

SECONDARY EDUCATION TEACHERS (0590)
ENGLISH (011)
Salamanca 20 June 2026

FIRST PART

WRITTEN PRACTICAL TEST

This section consists of two tasks:

– **TASK 1**

Choose **TWO TEXTS** from the three provided and answer the questions set for each of them.

– **TASK 2**

Write **ONE COMPOSITION** on **ONE TOPIC** selected from the two given.

Instructions

1. Use a blue or black non-erasable pen.
2. You may use this booklet for underlining or making notes, if you wish.
3. **Answer all tasks on the answer sheets provided.**
4. At the end of the paper, place all materials (booklet and answer sheets) in the envelope provided.
5. Activity number 8 of each text must be answered in one of the chosen texts **ONLY**.

RESTORING NATIONAL FAITH

My fellow citizens:

This is a day of national consecration. In this dedication of a nation, we humbly ask the blessing of God. I am certain that my fellow Americans expect that on my induction into the Presidency I will address them with a candor and a decision which the present situation of our
5 Nation impels.

This is preeminently the time to speak the truth, the whole truth, frankly and boldly. Nor need we shrink from honestly facing conditions in our country today. This great Nation will endure as it has endured, will revive and will prosper.

So, first of all, let me assert my firm belief that the only thing we have to fear is fear
10 itself – nameless, unreasoning, unjustified terror which paralyzes needed efforts to convert retreat into advance. In every dark hour of our national life, a leadership of frankness and vigor has met with that understanding and support of the people themselves which is essential to victory.

I am convinced that you will again give that support to leadership in these critical days.
15 In such a spirit on my part and on yours we face our common difficulties. They concern, thank God, only material things.

Values have shrunk to fantastic levels; taxes have risen; our ability to pay has fallen; government of all kinds is faced by serious curtailment of income; the means of exchange are frozen in the currents of trade; the withered leaves of industrial enterprise lie on every side;
20 farmers find no markets for their produce; the savings of many years in thousands of families are gone.

Only a foolish optimist can deny the dark realities of the moment. Yet our distress comes from no failure of substance. We are stricken by no plague of locusts. Compared with the perils which our forefathers conquered, we have still much to be thankful for.

Franklin D. Roosevelt. Adapted First Inaugural Address (1933)

1. Classify the text according to its typology, genre, and style. Justify your answer with specific linguistic evidence from the extract. (1,5 marks)

2. Analyse the coherence and cohesion of the text. Identify at least three lexical and grammatical cohesive devices used and explain how these mechanisms contribute to thematic progression and serve the author's overall communicative purpose. Support your analysis with textual evidence. (1,5 marks)

3. Provide a contextual definition or a suitable formal synonym for each of the following words as used in the text. In addition, analyse their morphological structure and word-formation processes. (1 mark — 0,25 each)

- a. Consecration (paragraph 1)
- b. Unjustified (para. 3)
- c. Retreat (para. 3)
- d. Forefathers (para. 6)

4. Identify the rhetorical devices used in the selected extracts. Explain the contextual figurative meaning and analyse their contribution to strengthen the persuasive purpose of the author. (1 mark; 0,5 each)

- a. "The only thing we have to fear is fear itself." (para. 3)
- b. "The withered leaves of industrial Enterprise lie on every side." (para. 4)

5. Rewrite the sentences keeping the original meaning and using the structural prompts provided AND/OR the exact words provided in brackets without altering them in any way: (1 mark — 0,25 m each)

- a. "I am certain that my fellow Americans expect that on my induction into the Presidency I will address them with a candor..." (para. 1)

(BOUND)

Start with: *My fellow Americans...*

- b. "This is preeminently the time to speak the truth, the whole truth, frankly and boldly." (para. 2)

Start with: *It is preeminently demanded that.....*

- c. "This great Nation will endure as it has endured, will revive and will prosper." (para. 2)

Use the word: *Not only...*

- d. "Only a foolish optimist can deny the dark realities of the moment." (para. 6).

Start with: *It is...*

6. Analyse the use of modality in the following fragments extracted from the text. Identify the modal values used, provide precise examples, and explain their communicative and persuasive effect. (2 marks; 1 each)

- a. "I am certain that my fellow Americans expect that on my induction into the Presidency I will address them with a candor and a decision which the present situation of our Nation impels." (para. 1)
- b. "This great Nation will endure as it has endured, will revive and will prosper." (para. 2)

7. Analyse the following fragment by explaining its connected speech processes (linking, elision, weak forms) and providing its phonetic transcription into contemporary RP/GB English. (1 mark)

"... in every dark hour of our national life..." (para. 3)

8. Design a classroom activity based on any aspect of the text. Specify the level (ESO, Bachillerato, or a Vocational Training Module), timing, the procedure and the pedagogical framework driving your choices. (2 marks)

REMEMBER: This question must only be answered once, in one of the chosen texts.

Politics and the English Language

Most people who bother with the matter at all would admit that the English language is in a bad way; nevertheless, it is generally assumed that we cannot, by conscious action, do anything about it. Underneath this widespread apathy lies the belief that language is a biological apparatus wherein the liberties of expression are organically shaped. Yet, it is precisely within the realm of political conformity where the fractured nature of modern discourse is meticulously exposed. Should you succumb to the myth of historical inevitability, you soon forfeit the inherent right to maintain clarity of thought. Since an effect can become a cause and reinforce the original stimulus, this linguistic decline should not be dismissed as a mere sentimental matter. Instead, it must be recognized as an act of self-delusion that threatens political honesty.

The insidious horror of modern prose lies not in its aesthetic failures alone, but in the clinical detachment that prevents the writer from articulating his genuine convictions. When language turns vague, it destroys individual autonomy, forcing the mind to inhabit the skin of a “hollow dummy.” The speaker wears a mask, and his thoughts grow to fit it. Do not let the collective pressures of ready-made phrases mute your distinctive voice; rather, weaponize critical thinking to ensure your text remains an unyielding shield against orthodoxy.

This stagnation is exacerbated by stale metaphors and dying analogies, which obviate the necessity for original thought. In the political arena, this becomes a vital tool for the “defense of the indefensible.” Phrases are no longer chosen for precision, but for their ability to soften the blow of harsh truths—turning active cruelty into a passive, bureaucratic necessity. The “hollow dummy,” thus, represents the triumph of ideological dogma over individual perception.

Furthermore, the decline of language and the decline of political consciousness are inextricably linked. One cannot think clearly if the tools of thought are blunted or corrupted by pretentious diction. If we allow our vocabulary to be reduced to a series of slogans, we lose the ability to perceive nuance and, with it, the very capacity to dissent. The “unyielding shield” is, therefore, a conscious effort to ensure that every word corresponds to a vivid mental image rather than a blurred prefabricated concept. We must teach our students that to protect the integrity of their sentences is to protect the integrity of their very souls against the faceless conformity of the crowd.

George Orwell. Adapted from “Politics and the English Language”

1. Classify the text according to its typology, genre, and style. Justify your answer with brief, specific linguistic evidence from the extract. (1,5 marks)

2. Analyse the coherence and cohesion of the text. Identify at least three lexical and grammatical cohesive devices used. Explain how they contribute to explain the point of view of the writer. (1,5 marks)

3. Provide a contextual definition or a suitable formal synonym for each of the following words as used in the text. (1 mark — 0,25 m each)

- a. Meticulously (paragraph 1)
- b. Exacerbated (para. 2)
- c. Indefensible (para. 3)
- d. Pretentious (para. 4)

4. Explain the contextual figurative meaning and stylistic purpose of the following expressions. (1 mark; 0,5 each)

- a. "To soften the blow of harsh truths" (para. 3)
- b. "weaponize critical thinking" (para. 2)

5. Rewrite the following sentences keeping the original meaning and starting with the words provided. (1 mark — 0,25 m each)

- a. "Should you succumb to the myth of historical inevitability, you soon lose the right to maintain clarity of thought." (para. 1)

If...

- b. "Language decline is not merely the result of poor thinking; it also contributes to it."

Not only...

- c. "If students are taught to protect sentence integrity, they protect thought."

Were...

- d. "People rarely question the assumption that language is politically neutral"

Rarely...

6. Analyse the sentence structure (coordination/subordination) and the verb forms in the following fragments, explaining their syntactic function. (2 marks; 1 each)

- a. "When language turns vague, it destroys individual autonomy, forcing the mind to inhabit the skin of a 'hollow dummy.'"
- b. The speaker wears a mask, and his thoughts grow to fit it. Do not let the collective pressures of ready-made phrases mute your distinctive voice."

7. Analyse the following fragment by explaining its connected speech processes (linking, elision, weak forms) and providing its phonetic transcription into contemporary RP/GB English. (1 mark)

"Do not let the collective pressures of ready-made phrases mute your distinctive voice."

8. Design a classroom activity based on any aspect of the text. Your proposal must specify the target student's level (ESO, Bachillerato, or a Vocational Training Module), the timing, the procedure and the pedagogical framework driving your choices. (2 marks)

REMEMBER: This question must only be answered once, in one of the chosen texts.

FLAUBERT'S PARROT

Then I saw the parrot. It sat in a small alcove, bright green and perky-eyed, with its head at an inquiring angle. 'Psittacus,' ran the inscription on the end of its perch: 'Parrot borrowed by G. Flaubert from the Museum of Rouen and placed on his work-table during the writing of *Un cœur simple*, where it is called Loulou, the parrot of Félicité, the principal character in the tale.' A Xeroxed letter from Flaubert confirmed the fact: the parrot, he wrote, had been on his desk for three weeks, and the sight of it was beginning to irritate him.

Loulou was in fine condition, the feathers as crisp and the eye as irritating as they must have been a hundred years earlier. I gazed at the bird, and to my surprise felt ardently in touch with this writer who disdainfully forbade posterity to take any personal interest in him. His statue was a retread; his house had been knocked down; his books naturally had their own life—responses to them weren't responses to him. But here, in this unexceptional green parrot, preserved in a routine yet mysterious fashion, was something which made me feel I had almost known the writer. I was both moved and cheered.

On the way back to my hotel I bought a student text of *Un cœur simple*. Perhaps you know the story. It's about a poor, uneducated servant-woman called Félicité, who serves the same mistress for half a century, unresentfully sacrificing her own life to those of others. She becomes attached, in turn, to a rough fiancé, to her mistress's children, to her nephew, and to an old man with a cancerous arm. All of them are casually taken from her: they die, or depart, or simply forget her. It is an existence in which, not surprisingly, the consolations of religion come to make up for the desolations of life.

The final object in Félicité's ever—diminishing chain of attachments is Loulou, the parrot. When, in due course, he too dies, Félicité has him stuffed. She keeps the adored relic beside her, and even takes to saying her prayers while kneeling before him. A doctrinal confusion develops in her simple mind: she wonders whether the Holy Ghost, conventionally represented as a dove, would not be better portrayed as a parrot. Logic is certainly on her side: parrots and Holy Ghosts can speak, whereas doves cannot. At the end of the story, Félicité herself dies. 'There was a smile on her lips. The movements of her heart slowed down beat by beat, each time more distant, like a fountain running dry or an echo disappearing; and as she breathed her final breath she thought she saw, as the heavens opened for her, a gigantic parrot hovering above her head.'

The control of tone is vital. Imagine the technical difficulty of writing a story in which a badly stuffed bird with a ridiculous name ends up standing in for one third of the Trinity, and in which the intention is neither satirical, sentimental, nor blasphemous. Imagine further telling such a story from the point of view of an ignorant old woman without making it sound derogatory or coy. But then the aim of *Un cœur simple* is quite elsewhere: the parrot is a perfect and controlled example of the Flaubertian grotesque.

BARNES, Julian. *Flaubert's Parrot*. London: Jonathan Cape, 1984.

1. Classify the text according to its typology, genre, and style. Justify your answer with specific linguistic evidence from the extract. (1,5 marks)

2. Analyse the coherence and cohesion of the text. Identify at least three lexical and grammatical cohesive devices and explain how they contribute to constructing the parrot as a symbolic link between Félicité, Flaubert and the narrator. (1,5 marks)

3. Provide a contextual definition or a suitable formal synonym for each of the following words as used in the text. In addition, analyse their morphological structure and word-formation processes. (1 mark — 0,25 each)

- a. perky-eyed (para. 1)
- b. disdainfully (para. 2)
- c. unresentfully (para. 3)
- d. derogatory (para. 5)

4. Explain the contextual figurative meaning and stylistic purpose of the following expressions (1 mark – 0,50 each)

- a. "...made me feel I had almost known the writer." (para. 2)
- b. "...like a fountain running dry or an echo disappearing..." (para. 4)

5. Rewrite the sentences keeping the original meaning and using the structural prompts provided. (1 mark — 0,25 each)

- a. "I gazed at the bird, and to my surprise felt ardently in touch with this writer." (para. 2)
Start with: *Little...*
- b. "But here, in this unexceptional green parrot, was something which made me feel I had almost known the writer." (para. 2)
Start with: *It was...*
- c. "The intention is neither satirical, sentimental, nor blasphemous." (para. 5)
Start with: *Far from...*
- d. "All of them are casually taken from her: they die, or depart, or simply forget her." (p. 3)
Use the word: *LOSS* (Do not change the word provided)

6. Analyse the sentence structure (coordination/subordination) and the verb forms in the following fragments, explaining their syntactic function: (2 marks; 1 each)

- a. "A doctrinal confusion develops in her simple mind: she wonders whether the Holy Ghost, conventionally represented as a dove, would not be better portrayed as a parrot."
- b. "But here, in this unexceptional green parrot, preserved in a routine yet mysterious fashion, was something which made me feel I had almost known the writer."

7. Analyse the following fragment by explaining its connected speech processes (linking, elision, weak forms) and providing its phonetic transcription into contemporary RP/GB English: (1 mark)

"...the parrot is a perfect and controlled example of the Flaubertian grotesque."

8. Design a classroom activity based on any aspect of the text. Specify the level (ESO, Bachillerato, or a Vocational Training Module), timing, procedure and the pedagogical framework driving your choices. (2 marks)

REMEMBER: This question must only be answered once, in one of the chosen texts.

Task 2.

WRITING TASK

Write **ONE COMPOSITION** on **ONE TOPIC** selected from the two given.

Topic 1

TEMU, CONSUMER PROTECTION AND THE EUROPEAN UNION

European Commission Press Release (28 May 2026)

The European Commission imposed a €200 million fine on Temu under the Digital Services Act (DSA) for failing to identify and reduce the risks associated with illegal and unsafe products sold through its platform. The investigation found dangerous baby toys, faulty chargers and products containing prohibited substances.

Task

Write a **report** or an **argumentative essay** (220–260 words) analysing risks of global online shopping.

Topic 2

DRAMA SHINES LIGHT ON 'GROWING PROBLEM'

Prime Minister Sir Keir Starmer has said there was a need to tackle the "emerging and growing problem" raised by new TV drama Adolescence.

The four-part series co-written and starring actor Stephen Graham, from Kirkby, Merseyside, follows a family whose lives are blown apart when their teenage son is arrested for killing a female classmate.

The drama released last week shines a light on the corrosive impact of social media and misogynist influencers on some teenage boys. It was the most-watched show on Netflix around the world over the weekend.

Task

Write an **opinion article** about conflicts among teenagers in the school environment or write an emotive farewell **speech** in their graduation ceremony when they finish their stage at the High School. (220–260 words)