

**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 EDUCACIÓN SECUNDARIA (0590)  
ESPECIALIDAD: INGLÉS (011)**

## **PRUEBA PRÁCTICA ESCRITA**

**CHOOSE TWO of the texts below and answer the questions**

### **TEXT A**

President Trump may not be a big reader, but he's been a boon for sales of dystopian literature. Amid our thirst for adult coloring books and stories about missing girls and reincarnated puppies, some grim old classics are speaking to us with new urgency. Ray Bradbury's "Fahrenheit 451," Aldous Huxley's "Brave New World" and Margaret Atwood's "The Handmaid's Tale" have all risen up the latest paperback bestseller list. But by far the greatest beneficiary of our newly piqued national anxiety is George Orwell's "1984."

Soon after senior adviser Kellyanne Conway said on Sunday that the administration was issuing "alternative facts," Orwell's classic novel spiked to No. 1 on Amazon. Like officials from the Ministry of Truth, Conway and White House press secretary Sean Spicer doubled down on Trump's fanciful contention that his inauguration drew the "largest audience ever," despite a Web-full of photographic evidence to the contrary. The Twittersphere responded with allusions to "1984," and Penguin announced plans for a special 75,000-copy reprint, noting that since the inauguration, sales for the novel have increased by 9,500 percent.

Leaders have always tried to manipulate the truth, of course, and modern politicians of all persuasions want to "control the narrative," but there's something freshly audacious about the president's assault on basic math, his effort to assemble from the substance of his vanity hundreds of thousands of fans on the Mall.

Almost 70 years after "1984" was first published, Orwell suddenly feels doubleplus relevant. Considering the New Trumpmatics, it's impossible not to remember Winston Smith, the hero of "1984," who predicted, "In the end the Party would announce that two and two made five, and you would have to believe it."

Orwell biographer Gordon Bowker is not at all surprised by the renewed interest. "The continuing popularity of 'Nineteen Eighty-four' is a reminder," he said via email, "of the threat to democracy posed by those outstanding with power who proclaim 'alternative facts' and deny objective truths. Big Brother's pronouncements are treated as absolute truth by his acolytes, even when they defy rational thought — so Black is White, 2+2=5, War is Peace, Freedom is Slavery, Ignorance is Strength."

Born in 1903, Orwell lived through two world wars and saw the rise of totalitarian regimes on an *unpresidential* scale. In a widely quoted letter written in 1944, he decried "the horrors of emotional nationalism and a tendency to disbelieve in the existence of objective truth." He went on to explain with rising alarm: "Already history has in a sense ceased to exist, *ie.* there is no such thing as a history of our own times which could be universally accepted, and the exact sciences are endangered." Now we're being told that

millions of illegal immigrants kept Trump from winning the popular vote and that the science behind climate change is a Chinese hoax.

This is ungood.

But Democrats shouldn't feel too smug about Trump's fluency in Newspeak. The Obama administration did its best to conceal that the National Security Agency is listening to our electronic communications, an eerie parallel to the surveillance described in "1984." And it was President Bill Clinton who brought the country to a constitutional climax by claiming that the truth of his testimony regarding "that woman" depended "on what the meaning of the word 'is' is" — an Orwellian clarification if there ever was one.

*Ron Charles*

- 1. Write a heading, and a ONE sentence subheading that summarizes the text. Don't quote the text.**
- 2. Comment briefly on the type of text and the primary language functions. Justify your answers providing evidence from the text.**
- 3. Explain the meaning of these words and expressions according to the writer's tone and intention.**
  - a boon for sales
  - alternative facts
  - double down on
  - Trumpmatics
  - unpresidented
  - Chinese hoax
- 4. Explain the use of "some grim old classics are speaking to us" as a figure of speech in the first paragraph. Identify two more literary devices in the text and explain their function.**
- 5. Provide a phonetic transcription of the following words**
  - anxiety
  - persuasions
  - acolytes
  - endangered
  - eerie
  - surveillance
- 6. Complete the following paragraphs with words from the text (one word for each gap)**
  - The \_\_\_\_\_ of the matter is we can't afford to keep all the staff on.
  - Police have spared no \_\_\_\_\_ in securing the area ahead of the event.
  - Her research is at a dead \_\_\_\_\_. Every experiment she's tried so far has failed.
  - You have to draw on your inner \_\_\_\_\_, it will carry you through an experience like this.
  - That important political matter shouldn't have been \_\_\_\_\_ from the public.
  - The prime minister remained \_\_\_\_\_ despite his party's disastrous slide in the opinion polls.
- 7. Outline a classroom activity inspired in any aspect related to the text. Do not forget to include the time for the activity and grade level.**

## TEXT B

*"Turning 25 was a turning point for me, slap bang in the middle of my 20s. Teetering on the edge of being an old adolescent and a fully-fledged adult, I made the decision to go into becoming who I'm going to be forever without a removal van full of my old junk." So wrote Adele on her Facebook page, announcing the release of her new album, "25".*

We hear a lot about "the 27 Club" of artists who died at that age but it's a statistically shabby concept, built on coincidence and lazily used to suggest a spooky connection where there's none to be found. Most of its famous members expired accidentally (Morrison, Hendrix, Winehouse); The real 27 Club -bigger and more inspiring- contains scores of musicians who experienced a phenomenal burst of creativity three years before turning 30, from Radiohead to Public Enemy and Kate Bush to Dr Dre. It's an age when youthful brilliance matures into something more lasting; an age when newfound confidence, wisdom and courage combine to produce spectacular and often life-changing work.

Why does this happen so often? It depends what you believe. Astrologers attribute it to the Saturn Return, when Saturn reverts to the same place in the sky it occupied when you were born. Neuroscientists and developmental psychologists prefer to talk about a settling of the brain. The brain keeps pruning synapses for several years after adolescence -much later than was previously thought- during a phase defined by noted psychologist Dr Jeffrey Arnett as "emerging adulthood". Rates of anxiety, depression and alcohol abuse usually peak during this volatile period and level out around 27, when you finally qualify, neurologically, as a full-grown adult: who you're going to be forever, as Adele put it.

You don't have to subscribe to either theory to feel that 27 is a milestone. After the headlong rush of your early 20s, you are old enough to have experienced the end of a long-term relationship and the loss of a friend or parent; to have failed and bounced back; to take stock of what you've achieved and what you haven't; to ponder mortality and realise that life isn't limitless. In an industry as youth-obsessed as pop-music, it's crunch time. A fork in the road. A waning of creative power, or a redoubling. Dr Arnett talks about the looming pressure of "the age 30 deadline".

Consider what some musicians have achieved at that age. Noel Gallagher, Guy Garvey, Tricky and Jay Z finally made their debut LPs. Kraftwerk's Ralf Hutter and Public Enemy's Chuck D crystallised their sound and mission with *Autobahn* and *It Takes A Nation Of Millions...* Björk and Dr Dre escaped the shadow of their old groups. Bob Marley became an international star with *Catch a Fire*. Brian Eno invented ambient music.

Artists who experienced success young raise their game, making LPs that embrace adulthood in all its painful complexity. Of course, great music can emerge at any age, from boy wonders like Brian Wilson or late developers such as Wayne Coyne. But there's a thread that unites the LPs I've mentioned -a new sense of focus and ambitions, a shedding of old skin- that is especially resonant. For too long, 27 has been associated with musicians dying. It's time to appreciate that it is in fact when many of them come most fully alive.

*Dorian Lynskey*

- 1. Comment briefly on the type of text and the primary language functions. Justify your answers providing evidence from the text.**
- 2. How is the text organised? Comment on coherence, cohesion, register and target audience.**
- 3. Explain in your own words the meaning and use of these words and expressions according to the tone and the intention of the text.**
  - A milestone
  - After the headlong rush of your early 20s
  - Crunch time
  - A fork in the road
  - Raise their game

- A shedding of old skin

**4. Provide a phonetic transcription of the following words**

- fully-fledged
- statistically
- musicians
- youthful
- neuroscientists
- focus

**5. Complete the following paragraphs with words from the text (one word for each gap)**

- My grandparents never attended college but they have much more worldly \_\_\_\_\_ than I do, as a perpetual student.
- I'm planning on proposing to Mary tonight, but I think I need a little liquid \_\_\_\_\_.
- This movie won't make you think too hard about the meaning of life, but it's a nice little piece of \_\_\_\_\_ candy all the same.
- The authorities have clarified beyond a \_\_\_\_\_ of a doubt that the people who have been evading taxes so far will be caught very soon.
- I've been trying to pick up the \_\_\_\_\_ of my life after the breakup.
- My parents will skin us \_\_\_\_\_ if they find out that we took the car without telling them.

**6. Outline a classroom activity inspired in any aspect related to the text. Do not forget to include the time for the activity and grade level.**

**TEXT C**

"I tell you I must go!" I retorted, roused to something like passion. "Do you think I can stay to become nothing to you? Do you think I am an automaton? — a machine without feelings? and can bear to have my morsel of bread snatched from my lips, and my drop of living water dashed from my cup? Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? You think wrong! — I have as much soul as you, — and full as much heart! And if God had gifted me with some beauty and much wealth, I should have made it as hard for you to leave me, as it is now for me to leave you. I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh; — it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God's feet, equal, — as we are!"

"As we are!" repeated Mr. Rochester — "so," he added, enclosing me in his arms. Gathering me to his breast, pressing his lips on my lips: "so, Jane!"

"Yes, so, sir," I rejoined: "and yet not so; for you are a married man — or as good as a married man, and wed to one inferior to you — to one with whom you have no sympathy — whom I do not believe you truly love; for I have seen and heard you sneer at her. I would scorn such a union: therefore I am better than you — let me go!"

"Where, Jane? To Ireland?"

"Yes — to Ireland. I have spoken my mind, and can go anywhere now."

"Jane, be still; don't struggle so, like a wild frantic bird that is rending its own plumage in its desperation."

"I am no bird; and no net ensnares me; I am a free human being with an independent will, which I now exert to leave you."

Another effort set me at liberty, and I stood erect before him.

"And your will shall decide your destiny," he said: "I offer you my hand, my heart, and a share of all my possessions."

"You play a farce, which I merely laugh at."

"I ask you to pass through life at my side — to be my second self, and best earthly companion."

"For that fate you have already made your choice, and must abide by it."

"Jane, be still a few moments: you are over-excited: I will be still too."

A waft of wind came sweeping down the laurel-walk, and trembled through the boughs of the chestnut: it wandered away — away — to an indefinite distance — it died. The nightingale's song was then the only voice of the hour: in listening to it, I again wept. Mr. Rochester sat quiet, looking at me gently and seriously. Some time passed before he spoke; he at last said —

"Come to my side, Jane, and let us explain and understand one another."

*Charlotte Brontë*

- 1. Comment briefly on the type of text and the primary language functions. Justify your answers providing evidence from the text**
- 2. Giving evidence from the text, illustrate why this text can be considered a representation of modern values and argue its contemporary relevance.**
- 3. In your own words, define the following words and expressions from the text:**
  - dashed from my cup
  - I would scorn such a union
  - I have spoken my mind
  - you play a farce
  - to pass through life
  - must abide by it
- 4. Explain the use of "Do you think" as a figure of speech in the first paragraph. Identify two more literary devices in the text and explain their function.**
- 5. Provide a phonetic transcription of the following words**
  - obscure
  - conventionalities
  - gathering
  - plumage
  - boughs
  - nightingale
- 6. Complete the following paragraphs with words from the text (one word for each gap)**
  - She looked embarrassed. That was a joke in \_\_\_\_\_ taste.
  - I was at a loss with words. I couldn't understand the \_\_\_\_\_ of the problem.
  - I didn't expect that from you. Your father must be turning in his \_\_\_\_\_.
  - I think his friend is a funny guy, but he's rather an odd \_\_\_\_\_ sometimes.
  - The Marvellous Mrs. Maisel's comedy series is a \_\_\_\_\_ a minute—the audience barely have time to catch their breath.
  - A strange turn of \_\_\_\_\_ brought Brian and his ex-wife together at a birthday party in Las Vegas.
- 7. Outline a classroom activity inspired in any aspect related to the text. Do not forget to include the time for the activity and grade level.**

**CHOOSE ONE of the topics below**

**OPTION A**

Your students have invited you to their graduation dinner and you have been asked to say some farewell words. Write a graduation toast to your second year *Bachillerato* students to be delivered after dinner. Use between 220- 260 words.

**OPTION B**

Your book club has asked you to write a review of a science fiction book for the blog. Write an entry of 2 or 3 paragraphs. The book can be real or invented. Use between 220- 260 words.