

**PROCEDIMIENTOS SELECTIVOS DE INGRESO Y ACCESO Y ADQUISICIÓN DE NUEVAS ESPECIALIDADES**

**EN LOS CUERPOS DE PROFESORES DE ENSEÑANZA SECUNDARIA, PROFESORES TÉCNICOS DE FORMACIÓN PROFESIONAL, PROFESORES DE ESCUELAS OFICIALES DE IDIOMAS, PROFESORES DE MÚSICA Y ARTES ESCÉNICAS, PROFESORES DE ARTES PLÁSTICAS Y DISEÑO Y MAESTROS DE TALLER DE ARTES PLÁSTICAS Y DISEÑO, ASÍ COMO PROCEDIMIENTO DE BAREMACIÓN PARA LA CONSTITUCIÓN DE LISTAS DE ASPIRANTES A OCUPAR PUESTOS DOCENTES EN RÉGIMEN DE INTERINIDAD EN LOS MENCIONADOS CUERPOS Y ACREDITACIÓN DE LA COMPETENCIA LINGÜÍSTICA EN LENGUAS EXTRANJERAS.**

Orden EDU/246/2018 de 2 de marzo de 2018, de la Consejería de Educación (BOCyL de 7 de marzo)

**CUERPO: PROFESORES DE ESCUELA OFICIAL DE IDIOMAS (0592)**

**ESPECIALIDAD: INGLÉS (011)**

**23 DE JUNIO DE 2018**

**PRIMERA PARTE DE LA “Primera Prueba” (PRUEBA PRÁCTICA ESCRITA)**

Esta parte práctica consta de dos tareas:

**TAREA 1:** debe usted elegir DOS TEXTOS de entre los tres propuestos y contestar a las preguntas planeadas sobre cada uno de ellos.

**TAREA 2:** debe usted escribir UNA REDACCIÓN sobre UN TEMA de entre los dos propuestos.

- Utilice bolígrafo azul o negro **NO BORRABLE**.
- Puede utilizar este cuadernillo para subrayar o hacer anotaciones si lo considera oportuno.
- Realice todas las tareas de esta prueba en los folios sellados que se le han facilitado.
- Al finalizar la prueba, introduzca todo el material (cuadernillo y folios) en el sobre que se le facilitará.

**TEXT 1.** “A San Francisco Art Museum Tackles Art’s Instagram Dilemma” (@katysteinmetz, March 22, 2018)

With regard to this text, which could be adapted for classroom use, respond to the following questions:

1. What type of text is it? How is it organized? What functions does it use to make its point?
2. Identify the most relevant linguistic usage (grammar, vocabulary, spelling, punctuation).
3. Comment on any striking socio-cultural aspects of this text (for example, formal/informal language, British/American variants, etc.)
4. What level of the *Escuela Oficial de Idiomas* would this text be appropriate for? Would any adaptation be needed? How could it be used in an E.O.I. class?

5 A woman clutched her phone to her heart the way a missionary might hold a Bible. She was anxious to take a picture of a stunning bouquet of flowers that sat not 10 ft. away, but first she had to get through a crowd of others jostling to do the same. The cause of this recent frenzy was Bouquets to Art, one of the most popular annual events at the de Young Museum in San Francisco. For the 34th year, florists were asked to create bouquets that respond to pieces of art on display, from ancient carvings to contemporary sculptures. A tower of baby’s breath imitates a frothy waterfall in a nearby painting by Gustav Grunewald. Red flamingo flowers and neon blue sticks echo a surreal portrait of a woman by Salvador Dalí. It’s entrancing and also extremely Instagrammable, to the point that it has become a problem.

10 In recent years, the de Young received more than a thousand complaints from people who felt that cell phones had tainted their experience of the exhibit. Institutions of fine art around the world face similar problems as the desire to take photographs becomes a huge draw for museums as well as something that upsets some of their patrons. So the de Young responded with a kind of compromise: carving out “photo free” hours during the exhibition’s six-day run (which is short because of flowers’ perishable nature).

15 One common complaint in the ongoing debates over the effect of social media on museum culture is that people seem to be missing out on experiences because they are so busy collecting evidence of them. An oft-cited study published in the journal Psychological Science suggests there is some truth to this; it found that people who took photos of an exhibit rather than simply observing it had a harder time remembering what they saw. But the issue is complicated for the professionals running museums. Linda Butler, the de Young’s head of marketing, communications and visitor experience, acknowledges that not everyone wants a museum to be “a selfie playland.” Yet a lot of other people do, and her take is that the de Young is in no position to assert that one motivation for buying a \$28 ticket is more valid than another. “If we removed social media and photography,” she says, “we would risk becoming irrelevant.”

20 If this is a battle, signs indicate that the pro-phone crowd has already won. On this visit to the museum, most people seemed to treat the photo bonanza as the new normal. Many politely waited their turn and got out of other people’s shots, even as visitors bumped into each other in cramped galleries. Morgan Holzer, a millennial who was surprised by the furor, said that as she approached bouquets to read their labels, she found herself holding up the process. But rather than expressing frustration about this awkwardness, she said she felt guilty, as if she were the one defying convention. “I felt bad blocking everyone’s photo,” she said.

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**TEXT 2.**“Wildfire in Manhattan.” (By Joanne Harris. 2010)

With regard to this text, which could be adapted for classroom use, respond to the following questions:

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It's not my name –well, not *quite*– but you can call me Lucky. I live right here in Manhattan, in the penthouse suite of a hotel just off Central Park. I'm a model citizen in every way, punctual, polite and orderly. I wear sharp suits. I wax my chest hair. You'd never think I was a god.

- 5 It's a truth often overlooked that old gods –like old dogs– have to die sometime. It just takes longer, that's all; and in the meantime citadels may fall, empires collapse, worlds end and folk like us end up on the pile, redundant and largely forgotten.

10 In many ways, I've been fortunate. My element is fire, which never quite goes out of style. There are Aspects of me that still wield power –there's too much of the primitive left in you Folk for it to be otherwise, and although I don't get as many sacrifices as I used to, I can still get obeisance if I want it (who doesn't?) –after dark, when the campfires are lit. And the dry lightning strikes across the plains –yes, they're mine– and the forest fires; and the funeral pyres and the random sparks and the human torches –all mine.

15 But here, in New York, I'm Lukas Wilde, lead singer in the rock band Wildfire. Well, I say *band*. Our only album, *Burn It Up*, went platinum when the drummer was tragically killed on stage by a freakish blast of lightning.

20 Well, maybe not so freakish. Our only U.S. tour was stalked by lightning from beginning to end; of fifty venues, thirty-one suffered a direct hit; in just nine weeks we lost three more drummers, six roadies and a truckload of gear. Even I was beginning to feel I'd taken it just a *little* too far.

Still, it was a great show.

**Text 3.**“Hawaii’s Volcano Country, Where Land Is Cheap and the Living Is Risky”(By Heather Brady, May 8, 2018<https://news.nationalgeographic.com/2018/05/active-volcano-kilauea-hawaii-agung-mayon-community-culture/>)

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When the ground near Leilani Estates opened and began spilling out noxious fumes and lava from Mount Kilauea last week, residents of the neighborhood near the Hawaiian volcano fled. The eruption displaced many people who are living near the most active volcano on Earth, which frequently erupts along its East Rift Zone. Lava from its eruptions often flows toward the ocean, but this time it headed inland. Several hundred people have taken refuge at churches, shelters, and with other Hawaiian residents nearby as more cracks and vents in the ground opened in residential areas.

This begs the question: Why live near an active volcano when you may have to leave your home at a moment’s notice, moving through air filled with ash or toxic fumes that make it hard to breathe, because of an eruption?

For starters, many people depend on volcanoes for their survival. The geothermal energy of a volcano can power technological systems for nearby communities. Soil near active volcanoes is often rich in mineral deposits and provides excellent farming opportunities. Lots of people visit volcanoes each year, so jobs often pop up nearby in hotels, restaurants, gift shops, and as tour guides. And some people simply do not have the financial resources to move.

Then there are cultural and religious reasons. Jordan Sonner, a realtor living on the Big Island, has a home right outside of Leilani Estates, and rushed back to pick up important documents and her pets when she heard about the lava. She told the *Washington Post* that she wasn’t so afraid of losing her home. “The way I kind of look at it is, the land doesn’t really belong to us. It belongs to Pele,” Sonner told the *Post*, referring to the Hawaiian volcano goddess. “We get to live on it while we can, and if she wants it back, she’ll take it. I have good insurance.”

Many residents of the area around Kilauea may also think it’s worth the risk, given the beauty, community, and remoteness of Hawaii. “We’ve been preparing for this, knowing that we bought in Lava Zone 1,” Stacy Welch, whose home in Leilani Estates may have been destroyed, told *Time*. “We’ll be fine. We’ll just rebuild.”

Volcanoes also tend to give notice that something is about to happen –Kilauea’s small earthquakes, increasing amounts of lava at the summit, and a change in the slope of the volcano all indicated in recent weeks that an eruption may happen soon. This isn’t necessarily the case in other parts of the world, where earthquakes, tornadoes, fires, and floods can spring up without warning.

The evacuation of nearby communities because of Kilauea’s eruption isn’t the only instance in recent months of people leaving their homes to get out of the path of an erupting volcano. When Mount Mayon in the Philippines began spewing ash into the air in January, tens of thousands of people needed to evacuate. Over 100,000 people in northeast Bali were evacuated in November when Indonesia’s Mount Agung began rumbling, and thousands of tourists also fled.

**COMPOSITION 1. Updating Libraries.** There is little doubt that the EOI library is underused. In the 21<sup>st</sup> century, students and teachers no longer need a library simply to archive and borrow books. You would like to make the library a learning hub for the school community that would encourage teachers and students to collaborate, communicate and share knowledge and experiences.

The Director has asked you to write a **PROPOSAL (220-260 words)** explaining the situation and suggesting ways to rethink and redesign the EOI library.

**COMPOSITION 2. S.O.S. Mediterranean Sea.** In recent months ships manned by NGOs (non-government organizations) have been rescuing migrants from Africa and Middle Eastern countries at sea. On several occasions there have been problems finding a port of entry for the ship.

You are a journalist and the editor of your newspaper has asked you to write an **OPINION ARTICLE (220-260 words)** explaining the situation and pondering both sides of the question before stating your opinion.