

RECORDS MANAGEMENT SECTION



***MADRID Y SU COMUNIDAD:
ITINERARIOS LITERARIOS
EN INGLÉS***



Comunidad de Madrid

CONSEJERIA DE EDUCACION Y CULTURA

Dirección General de Educación



Madrid y su Comunidad: Itinerarios literarios en inglés

M. Paz de la Serna Pozas
Álvaro Fernández de Gamboa García del Valle

Madrid, 1996



Comunidad de Madrid

CONSEJERIA DE EDUCACION Y CULTURA

Dirección General de Educación

Este trabajo ha obtenido un Segundo Premio en el III Certamen de Materiales Curriculares adaptados a la Comunidad de Madrid, convocado por la Consejería de Educación y Cultura en 1995.



Biblioteca Virtual

CONSEJERÍA DE EDUCACIÓN
Comunidad de Madrid

Coordinación Técnica

**Carmen Galán Fernández
Pedro L. López Algora**

Esta versión digital de la obra impresa forma parte de la Biblioteca Virtual de la Consejería de Educación de la Comunidad de Madrid y las condiciones de su distribución y difusión de encuentran amparadas por el marco legal de la misma.

www.madrid.org/edupubli

edupubli@madrid.org

COLECCIÓN: MATERIALES CURRICULARES. SERIE PREMIOS, nº 4

© Consejería de Educación y Cultura. Dirección General de Educación

Diseño y maquetación: Ediciones Gavia

Impresión: Imprenta de la Comunidad de Madrid

Depósito legal: M-38.086-1996

I.S.B.N.: 84-451-1198-1

Imprime: Imprenta de la Comunidad de Madrid

Índice

| | |
|---|-----------|
| PRESENTACIÓN | 5 |
| 1. INTRODUCCIÓN | 7 |
| 2. JUSTIFICACIÓN | 9 |
| 3. FUNDAMENTACIÓN TEÓRICA | 11 |
| 4. OBJETIVOS DIDÁCTICOS | 13 |
| 5. CONTENIDOS | 15 |
| 6. ORIENTACIONES METODOLÓGICAS | 17 |
| 7. DESARROLLO Y SECUENCIACIÓN DE ACTIVIDADES | 23 |
| 8. TEMPORALIZACIÓN | 25 |
| 9. EVALUACIÓN | 25 |
| 10. MATERIAL PARA USO DEL ALUMNO | 27 |
| 11. BIBLIOGRAFÍA | 61 |

PRESENTACIÓN

La Consejería de Educación y Cultura de la Comunidad de Madrid, consciente de la importancia de la calidad de la enseñanza, viene desarrollando una serie de programas de innovación educativa de los cuales, uno de los exponentes más significativos, es el *Certamen de Materiales Curriculares adaptados a la Comunidad de Madrid*.

Una de las metas del referido Certamen es la publicación de aquellas investigaciones premiadas que, poseyendo niveles de calidad y rigor, puedan suponer una aportación positiva para el mejor conocimiento de nuestro medio natural y social.

Estas premisas están contempladas en el trabajo que presentamos y que lleva por título "*Madrid y su Comunidad: Itinerarios literarios en inglés*". Los autores son M^a Paz de la Serna y Álvaro Fernández de Gamboa, profesores de inglés y conocedores del tema, lo abordan con una sistemática y precisión loables.

La selección de autores ingleses y norteamericanos del siglo XX, que han aludido a nuestra región en sus escritos, es adecuada y a la vez útil, ya que posibilita la utilización de sus textos literarios como recursos pedagógicos. El repertorio de actividades para trabajar con los textos propuestos es, así mismo, adecuado para alumnos de Bachillerato, con los que se ha experimentado la investigación.

Disponer de este tipo de materiales supone un paso adelante en la mejora del conocimiento de nuestra región y en la oferta que esta Consejería quiere ofrecer a los centros docentes, a fin de mejorar la calidad educativa de los mismos.

Gustavo Villapalos Salas
Consejero de Educación y Cultura

1. INTRODUCCIÓN

Entre la extensa tipología de actividades de enseñanza/aprendizaje que se llevan a cabo en la asignatura de lengua extranjera para promover el aprendizaje, podemos enumerar las que tienen como finalidad la comprensión lectora, la expresión escrita y el uso correcto de vocabulario y estructuras gramaticales. En ellas el alumno tiene la oportunidad de poner en práctica una serie de recursos y estrategias lingüísticas concretas y su conocimiento del mundo extralingüístico. Al profesor le corresponde la labor de ayudar al alumno a desarrollar el sistema lingüístico así como la capacidad comunicativa en la lengua extranjera.

El material curricular que presentamos al Tercer Certamen convocado por la Consejería de Educación y Cultura de la Comunidad de Madrid, según Orden 375/1995 de 21 de marzo (BOCM 29 marzo), se titula “Madrid y su Comunidad: Itinerarios literarios en inglés” y va destinado a los alumnos de Segundo Curso de Bachillerato LOGSE. Hemos utilizado material original procedente de obras escritas por destacados autores contemporáneos de lengua inglesa sobre Madrid.

Las razones que nos llevan a presentar este material al Certamen son las siguientes:

- a. La convicción de que el uso de materiales con una carga cultural y geográfica cercana motiva al alumno y tiene una repercusión positiva en el aprendizaje.
- b. El convencimiento de que el alumno de 2º de Bachillerato debe manejar textos originales en lengua extranjera de autores prestigiosos.
- c. La inexistencia de publicaciones que recojan el tipo de textos al que aludimos en el apartado anterior.
- d. El deseo de que el alumno de inglés redescubra su entorno a través de escritores de lengua inglesa.

El objetivo de nuestro material, en total 33 fragmentos tomados de otros tantos escritos de autores contemporáneos británicos y norteamericanos y sus ejercicios correspondientes, es ser utilizado por el alumno de 2º de Bachillerato como complemento de otras actividades que se realicen en el aula de inglés a lo largo del curso académico. Los ejercicios que siguen a cada texto están pensados para que se puedan realizar en una hora y en la clase. Previamente se habrá trabajado con los alumnos las destrezas y estrategias a adoptar y el formato de la tarea.

2. JUSTIFICACIÓN

- a. Creemos que la motivación producida por el deseo de aumentar el conocimiento del entorno geográfico en el que el alumno vive, en nuestro caso la Comunidad de Madrid, es un factor importante en el aprendizaje. Al margen del método de enseñanza adoptado por el profesor en clase y de los contenidos, formulamos una serie de ejercicios, que acompañan a los 33 fragmentos, que creemos deben llevarse a cabo si se quiere reforzar los contenidos lingüísticos estudiados hasta 2º de Bachillerato y aprender nuevos contenidos en este curso.
- b. Estamos seguros asimismo de la importancia de destrezas lingüísticas como la comprensión lectora y la expresión escrita en el aprendizaje de una lengua extranjera. La lengua tiene como función primordial la exposición y la comunicación de información no solo oral sino escrita. El tipo de interacción que se produce no estará mediatizada por el profesor, si este le proporciona el código y las estrategias lingüísticas necesarias para poder realizar las actividades que nosotros sugerimos.
- c. Tratamos de apoyar con nuestro material la propuesta curricular hecha por el Ministerio de Educación y Ciencia en el área de Lenguas Extranjeras para Enseñanza Secundaria (MEC ed. 1989) en lo que se refiere a los siguientes puntos:
 - Usar nuestros textos como medio eficaz para la recepción y emisión de pensamientos, experiencias y sentimientos.
 - Desarrollar en los alumnos una sensibilidad literaria como fuente de formación y enriquecimiento cultural.
 - Conectar la lengua extranjera con otras asignaturas del curso.
 - Facilitar el trabajo autónomo del alumno.
 - Desarrollar las estrategias cognitivas específicas del aprendizaje de la comprensión lectora.
 - Dar prioridad al dominio de tipos de discurso como argumentar, describir, narrar y exponer para optimizar el uso de la lengua escrita.
 - Proporcionar al alumno textos escritos comprensibles, relacionados con situaciones concretas, relevantes para sus intereses y con el grado de dificultad adecuado para hacer progresar el conocimiento.
 - Potenciar actividades en las que el alumno tenga que escribir, que produzcan comunicación y que tengan utilidad en el presente y en su vida futura.

- Promover la lectura que, con bastante probabilidad, será la destreza lingüística que más utilizará el alumno en el futuro.
 - Dedicar especial atención a la diversidad de conocimientos de los alumnos.
 - Hacer hincapié en la función educativa de la lengua extranjera. El conocer la opinión de autores de lengua inglesa sobre Madrid ayuda al alumno a respetar otras formas de pensar, le proporciona una visión más amplia de la realidad y le sirve para valorar la cultura propia.
 - Destacar la función psicológica de la lengua: tener un buen nivel de comprensión lectora y expresión escrita en lengua extranjera incrementa la confianza del alumno en sí mismo y en sus posibilidades para superar obstáculos y sacar el máximo partido de sus conocimientos.
- d. Asimismo, intentamos adecuar los objetivos didácticos, contenidos y criterios de evaluación de nuestro material a los sugeridos en el Real Decreto 1178/92 de 2 de octubre sobre lenguas extranjeras en el Bachillerato.

3. FUNDAMENTACIÓN TEÓRICA

Los objetivos primarios de los extractos seleccionados son, por una parte, el desarrollo de la competencia lectora del alumno de 2º de Bachillerato y, por otra, el acercamiento a una serie de literatos ingleses y norteamericanos que escriben sobre Madrid. Los objetivos secundarios son la producción escrita, y el uso correcto del vocabulario y de las estructuras gramaticales.

En cuanto a nuestro objetivo primordial, la comprensión lectora, según Grellet (1981:3), entender un texto significa extraer la información requerida de la forma más eficaz posible. Según lo que leamos aplicamos diferentes estrategias lectoras.

Caen en nuestras manos diferentes tipos de textos como novelas, cartas, postales, periódicos, libros de texto, guías telefónicas, tebeos, etc. que leemos por dos razones fundamentalmente, por placer y para obtener información. Hay varias formas de leer: moviendo los ojos rápidamente por el texto para obtener lo esencial, o bien de la forma más pausada para encontrar una información concreta. Estas formas diferentes de leer no son excluyentes entre sí. Por ejemplo, podemos leer un texto para saber de qué se trata y decidir posteriormente si merece la pena leer con más detenimiento un párrafo concreto que contiene información interesante. En la vida real, nuestros objetivos cuando leemos cambian constantemente; por eso, cuando proponemos tareas a nuestros alumnos debemos variar las actividades de acuerdo al texto y al propósito al leerlo (idea principal o detalles).

Al leer, utilizamos una serie de estrategias cognitivas. Algunas de ellas son las siguientes:

- a. Deducir el significado y el uso de las palabras desconocidas.
- b. Entender información implícita y explícita en el texto.
- c. Entender la relación entre los componentes de una oración.
- d. Entender la relación entre las partes de un texto a través de los elementos léxicos de cohesión.
- e. Entender la cohesión entre las partes de un texto a través de los elementos gramaticales de cohesión.
- f. Reconocer los indicadores del discurso.
- g. Distinguir la idea principal de las secundarias.
- h. Leer superficialmente un texto.
- i. Leer en profundidad un texto.

Para desarrollar estas estrategias hay que llevar a cabo una serie de actividades de enseñanza/aprendizaje. Los ejercicios que contienen preguntas (como en nuestro caso el ejercicio 1) tienen dos funciones: clarificar la organización y el contenido del texto. Generalmente las preguntas que se hacen en el ejercicio 1 son para clarificar el contenido. A veces la referencia es directa y otras es un hecho implícito.

Cuando preparemos o realicemos ejercicios de comprensión lectora debemos considerar, según Grellet (1981:9), los siguientes aspectos:

- a. Si queremos leer con eficacia, debemos comprender la estructura del párrafo o el texto entero, no oraciones independientes.
- b. Hemos de empezar por comprender globalmente el texto y luego la información específica. Esto nos ayudará con el vocabulario y las estructuras difíciles, nos dará una idea de la estructura general del texto y desarrollaremos las estrategias de inferencia, anticipación y deducción.
- c. Hay que usar textos auténticos en la medida de lo posible por las siguientes razones:
 - Autenticidad significa que no hemos cambiado nada del texto original, ni su presentación ni su formato. Si se estandariza la presentación de los textos se reduce la motivación del alumno, y se incrementa su dificultad porque se eliminan las claves no lingüísticas.
 - Paradójicamente cuando se adapta o simplifica un texto, se incrementa el nivel de dificultad; porque el sistema de referencias, las repeticiones y la redundancia así como los indicadores del discurso en los que nos basamos cuando leemos, desaparecen o se alteran de una manera importante.
 - La dificultad de los ejercicios de comprensión lectora depende de lo que se exija en ellos, no del texto en sí.
- d. No se debe separar la comprensión lectora de las otras destrezas lingüísticas, por ejemplo, la expresión escrita.
- e. Por último, se debe enseñar a los estudiantes cómo aproximarse a un texto para que lleguen a ser lectores independientes y eficaces. Es importante recordar que el significado no es inherente a un texto, ya que cada lector da a lo que lee su significado personal, según lo que espera del texto y su conocimiento previo.

4. OBJETIVOS DIDÁCTICOS

El desarrollo de los textos presentados ha de contribuir a que el alumno de 2º de Bachillerato adquiera las siguientes capacidades:

1. Comprender los textos e interpretarlos críticamente.
2. Leer de forma autónoma textos como los seleccionados, que presentan distintas estructuras organizativas.
3. Reflexionar sobre el funcionamiento de la lengua extranjera en la comunicación escrita con el fin de mejorar las producciones propias, y comprender las ajenas en situaciones variadas.
4. Utilizar la lengua extranjera de forma escrita con corrección para comunicarse en situaciones reales diversas, teniendo como tema Madrid y su Comunidad, y de manera clara, personal y creativa.
5. Utilizar la lectura como fuente de información y como medio de acceso a opiniones de escritores importantes sobre nuestro entorno geográfico.

5. CONTENIDOS

5.1. Criterios

Los criterios en los que nos hemos basado para seleccionar los contenidos de nuestros textos y actividades están basados, como apuntábamos en el apartado 2d, en el RD 1178/92, y son los siguientes:

- a. Potenciar, a través de los textos, la comprensión lectora y el uso de la lengua extranjera para comunicarse por escrito.
- b. Ayudar al alumno a retener expresiones y palabras de uso frecuente y a utilizarlas de manera contextualizada.
- c. Proporcionar textos con el grado de dificultad apropiado, para que pueda llevarse a cabo un aprendizaje significativo.
- d. Tener en cuenta los conocimientos previos (no sólo lingüísticos, sino históricos y geográficos) y la motivación de los alumnos con el fin de promover el aprendizaje y la interacción (en nuestro caso lector/autor).
- e. Proporcionar fragmentos que sean reflejo del uso de la lengua extranjera en el mundo real (escritos de autores de lengua inglesa contemporáneos auténticos, no adaptados).
- f. Favorecer la autonomía en el aprendizaje de los alumnos fomentando la autoevaluación.

5.2. Conceptuales

- a. Familiarizarse con situaciones de comunicación escrita más habituales en la lengua extranjera cuyos aspectos más importantes son:
 - Intencionalidad comunicativa: modelos más usuales en la comunicación escrita (describir, narrar, argumentar y exponer).
 - Elementos que configuran la situación de comunicación: interlocutores (escritor-lector), tema (Madrid).
 - Vocabulario relativo al tema de viajes, tiempo libre, la ciudad (Madrid).
 - Estructuras lingüísticas fundamentales para expresar intencionalidad comunicativa (oraciones subordinadas, pasiva, comparación).

- b. Comprender las características más relevantes del discurso escrito:
- Orden y concreción.
 - Uso de elementos cohesivos como son la concordancia y los marcadores del discurso.
- c. Tener en cuenta los elementos formales del discurso:
- Presentación (ortografía y signos de puntuación).
 - Organización según el tipo de texto (argumentativo, descriptivo, narrativo y expositivo).

5.3. Procedimentales

- a. Análisis y reflexión sobre la lengua extranjera a través de los textos escritos teniendo en cuenta sus aspectos discursivos.
- b. Comprensión global y específica de textos escritos, literarios en nuestro caso, relacionados con Madrid y su Comunidad (Ejercicio 1).
- c. Uso de estrategias relacionadas con los procesos mentales en tareas de aprendizaje de leer y escribir. Capacidad de inferir información a partir del contexto (Ejercicio 2) y el significado de algunas palabras desconocidas.
- d. Utilización autónoma de recursos para el aprendizaje (diccionarios, medios informáticos, etc.).
- e. Uso del inglés escrito en situaciones que respondan a una intención comunicativa concreta (hablar sobre Madrid), y a un receptor determinado aplicando las normas de estructura lógica (introducción, desarrollo y conclusión) que rigen los diferentes esquemas textuales (descripción, narración, argumentación y exposición).

5.4. Actitudinales

- a. Despertar la curiosidad del alumno por conocer las ideas que sobre Madrid han expresado en lengua inglesa una serie de autores británicos y norteamericanos importantísimos.
- b. Suscitar interés por leer textos literarios en lengua extranjera de forma autónoma para obtener información o disfrutar.
- c. Valorar la lengua inglesa como vehículo de relación y entendimiento entre las personas y culturas.
- d. Tomar posición crítica ante el contenido ideológico de las informaciones transmitidas por los textos.
- e. Interpretar los elementos culturales presentes en los textos para comprender mejor la descripción que hacen autores británicos y norteamericanos de la comunidad madrileña.

6. ORIENTACIONES METODOLÓGICAS

6.1. Características del material del alumno

Los textos seleccionados para alumnos de 2º de Bachillerato han sido escritos por viajeros y periodistas de este siglo. Se desechó la obra de algunos clásicos del XIX, como George Borrow, por su lenguaje difícil para nuestros estudiantes y por el distanciamiento histórico con la actualidad.

La extensión de los fragmentos presentados permite completar los ejercicios en una hora.

El nivel de idioma de los textos corresponde al nivel de conocimiento de inglés que se espera tengan los alumnos de 2º de Bachillerato.

La aplicación de los ejercicios que siguen a los textos reduce en gran medida la evaluación subjetiva del profesor.

Estos textos ilustran características geográficas y periodos históricos, así como cambios en el paisaje y en los gustos del viajero. Los fragmentos escogidos reflejan puntos de vista personales de los autores y pueden contrastarse con los de otros autores sobre el mismo tema.

Es interesante considerar el momento en que fue escrito el texto al leer y realizar los ejercicios. Este dato puede explicar bien las posibles interpretaciones acerca de los temas que se narran.

El primer texto escogido es de Edward Hutton, un viajero culto, que ya se ha paseado por toda Europa, y visita España a comienzos de siglo. Como casi todos los escritores de su época, intenta ver reflejado el paisaje en la ciudades y en su cultura. Su descripción de Madrid en medio de un árido desierto es todavía útil, aunque el camino entre la sierra y la propia ciudad ya no es una llanura despoblada como la que él vio.

El fragmento 2 muestra la localización geográfica de Madrid. Es quizás el fragmento menos personalizado de todos, si bien su autor logra introducir un refrán para dar agilidad. Gordon Cooper es un especialista en literatura de viaje y su libro 'Your holiday in Spain' apareció en los 50, de forma paralela al 'boom' turístico.

El texto 3 está tomado de un clásico taurino, 'Death in the Afternoon' de E. Hemingway, escrito en los años treinta. Pero aquí nos ha interesado el pasaje sobre el tiempo que puede hacer en Madrid en verano, algo que afecta muy directamente a la vida de sus habitantes.

El cuarto texto procede de un libro muy personal, 'The Spanish Temper', de V.S. Pritchett, un clásico literario de los viajes por España en los años 50. El autor pretende describir la apariencia de los madrileños, y para ello se sienta en una terraza a ver pasar gente. Esto no es raro en Pritchett, un especialista en narraciones cortas basadas en la simple observación de hechos cotidianos.

El quinto pasaje está entresacado de una carta de W.D. Howells a Henry James a comienzos de siglo. Aquí aparece un Madrid cosmopolita, una ciudad en la que una serie de autores consagrados se reúnen para hablar de sus obras. El novelista Palacio Valdés recorre con sus amigos la ciudad mostrándoles dónde suceden parte de sus novelas.

En el fragmento 6 se muestra un Madrid de barrio que el autor, el entonces desconocido Laurie Lee, visita tocando el violín y viviendo de lo que le daban por ello. El libro, 'As I walked out one midsummer morning', escrito a finales de los treinta, se convertiría con el tiempo en un clásico de los 'vagabundeos' por España.

El fragmento 7 tiene un especial interés al ser escrito por una hermana ursulina en los años treinta, Sister Monica, cuyo título 'And then the storm' refleja sus sentimientos hacia una España prerrevolucionaria.

En el prólogo del libro de donde procede el texto 8, Cedric Salter, especialista en guías de viaje y que residió en España cerca de diez años, resalta que el boom turístico en los años sesenta sólo ha cambiado superficialmente a la España real.

La novena obra seleccionada es bastante desconocida. Es un libro de viaje en ferrocarril por España en los sesenta. Su autor Trevor Rowe cuenta y describe en su 'Railway holiday in Spain' no sólo numerosos detalles técnicos, sino también multitud de interesantes anécdotas acaecidas en sus excursiones. El párrafo seleccionado es una breve descripción del estado del Metro madrileño en los sesenta y del Suburbano recién inaugurado.

En el décimo fragmento, Adam Hopkins trata la historia española de una forma poco usual, haciendo un seguimiento por los nombres que de ella se van utilizando para denominar calles y plazas. Su libro, 'Spanish journeys', es un recorrido por las calles de Madrid en los años sesenta, a través del tiempo y de los acontecimientos políticos.

La undécima obra escogida, 'The road to Lisbon' de Vivian Rowe, es una travesía en coche por la Península Ibérica en los sesenta. En el párrafo elegido, el autor consigue aparcar el coche en la Puerta del Sol el día 31 de diciembre, y describirnos desde allí la celebración de fin de año, con las correspondientes uvas y campanadas.

En la duodécima obra, 'Introducing Spain', Cedric Salter, periodista mencionado anteriormente, nos describe dos lugares clásicos, El Retiro y El Rastro. Advierte que para encontrar algo barato aquí es necesario tener conocimientos, tiempo y humor para regatear. Aunque claro, dice que lo importante es saborear el color local.

El pasaje trece corresponde a Tad Szulc un norteamericano que viaja por España a comienzos de los setenta. Su trabajo es bastante periodístico y contrasta la España del momento con la España de siempre.

Halford Ross vino con su mujer en 1925 y viajó por nuestro país en su biplaza descapotable. En el texto 14, describe sus impresiones sobre algunos cuadros del Museo del Prado y hace un comentario socarrón sobre las dos Majas de Goya.

Las descripciones de Sydney Clark, que ya había escrito en 1966 veinte guías de viaje por diferentes países, pueden parecer un poco estereotipadas. En este fragmento quince compara el Palacio Real con otros muchos palacios que ha visitado anteriormente.

El fragmento 16 está tomado de 'Spain' de James Michener. Quizás sea el autor más famoso de todos los citados, en cuanto a literatura de viajes modernos por España se refiere. Su obra ha creado clichés que todavía imperan y por eso aquí, más que una opinión personal, reproducimos su descripción teatral de la entrada de los restos de Carlos V en El Escorial.

Sobre Aranjuez habla H.V. Morton en el pasaje 17 H.V. Es el típico autor que viaja por su cuenta aunque sigue itinerarios clásicos. Describe en los sesenta el ambiente 'versallesco' de Aranjuez, compra fresas, visita el palacio y los jardines, y cuando llegan los autobuses de turistas, huye.

La editorial española Taurus editó en inglés en los sesenta un manual sobre España escrito por Peggy Donovan, e ilustrado con dibujos de Antonio Mingote. El texto 18, sacado de él, describe Alcalá como una ciudad que, a pesar de los grandes cambios sufridos al inicio de su industrialización, conserva las huellas de su pasado histórico.

El fragmento 19 está tomado de un libro editado por el 'American Women's Club of Madrid', que da información y consejos de cómo solucionar diferentes problemas de vida cotidiana en la ciudad. Uno importante, el de la vivienda, es el que hemos recogido aquí.

No a todos los escritores les atrae sólo oír flamenco en Madrid. J.B. Trend vino justo después de la Primera Guerra Mundial y, en su libro dedicado a España y a su música, se interesa por la zarzuela y por otros géneros españoles clásicos. En el texto 20 nos describe el mundillo alrededor de una obra clásica.

Mrs. Steuart Erskine no sólo visitó el Museo del Prado y El Escorial cuando vino a España en los años veinte sino que, como refleja el pasaje 21, pasea por Madrid con Ignacio Zuloaga y Victorio Macho. Tan cultas experiencias las alterna con visitas a Botín, que ya era entonces un restaurante clásico en la gastronomía madrileña.

Patrick Pringle, en el texto 22, nos cuenta la historia del Real Madrid y de su presidente Santiago Bernabeu que entonces, en 1964, estaba en el apogeo de su historia.

En el texto 23, Jeremiah Zimmermann narra la elección de Madrid por Carlos V como capital de su imperio. Este autor americano vino en 1902, poco tiempo después de la independencia de Cuba. Contrasta una España en condiciones económicas poco felices con su pasado histórico de gran importancia.

H.V. Morton vino a Madrid en los cincuenta. Es un autor profesional de guías de viaje, culto y amante de la historia. En el fragmento 24 combina la descripción de la Casa de

las Siete Chimeneas, un lugar poco visitado turísticamente, con la narración de los acontecimientos históricos que sucedieron en dicho lugar en el siglo XVII.

Walter Starkie alternaba sus callejeos populares con encuentros al más alto nivel intelectual. En el pasaje 25 describe la Residencia de Estudiantes en los umbrales de la guerra civil española.

En el texto 26, Laurie Lee pasea por las calles de un Madrid en guerra y las compara con la alegre vida cotidiana que él había visto en ellas pocos meses antes.

Otro importante testigo de nuestra guerra civil es E. Hemingway. El autor muestra en el fragmento 27 las luchas políticas dentro del bando republicano y las grandes diferencias de ambiente entre Madrid y la ciudades de la retaguardia.

J. Dos Passos, como tantos otros escritores, había visitado Madrid con anterioridad a la Guerra Civil. En el texto 28 describe un paseo desde el centro hasta el frente de batalla en el río Manzanares.

La siguiente obra 'The face of Spain' de donde procede el texto 29, la escribió otro autor clásico, Gerald Brenan. Aquí el autor no retrata Las Alpujarras, sino que muestra la situación de pobreza de la España de la postguerra, algo que choca incluso a un gran conocedor de la vida española como es él.

A continuación figuran dos obras que describen las grandes transformaciones que se operan en España a partir de los años sesenta. Jan Morris en su 'Spain', de donde procede el texto 30, describe estos primeros cambios que alteran casi completamente la apariencia de Madrid. En este texto el autor se lamenta un tanto de la pérdida del ambiente tradicional.

En el texto siguiente, el 31, John Hooper comenta las obras efectuadas en Madrid en los años 80 con el fin de enmendar en lo posible, según el autor, el desastre anterior. La carretera radial M-30 y los parques nuevos en el sur de la ciudad son el resultado de dicha preocupación y quedan patentes en su obra 'A portrait of the new Spain' que ilustra bien ese espíritu de cambio, de mejora del entorno.

Con el fin de mostrar el sentir universitario de finales de los 60 y comienzo de los 70, hemos seleccionado el pasaje 32 de Honor Tracy, un autor muy interesado por la vida en la calle. En su obra 'A winter in Castile' se dedica a recorrer zonas no precisamente turísticas, como la Ciudad Universitaria de Madrid, llena de pintadas y de 'grises'.

El último pasaje, fragmento 33, corresponde a una obra muy actual. Su autor, Robert Elms, en su 'A portrait after the General' intenta definir al madrileño. En su opinión Rossy de Palma y Pedro Almodóvar son el mejor ejemplo de personas que, habiendo nacido fuera de Madrid, se han convertido en madrileños al triunfar en nuestra capital.

6.2. Orientaciones dirigidas al profesor

El profesor deberá asegurarse de que:

- a. El alumno emplee los conocimientos y destrezas que ya posee para llevar a cabo los ejercicios.
- b. El alumno trabaje la lengua extranjera en sus tres dimensiones: como sistema organizado (Ejercicio 4); como medio de transmitir el significado y como medio de comunicación (Ejercicio 5).

El profesor tendrá en cuenta que:

- a. El alumno puede llegar a respuestas distintas y personales (Ejercicios 1, 2 y 4).
- b. El alumno es responsable de su aprendizaje, debiendo analizar sus problemas y llegar a soluciones con la ayuda de profesor y compañeros.

El profesor deberá dar instrucciones claras y precisas sobre lo que tiene que hacer el alumno.

El profesor será quien, atendiendo a la fase concreta de aprendizaje de sus alumnos, a la diversidad de sus conocimientos y a sus intereses, facilitará los textos adecuados.

Sugerimos en el apartado 11.2 los libros que, a nuestro juicio, pueden ayudar al profesor de inglés a preparar a sus alumnos de 2º de Bachillerato.

El profesor podrá proponer la realización de un proyecto interdisciplinar con otros departamentos del centro, como el de Historia, Lengua Castellana y Literatura, y otras lenguas extranjeras.

6.3. Orientaciones dirigidas al alumno

Las siguientes estrategias podrán ayudar al alumno a comprender textos escritos y contribuirán a su autonomía como lector:

- a. Obviar las palabras del texto que no sean necesarias para su comprensión (Ejercicios 1 y 2).
- b. Conocer las características básicas de la formación de palabras en inglés (prefijos y sufijos) que facilitarán la comprensión del léxico inglés (Ejercicio 3).
- c. Usar el contexto visual. La disposición formal del texto escrito (narración, título etc.) puede dar una idea previa de qué va a tratar dicho texto y ayudar a la mejor comprensión del mismo (Ejercicios 1 y 2).

- d. Aprovechar el conocimiento del entorno. Puesto que todos los textos se refieren a Madrid, tema conocido por los alumnos, estos podrán predecir hasta cierto punto el lenguaje que se va a emplear (Ejercicio 3).
- e. Reconocer los marcadores y categorías gramaticales. En un texto este reconocimiento es fundamental para su comprensión (Ejercicios 1, 2 y 4).
- f. Deducir el significado de una palabra a partir del entorno textual (Ejercicios 1, 2 y 3).

7. DESARROLLO Y SECUENCIACIÓN DE ACTIVIDADES

En las actividades que se programan en los textos, el primer y segundo ejercicios están destinados a desarrollar y medir (según se empleen para enseñar o evaluar) las estrategias cognitivas de inferir, obtener información general o específica.

El primer ejercicio está formulado mediante preguntas cuyas respuestas requieren un búsqueda en el texto de la idea global o de detalles. Asimismo no es conveniente contestar citando literalmente el texto, sino parafrasear.

En el segundo ejercicio el alumno tiene que contestar si son verdaderas o falsas las aseveraciones que se le plantean, tiene que justificar las respuestas señalando la línea del texto donde se encuentra la información buscada. Para ello, hemos numerado los textos cada 5 líneas.

En el tercer ejercicio se da una palabra y se busca en el texto sinónimos. Hemos procurado que las palabras sugeridas ayuden al alumno no sólo a comprender el extracto sino que puedan utilizarlas en las respuestas a los ejercicios 1 y 2, en la composición y posteriormente.

En el cuarto ejercicio se calibra el dominio del funcionamiento del código lingüístico mediante ejercicios de compleción y transformación. Se pretende que el alumno utilice, a nivel morfológico y sintáctico, aspectos gramaticales estudiados en cursos anteriores.

El quinto ejercicio mide el nivel de expresión escrita. Al alumno se le pide que escriba una composición en inglés entre 60 y 100 palabras de forma lógica, precisa e inteligible y centrada en Madrid. El tema propuesto en la composición está relacionado siempre con el texto. Los modelos retóricos requeridos en la composición son los siguientes:

- Expositivo - Relaciones de causalidad (Texto 2)
- Expositivo - Comparación y contraste (Texto 9)
- Descriptivo - Personas (Texto 11)
- Descriptivo - Cosas (Texto 16)
- Narrativo - (Texto 17)
- Expositivo - Solución a un problema (Texto 26)
- Argumentativo - (Texto 30)

En la realización de una composición se hará hincapié en la competencia socio-lingüística; es decir, la capacidad de componer de acuerdo a la situación de comunicación y en la competencia discursiva, concretamente en las características propias del discurso escrito.

8. TEMPORALIZACIÓN

Presentamos 33 textos. Sugerimos utilizar un texto cada semana y uno al final de curso como revisión. Se pueden hacer en la hora de clase.

9. EVALUACIÓN

Un aspecto fundamental en la planificación de una actividad en el aula de lengua extranjera, como la descrita anteriormente, es la evaluación no sólo del producto final sino del proceso en el que se ve inmerso el alumno.

Nos parecen interesantes los criterios reseñados en el Real Decreto 1178/1992 en cuanto a la evaluación de las capacidades del alumno y de su proceso. Estos son los criterios:

- a. Evaluar la capacidad del alumno de comprender textos originales con suficiente detalle como para analizar críticamente dicha información, reelaborarla y utilizarla en producciones propias escritas.
- b. Evaluar la capacidad para interpretar en textos escritos el mensaje del autor, su estilo y el contexto sociocultural que lo encuadra.
- c. Evaluar la capacidad de planificar y plasmar ideas en escritos, con corrección textual y en función de un objetivo preciso.
- d. Evaluar el progreso del alumno en los conocimientos lingüísticos y habilidades, así como la capacidad de autoevaluación y de evaluar a otros alumnos.
- e. Evaluar la capacidad para interpretar en las obras literarias algunos rasgos específicos vinculados con la experiencia de los alumnos.

Respecto al proceso, sería conveniente analizar, mediante diarios de aprendizaje u observación directa, primero las dificultades encontradas en la comprensión de los textos y sus posibles causas, y las estrategias empleadas para superarlas; en segundo lugar si las producciones escritas en lengua extranjera corresponden a la calidad de lo planeado.

Por último, los ejercicios 1, 2, 3 y 4 se pueden evaluar mediante una puesta en común del alumno con el resto del grupo, o una discusión con el profesor. El ejercicio 5 se puede evaluar mediante la revisión de borradores perfeccionables que conducen a la producción escrita final.

10. MATERIAL PARA USO DEL ALUMNO

TEXTO 1

Madrid: A town guarded by desert and mountains

The way from Segovia to Madrid lies at first among the mountains of the Guadarrama, those beautiful strongholds of grey rock that separate the two Castiles. Passing the little towns of S. Ildefonso and Guadarrama itself, it is not till you come to Villalba that you find that you have crossed the mountains, and that before you lies an immense plain, in which Madrid lies hid, really in the centre of Spain, guarded by desert and mountains and the immense desolations of winter and summer, here in this lofty southern land, from any easy approach whether of friend or enemy. More lonely and more silent than the Campagna of Rome, the greatest treasure of Madrid is this immense desert, where she stands the youngest of all the capitals of Spain. Few among those who have come to her, for the most part a little hurriedly, have understood the strong masculine beauty of this country, in the midst of which she rises on her hills.

From *The cities of Spain* by E. Hutton

EXERCISES

1. In your own words and based on the ideas in the text, answer these questions.
 - a) What is the writer's opinion about Madrid?
 - b) Where is Villalba?
2. Are the following sentences TRUE or FALSE. Give the evidence from the text.
 - a) There are no mountains around Madrid.
 - b) Winters and summers are extreme in Madrid.
3. Find in the text words which mean the same as the following words or phrases.
 - a) place difficult to reach
 - b) flat area of land
 - c) advance
 - d) something greatly valued
4. Complete the following sentences.
 - a) As soon as we passed Villalba
 - b) Only few people,, have understood the beauty of the area.
 - c) When the traveller crossed the mountains he saw a town (lie) on a plain.
 - d) The Campagna of Rome is not as
5. Compare the way of life in Madrid at present and at the beginning of the century (60 to 100 words).

It kills a man and does not put out a candle

It is because Charles V suffered so much from gout, that Madrid became, three years after his death, the capital of Spain. He obtained relief from its sharp air, and it was then-
ceforth adopted as the home of royalty. Many persons since then have declared its situation to be “most odious,” but today its lively streets, its remarkable art galleries and museums, and its convenience as a centre from which to make many fascinating excursions, have made it one of the outstanding cities of Europe.

I must warn you, however, that the climate in this gay city can be treacherous. There are extremes of cold and heat. The cold, penetrating winds of Madrid are indeed a baneful, insidious thing, nowhere so well described as in the Spanish saying, “The air of Madrid is so subtle. It kills a man and does not put out a candle.” You are not blown off your feet and there are no whirling eddies round street corners; you are merely chilled to the bone without quite knowing why. Remember then that as Madrid is situated at an altitude of 2,400 feet you should always be prepared for the worst. In midsummer all residents who can, including the government, fly off to the northern coast, while the less fortunate make the best of things by a prolonged siesta from noon to late afternoon. Yet, despite the peculiarities of its climate, Madrid is a busy hive -with apparently a considerable number of drones- and their lives are by no means joyless.

From *Your holiday in Spain* by G. Cooper

EXERCISES

1. In your own words and based on the ideas in the text, answer these questions.
 - a) According to the writer, why is Madrid so cold?
 - b) Why did Charles V go to reside in Madrid?

2. Are the following sentences TRUE or FALSE. Give the evidence from the text.
 - a) People have to wear warm clothing in Madrid.
 - b) Tourists can make a lot of trips from Madrid.

3. Find in the text words which mean the same as the following words or phrases.
 - a) ending of a pain
 - b) extraordinary
 - c) full of interesting things
 - d) extinguish

4. Complete the following sentences.
 - a) The sharp air of Madrid made Charles V better.
 - b) Many people hate Madrid its weather.
 - c) Madrid’s weather is odd, it is a busy city.
 - d) A lot of residents leave Madrid in summer from heat.

5. Discuss the ways in which the weather in Madrid affects people now and might affect us in the future (60 to 100 words).

TEXTO 3

Madrid: Warm nights and cool dawns

Madrid is a mountain city with a mountain climate. It has the high cloudless Spanish sky that makes the Italian sky seem sentimental and it has air that is actively pleasurable to breathe. The heat and the cold come and go quickly there. I have watched, on a July night when I could not sleep, the beggars burning newspapers in the street and crouching around the fire to keep warm. Two nights later it was too hot to sleep until the coolness that comes just before morning.

Madrileños love the climate and are proud of these changes. Where can you get such a variation in any other large city? When they ask you at the café how you slept, and you say it was too bloody hot to sleep until just morning, they tell you that is the time to sleep. There is always that coolness just before daylight at the hour a man should go to sleep. No matter how hot the night you always get that. It really is a very good climate if you do not mind changes. On hot nights you can go to the Bombilla to sit and drink cider and dance and it is always cool when you stop dancing there in the leafiness of the long plantings of trees where the mist rises from the small river. On cold nights you can drink sherry brandy and go to bed.

From *Death in the afternoon* by E. Hemingway

EXERCISES

1. In your own words and based on the ideas in the text, answer these questions.
 - a) Why are Madrileños proud of their city climate?
 - b) What is the best time to go to bed in Madrid?
2. Are the following sentences TRUE or FALSE. Give the evidence from the text.
 - a) You may not sleep well in Madrid.
 - b) Cider and brandy have the same effect on people on cool nights.
3. Find in the text words which mean the same as the following words or phrases.
 - a) lying close to each other
 - b) extremely and dreadful
 - c) care about
 - d) fog before sunrise
4. Complete the following sentences.
 - a) On hot summer nights, Madrileños
 - b) Drinking cider is the best way
 - c) Spanish sky makes you
 - d) The Bombilla is a place
5. Compare Madrid in summer and in winter (60 to 100 words).

The Spanish looks

One finds a seat in a café and orders a glass of their iced beer and watches the crowd. One is deafened by their voices and the violent noise of the traffic. In England the general standard of looks is low; one is struck only by a large number of very individual faces which suggest that the English are characters out of Cruikshank's drawings. In France the standard of looks is not much higher than in England; at any rate in the north of France it is not. The Spaniard level is high; indeed, a certain regularity of feature, boldness of nose, and brilliance of eye appear to have been standardized. The amount of Jewish blood is, one would think, high. This is not as fantastic a generalization as it may sound: the Jewish population, open or hidden, was enormous in Spain and the exodus cannot have excluded its deep racial infiltration altogether. There is a classical Spanish type, grave, dark, sallow, a little heavy sometimes; and there is the small monkeyish type, quick, melancholy, mischievous. The crowd falls into those natural divisions which may be broken by an occasional woman of great beauty or a figure of grotesque ugliness. Only the old, bent, and ill carry themselves badly. Round shoulders are rarely seen. The dry, electric air of the city enlivens these walkers. One has the impression of great natural vitality, undistracted by northern nerves.

From *The Spanish temper* by V.S. Pritchett

EXERCISES

1. Answer these questions.
 - a) Why did the writer sit in a café?
 - b) According to the writer, why is the general standard of looks high in Spain?

2. Are the following sentences TRUE or FALSE? Give the evidence from the text.
 - a) Spanish people are nicer and better looking than French people.
 - b) There are three big types of Spanish people.

3. Find in the text words which mean the same as the following words or phrases.
 - a) unable to hear
 - b) impressed
 - c) characteristic
 - d) not often

4. Complete the following sentences.
 - a) The violent noise of the traffic doesn't allow properly.
 - b) If there hadn't been a great Jewish population in Spain,
 - c) Some Spaniards impress you
 - d) One round shoulders in Madrid.

5. Do you think that young Madrileños have better or worse looks than their parents or grandparents? Explain which factors could have affected their looks (60 to 100 words).

Madrid: Fresher than Paris and intenser than Rome

Madrid is quite as new, and of course immensely amusing. In the folk we have a sense of the real thing, the thing “as advertised.” We won’t talk galleries because the Goyas and Velasquezes are inexpressible. The place is a smaller and fresher Paris, but not flat; up and down hill, rather; with peculiarly tormenting moments of newer Rome which must be from the light and the air, for the physiognomy of the place is intenser as the Spanish face is intenser than the Italian. The temperament of the people as it shows itself to the stranger is almost conventionally Spanish: grave, dignified (to rudeness in the lower sort) and sometimes Bostonianly reprovng in effect, but apt to break sooner. You know how I love all Latins, for their hollow courtesy and the rest; but the Spaniards will not let you love them as the Italians do; they are *not simpatico*, -all except our dear novelist Palacio Valdés for whom our whole family has had a devotion for many years. We found him a blue-eyed, white-haired Asturian (species of Spanish New Englander, as from Brattleboro, Vt.) and he is to go with me “one day” as you English say, and show me the scenes of his novels here, which will be the best way of seeing Madrid, for me. The men are smallish (no great sin, if one is fat) and not handsome, but the women are astonishingly beautiful in the dark style; some of the girls incredible. They are night-black-haired, or course, and I do not say but they heighten their pallor by powdering. There are some vividly red-haired ones.

From *Letter to Henry James* by W.D. Howells

EXERCISES

1. Answer these questions.
 - a) Why doesn’t the writer want to talk about museums?
 - b) According to the writer, was Palacio Valdés a typical Spanish person?

2. Are the following sentences TRUE or FALSE? Give the evidence from the text.
 - a) The writer was introduced to Palacio Valdés right after his arrival in Madrid.
 - b) According to the writer some Spanish girls are fair-haired.

3. Find in the text words which mean the same as the following words or phrases.
 - a) character
 - b) solemn
 - c) surprisingly
 - d) allow

4. Complete the following sentences.
 - a) According to the writer, Paris is Madrid.
 - b) Latins by the writertheir courtesy.
 - c) a few Spanish girls are red-haired,
 - d) Palacio Valdés wanted Howells Madrid.

5. Compare and contrast Madrid with another big city you know, explaining the characteristics of each (60 to 100 words).

Street concert in Old Madrid

I felt that Madrid was a city where I might make some money, so I went to the Town Hall to get the usual permission. The man examined my violin, hummed a few bars of *Il Trovatore*, and said I should go to the Commissariat of Police. This was in another part of the city and got me nowhere, for I was passed on immediately to the Ministry of Agriculture. The officials were drowsily kind, rolled me cigarettes and asked me what I thought of Madrid, but although they seemed to approve of the idea of concerts in the streets, none of them could find the necessary form to permit it. But in the end it didn't matter; I was thanked for making the proper approaches and it was suggested I could go ahead without it.

So when the air cooled that evening, I went to the older part of the city, to the teeming cliffs above the Manzanares. There was scarcely any traffic; streets were intimate as courtyards, with lamplit arches smelling of wine and woodsmoke. And all were alive with that dense coming and going of a people too poor really to be going anywhere, content to walk up and down within sight of their neighbours, chewing carobs and sunflower seeds.

I melted easily enough into the evening crowds, playing alone but not entirely ignored. People walked from the shops to give me an apple or orange, and women threw paper-wrapped gifts from the balconies. 'Regard the young man. Find him a morsel, for Jesus' -and pennies and biscuits came scattering down.

From *As I walked out one midsummer morning* by L. Lee

EXERCISES

1. Answer these questions.
 - a) Why couldn't the writer get the permit he wanted?
 - b) Why were there so few cars around the place chosen by the writer to play his violin?

2. Are the following sentences TRUE or FALSE? Give the evidence from the text.
 - a) The officials of the Ministry of Agriculture were extremely unkind to the writer.
 - b) There was hardly anybody in the street.

3. Find in the text words which mean the same as the following words or phrases.
 - a) section
 - b) printed paper to be filled in
 - c) illuminated
 - d) presents

4. Complete the following sentences.
 - a) The writer's violin in the Town Hall.
 - b) The officials of the Ministry of Agriculture told the writer
 - c) People were so poor
 - d) The author paper wrapped gifts by from the balconies.

5. Compare and contrast the street where you live with La Gran Via or La Castellana, explaining the characteristics of each (60 to 100 words).

TEXTO 7

A Sister in trouble

I was warned that Quatros Vientos was the roughest quarter of Madrid, so I never went in that direction. But one afternoon I had business in a long street that kept deteriorating in character; I quickened my steps, but the blocks were lengthy and I did not seem to get out in spite of the little map I always carried. A horde of school children came along, chattering like little magpies. One or two, spying “the sister” ran up to kiss the small crucifix hanging on my rosary. I tried to turn away, for fear more might come, but unfortunately in doing so I broke out into English. They laughed with great glee. Then other ran up curiously. Nothing so attracts them as a stranger. In an instant I was the center of a great throng of the little excited creatures who wanted to hear me talk, to know who I was, where I came from, why this and why that. I looked around on that sea of dark-eyed Castilian mites; they were enchanting. And had I not devoted my life to teaching such as they? But I was stricken with sudden fright. It was a rough quarter; it was late afternoon; a crowd might gather. I visioned the men, the police, anything; and you cannot depend upon Spanish police.

From *And then the storm* by Sister M. Monica

EXERCISES

1. In your own words and based on the ideas in the text, answer these questions.
 - a) Did the Sister like children?
 - b) Why did the boys start laughing?
2. Are the following sentences TRUE or FALSE. Give the evidence from the text.
 - a) The Sister got often lost in Madrid.
 - b) The children were not curious about the Sister.
3. Find in the text words which mean the same as the following words or phrases.
 - a) dangerous
 - b) big group
 - c) start speaking
 - d) pleasant
4. Complete the following sentences.
 - a) If the Sister did not visit Quatros Vientos
 - b) As soon as the Sister started speaking in a foreign language
 - c) Although the Sister had been teaching children all her life
 - d) The Sister wanted to leave Quatros Vientos in order to
5. Narrate an embarrassing experience you have had (60 to 100 words).

TEXTO 8

Downtown Madrid

The huge building known as the Telefónica in the Gran Vía is an obvious landmark, though it is no longer (as the guide-books inform you) the tallest building in Spain, having been surpassed by the monster in the Plaza de España which, among other things, houses the Hotel Plaza and its private swimming-pool.

A little further along you will not, I hope, pass by Chicote's famous bar. Its museum of 17,000 rare bottles is now included on the itinerary of all enquiring visitors.

Continuing along the Gran Vía, you cannot miss its intersections with the street known as Alcalá. A few hundred yards farther on will bring you to a fountain surmounted by a statue of a powerfully built lady driving a chariot drawn by lions. Shying nervously to the left, you will be in the Castellana and, if the weather is kind, you will do well to sit under the trees at one of the avenue's countless cafés, between 9 p.m. and 2 a.m., and take a look at the inhabitants.

From *Introducing Spain* by C. Salter

EXERCISES

- In your own words and based on the ideas in the text, answer these questions.
 - According to the writer, which are the most interesting spots for tourists in Gran Vía and Alcalá?
 - When is the best time to enjoy the Castellana?
- Are the following sentences TRUE or FALSE. Give the evidence from the text.
 - There is a monster in the Plaza de España.
 - It is difficult to find Alcalá when going down the Gran Vía.
- Find in the text words which mean the same as the following words or phrases.
 - important spot
 - not common
 - led
 - numerous
- Complete the following sentences.
 - Unless the weather is fine
 - The Telefónica is in Spain.
 - Chicote is well known because of
 - If you stayed at the Plaza Hotel, you
- Describe the kinds of shops and buildings found downtown Madrid (60 to 100 words).

The Madrid Metro

The Metro always seems to be full, no matter what the time of day, and the coach interiors are plastered with notices forbidding smoking, selling, holding the doors open, and warnings to passengers not to board or alight after the whistle blows. As it appears to blow almost as soon as the train has stopped, this advice is consistently ignored! If you want a map of the system (and without one you are apt to get lost, as wall maps are nowhere near as numerous as in London or Paris) go to Sol station, which is the only place where they are sold for the modest sum of fifty centavos. It is a good map, but omits to number the lines, even though many direction signs in the passageways announce 'This way to Line Three', etc. There have been some short extensions to the system during the past few years and more are planned, but a flat-fare system still reigns supreme, as in Paris.

By far the most interesting development in the last decade has been the opening, in 1962, of an entirely new line, known as the *ferrocarril suburbano*, from the Plaza de España to Carabanchel, a distance of almost ten kilometres. This line was built, and is owned, by the State, but is operated on their behalf by the city Metro company, a private concern. Let us take a run over this new railway, starting out from the Plaza de España, where a long escalator carries us down to platform level. The flat-rate city Metro ticket costs one and a half pesetas, but a transfer to include the *suburbano* can be obtained for two and a half pesetas, and it is one of these which I am clasping as I board the smartly-painted train set waiting at the platform.

From *Railway Holiday in Spain* by D. T. Rowe

EXERCISES

1. Answer the following questions.
 - a) What can be read just by looking at the metro coach interiors?
 - b) Why was the writer interested in seeing the Suburbano?

2. Are the following sentences TRUE or FALSE? Give the evidence from the text.
 - a) You get more information about the Metro in London than in Madrid.
 - b) Not everyone payed the same Metro fare.

3. Find in the text words which mean the same as the following words or phrases.
 - a) get out
 - b) get on
 - c) ten years
 - d) catch

4. Complete the following sentences.
 - a) Sol station is the only place
 - b) The metro ticket the Suburbano ticket.
 - c) Notices and warnings to passengers
 - d) The State and the Suburbano but the Metro Company it.

5. Compare and contrast the different means of transport available in Madrid, explaining their advantages and disadvantages (60 to 100 words).

The names of the streets in Madrid

The trouble is, the nineteenth-century story is a rather long and complicated one, bristling with people, parties and ideas that were important in their day but not exactly memorable over a longer time span. History books on the subject often weigh in, quite literally, at kilos. Wondering one hot day in Madrid how to gain an instant overview, it occurred to me that the streets of the capital could themselves make a symbolic guide to the period, much as one uses counters in a board-game in place of bona fide money. Many of the main figures of the period, at a time when Madrid was expanding rapidly, have important streets or avenues named after them and I was sure that anyone else I needed would be represented somewhere, if not in a street, then in a roundabout or circus or, if the worst came to the worst and one had to fall back on the absolutely obvious, then surely in a proper, public monument. Might it not be fun, I wondered, to draw up a short list of essential people and walk the whole day round a lot of them?

Since the nineteenth century becomes as fascinating as any other once you take the plunge, the list itself was not too hard at all. Nor were the more obvious streets and monuments. But some of the lesser figures were on the awkward side. You can never tell with Madrid street directories whether a public person's street will be listed under surname, first name, military rank or similar. Just spotting them on the map took most of an afternoon.

From *Spanish Journeys* by A. Hopkins

EXERCISES

1. Answer the following questions.
 - a) Why did the author check the names of the streets?
 - b) From whom did those streets get their names?

2. Are the following sentences TRUE or FALSE? Give the evidence from the text.
 - a) According to the writer, a lot of famous Spanish people have been forgotten.
 - b) The author was able to find the name, surname and military rank of any person he was looking for.

3. Find in the text words which mean the same as the following words or phrases.
 - a) ask oneself
 - b) important person
 - c) most important
 - d) complete

4. Complete the following sentences.
 - a) 19th century books are so big
 - b) The writer thought that everybody
 - c) The writer wasn't sure whether
 - d) If the list had been longer

5. Describe your way home from school, the streets you take and the shops and monuments you see (60 to 100 words).

Madrid on New Year's Eve

Every day, just before midday, a small crowd assembles in the Puerta. A golden sphere slips down a rod on the Gobernación and (all being well) the clock strikes the noon hour. Why the Spaniards, who have never been famed for any deep feeling for time, should be so interested in the daily spectacle is difficult to tell.

Then there is the great yearly event, at the end of the last hour of New Year's Eve. As many of the people of Madrid as possibly can are to be found squeezed into the Puerta and the surrounding streets from which the Gobernación clock can be seen: they total, I have been told, some 200,000. It is a gay crowd, with paper hats, false beards and moustaches, streamers, squeakers, jokes and songs. Each person present carries a small bunch or twelve grapes. The clock is garlanded with electric bulbs for the occasion.

On the first stroke of midnight, 200,000 people (if that is the figure) put a first grape into their mouths. The aim is to eat one grape strictly in time with each stroke of the hour. I have tried in vain to discover when this peculiar custom began and what exactly is the symbolism.

From *The road to Lisbon* by V. Rowe

EXERCISES

1. Answer the following questions.
 - a) Why do people go to La Puerta del Sol on New Year's Eve?
 - b) Why do the writer find this tradition quite surprising?

2. Are the following sentences TRUE or FALSE? Give the evidence from the text.
 - a) It is easy to identify people on New Year's Eve.
 - b) People are so hungry that they eat the 12 grapes in a few seconds.

3. Find in the text words which mean the same as the following words or phrases.
 - a) a large number of people
 - b) happy and full of fun
 - c) purpose
 - d) meaning

4. Complete the following sentences.
 - a) As soon as the Puerta del Sol clock strikes midnight
 - b) the Gobernación clock from the Puerta and the surrounding streets.
 - c) The origin and symbolism of this custom by the author.
 - d) People carry 12 grapes so as

5. Give your opinion about the people and atmosphere in La Puerta del Sol on New Year's Eve (60 to 100 words).

Two musts: The Retiro and The Rastro

Madrid possesses one of Europe's largest and loveliest parks -the Retiro. Created by the artistic, pleasure-loving but tragic King Philip IV for the open-air theatrical performances that he particularly enjoyed, it still retains the formal beauty of the seventeenth century, with classical statues of vaguely improbable Visigothic Kings, a large artificial lake, and deeply shaded empty avenues. It is beautifully kept, and the small circular rose-garden is rich with bloom from April until Christmas, and in nearly May is an extraordinary riot of colour and perfume.

There is an open-air restaurant and night-club that disturbs the midsummer peace of one corner of the old park -but only one corner.

Two casual amusements offered by Madrid are the bargain-hunter's paradise known as the Rastro, and the Sunday morning cock-fights.

The Rastro -flea market, Caledonian Market, thieves' kitchen -consists of open-air stalls on either side of the street and, if you have the time, temperament, and essential knowledge of values, you can find some really astounding bargains there. Even if you make no purchases you will have a good cross-sectional view of Spanish low life.

From *Introducing Spain* by C. Salter

EXERCISES

1. Answer the following questions.
 - a) What is the writer's opinion about The Retiro?
 - b) Why may the Rastro be an interesting place to visit?

2. Are the following sentences TRUE or FALSE? Give the evidence from the text.
 - a) There are a lot of flowers and trees in The Retiro.
 - b) It's hard to find something interesting in The Rastro.

3. Find in the text words which mean the same as the following words or phrases.
 - b) to have
 - c) not permanent
 - d) large table on which you put goods that you want to sell
 - f) tranquillity

4. Complete the following sentences.
 - b) The Retiro was designed for open air theatrical performances.
 - c) The Rastro for its bargains.
 - d) On both sides of the Rastro streets, stalls
 - e) The Retiro Park 300 years King Philip IV.

5. Compare and contrast shopping in The Rastro and at a big department store, explaining the qualities and characteristics of each (60 to 100 words).

The National Library

Art is not Madrid's only treasure. The National Library contains 100,000 manuscripts, and although cataloguing began in the middle of the nineteenth century, it has not yet been completed. Indeed, as recently as 1967 it suddenly developed that the collection contained two hitherto unknown volumes of Leonardo da Vinci's sketches and drawings, annotated in his mirror writing. They had been accidentally discovered there two years earlier by an American researcher who was looking for medieval ballads. It is presumed that they were brought to Spain by Pompeo Leoni, an Italian sculptor in the service of Philip II. Leoni appears to have acted for Philip as both a court sculptor and an art procurer, a forerunner of England's Lord Duveen. Most probably, the notebooks were stored at the Escorial and transferred 250 years later to the National Library when it was inaugurated by Isabella II. As an internationally famous art scholar remarked recently, Spain is so rich in artistic treasures that "she does not even begin to know what she has."

From *Saunterings in Spain* by F. Seymour

EXERCISES

1. In your own words and based on the ideas in the text, answer these questions.
 - a) Why did Leoni come to Spain?
 - b) Why don't Spaniards know the artistic treasures Spain has?

2. Are the following sentences TRUE or FALSE. Give the evidence from the text.
 - a) Leonardo da Vinci's notebooks were discovered in 1967.
 - b) Leonardo left his notebooks at El Escorial.

3. Find in the text words which mean the same as the following words or phrases.
 - a) become known
 - b) by chance
 - c) kept
 - d) observed

4. Complete the following sentences.
 - a) Pompeo Leoni,, was an Italian sculptor.
 - b) If the American researcher had worked at the National Library
 - c) After having been stored for 250 years at the Escorial,
 - d) The National Library has so many manuscripts

5. Describe the daily routine at a public library (60 to 100 words).

The Prado Museum

All foreigners go to the picture gallery on the Prado, for it contains the Spanish masters as well as many others. Here is the home of Velasquez with his portraits of the time of Philip IV, his dwarfs, his Surrender of Breda; Murillo with his royal blue Virgins and those darling cherubs; Goya's portraits of Carlos IV and his dissolute wife, his Maja Nude and his Maja Clothed, portraits of a petite duchesse painted in the nude for the benefit of the artist, and clothed for the satisfaction of her husband, and his Military Execution, a blast against the curse of militarism. There are also some portraits by El Greco, more conventional than his pictures at Toledo where his fantastic impressions are. In addition there are Tintoretto, and Titians, among the latter the group of the Emperor and his wife, and his son and his wife, among the souls of the saved, which Charles Quint took with him to his end at Yuste. And there are Rubens - The Three Graces, The Judgement of Paris, and several nudes for which the model was the old painter's second spouse.

From *Spain in a two-seater* by H. Ross

EXERCISES

1. In your own words and based on the ideas in the text, answer these questions.
 - a) Why is the Prado considered the 'home' of Velasquez?
 - b) Which Grecos does the writer enjoy most?

2. Are the following sentences TRUE or FALSE. Give the evidence from the text.
 - a) Murillo painted only Virgins.
 - b) There are paintings of the Emperor by Tintoretto at the Prado.

3. Find in the text words which mean the same as the following words or phrases.
 - a) important artist
 - b) hard stroke
 - c) death
 - d) angels

4. Complete the following sentences.
 - a) Many foreigners go to the Prado in order
 - b) El Greco,, has also paintings at the Prado.
 - c) The Greco's paintings at Toledo are than the ones at the Prado.
 - d) Both Tintoretto and Titian

5. Should people pay to visit museums? Discuss (60 to 100 words).

Madrid: The Royal Palace

The Royal Palace, a colossal 6-story quadrangle of granite and white piedra de Colmenar, whose sides are each nearly 500 feet in length, impresses us by its sheer size and its location above the gorge of the Manzanares Trickle, which can become a river in wet seasons. I have trudged through tens of miles of European ex-royal palaces and I approach them with circumspection, but I had to admit that this neoclassic pile of Madrid, built by Philip V in the years following 1734, has something beyond bigness to recommend it. The Generalísimo uses the Palace for certain state functions, but he lives at El Pardo, 9 miles distance.

Let's enter, passing the guards in their tricornes who now protect the building, and see what we see, but it is well to know ahead that we cannot enter if an official function is in progress, nor can we if it is raining! Muddy feet aren't good for the sumptuous floors and their coverings.

From *All the best in Spain and Portugal* by S. Clark

EXERCISES

1. Answer the following questions.
 - a) Why did the writer admire the Royal Palace?
 - b) Were there any conditions to visit the Royal Palace?

2. Are the following sentences TRUE or FALSE? Give the evidence from the text.
 - a) The Royal Palace is a huge building.
 - b) The writer seldom visits other European countries.

3. Find in the text words which mean the same as the following words or phrases.
 - a) kind of stone
 - b) sort of hat
 - c) splendid
 - d) advise

4. Complete the following sentences.
 - a) The writer tells us how long
 - b) If it had rained lastly, the Manzanares
 - c) The guards at the gate didn't allow
 - d) The floors are too sumptuous

5. Discuss advantages and disadvantages of living in a palace (60 to 100 words).

El Escorial: The Spanish Kings' mausoleum

The building has four severe façades whose rather pleasing lines derive from the multitude of windows set into the otherwise bleak walls. The main façade has an entrance marked by twelve Grecian columns and two bronze doors to which the dead kings of Spain were brought for sepulture.

'Who seeks entrance?' the monks asked.

'The Emperor of the Spanish empire.'

'Who seeks entrance?'

'The King of Spain.'

'Who seeks entrance?'

'The man Carlos.' Only then did the gates swing open to admit the dead man to his mausoleum.

Today it is one of the most provocative spots in Spain, an octagonal room deep in the lower reaches of the building. In tiers of four sarcophagi each, the kings of Spain lie as if on file in a library, waiting to be lifted down. At the top of one group lies Carlos V, below him Felipe II, then III, then IV. In other tiers the queens rest, but since some of the kings had three and four wives, only those who gave birth to children who inherited the throne are interred here. Associated with the main mausoleum are others reserved for the royal heirs who died in infancy and for the royal bastards, of whom there is a plentiful supply. In this last room lie the reassembled remains of Don Juan de Austria, who even today has the power to attract more visitors than the legitimate rulers.

El Escorial contains much more: galleries of art, tapestries by Goya, long halls covered with pictorial maps, a fine library and the living quarters of the ancient rulers. It is so immense that when one has seen all this, the complex of the monastery remains to be explored, for this is a town set within walls.

From *Iberia* by J.A. Michener

EXERCISES

1. Answer the following questions.
 - a) Which is the most interesting sight in El Escorial?
 - b) According to the author, what El Escorial can be compared to?

2. Are the following sentences TRUE or FALSE? Give the evidence from the text.
 - a) The sons of the Spanish Queens always became kings.
 - b) Don Juan de Austria has a special room for himself.

3. Find in the text words which mean the same as the following words or phrases.
 - a) great number
 - b) look for
 - c) rows
 - d) bury

4. Complete the following sentences.

- a) If the monks' last question hadn't been answered
- b) Twelve Grecian columns and two bronze doors
- c) As there were a lot of royal bastards
- d) Don Juan is so famous

5. Describe a visit to a Madrid historical building (60 to 100 words).

Aranjuez

How delightful it was to have this strange little eighteenth century backwater to myself on that fresh morning. Behind its railings, and among trees and fountains, rose the palace, with its blinds drawn as if the court were sleeping late that morning after a masquerade. The great range of stables stood silent, but it seemed that at any moment the gates might open and the air be full of the hissing and the whistling of grooms, and that coachmen would trundle gilded coaches on to the cobbles. Why do things in Spain never die? What is there in the air of this country that preserves the past not as a mummy but as a living thing? In Aranjuez I had the illusion that it was still 1754 and all the inhabitants were sleeping late or in hiding.

In front of the palace gates I met a little girl of perhaps twelve or thirteen, who wore a huge straw hat and showed her teeth as she smiled. She asked me to buy a punnet of strawberries, which, of course, I did. Goya, who was so cruel to men and women, painted children with love and affection, and this little face with its dark, almost almond-shaped eyes and its ivory teeth might have been painted by him in his gentler moments. When I said how quiet it was, she smiled all over again and replied that it would be *muy ruidoso* when the coaches came in from Madrid. Every day, she said, the tourists came to walk through the palace and to have luncheon by the river.

From *A stranger in Spain* by H.V. Morton

EXERCISES

1. Answer the following questions.
 - a) Why had the author the feeling of living in 1754?
 - b) Why was Aranjuez so quiet early in the morning?

2. Are the following sentences TRUE or FALSE? Give the evidence from the text.
 - a) Goya had dark skin.
 - b) Everybody in the palace was sleeping when the writer went to visit it.

3. Find in the text words which mean the same as the following words or phrases.
 - a) very big
 - b) answer
 - c) peaceful
 - d) box

4. Complete the following sentences.
 - a) The place was so delightful
 - b) In the writer's opinion, the girl 12 or 13.
 - c) The girl wanted a punnet of strawberries.
 - d) Every day the gates of the palace are opened so that

5. Imagine you are the writer. Narrate your meeting and conversation with the little girl (60 to 100 words).

Alcalá de Henares: The birthplace of Cervantes

If you take the Barcelona road past Barajas Airport you will come to the walled city of Alcalá de Henares just twenty-one miles north of Madrid. When Madrid was still a village, Alcalá de Henares played host to royalty and to thousands of university students. Now it is enjoying an industrial revival and a population increase, but within the walls, the facade of five hundreds years ago remains. It bears deep wounds from the Civil War, but most of the damage has been repaired and the ancient halls of academe, evoke memories of an intellectual past.

The university was founded by Cardinal Cisneros, the prime minister of Ferdinand and Isabel, to rival the University of Salamanca. The College of San Ildefonso, built in 1508 by Cisneros, is framed by a pure renaissance portal, and in the Church of Santa María la Mayor which dates from 1499, the baptismal record of Cervantes is preserved, October 1, 1547. In the Calle de Cervantes, a plaque indicates the house where the writer was born. It has been charmingly restored and is open for tourists.

From *Spain in your pocket* by P. Donovan

EXERCISES

1. Answer the following questions.
 - a) When and why was Alcalá de Henares more important than Madrid?
 - b) Which are the two main characteristics of Alcalá?

2. Are the following sentences TRUE or FALSE? Give the evidence from the text.
 - a) A visit to Alcalá may be interesting.
 - b) It is perfectly known when Cervantes was born.

3. Find in the text words which mean the same as the following words or phrases.
 - a) rise
 - b) shows
 - c) inside
 - d) well

4. Complete the following sentences.
 - a) In the 16th century, Alcalá than Madrid.
 - b) Many of the buildings in Alcalá in the Civil War.
 - c) If you went to the Calle de Cervantes
 - d) The house where Cervantes was born

5. Should the University Entrance Exam be removed? Discuss (60 to 100 words).

Housing in Madrid

The most common types of permanent housing in Madrid are large apartments (pisos), houses (chalets or hoteles), small apartments (apartamentos), rooms (dormitorios or habitaciones), and university student residences (residencias universitarias). Large apartments and houses come furnished or unfurnished, with or without servant quarters, and generally without air conditioning. Small apartments are usually furnished. Many of the large new apartments have separate storage space and underground garages.

As in the most European countries, central heating is usually turned on the 1st of November and off the 1st of April, regardless of what the weather may be. In buildings where all of the tenants agree to pay for additional days of heat, it is supplied. Some apartments and houses have an electrical wall heating system (calor negro) which you yourself can regulate. Some of the apartments and houses in the older sections of the city have no heating system and it is the custom to use butane heaters or braziers, which can be dangerous without proper ventilation.

From *Bear facts about Madrid* by AWCM

EXERCISES

1. Answer the following questions.
 - a) Which were the main differences between large and small apartments?
 - b) How long was central heating on in Madrid homes?

2. Are the following sentences TRUE or FALSE? Give the evidence from the text.
 - a) Braziers were safe ways of heating.
 - b) No houses in Madrid had air-conditioning.

3. Find in the text words which mean the same as the following words or phrases.
 - a) pay no attention
 - b) occupant
 - c) tradition
 - d) extra

4. Complete the following sentences.
 - a) In spite of being sometimes cold in Madrid,
 - b) If all the tenants had agreed to pay, heat
 - c) Electrical wall heating
 - d) In some sections in Madrid, butane heaters and braziers

5. According to your present situation, which type of housing would you choose? Justify your answer (60 to 100 words).

A new Goyesque opera

The Royal Opera at Madrid has many of the features of Covent Garden. It is “Grand opera,” it has a syndicate and a tiara’d audience. No one in Madrid can quite make out who chooses the operas for performance, or why they are chosen. In 1919 at the very end of the opera season at Madrid a new Spanish opera was produced. It met with a mixed reception from the critics and from the public; but a series of lucky accidents enabled it to put on again at the opening of the season of 1919-20. “El Avapiés” takes its name from the densely populated district of Madrid surrounding the Calle de Lavapiés. It may be less interesting to Spaniards than it is to people who do not know Madrid, for the Calle de Lavapiés is quite an ordinary-looking street, and Madrileños can go to the Prado twice a week and see all the Goyas for nothing. A London audience, however, would find “El Avapiés” extremely attractive.

Sr. Borrás, the author of the book, has taken certain episodes in the life of Madrid as it was about 1800 - something between that reflected in the comedies of Ramón de la Cruz (a contemporary of Goldoni) and in the volume of the “Episodios Nacionales” of Pérez Galdós which describes the court of Charles IV.

From *A picture of modern Spain, men and music* by J.B. Trend

EXERCISES

1. Answer the following questions.
 - a) Why did foreigners find ‘El Avapiés’ attractive?
 - b) Why did the write happen to see ‘El Avapiés’?

2. Are the following sentences TRUE or FALSE? Give the evidence from the text.
 - a) The new operas were selected according to fixed criteria.
 - b) ‘El Avapiés’ showed the life of Madrid as it was in 1919.

3. Find in the text words which mean the same as the following words or phrases.
 - a) characteristics
 - b) allow
 - c) crowded
 - d) catching

4. Complete the following sentences.
 - a) Both the Covent Garden and the Royal Opera
 - b) Thanks to some lucky accidents
 - c) According to the writer, ‘El Avapiés’ by a London audience.
 - d) Two Spanish writers, De la Cruz and Galdós

5. Describe the sort of music you enjoy most (60 to 100 words).

TEXTO 21

Madrid: Eating out in the 20's

But there was one that always attracted me, the celebrated Casa de Botín in the Plaza de Herradores, just off the Calle Mayor. This café was founded in 1620 and has remained exactly as it was at that date. The walls are lined with white tiles with coloured borderings, the little wooden tables and chairs are as simple as possible; the food is excellent and is brought to the table in ancient blackened pottery dishes which are as old as the house. Those who frequent the ancient House of Botín are chiefly the poor and the small shopkeepers, but there is always a sprinkling of the upper classes and of foreigners. Sometimes you may see a party of peasants celebrating some anniversary. The father and mother, the grandmother, the children with, apparently, a few friends, will sit in silence, enjoying their meal. Soup with eggs, stews in the dishes blackened by two hundred years of fire, auroras con crema, a bottle of wine - what could you wish for more?

From *Madrid past and present* by S. Erskine

EXERCISES

1. Answer the following questions.
 - a) Botin is still open. Which changes have taken place there?
 - b) Why has Botin been open since 1620?
2. Are the following sentences TRUE or FALSE? Give the evidence from the text.
 - a) Dishes at Botin have never changed their colour.
 - b) The writer found tables, chairs and food very fashionable.
3. Find in the text words which mean the same as the following words or phrases.
 - a) interest
 - b) stay
 - c) mainly
 - d) group
4. Complete the following sentences.
 - a) Botin since it was founded.
 - b) Food in pottery dishes.
 - c) If you wanted a marvellous lunch in Madrid
 - d) Weddings, birthdays and anniversaries at Botin.
5. Describe the sort of restaurants you enjoy most (60 to 100 words).

Spanish soccer

There was no Football League Championship in Spain until 1928, and for the next twenty years few soccer fans outside Spain had so much as heard of Real Madrid. Not even Santiago Bernabeu, who spent more than fifty years of his life in the club's service, dreamed that he would live to see it the champion club of the world. Bernabeu joined the club as a centre forward in 1912, and continued to play in the first team until 1926. He was, indeed, still an active player when he was elected to the club's managing board. He became president in 1943, when the club had a mediocre team, a ground capable of holding only 20,000, and an average gate of 16,000. Boldly he decided to build a big new stadium, and he appealed to the public for funds. The money was subscribed, and the stadium was built. Real Madrid's team improved enormously, but it was still not good enough for Bernabeu. He began to buy players from abroad, beginning with Alfredo Di Stéfano, who was already nearly twenty-eight when he came to Madrid.

From *Let's look at Spain* by P. Pringle

EXERCISES

1. Answer the following questions.
 - a) Why did Bernabeu improve his club and how?
 - b) Why had people never heard of Spanish soccer?

2. Are the following sentences TRUE or FALSE? Give the evidence from the text.
 - a) Bernabeu played in his team forty years.
 - b) Bernabeu was sure his team would be the world champion club.

3. Find in the text words which mean the same as the following words or phrases.
 - a) become a member
 - b) not very good
 - c) money
 - d) foreign countries

4. Complete the following sentences.
 - a) If Bernabeu had not been elected president of the club
 - b) Di Stefano was such a good football player
 - c) Bernabeu did not have enough money
 - d) The stadium was too old

5. Are football players well paid in Spain? Discuss (60 to 100 words).

Madrid: Capital of the Kingdom

Many think that Charles V. made a great mistake when he removed his Court from Toledo to this unattractive region, some 300 years ago, for the situation of Seville was far more favorable for the nation's capital, although not so central, since the Guadalquivir is an important river, and the climate much superior to that of Madrid. An yet we are told that Charles V. selected this site because he suffered less from his rheumatism that at Toledo, but that seems to be an incredible reason, for the cold winds that blew over Madrid would hardly tend to lessen the twinges of rheumatic gout. A much more plausible reason was that the wise Emperor saw that the most successful way to unite all the various and ambitious rival provinces in one central government, was to select an insignificant city that had never excited envy and rivalry. This was the more important because of the peculiar local character of the people in the different cities, for this spirit of devotion to locality has ever been, and still is, a formidable evil in the way of unifying the people throughout the peninsula into one strong central government.

From *Spain and her people* by J. Zimmerman

EXERCISES

1. Answer the following questions.
 - a) What was Charles V's mistake and why did he make it?
 - b) Which were the main differences between Sevilla and Madrid at that time?

2. Are the following sentences TRUE or FALSE? Give the evidence from the text.
 - a) Madrid was a better choice than Toledo for the king.
 - b) People in some regions in Spain did not get along with their neighbours.

3. Find in the text words which mean the same as the following words or phrases.
 - a) plain
 - b) adequate
 - c) chose
 - d) reduce

4. Complete the following sentences.
 - a) If Sevilla were in the center of Spain
 - b) The problems between regions made the king
 - c) The fact of removing the Spanish court from Toledo
 - d) Madrid was selected as capital because of

5. Do you think the capital of Spain should be removed from Madrid? Justify your answer (60 to 100 words).

The House of the Seven Chimneys: A passage of English History

I went about Madrid looking for the House of the Seven Chimneys, -the Casa de las siete Chimeneas. None of my friends had ever heard of it. At last I found in the Calle de las Infantas, which is the second street on the right, where the Calle de Pelayo joins the Avenida de José Antonio. The street is narrow and the old buildings have now been converted into shops and offices. The house, whose seven chimneys probably made it something of a landmark in the seventeenth century, is still known by its old name today. It was the house of the English ambassador in the time of Philip IV.

Here on the evening of March 7, in the year of 1623, a servant went in to tell his master, John Digby, the Earl of Bristol, that an Englishman who called himself Thomas Smith wished to see him. Though he would not state his business, the stranger was eventually shown in to the ambassador. He was a tall man muffled in a cloak and carrying a valise. When he uncovered his face the Earl of Bristol was astonished to see the handsome and unscrupulous features of George Villiers, Duke of Buckingham, the favourite of his master, James I. Infinitely worse was to follow. Buckingham said that he had left the Prince of Wales (afterwards Charles I) down in the lane outside, holding the horses.

From *A stranger in Spain* by H.V. Morton

EXERCISES

1. Answer the following questions.
 - a) Why did the writer decide to visit the House?
 - b) Why was the English ambassador so shocked?

2. Are the following sentences TRUE or FALSE? Give the evidence from the text.
 - a) The Calle de las Infantas was well known in the 17th century.
 - b) John Digby never met Charles I.

3. Find in the text words which mean the same as the following words or phrases.
 - a) meets
 - b) important spot
 - c) show intention
 - d) suitcase

4. Complete the following sentences.
 - a) The author's friends heard of the house.
 - b) The House has its name because of
 - c) Thomas Smith wanted to see the Earl of Bristol
 - d) George Villiers was James I

5. Imagine you were the ambassador's manservant. Narrate the conversation between the ambassador and the duke of Buckingham (60 to 100 words).

A visit to the Residencia de Estudiantes

The day after my visit to the tertulias I ascended to the pinnacles of Madrid, where stands the Residencia de Estudiantes. The Residencia rises from a plateau, with clear, uninterrupted view of the Sierra. When I had mounted the hill I halted on the terrace in front of the buildings. Down in the city the heat was suffocating, but up here the air was cool and bracing. No place in all Madrid is so sun-bathed as this terrace of the Residencia, and I mentally labelled it the "Upper Gate of the Sun." Up here the Spanish idealists have created a small, select centre of learning. Here are library, laboratories and lecture-halls. Students who live in this delightful spot possess all the advantages of the residential university life as we understand it in British countries. The rooms are severe in their simplicity like a monastic cell, but they look on to gardens.

From *Spanish Raggle-Taggle* by W. Starkie

EXERCISES

1. Answer the following questions.
 - a) What made the Residencia different from the rest of Madrid?
 - b) What was the general impression one got of the Residencia?

2. Are the following sentences TRUE or FALSE? Give the evidence from the text.
 - a) The Residencia had fantastic views.
 - b) The Residencia resembled a British institution.

3. Find in the text words which mean the same as the following words or phrases.
 - a) go up
 - b) stop
 - c) wonderful
 - d) plain

4. Complete the following sentences.
 - a) The Residencia,, was not very far from the centre of Madrid.
 - b) Although it was hot in Madrid
 - c) A small, select centre of learning
 - d) The students at the Residencia were lucky because of

5. It is said that a good job is easier to get if you attend an expensive private university. Express your opinion (60 to 100 words).

The War: Emptiness and Silence

The experience of being in Madrid again, contrasting its present cold desolation with the easy days of my earlier visit, made me want to search out some of the places I'd known.

I found the Puerta del Sol smothered in a pall of greyness, and I remembered the one-time buzz of the cafés, the tram bells, the cries of the lottery-ticket sellers, the high-stepping servant girls with their baskets of fresh-scrubbed vegetables, the parading young men and paunchy police at street corners.

Now there was emptiness and silence - the cafés closed, a few huddled women queuing at a shuttered shop. Poor as it had been when I'd known it, there has always been some sense of holiday in the town, a defiant zest for small treats and pleasures, corner stalls selling popcorn, carobs, sunflower seed, vile cigarettes, and little paper packets of bitter sweets. Nothing now, of course, no smell of bread, oil, or the reek of burnt fish that used to enliven the alleys round the city centre - just a fusty aroma of horses, straw, broken drains and fevered sickness.

From *A moment of war* by L. Lee

EXERCISES

1. Answer the following questions.
 - a) Why did the writer visit Madrid again?
 - b) Did the author find many differences between Madrid before and after the Civil War?

2. Are the following sentences TRUE or FALSE? Give the evidence from the text.
 - a) People in Madrid were happy and full of life.
 - b) As there were no lights, the Puerta del Sol was very dark.

3. Find in the text words which mean the same as the following words or phrases.
 - a) look for
 - b) shout
 - c) small parcel
 - d) narrow street

4. Complete the following sentences.
 - a) There has always been some sense of holiday in Madrid although
 - b) The city was poorer
 - c) There were
 - d) Because of the war

5. Compare and contrast the atmosphere of the centre in Madrid at day and at night time (60 to 100 words).

Madrid at war

‘You are not very cheerful today.’

‘No,’ Karkow had said. ‘I have just come back from Valencia where I have seen many people. No one comes back very cheerful from Valencia. In Madrid you feel good and clean and with no possibility of anything but winning. Valencia is something else. The cowards who fled from Madrid still govern there. They have settled happily into the sloth and bureaucracy of governing. They have only contempt for those of Madrid. Their obsession now is the weakening of the commissariat for war. And Barcelona. You should see Barcelona.’

‘How is it?’

‘It is all still comic opera. First it was the paradise for the crackpots and the romantic revolutionists. Now it is the paradise of the fake soldier. The soldiers who like to wear uniforms, who like to strut and swagger and wear red-and-black scarves. Who like everything about war except to fight. Valencia makes you sick and Barcelona makes you laugh.’

From *For whom the bell tolls* by E. Hemingway

EXERCISES

1. Answer the following questions.
 - a) In Karkov’s opinion, why had the Spanish government moved to Valencia?
 - b) Which was the difference between soldiers in Madrid and soldiers in Barcelona?

2. Are the following sentences TRUE or FALSE? Give the evidence from the text.
 - a) After Karkov had come from Valencia he lived in Madrid for a long time.
 - b) Soldiers like to wear uniforms and scarves.

3. Find in the text words which mean the same as the following words or phrases.
 - a) fixed idea
 - b) run away
 - c) item of clothing worn round the neck
 - d) happy and contented

4. Complete the following sentences.
 - a) Karkov would have been less pessimistic
 - b) A lot of people in Valencia wanted
 - c) The idea of losing the war
 - d) If a brave soldier had gone to Barcelona

5. ‘Valencia makes you sick and Barcelona makes you laugh.’: Explain in your own words Krakov’s statement (60 to 100 words).

Madrid under siege

It's a relief to get away from the switchboards or power and walk out in the sunny streets again. If you follow the Gran Via beyond the Plaza de Callao down the hill towards the North Station, stopping for a second in an excellent bookshop that's still open for business, you run into your first defense barricade. It is solidly built of cemented pavingstones laid in regular courses high as your head. That's where men will make a last stand and die if the Fascists break through.

I walk on down the street. This used to be the pleasantest and quickest way to walk out into the country, down into the shady avenue along the Manzanares where the little fat church is with Goya's frescoes in it, and out through the iron gate into the old royal domain El Pardo. Now it's the quickest way to the front.

At the next barricade there's a small beady-eyed sentry who smilingly asks to see my pass. He's a Cuban. As Americans we talk. Somehow there's a bond between us as coming from the western world.

There are trenches made with sandbags in the big recently finished Plaza de España. The huge straggling bronze statues of Don Quixote and Sancho Panza look out oddly towards the enemy position in Carabanchel.

From *Journeys between wars* by J. Dos Passos

EXERCISES

1. Answer the following questions.
 - a) How did Madrid streets change during the war?
 - b) Why did the writer start speaking with the Cuban soldier?

2. Are the following sentences TRUE or FALSE? Give the evidence from the text.
 - a) There used to be many trees in the avenue along the Manzanares.
 - b) You could see Goya's frescoes through an iron gate.

3. Find in the text words which mean the same as the following words or phrases.
 - a) placed
 - b) strangely
 - c) further than
 - d) reach

4. Complete the following sentences.
 - a) The writer went to Madrid in order
 - b) People used to go to the country.
 - c) The quickest way to go to the front
 - d) The statues were so huge that

5. Do you think wars can be avoided? Justify your answer (60 to 100 words).

Madrid in the 40's

The black market, he declared, was the only business in the country that was flourishing. Everyone from the highest authorities down was in it. All the new money in the country came out of it. Yet the injustice of the land was such that though none of the big men were ever caught, the poor man who had hired a mule to go out foraging in the villages was often fined and imprisoned. As he waited at the police post, he would see lorries belonging to the army or the Falange, packed with black-market goods, pass without stopping.

'Spain', he went on, 'is finished. Everyone who can leave is doing so. If the frontiers were opened tomorrow, half the population would walk out. If you could find me a job in London, I would be deeply grateful.'

Like everyone else he complained of the cost of living. Actually the prices in Madrid shops do not seem higher than those in English ones, and hotels are cheap. But wages and salaries are a fraction of what they are with us. There has been a severe inflation and everyone except the land-owners and *nouveaux riches* are finding it hard to make two ends meet. Many middle-class families, I'm told, can only afford to eat once a day, although, since the standard of dress has gone up, they turn themselves out well. If they did not, they would lose their jobs.

From *The face of Spain* by G. Brenan

EXERCISES

1. Answer the following questions.
 - a) Why was life in the 40's so hard for many Spanish people?
 - b) What were some lorries used for?

2. Are the following sentences TRUE or FALSE? Give the evidence from the text.
 - a) Long before Brenan visited Spain, many people had left the country.
 - b) Food was very expensive those days.

3. Find in the text words which mean the same as the following words or phrases.
 - a) improve
 - b) punish
 - c) show dissatisfaction
 - d) solve one's problems

4. Complete the following sentences.
 - a) Injustice was so high
 - b) Lorries belonging to the army
 - c) The man wanted the writer
 - d) Although prices in Madrid were not lower, wages were.

5. What do you personally feel about the problems faced by emigrants in Madrid? (60 to 100 words).

Madrid: Changes in the 60's

Upon Madrid herself change has fallen like a pile of concrete, for skyscrapers now dominate the centre of the capital, and immense new housing estates, mile after mile, district after district, are extending the city limits ever further into the *meseta*. The last of the slums has almost vanished, and Madrid feels rich. Here are the headquarters of the powerful Spanish banks, whose huge central offices have almost banished from the pavements of the Calle de Alcalá the café life that once distinguished it - in the days when the bull-fighters had their own coffee-house, the liberal intellectuals theirs, the poets another, the generals a fourth. Here are the diplomatic offices of the Americans, whose vast payments in return for strategic favours have helped to revise the fortunes of Spain, and here too are the headquarters of the Directorate-General of Tourism, whose staggeringly successful efforts to bring foreign visitors to Spain have acted as a yeast, to ferment the outlooks of the Spaniards. From Madrid, herself a babel of ill-digested modernism, all rushing traffic and gaudy cinemas, you may see how the influences of material advance, channelled through the offices of Philip's capital, are whittling away at the insularity of the State.

Industry has done most to change Spain, and bring her in step with the world. This is because it was the lack of industry that kept her an anachronism for so long. Until the 1960s this was a country whose mores, by and large, had been neither invigorated nor corrupted by the industrial way, whose dignities were essentially pastoral and whose manners were those of men in direct and personal contact with the earth.

From *Spain* by J. Morris

EXERCISES

1. Answer the following questions.
 - a) What does the writer think about the changes in Madrid in the 60's?
 - b) Where has money come from in these last years?

2. Are the following sentences TRUE or FALSE? Give the evidence from the text.
 - a) There were many poor districts in Madrid.
 - b) Spain had almost no industry before 1960.

3. Find in the text words which mean the same as the following words or phrases.
 - a) very tall building
 - b) transform
 - c) huge
 - d) custom

4. Complete the following sentences.
 - a) Thanks to American help
 - b) cafés disappeared.
 - c) Bullfighters and poets
 - d) Due to Spain's lack of industry

5. Argue how the Industrial Revolution changed Spanish people's daily life (60 to 100 words).

Madrid: The 80's

Headed by the much-loved and respected *viejo profesor*, Enrique Tierno Galván, whose death in 1986 led to one of the most impressive funerals Madrid has seen, the city administration also succeeded in turning Madrid into an altogether much greener city. On paper the Spanish capital has always had a higher percentage of green space than any capital in Europe. But this is because the vast Casa del Campo, which is actually outside the city, comes within its administrative boundaries. There are not many parks in the rest of the city and what few there are in the generally more prosperous centre and north. This did not matter so much when Madrid was a city of tree-lined boulevards, many with gardens running down the centre. But the *años de desarrollo* saw most of these splendid avenues converted into multi-lane, one-way streets. The left-wing council's most important initiative - as much for its symbolic as for its practical value - has been the inauguration of an annual 'tree festival' during which some 18-20,000 saplings are planted by volunteers. Already it has made an enormous difference to the bleak expanses of the M30, Madrid's ring road. Work has also begun on a number of new parks in the poorer south of the city (one of which is to be laid out on the site of a huge rubbish dump) and on laying gardens along either side of the newly purified Manzanares. There is even talk of restoring some of the streets in the centre to their former glory. But that would require a drastic reduction in the volume of traffic and may remain no more than a dream.

From *The Spaniards: A portrait of the new Spain* by J. Hooper

EXERCISES

1. Answer the following questions.
 - a) In the writer's opinion, is Madrid a 'green' city?
 - b) Are cars a big problem in Madrid?

2. Are the following sentences TRUE or FALSE? Give the evidence from the text.
 - a) At present the Casa de Campo is inside the city.
 - b) Some streets have changed in the last years.

3. Find in the text words which mean the same as the following words or phrases.
 - a) manage
 - b) proportion
 - c) successful
 - d) amount

4. Complete the following sentences.
 - a) Tierno Galvan ago.
 - b) Because of the Casa de Campo
 - c) The centre of Madrid
 - d) Restoring some of the streets in the centre

5. Compare the city of your dreams with Madrid (60 to 100 words).

Madrid. The University in the 60's

On wall after wall the students had painted slogans in red, and these had been heavily painted over in black, so as to be almost illegible. Here and there one could make out a word or two, *Revolution*, or *Down with ...* On one of the stone benches in a little formal garden between Farmacia and Medicina was a message in red chalk that the authorities had left untouched: 'Carlismo, sí! Marxismo, no!' and on another, which they had possibly overlooked: 'Franco asesino!'

Except for this last, which after all was true, I saw nothing but what might be scribed up in Oxford, Cambridge, London or any English seat of learning. Students dream of society turned upside down and heads a-roll, just as imaginative children orphan themselves, to gain a wider scope for their fantasies. What exactly they have in mind, what form their revolution should take, above all how they are to achieve it, they would be puzzled to say and probably do not much care. It all belongs to happy carefree subsidized youth. But the Spanish authorities are as down on them as any inquisitor sniffing out heresy. Today, in the very centre of the campus, stood two lorries, each with a crew of *policías armadas*, those in the grey uniform who are concerned with political matters. A little further on, by the Faculty of Science, was another car with more of the same. One of them, in riot gear, was posted at the door, checking all who went in or out. Presently a dozen or more, also in shock helmets, surged into the building together, batons in hand.

From *Winter in Castile* by H. Tracy

EXERCISES

1. Answer the following questions.
 - a) Why did the author succeed in reading the slogans?
 - b) According to the author, did Spanish students behave in a different way from British ones?

2. Are the following sentences TRUE or FALSE? Give the evidence from the text.
 - a) The writer went to visit the Faculty of Science.
 - b) The writer thought that all the slogans were very Spanish.

3. Find in the text words which mean the same as the following words or phrases.
 - a) Phrase used to make clear the aims of a group
 - b) protective covering for the head
 - c) long seat in a public park
 - d) write quickly or carelessly

4. Complete the following sentences.
 - a) In the centre of the campus the writer saw
 - b) A message in red chalk
 - c) The writer thinks that the students
 - d) Everybody who went in or out the Faculty of Science by the crew of a lorry.

5. Do you think that nowadays Madrid University students are so interested in politics as they used to be 30 years ago? (60 to 100 words).

Madrid: A meeting point for everyone

That face has come to represent Madrid itself to me: not exactly beautiful but full of character, powerful and totally unique. She is also a committed Madrileña in the way that only a convert can be. Her large eyes come alive when she speaks of her chosen city.

‘Madrid is a truly exciting town. It is not a comfortable place, it is hard to get around or to get anything done, it really pushes you, makes you determined. I’ve spent time in Rome and New York and even that is easy compared to Madrid. This is a hard place, I think that is why it is so important.’

And it is very important that the kind of Madrid Rossy de Palma represents, the kind of Madrid and the kind of Spain that she and Almodóvar inhabit, should have found so eloquent a means of expression as those wonderfully outrageous films. More than almost any other nation, Spain has to throw off a set of stereotypes and prove that there are new faces, new ways. Statements as bold and brash as those of Almodóvar need to be made to balance things out again (as with Sybilla’s creations) at the extremes.

From *Spain. A portrait after the General* by R. Elms

EXERCISES

1. Answer the following questions.
 - a) Does Rossy de Palma like Madrid?
 - b) According to the writer, which topic attracts Rossy’s interest?

2. Are the following sentences TRUE or FALSE? Give the evidence from the text.
 - a) Madrid is an easy place to live.
 - b) Almodóvar never makes any comment about Madrid.

3. Find in the text words which mean the same as the following words or phrases.
 - a) personality
 - b) interesting
 - c) difficult
 - d) without fear

4. Complete the following sentences.
 - a) As Rossy’s face has many striking features
 - b) If Madrid were an easy city to live
 - c) A new Spain and a new Madrid in Almodóvar’s films.
 - d) Spain needs to throw off some stereotypes

5. Discuss the reasons why so many people have come to live in Madrid for centuries (60 to 100 words).

11. BIBLIOGRAFÍA

11.1. Textos utilizados

1. Hutton, Edward. 1906. *The cities of Spain*. London. Methuen. p. 91.
2. Cooper, Gordon. 1957. *Your holiday in Spain*. London. Alvin Redman Limited. p. 76. Primera edición 1952.
3. Hemingway, Ernest. 1932. *Death in the afternoon*. London. Jonathan Cape. pp. 50-51.
4. Pritchett, V.S. 1984. *The Spanish temper*. London. The Hogarth Press. pp. 72-73. Primera edición 1954.
5. Howells, William D. 1968. *Life and Letters*. New York. Russel & Russel. p. 307.
6. Lee, Laurie. 1971. *As I walked out one midsummer morning*. London. Penguin. pp. 69-70.
7. Monica, Sister M. 1937. *And then the storm*. New York. Longmans, Green and Co. pp. 19-20.
8. Salter, Cedric. 1967. *Introducing Spain*. London. Methuen. p. 52.
9. Rowe, Trevor. *Railway Holiday in Spain*. Plymouth. David & Charles. p. 51.
10. Hopkins, Adams. 1993. *Spanish Journeys*. London. Penguin. p. 245.
11. Rowe, Vivian. 1962. *The road to Lisbon*. London. Eyre & Spottiswoode. p. 201.
12. Salter, Cedric. 1967. *Introducing Spain*. London. Methuen. p. 58. Primera edición 1953.
13. Szulc, Tad. 1972. *Portrait of Spain*. New York. American Heritage Press. p. 125.
14. Ross, Halford. 1925. *From Spain in a two-seater*. London. Faber and Gwyer. pp. 176-177.
15. Clark, Sydney. 1966. *All the best in Spain and Portugal*. New York. Dodd, Mead and Company. p. 321.
16. Michener, James A. 1968. *Iberia*. London. Corgi Books. p. 370-371. Primera edición 1968.
17. Morton, H.V. 1960. *A stranger in Spain*. London. Methuen. p. 78. Primera edición 1955.
18. Donovan, Peggy. 1965. *Spain in your pocket*. Madrid. Taurus. pp. 55-56.
19. AWCM. 1971. *Bear facts about Madrid*. Madrid. American Women's Club of Madrid. pp. 30-31.
20. Trend, J.B. *A picture of modern Spain, men and music*. London. Constable and Company. pp. 179-180.
21. Erskine, Steuart. 1922. *Madrid past and present*. London. John Lane The Bodley Head Limited. pp. 180-181.
22. Pringle, Patrick. 1964. *Let's look at Spain*. London. Museum Press Limited. p. 97.
23. Zimmerman, Jeremiah. 1902. *Spain and her people*. Philadelphia. George W. Jacobs. pp. 110-111.
24. Morton, H.V. 1955. *A stranger in Spain*. London. Methuen. p. 21.
25. Starkie, Walter. 1934. *Spanish Raggle-Taggle*. London. John Murray. p. 449.
26. Lee, Laurie. 1992. *A moment of war*. London. Penguin. pp. 138-139.
27. Hemingway, Ernest. 1993. *For whom the bell tolls*. Arrow. p. 220. Primera edición 1941.
28. Dos Passos, John. 1938. *Journeys between wars*. En Cunningham, Valentine (ed). 1986. *Spanish Front. Writers on the Civil War*. New York. Oxford University Press. pp. 121-122.
29. Brennan, Gerald. 1987. *The face of Spain*. London. Penguin. p. 23. Primera edición 1950.
30. Morris, Jan. 1979. *Spain*. London. Penguin. pp. 138-139. Primera edición 1964.
31. Hooper, John. 1987. *The Spaniards*. London. Penguin. p. 112.
32. Tracy, Honor. 1974. *Winter in Castile*. New York. Random House. p. 30.
33. Elms, Robert. 1992. *Spain. A portrait after the General*. London. Heinemann. p. 148.

11.2. Libros de referencia

1. Allsop, J. 1983. *Cassell's Students' English Grammar Exercises with Answers*. London. Cassell.
2. Atienza, J.L. 1993. *Propuestas de secuencias de lenguas extranjeras*. Madrid. MEC.
3. Coll, C. 1992. *Psicología y Curriculum*. Barcelona. Paidós.
4. Del Romero, M. y P. Peré 1994. "Los temas transversales". *Cuadernos de Pedagogía*. Nº 277.
5. Dickinson, L. 1987. *Self-Instruction in Language Learning*. Cambridge. CUP.
6. Ellis, G y B. Sinclair 1988. *Learning to learn English*. London. CUP.
7. Gimeno, J. 1989. *El Curriculum: Una reflexión sobre la práctica*. Madrid. Morata.
8. Grellet, F. 1981. *Developing Reading Skills*. Cambridge. CUP.
9. Halliday, M. y R. Hasan 1976. *Cohesion in English*. London. Longman.
10. Hughes, A. 1989. *Testing for Language Teachers*. Cambridge. CUP.
11. McCarthy, M. 1994. *Discourse Analysis for Language Teachers*. Cambridge. CUP.
12. MEC (eds) 1989. *Diseño Curricular Base: Enseñanza Secundaria Obligatoria*. Madrid.
13. Nunan, D. 1988. *The Learner-Centred Curriculum*. Cambridge. CUP.
14. O'Malley, J. y A. Chamot 1990. *Learning Strategies in Second Language Acquisition*. Cambridge. CUP.
15. Prodomou, L. 1992. *Mixed Ability Classes*. London. Macmillan.
16. Serrano, I. 1992. *Materiales didácticos de inglés para bachillerato*. Madrid. MEC.
17. Wallace, M. 1982. *Teaching Vocabulary*. Oxford. Heinemann.
18. Wong, R. et al. 1987. *Becoming a Writer*. London. Longman.

11.3. Disposiciones legales

1. Ley Orgánica 1/1990 de 3 de octubre (BOE 4 octubre 1990) de Ordenación General del Sistema Educativo.
2. Real Decreto 1700/1991 de 29 de noviembre (BOE 2 diciembre 1991).
3. Real Decreto 1178/1992 de 2 de octubre (BOE 21 octubre 1992).
4. Real Decreto 1179/1992 de 2 de octubre (BOE 21 octubre 1992).





Comunidad de Madrid

CONSEJERIA DE EDUCACION Y CULTURA

Dirección General de Educación