	1,779	11
NIIB	3,920	4,000	4,000	1,261	08
NIIIA	7,830	6,000	6,000	2,261	12
NIIIB	2,580	2,000	2,000	1,683	11

Tabla nº 30: texto nº 9.

Variables	Media	Mediana	Moda	Desviación Típica	Máximo posible.
ÑIA	1,860	2,000	2,000	0,964	06
ÑIIA	4,510	4,000	4,000	1,382	07
ÑIIIA	5,450	6,000	6,000	2,194	08
ÑIIIB	11,470	10,000	10,000	4,773	20

Tabla nº 31: texto nº 10.

Variables	Media	Mediana	Moda	Desviación Típica	Máximo posible.
OIA	2,700	3,000	3,000	2,072	19
OIIA	6,870	7,000	9,000	2,317	10
OIIB	4,170	4,000	4,000	1,589	11
OIIA	6,980	7,000	5,000	2,425	11
OIIIB	6,810	6,000	6,000	2,191	11
OIIIC	4,130	4,000	4,000	1,796	11

Tabla nº 32: texto nº 11.

Variables	Media	Mediana	Moda	Desviación Típica	Máximo posible.
PIA	5,580	6,000	7,000	1,854	07
PIIA	6,720	7,000	7,000	2,128	09
PIIIA	6,580	7,000	7,000	2,257	09
PIIIB	1,480	1,000	1,000	1,474	09
PIIIC	2,380	2,000	2,000	1,413	08

Tabla nº 33: texto nº12.

Variables	Media	Mediana	Moda	Desviación Típica	Máximo posible.
QIA	1,280	1,000	1,000	1,371	09
QIIA	5,940	6,000	6,000	1,994	15
QIIIA	6,720	5,500	5,000	2,336	12
QIIIB	12,380	12,000	10,000	4,177	20
QIIIC	5,620	5,000	5,000	2,522	20

Tabla nº 34: texto nº 13.

Variables	Media	Mediana	Moda	Desviación Típica	Máximo posible.
RIA	3,650	4,000	4,000	1,290	10
RIIA	3,540	4,000	4.000	0,937	06
RIIB	4,090	4,500	5,000	1,147	07
RIIC	4,040	4,000	4,000	1,255	08
RIIIA	2,840	2,000	2,000	1,733	14
RIIIB	5,230	6,000	6,000	1,588	10
RIIIC	6,020	5,000	5,000	2,165	14
RIIID	5,380	6,000	4.000	1,890	11

Tabla nº35: texto nº14.

Variables	Media	Mediana	Moda	Desviación Típica	Máximo posible.
SIIA	4,160	4,000	5,000	1,391	10
SIIB	5,330	6,000	7,000	1,970	10
SIIIA	0,720	0,000	0,000	1,498	08
SIIIB	0,850	0,000	0,000	2,430	20
SIIIC	2,750	2,000	2,000	1,919	17

Tabla nº 36: texto nº15.

Variables	Media	Mediana	Moda	Desviación Típica	Máximo posible.
TIA	4,050	4,000	4,000	2,750	18
TIIA	4,490	5,000	6,000	1,636	09
TIIB	3,750	4,000	4,000	1,572	10
TIIIA	7,070	7,000	6,000	2,671	11
TIIIB	2,480	2,000	2,000	2,047	11
TIIIC	2,890	2,000	2,000	1,740	10

Tabla nº 37: texto nº 16.

Variables	Media	Mediana	Moda	Desviación Típica	Máximo posible.
UIA	4,770	5,000	6,000	1,441	09
UIIA	3,420	4,000	4,000	1,350	09
UIIB	2,630	3,000	3,000	1,581	10
UIIIA	2,450	2,000	2,000	1,617	09
UIIIB	4,430	5,000	7,000	2,016	07
UIIIC	4,430	4,000	4,000	1,754	08
UIIID	5,060	5,000	4,000	2,145	10

Tabla nº 38: texto nº 17.

Variables	Media	Mediana	Moda	Desviación Típica	Máximo posible.
VIA	11,180	12,000	12,000	3,566	20
VIIA	3,590	4,000	4,000	2,515	17
VIIB	4,540	5,000	5,000	2,676	18
VIIC	3,390	4,000	4,000	1,355	09
VIIIA	2,710	2,000	2,000	1,336	06
VIIIB	5,100	6,000	6,000	1,915	08
VIIIC	1,430	2,000	2,000	1,335	08
VIIID	4,060	4,000	3,000	1,705	08

Tabla nº 41: texto nº18.

Variables	Media	Mediana	Moda	Desviación Típica	Máximo posible.
WIA	9,590	10,000	7,000	3,492	14
WIIA	4,500	4,000	4,000	2,423	22
WIIIA	2,400	2,000	2,000	2,287	12
WIIIB	7,870	9,000	9,000	2,444	11

Tabla nº 40: texto nº 19.

Variables	Media	Mediana	Moda	Desviación Típica	Máximo posible.
XIA	9,430	10,000	10,000	2,544	12
XIIA	4,250	4,000	4,000	1,866	18
XIIB	4,580	5,000	6,000	1,960	17
XIIIA	11,090	10,000	9,000	3,346	18
XIIIB	5,230	5,000	7,000	2,348	18
XIIIC	6,170	6,000	5,000	2,118	15

Tabla nº 41: texto nº 20.

Variables	Media	Mediana	Moda	Desviación Típica	Máximo posible.
YIA	4,820	5,000	6,000	1,473	10
YIIA	3,310	4,000	4,000	1,089	08
YIIB	3,140	3,000	4,000	0,995	04
YIIC	3,600	4,000	4,000	0,853	05
YIIIA	7,320	7,000	5,000	2,247	10
YIIIB	8,910	9,000	6,000	2,543	12

Tabla nº 42: texto nº21

APÉNDICE V: Descriptivo nº2

Variable	Mínimo	Máximo	Media	Mediana	Moda	Desviación Típica	Varianza
FI	1,000	3,000	2,560	3,000	3,000	0,625	0,390
FII	5,000	19,000	15,840	17,000	19,000	3,218	10,358
FIII	14,000	50,000	27,800	27,000	20,000	7,078	50,101
GI	0,000	3,000	2,390	3,000	3,000	0,751	0,564
GII	2,000	12,000	9,020	9,000	8,000	2,006	4,868
GIII	4,000	13,000	10,070	10,000	11,000	2,076	4,308
HI	0,000	5,000	1,770	2,000	2,000	0,709	0,502
HII	1,000	8,000	6,760	7,000	8,000	1,615	2,680
HIII	1,000	15,000	5,980	6,000	4,000	2,562	6,565
III	2,000	11,000	6,870	7,000	7,000	1,561	2,432
IIII	6,000	30,000	18,290	18,000	18,000	5,174	26,774
JI	0,000	7,000	5,430	6,000	7,000	1,695	2,874
JII	0,000	7,000	3,310	4,000	4,000	1,080	1,166
JIII	5,000	31,000	21,450	22,000	23,000	5,866	34,412
KI	0,000	3,000	2,250	2,000	3,000	0,892	0,795
KII	0,000	21,000	4,870	5,000	6,000	2,196	4,821
KIII	6,000	30,000	18,610	18,000	16,000	4,874	23,755
LI	0,000	6,000	4,230	4,000	4,000	1,162	1,351
LII	2,000	16,000	6,940	7,000	6,000	2,701	4,845
LIII	2,000	9,000	5,650	5,000	5,000	1,566	2,452
MI	0,000	10,000	4,820	5,000	6,000	1,388	1,927
MII	2,000	12,000	5,350	6,000	7,000	1,702	2,896
MIII	14,000	48,000	33,380	32,000	29,000	7,425	55,127
NI	0,000	15,000	3,590	4,000	4,000	1,975	3,901
NII	3,000	14,000	10,080	11,000	11,000	2,631	6,923
NIII	3,000	16,000	10,410	11,000	8,000	2,796	7,820
ÑI	0,000	6,000	1,860	2,000	2,000	0,964	0,930
ÑII	1,000	7,000	4,510	4,000	4,000	1,382	1,909
ÑIII	0,000	28,000	16,920	17,000	14,000	6,567	43,125

OI	0,000	19,000	2,700	3,000	3,000	2,072	4,293
OII	2,000	15,000	11,040	11,000	11,000	2,860	8,180
OIII	4,000	27,000	17,920	17,000	15,000	4,884	23,852
PI	0,000	7,000	5,588	6,000	7,000	1,854	3,438
PII	0,000	9,000	6,720	7,000	7,000	2,128	4,527
PIII	1,000	21,000	10,440	10,000	12,000	3,574	12,774
QI	0,000	9,000	1,280	1,000	1,000	1,371	1,880
QII	0,000	15,000	5,940	6,000	6,000	1,994	3,976
QIII	6,000	40,000	24,720	24,000	20,000	7,784	53,052
RI	0,000	10,000	3,650	4,000	4,000	1,290	1,664
RII	2,000	17,000	11,670	12,500	14,000	2,671	7,132
RIII	11,000	32,000	19,470	19,000	18,000	4,764	22,696
SII	0,000	13,000	9,490	10,000	12,000	2,529	6,394
SIII	1,000	31,000	4,320	3,000	2,000	4,497	20,220
TI	0,000	18,000	4,050	4,000	4,000	2,750	7,563
TII	1,000	15,000	8,240	9,000	10,000	2,221	4,932
TIII	3,000	25,000	12,440	12,000	13,000	4,291	18,441
UI	1,000	9,000	4,770	5,000	6,000	1,441	2,078
UII	2,000	16,000	6,050	6,000	7,000	2,532	6,412
UIII	3,000	28,000	16,370	16,000	14,000	5,080	25,811
VI	1,000	20,000	11,180	12,000	12,000	3,566	12,715
VII	1,000	35,000	11,520	12,000	13,000	5,577	31,101
VIII	3,000	23,000	13,300	13,000	14,000	4,366	19,061
WI	1,000	14,000	9,990	10,000	7,000	3,492	12,192
WII	0,000	22,000	4,500	4,000	4,000	2,423	5,869
WIII	0,000	18,000	10,270	11,000	11,000	3,200	10,239
XI	2,000	12,000	9,430	10,000	10,000	2,544	6,470
XII	3,000	27,000	8,830	9,000	9,000	3,219	10,365
XIII	10,000	34,000	22,490	21,500	18,000	5,856	34,293
YI	0,000	10,000	4,820	5,000	6,000	1,473	2,169
YII	4,000	14,000	10,050	11,000	12,000	2,371	5,624
YIII	5,000	22,000	16,230	16,000	11,000	4,552	20,724

Tabla nº 43: Agrupación de variables por texto

APENDICE n° VI: Descriptivo n°3

Variable	*Media*	*Mediana*	*Moda*	*Desviación Típica*	*Varianza*
ET1	7,8200	8,0000	9,0000	2,1338	4,5531
ET2	2,5600	3,0000	3,0000	0,6247	0,3903
ET3	1,7700	2,0000	2,0000	0,7086	0,5021
ET4	7,0700	8,0000	9,0000	1,9450	3,7829
ET5	4,2300	4,0000	4,0000	1,1622	1,3506
ET6	3,5900	4,0000	4,0000	1,9751	3,9009
ET7	1,8600	2,0000	2,0000	0,9642	0,9297
ET8	18,3800	19,0000	21,0000	5,3405	28,5208
ET9	3,6500	4,0000	4,0000	1,2900	1,6641
ET10	11,1800	12,0000	12,0000	3,5658	12,7147
ET11	9,9900	10,0000	7,0000	3,4917	12,1918
ET12	14,2500	15,0000	17,0000	3,5230	12,4116

Tabla n°44: Agrupación de variables por ejercicios correspondientes a la Estructura Textual.

Variable	*Media*	*Mediana*	*Moda*	*Desviación Típica*	*Varianza*
CO1	80,5400	82,5000	95,0000	17,2892	298,9176
CO2	11,2500	12,0000	12,0000	2,8369	8,0480
CO3	30,7400	32,0000	32,0000	6,6691	44,4772
CO4	14,1500	14,0000	13,0000	3,2298	10,4318
CO5	19,3000	19,0000	17,0000	6,9173	47,8485
CO6	8,9300	9,5000	11,0000	2,3149	5,3587

Tabla n°45: Agrupación de variables por ejercicios correspondientes al Contenido .

Variable	Media	Mediana	Moda	Desviación Típica	Varianza
L1	26,6400	26,0000	35,0000	6,8054	46,3135
L2	21,2000	21,0000	24,0000	5,3276	28,3838
L3	38,3400	38,50000	40,0000	9,4004	88,3681
L4	11,7800	13,0000	14,0000	2,8940	8,3754
L5	8,4500	9,0000	10,0000	2,2535	5,0783
L6	60,0100	58,0000	53,0000	12,5058	156,3938
L7	18,2000	18,0000	15,0000	6,2393	38,9293
L8	3,5400	3,0000	3,0000	2,5323	6,4125
L9	89,3900	85,0000	74,0000	20,3266	413,1696
L10	18,5100	18,0000	19,0000	5,7075	32,5757
L11	18,1200	18,5000	19,0000	4,7594	22,6521
L12	8,0400	7,0000	7,0000	3,4697	12,0388
L13	2,5500	2,0000	2,0000	1,4521	2,1086
L14	3,7300	3,0000	2,0000	3,3480	11,2092
L15	0,5300	0,0000	0,0000	0,8463	0,7163
L16	0,1500	0,0000	0,0000	0,3589	0,1288
L17	0,8400	1,0000	1,0000	0,6922	0,4792
L18	4,1300	4,0000	4,0000	1,7959	3,3254
L19	2,3800	2,0000	2,0000	1,4126	1,9956

Tabla n°46: Agrupación de variables correspondientes a ejercicios de Lenguaje.

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