



Castilla-La Mancha

Consejería de Educación,
Cultura y Deportes

PRUEBAS DE CERTIFICACIÓN

INGLÉS / C2

COMPRENSIÓN DE TEXTOS ESCRITOS

SESIÓN ORDINARIA 2024

INSTRUCCIONES PARA LA REALIZACIÓN DE ESTA PARTE

- **DURACIÓN: 60 minutos.**
- **PUNTUACIÓN:** A efectos de **certificación**, será necesario superar todas y cada una de las cinco actividades de lengua con una puntuación mínima del 50% en cada una de ellas y una calificación global final igual o superior al 65%. A efectos de **promoción**, será necesario obtener una puntuación mínima del 50% en todas y cada una de las cinco actividades de lengua.
- Las respuestas erróneas no descontarán puntos.
- Esta parte consta de TRES tareas.
- Leer las instrucciones al principio de cada tarea y realizarla según se indica.
- Las respuestas escritas a lápiz no se calificarán.
- No está permitido el uso del diccionario.
- **NO ESCRIBIR NADA EN LAS ÁREAS GRISES.**

DATOS DEL CANDIDATO

APELLIDOS:		
NOMBRE:		DNI:
COMISIÓN:	OFICIAL <input type="checkbox"/>	LIBRE <input type="checkbox"/>
CALIFICACIÓN:		

TASK 1

Read the following text and choose the best answer (A, B or C) for each question (1-8). Question (0) is an example. Write your answers in the ANSWER BOX (1 item = 0.8).

JANE AUSTEN

The Common Reader by Virginia Woolf



It is probable that if Miss Cassandra Austen had had her way, we should have had nothing of Jane Austen's except her novels. To her elder sister alone did she write freely; to her alone she confided her hopes and, if rumour is true, the one great disappointment of her life; but when Miss Cassandra Austen grew old, and the growth of her sister's fame made her suspect that a time might come when strangers would pry and scholars speculate, she burnt, at great cost to herself, every letter that could gratify their curiosity, and spared only what she judged too trivial to be of interest.

Hence our knowledge of Jane Austen is derived from a little gossip, a few letters, and her books. As for the gossip, gossip which has survived its day is never despicable; with a little rearrangement it suits our purpose admirably. For example, Jane "is not at all pretty and very prim, unlike a girl of twelve... Jane is whimsical and affected," says little Philadelphia Austen of her cousin. Then we have Mrs. Mitford, who knew the Austens as girls and thought Jane "the prettiest, silliest, most affected, husband-hunting butterfly she ever

remembers". Next, there is Miss Mitford's anonymous friend "who visits her now [and] says that she has stiffened into the most perpendicular, precise, taciturn piece of 'single blessedness' that ever existed, and that, until *Pride and Prejudice* showed what a precious gem was hidden in that unbending case, she was no more regarded in society than a poker or firescreen... The case is very different now," the good lady goes on; "she is still a poker—but a poker of whom everybody is afraid... A wit, a delineator of character, who does not talk is terrific indeed!" On the other side, of course, there are the Austens, a race little given to panegyric of themselves, but nevertheless, they say, her brothers "were very fond and very proud of her. They were attached to her by her talents, her virtues, and her engaging manners, and each loved afterwards to fancy a resemblance in some niece or daughter of his own to the dear sister Jane, whose perfect equal they yet never expected to see." Charming but perpendicular, loved at home but feared by strangers, biting of tongue but tender of heart—these contrasts are by no means incompatible, and when we turn to the novels we shall find ourselves stumbling there too over the same complexities in the writer.

To begin with, that prim little girl whom Philadelphia found so unlike a child of twelve, whimsical and affected, was soon to be the authoress of an astonishing and unchildish story, *Love and Friendship*, which, incredible though it appears, was written at the age of fifteen. It was written, apparently, to amuse the schoolroom; one of the stories in the same book is dedicated with mock solemnity to her brother; another is neatly illustrated with water-colour heads by her sister. There are jokes which, one feels, were family property; thrusts of satire, which went home because all little Austens made mock in common of fine ladies who "sighed and fainted on the sofa".

Undoubtedly, the story must have roused the schoolroom to uproarious laughter. And yet, nothing is more obvious than that this girl of fifteen, sitting in her private corner of the common parlour, was writing not to draw a laugh from brother and sisters, and not for home consumption. She was writing for everybody, for nobody, for our age, for her own; in other words, even at that early age Jane Austen was writing. One hears it in the rhythm and shapeliness and severity of the sentences. "She was nothing more than a mere good tempered, civil, and obliging young woman; as such we could scarcely dislike her—she was only an object of contempt." Such a sentence is meant to outlast the Christmas holidays. Spirited, easy, full of fun, verging with freedom upon sheer nonsense, —*Love and Friendship* is all that, but what is this note which never merges in the rest, which sounds distinctly and penetratingly all through the volume? It is the sound of laughter. The girl of fifteen is laughing, in her corner, at the world.

(Adapted from: gutenberg.org)

0. **Jane Austen’s sister...**
 - A. kept nothing of Jane’s but her novels.
 - B. was disappointed by Jane.
 - C. was Jane’s greatest confidant.
1. **Miss Cassandra Austen...**
 - A. found strangers and scholars excessively curious.
 - B. reluctantly destroyed some of Jane’s letters.
 - C. suspected her sister would become famous.
2. **Contrary to Jane’s cousin, Miss Mitford feels that Jane was...**
 - A. considerably striking.
 - B. somewhat emotional.
 - C. unpredictable at times.
3. **Miss Mitford’s friend agrees with Philadelphia in that Jane...**
 - A. has a tremendous talent.
 - B. is particular and fussy.
 - C. was not well-liked by others.
4. **Jane’s family were...**
 - A. charmed by her attributes.
 - B. critical of her achievements.
 - C. quick to come to her defense.
5. **The author notes that Austen’s works are...**
 - A. complicated to understand.
 - B. relatively straightforward.
 - C. self-descriptive at times.
6. **The author is struck by how Love and Friendship...**
 - A. makes fun of the Austen family.
 - B. reveals a great deal of maturity.
 - C. was so humorous for Austen’s peers.
7. **The quote in the final paragraph is used to...**
 - A. exemplify the behavioural expectations of women at that time.
 - B. highlight the level of sophistication in Austen’s writing style.
 - C. show how the characters in Austen’s books reflect her personality.
8. **The concluding observation the author makes on Love and Friendship is that...**
 - A. Austen has a unique way of incorporating humour in her stories.
 - B. the story has endured over time mainly due to its cheerfulness.
 - C. there is a distinguishable feature that runs throughout the story.

ANSWER BOX									
QUESTION	0	1	2	3	4	5	6	7	8
ANSWER	C								

Marks 1: _____/6.4

TASK 2

Read the text and complete each numbered space (9-16) with the SENTENCE (A-L) that fits best from the sentence bank. There are THREE extra sentences. Answer (0) is an example. Write your answers in the ANSWER BOX. (1 item= 0.8)

VOLUNTARY SIMPLICITY

The impulse frequently arises in me to squeeze another this or another that into this moment. Just this phone call, just stopping off here on my way there (0) G.

I've learned to identify this impulse and mistrust it. (9) _____. It would have me eat breakfast with my eyes riveted to the cereal box, reading for the hundredth time the dietary contents of the contents, or the amazing free offer from the company. This impulse doesn't care what it feeds on, as long as it's feeding. (10) _____. It scavenges to fill time, conspires with my mind to keep me unconscious, lulled in a fog of numbness to a certain extent, just enough to fill or overfill my belly while I actually miss breakfast. It has me unavailable to others at those times, missing the play of light on the table, the smells in the room, the energies of the moment, including arguments and disputes, as we come together before going our separate ways for the day.



I like to practice voluntary simplicity to counter such impulses and make sure nourishment comes at a deep level. (11) _____. Many occasions present themselves: taking a walk, for instance, or spending a few moments with the dog in which I am really with the dog.

(12) _____, seeing less so I can see more, doing less so I can do more, acquiring less so I can have more. It all ties in.

It's not a real option for me as a father of young children, a breadwinner, a husband, an oldest son to my parents, a person who cares deeply about his work to go off to one Walden Pond or another and sit under a tree for a few years, listening to the grass grow and the seasons change, much as the impulse beckons at times. But within the organized chaos and complexity of family life and work, with all their demands and responsibilities, frustrations and unsurpassed gifts, there is ample opportunity for choosing simplicity in small ways.

(13) _____. Telling my mind and body to stay put with my daughter rather than answering the phone, not reacting to inner impulses to call someone who "needs calling" right in that moment, choosing not to acquire new things on impulse, or even to automatically answer the siren call of magazines or television or movies on the first ring are all ways to simplify one's life a little. Others are maybe just to sit for an evening and do nothing, or to read a book, or go for a walk alone or with a child or with my wife, to restack the woodpile or look at the moon, or feel the air on my face under the trees, or go to sleep early.

I practice saying no to keep my life simple, and I find I never do it enough. (14) _____. Yet it is also tricky. There are needs and opportunities to which one must respond. A commitment to simplicity in the midst of the world is a delicate balancing act. (15) _____. But I find the notion of voluntary simplicity keeps me mindful of what is important, of an ecology of mind and body and world in which everything is interconnected and every choice has far-reaching consequences. (16) _____. But choosing simplicity whenever possible adds to life an element of deepest freedom which so easily eludes us and many opportunities to discover that less may actually be more.

(Adapted from: livinglifefully.com)

SENTENCE BANK

A.	Following this path is not always easy
B.	I get carried away to unknown worlds
C.	I work hard at saying no to it
D.	It involves intentionally doing only one thing at a time and making sure I am here for it
E.	It is always in need of retuning, further inquiry, attention
F.	It's an arduous discipline all its own, and well worth the effort
G.	Never mind that it might be in the opposite direction
H.	Slowing everything down is a big part of this
I.	Sometimes I just start talking to myself about recent events
J.	The newspaper is an even better draw, or the L.L. Bean catalogue, or whatever else is around
K.	Voluntary simplicity means going fewer places in one day rather than more
L.	You don't get to control it all

ANSWER BOX

SPACE	0	9	10	11	12	13	14	15	16
SENTENCE	G								

Marks 2: ____/6.4

TASK 3

Read the text. Match each question (17-25) to the paragraph (A-E) that it refers to. Each paragraph may be used more than once. Question (0) is an example. Write your answers in the ANSWER BOX (1 item = 0.8).

FOUR COUNTERCULTURAL BOOKS

A.

Introduction

The word counterculture generally refers to any movement that strives to achieve ideals counter to those of contemporary society. While counterculture itself is not a genre per se, the concept has intertwined itself into numerous fictional and nonfictional accounts of the 20th century and beyond. From the hippie rebellion of the 1960s to the persistent struggles of minority groups for equality, these books embody counterculture each in their own way, each with their own take on an ideal society.



B.

***On the Road* by Jack Kerouac (1957)**

On the Road has become a staple of the countercultural canon. Jack Kerouac based the novel on his relationship with fellow Beat poet Neal Cassady, who appears in the book as Dean Moriarty. Kerouac himself is the basis for protagonist Sal Paradise, and a number of other characters are representative of people in Kerouac's life. The novel, told in five parts, details various adventures taken by Sal and Dean. Sex, drugs, and jazz are the foundation from which characters like Dean grow, forcing Sal to contemplate the implications of freedom and contempt for conformity. Sal begins to travel across the United States, sometimes with Dean by his side, and broadens his perspectives through the situations he encounters. As the novel progresses, Sal begins to understand the complexity of freedom, ending with a reflection on his journeys and Dean's role in his life.

C.

***One Flew over the Cuckoo's Nest* by Ken Kesey (1962)**

Ken Kesey's *One Flew over the Cuckoo's Nest* provides an allegorical approach to counterculture. The novel, set in an Oregon psychiatric hospital, is narrated by "Chief" Bromden—a half Native American who recounts the story of patient Randle Patrick McMurphy. McMurphy faked insanity to keep himself out of jail, allowing him to serve his sentence in a psychiatric hospital. He is constantly stirring the pot and creating chaos between the patients and the nurses. After one of the patients commits suicide, McMurphy is blamed by a nurse with whom he has constantly clashed. He lashes out and attacks her, which results in him receiving a lobotomy and being condemned to a vegetative state. Chief escapes the hospital, smothering McMurphy in an act of mercy before fleeing to freedom. The novel is seen as an antiestablishment allegory, with the hospital and the nurses representing the overbearing government and McMurphy the counterculture.

D.

***Slaughterhouse-Five* by Kurt Vonnegut (1969)**

Kurt Vonnegut's *Slaughterhouse-Five* is a satirical semiautobiographical account of World War II. The novel follows, by use of an unreliable narrator, the story of American soldier Billy Pilgrim. Pilgrim's life is recounted in flashbacks, making the story appear out of chronological order. He begins as a chaplain's assistant, hating war and refusing to fight. He is then captured by German troops during the Battle of the Bulge and survives a series of events that eventually lead to his rescue on V-E Day. After being treated for PTSD and settling down with a wife and children, Pilgrim is abducted by Tralfamadorians, aliens from the planet Tralfamador. He is placed in a zoo exhibit with Montana Wildhack, another human. They fall in love and have a child, but Pilgrim is sent back to Earth immediately after. Pilgrim is eventually shot and killed by a hit man years later, after giving a speech on death, at a baseball stadium. The novel counters war in a satirical manner while also promoting a fatalistic view, one that was held by the Tralfamadorians who abducted Pilgrim and eventually by Billy himself at the end of the novel.

E.

***Stranger in a Strange Land* by Robert Heinlein (1961)**

Stranger in a Strange Land is a science fiction novel by Robert Heinlein that follows the life of Valentine Michael Smith, a man who was born in space and raised on Mars. Smith arrives on Earth for the first time at 25 and encounters a society far different from that of the Martians. In a post-World War III United States, organized religion holds immense power. Smith befriends Gillian, Ben, and Jubal, who help him to escape from government officials. Smith eventually creates the Church of All Worlds in response to the corrupt religions he encounters. Within this church is a familiar sort of counterculture: open sexuality and rejection of commonly accepted laws of conformity. Members of the church learn the Martian language under Smith and eventually develop psychokinetic abilities. Smith is killed by a mob of protesters who insist his new church is blasphemous. The book ends with the implication that Valentine Michael Smith was, in fact, an incarnation of an archangel.

(Adapted from: *britannica.com*)

Which section talks about...?	
0	a battle against current values
17.	a character with a strong moral compass
18.	a new faith
19.	a pretend condition
20.	a tragic coincidence
21.	an essential read
22.	an unfair indictment
23.	enlightening experiences
24.	perspectives that are unique
25.	the discovery of something new

ANSWER BOX

QUESTION	0	17	18	19	20	21	22	23	24	25
SECTION	A									

Marks 3: _____/7.2

TASK 1	TASK 2	TASK 3	TOTAL MARK
			_____/20

TASK 1
JANE AUSTEN

ANSWER BOX									
QUESTION	0	1	2	3	4	5	6	7	8
ANSWER	C	B	A	B	A	C	B	B	C

TEXT

The Common Reader by Virginia Woolf

It is probable that if Miss Cassandra Austen had had her way, we should have had nothing of Jane Austen's except her novels. **To her elder sister alone did she write freely (0)**; to her alone she confided her hopes and, if rumour is true, the one great disappointment of her life; but when Miss Cassandra Austen grew old, and the growth of her sister's fame made her suspect that a time might come when strangers would pry and scholars speculate, **she burnt, at great cost to herself, every letter that could gratify their curiosity (1)**, and spared only what she judged too trivial to be of interest.

Hence our knowledge of Jane Austen is derived from a little gossip, a few letters, and her books. As for the gossip, gossip which has survived its day is never despicable; with a little rearrangement it suits our purpose admirably. For example, **Jane "is not at all pretty (2) and very prim (3)**, unlike a girl of twelve... Jane is whimsical and affected," **says little Philadelphia Austen** of her cousin. Then we have **Mrs. Mitford, who knew the Austens as girls and thought Jane "the prettiest (2), silliest, most affected, husband-hunting butterfly she ever remembers"**. Next, there is Miss Mitford's anonymous friend "who visits her now [and] says that **she has stiffened into the most perpendicular, precise, taciturn piece of 'single blessedness' (3)** that ever existed, and that, until *Pride and Prejudice* showed what a precious gem was hidden in that unbending case, she was no more regarded in society than a poker or firescreen... The case is very different now," the good lady goes on; "she is still a poker—but a poker of whom everybody is afraid... A wit, a delineator of character, who does not talk is terrific indeed!" On the other side, of course, there are the Austens, a race little given to panegyric of themselves, but nevertheless, they say, her brothers "were very fond and very proud of her. **They were attached to her by her talents, her virtues, and her engaging manners (4)**, and each loved afterwards to fancy a resemblance in some niece or daughter of his own to the dear sister Jane, whose perfect equal they yet never expected to see." Charming but perpendicular, loved at home but feared by strangers, biting of tongue but tender of heart—these contrasts are by no means incompatible, and when we turn to the novels **we shall find ourselves stumbling there too over the same complexities in the writer (5)**.

To begin with, **that prim little girl** whom Philadelphia found so unlike a child of twelve, whimsical and affected, **was soon to be the authoress of an astonishing and unchildish story, *Love and Friendship*, which, incredible though it appears, was written at the age of fifteen (6)**. It was written, apparently, to amuse the schoolroom; one of the stories in the same book is dedicated with mock solemnity to her brother; another is neatly illustrated with water-colour heads by her sister. There are jokes which, one feels, were family property; thrusts of satire, which went home because all little Austens made mock in common of fine ladies who "sighed and fainted on the sofa".

Undoubtedly, the story must have roused the schoolroom to uproarious laughter. And yet, nothing is more obvious than that this girl of fifteen, sitting in her private corner of the common parlour, was writing not to draw a laugh from brother and sisters, and not for home consumption. She was writing for everybody, for nobody, for our age, for her own; in other words, even at that early age Jane Austen was writing. **One hears it in the rhythm and shapeliness and severity of the sentences (7)**. "She was nothing more than a mere good tempered, civil, and obliging young woman; as such we could scarcely dislike her—she was only an object of contempt." Such a sentence is meant to outlast the Christmas holidays. Spirited, easy, full of fun, verging with freedom upon sheer nonsense, —*Love and Friendship* is all that, but **what is this note which never merges in the rest, which sounds distinctly and penetratingly all through the volume? (8)** It is the sound of laughter. The girl of fifteen is laughing, in her corner, at the world.

(Adapted from: gutenberg.org/cache/epub/64457/pg64457-images.html#Jane_Austen, 716 Words)

TASK 2
VOLUNTARY SIMPLICITY

ANSWER BOX									
SPACE	0	9	10	11	12	13	14	15	16
SENTENCE	G	C	J	D	K	H	F	E	L

DISTRACTORS: A, B, I

TEXT

The impulse frequently arises in me to squeeze another this or another that into this moment. Just this phone call, just stopping off here on my way there. **Never mind that it might be in the opposite direction (0).**

I've learned to identify this impulse and mistrust it. **I work hard at saying no to it (9).** It would have me eat breakfast with my eyes riveted to the cereal box, reading for the hundredth time the dietary contents of the contents, or the amazing free offer from the company. This impulse doesn't care what it feeds on, as long as it's feeding. **The newspaper is an even better draw, or the L.L. Bean catalogue, or whatever else is around (10).** It scavenges to fill time, conspires with my mind to keep me unconscious, lulled in a fog of numbness to a certain extent, just enough to fill or overfill my belly while I actually miss breakfast. It has me unavailable to others at those times, missing the play of light on the table, the smells in the room, the energies of the moment, including arguments and disputes, as we come together before going our separate ways for the day.

I like to practice voluntary simplicity to counter such impulses and make sure nourishment comes at a deep level. **It involves intentionally doing only one thing at a time and making sure I am here for it (11).** Many occasions present themselves: taking a walk, for instance, or spending a few moments with the dog in which I am really with the dog.

Voluntary simplicity means going fewer places in one day rather than more (12), seeing less so I can see more, doing less so I can do more, acquiring less so I can have more. It all ties in.

It's not a real option for me as a father of young children, a breadwinner, a husband, an oldest son to my parents, a person who cares deeply about his work to go off to one Walden Pond or another and sit under a tree for a few years, listening to the grass grow and the seasons change, much as the impulse beckons at times. But within the organized chaos and complexity of family life and work, with all their demands and responsibilities, frustrations and unsurpassed gifts, there is ample opportunity for choosing simplicity in small ways.

Slowing everything down is a big part of this (13). Telling my mind and body to stay put with my daughter rather than answering the phone, not reacting to inner impulses to call someone who "needs calling" right in that moment, choosing not to acquire new things on impulse, or even to automatically answer the siren call of magazines or television or movies on the first ring are all ways to simplify one's life a little. Others are maybe just to sit for an evening and do nothing, or to read a book, or go for a walk alone or with a child or with my wife, to restack the woodpile or look at the moon, or feel the air on my face under the trees, or go to sleep early.

I practice saying no to keep my life simple, and I find I never do it enough. **It's an arduous discipline all its own, and well worth the effort (14).** Yet it is also tricky. There are needs and opportunities to which one must respond. A commitment to simplicity in the midst of the world is a delicate balancing act. **It is always in need of retuning, further inquiry, attention (15).** But I find the notion of voluntary simplicity keeps me mindful of what is important, of an ecology of mind and body and world in which everything is interconnected and every choice has far-reaching consequences. **You don't get to control it all (16).** But choosing simplicity whenever possible adds to life an element of deepest freedom which so easily eludes us, and many opportunities to discover that less may actually be more.

(Adapted from: livinglifefully.com/flo/flobevoluntarysimplicity.htm, 680 Words)

TASK 3
FOUR COUNTERCULTURAL BOOKS

ANSWER BOX										
STATEMENTS	0	17	18	19	20	21	22	23	24	25
TEXTS	A	D	E	C	D	B	C	B	A	E

TEXT

A.
Introduction

The word counterculture generally refers to any movement that **strives to achieve ideals counter to those of contemporary society (0)**. While counterculture itself is not a genre per se, the concept has intertwined itself into numerous fictional and nonfictional accounts of the 20th century and beyond. From the hippie rebellion of the 1960s to the persistent struggles of minority groups for equality, **these books embody counterculture each in their own way, each with their own take on an ideal society (24)**.

B.
***On the Road* by Jack Kerouac (1957)**

***On the Road* has become a staple of the countercultural canon (21)**. Jack Kerouac based the novel on his relationship with fellow Beat poet Neal Cassady, who appears in the book as Dean Moriarty. Kerouac himself is the basis for protagonist Sal Paradise, and a number of other characters are representative of people in Kerouac’s life. The novel, told in five parts, details various adventures taken by Sal and Dean. Sex, drugs, and jazz are the foundation from which characters like Dean grow, forcing Sal to contemplate the implications of freedom and contempt for conformity. Sal begins to travel across the United States, sometimes with Dean by his side, and **broadens his perspectives through the situations he encounters (23)**. As the novel progresses, Sal begins to understand the complexity of freedom, ending with a reflection on his journeys and Dean’s role in his life.

C.
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D.
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E.

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(Adapted from: [britannica.com/list/10-captivating-contemporary-novels-set-in-the-british-isles](https://www.britannica.com/list/10-captivating-contemporary-novels-set-in-the-british-isles), 776 Words)