

PROVES SELECTIVES AL COS DOCENT DE PROFESSORS
D'ENSENYAMENT SECUNDARI
Illa: Mallorca

ANGLÈS

PRIMERA PROVA. PART B

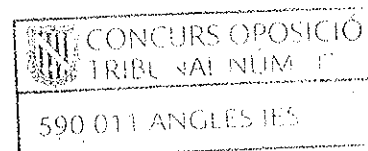
PRACTICAL TEST

Duració/ Time : 4 hores / hours

OPTION A

Tasques / Tasks	Punts / Marks
Part 1. TRANSLATION	_____/ 4
Part 2. QUESTIONNAIRE	_____/ 6
Puntuació total / total marks (puntuació mínima / min. mark: 2.5)	_____/ 10

CODI



PART 1: TEXT A

El paradís perdut

A mi no m'agradava gens dutxar-me. Però la mare no estava per punyetes:

-Que no saps que a les nenes que no es renten se les emporten els polls mentre dormen i les llencen al riu?

Aquesta història dels polls em feia tanta angúnia que claudicava cada dia. Seguia la mare al bany, em deixava treure la roba i tancava els ulls amb força mentre ella em posava un rajolí de xampú al cap i m'hi abocava aigua per fer força escuma fregant fort amb els dits. Quan ja estava la rentada venia un moment pitjor: el de raspallar-me. Sempre he tingut els cabells molt rinxolats —herència del meu pare — i quan la mare m'hi passava la pinta per desenredar-los era com una tortura. Ella cantava per distreure'm, i jo feia la tornada entre ais ais ais. Fèiem un duet bastant còmic.

A casa no hi havia aigua corrent, però anàvem sempre nets com una patena gràcies al nostre rudimentari, però eficaç, sistema de dutxa amb aigua calenta. Quan m'alliberava, amb un gran sospir, del ritual de neteja diari, corria cap al jardí a trobar-me amb en Zelmai, que m'esperava amagat entre magraners i pins pinyoners. A vegades, si feia calor, ens esquitxàvem l'un a l'altre a la font que hi teníem. Altres cops jugàvem a vacunar les pobres granotes que pescàvem. Aquell jardí tan gran, ple de flors, plantes i arbres, d'amagatalls i de bestioles, era el nostre univers privat. Només entràvem a casa quan no hi havia cap altre remei, quan la mare ens cridava perquè el jardiner, el nostre estimat oncle Ayub, ja havia dut el pa calent per a l'esmorzar.

Els afganesos este'm molt orgullosos del nostre pa, el *naan*, que és pla, flonjo i olorós com cap altre. A en Zelmai li agradava fer-ne trossos i sucra-los a la tassa de te ensucrat, i a mi m'agradava imitar-lo.

(317 words)

PART 1: TEXT B

Coincidiendo con el auge de los movimientos feministas, España ha experimentado un incremento en el número de denuncias por agresión sexual. En el primer trimestre del año han aumentado las acusaciones de violación un 28% respecto al mismo periodo de 2017. De 289 casos se ha pasado a 371, un crecimiento que podría estar impulsado también por la pérdida del miedo de las víctimas a la hora de denunciar a los agresores. Para propiciar esa confianza es necesario que las Administraciones garanticen la seguridad de las mujeres y la confidencialidad de sus datos.

Por ello resulta injustificable el fallo técnico que ha permitido el acceso al código que facilitaba la descarga de la sentencia íntegra sobre La Manada, dictada el pasado 27 de abril por la Audiencia de Navarra. Este fallo dejó al descubierto en la web del Gobierno foral las referencias personales de la víctima: nombre, apellidos y fecha de nacimiento. Aprovechando esta grieta, algunos medios de comunicación, portales digitales y cuentas de redes sociales han difundido datos identificativos de la joven, causando así un daño irreparable.

Al margen del flagrante error de la justicia navarra, en Internet se han publicado capturas del vídeo grabado por La Manada en los sanfermines de 2016 mientras cometían la violación. Pese a los esfuerzos realizados en el juicio, celebrado a puerta cerrada para evitar filtraciones, se ha vulnerado la garantía de anonimato y el derecho a la intimidad de la víctima.

Así lo han entendido un centenar de organizaciones, sindicatos y partidos, que han presentado una denuncia ante la Fiscalía para que se investigue a fondo la filtración y se depuren reponsabilidades. Al Consejo General del Poder Judicial y a la Agencia Española de Protección de Datos corresponde llegar hasta el fondo para que quienes han difundido información que afecta al derecho fundamental a la privacidad no queden impunes.

(307 words)

'Proteger los datos personales.' El País Opinión, 17 May 2018.



PART 2: QUESTIONNAIRE 1

It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered the rightful property of some one or other of their daughters.

'My dear Mr. Bennet', said his lady to him one day, 'have you heard that Netherfield Park is let at last?'

Mr Bennet replied that he had not.

'But it is', returned she; 'for Mrs. Long has just been here, and she told me all about it'.

Mr. Bennet made no answer.

'Do you not want to know who has taken it?' cried his wife impatiently.

'You want to tell me, and I have no objection to hearing it'.

This was invitation enough.

'Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it, that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end

of next week'.

'What is his name?'

'Bingley.'

'Is he married or single?'

'Oh! Single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!'

'How so? How can it affect them?'

'My dear Mr. Bennet,' replied his wife, 'how can you be so tiresome! You must know that I am thinking of his marrying one of them.'

'Is that his design in settling here?'

'Design! Nonsense, how can you talk so! But it is very likely that he MAY fall in love with one of them, and therefore you must visit him as soon as he comes'.

'I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr. Bingley may like you the best of the party'.

'My dear, you flatter me. I certainly *have* had my share of beauty, but I do not pretend to be anything extraordinary now. When a woman has five grown-up daughters, she ought to give over thinking of her own beauty'.

1. The first sentence of *Pride and Prejudice* stands as one of the most famous first lines in literature. What does Austen imply with this first quote? What does this opening sentence suggest you? Why does it seem to be an anachronism in our days? Explain. (75 words) **(0.5 points)**

2. What type of text is it? Explain its features and refer to them in the text when possible by providing examples. **(0.5 points)**

3. Write a synonym and an antonym of each of the following words: **(0.5 points)**

- a. fortune b. possession c. immediately d. tiresome

4. Write definitions of the following words: **(0.5 points)**

- a. rightful b. chaise

5. Identify the different allomorphs that indicate plurality. Write their phonetical transcription. Provide an example of your own of a plural English word with a null plural allomorph. **(0.5 points)**

6. Why is the possessive adjective used in this construction? **(0.25 points)**

'You must know that I am thinking of his marrying one of them'.

7. Why is the pronoun 'it' placed at the beginning of this sentence? What's the name of this grammar device? **(0.25 points)**

'It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife'.

8. The big challenge for teachers is not simply getting students to read -- it is getting them to enjoy it too. Suggest a way of encouraging a 4th ESO group to explore *Pride & Prejudice* and think creatively about the novel in class by designing a four-session lesson plan including the objectives, methodology, activities, evaluation... **(3 points)**

PART 2: QUESTIONNAIRE 2

In most classrooms, it's not a good sign when students' eyes flick to the clock. It means they're distracted and waiting to get out. In Nicole Naditz's 12th-grade class in Sacramento, California, the opposite is true; students desperately eyeball the clock, wishing for more time. Naditz's trick? She's incorporated a new style of teaching into her lessons that was originally designed for adult games. The increasingly popular escape room has been given an educational twist—padlocked boxes that can only be accessed by decoding verbs, performing math problems, or solving scientific puzzles.

Naditz is no outlier. Over the last year, there's been worldwide growth in educational escape rooms, and many educators are adapting the concept to fit the needs of their students—in both physical and digital learning environments. They're an innovative way to bring technology and critical thinking into the classroom, and the benefits are twofold: Games have a history of promoting engagement in a learning environment, and the collaborative elements help students develop social skills.

Naditz shares a narrative with her class before the game begins. The inventor Claire Levine has been kidnapped, and her robot has been reprogrammed to destroy a hospital. To save it, students must activate the kill switch inside a box—but they need to get through four padlocks to do so, and they've only got 45 minutes. Multiple locked boxes and clues are scattered through the room—deciphering these leads to hidden keys and combination passwords. There's a black-light flashlight that reveals hidden messages, and a QR code that directs players to a video containing a four-digit code.

Scott Nicholson, a professor of game design and development at Wilfrid Laurier University in Ontario, Canada, considers the growth of educational escape rooms a signal that educators are willing to adapt their behavior in order to better communicate with their students. "The concept of meaningful gamification is not to provide external rewards, but rather to help participants find a deeper connection to the underlying topic," he wrote in a recent white paper.

'The Rise of Educational Escape Rooms.' *The Atlantic*. 28 July, 2016.

1. Summarize the text in one sentence using your own words. **(0.5 points)**

2. Identify the type of text, the subtype and its main purpose. Give a comprehensive explanation for your answer including examples from the text. **(0.5 points)**

3. What do the following words refer to? **(0.25 points)**

- a. concept b. narrative c. underlying topic d. behavior

4. Provide an analysis on the processes of word formation that appear in this passage. **(0.5 points)**

'There's a black-light flashlight that reveals hidden messages, and a QR code that directs players to a video containing a four-digit code'.

5. In the text, we can find many examples of adjectives which are formed from verbs; provide the adjectives stemming from the following verbs: **(0.25 points)**

- a. inquire b. advice c. destroy d. encourage e. heal

6. Provide a phonetic transcription of the following sentences from the text: **(0.5 points)**

'Over the last year, there's been worldwide growth in educational escape rooms, and many educators are adapting the concept to fit the needs of their students'.

7. Complete the text with a suitable word. **(0.5 points)**

Many of you have 1.____ participated in an Escape Room, the 2.____ in experiential entertainment. If 3.____ the premise is simple: you are 4.____ in a room with 5.____ to eight people, and you must 6.____ a series of puzzles to unlock clues that will eventually help you "escape." There are all 7.____ of themes; I've been in a Nazi invasion, a Zombie apocalypse, and a murder mystery, and we escaped in two 8.____ of three of the rooms. I'm pretty 9.____ on these kind of games because I love group dynamics, and it is very interesting to see who 10.____, who follows, who goes off on their own and who has the type of mind that sees patterns or reads clues well.

8. The text clearly states the benefits of using educational escape rooms as a learning tool. Your 2nd ESO students have considerable problems when dealing with irregular verbs and nothing seems to stimulate their learning. You have decided to include some gamification strategies. Design a revision plan of four sessions after which your students will master irregular verbs. Include the objectives, methodology, activities, evaluation... **(3 points)**

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CODI

PART 1: TEXT A

Vine a Madrid para matar a un hombre a quien no había visto nunca. Me dijeron su nombre, el auténtico, y también algunos de los nombres falsos que había usado a lo largo de su vida secreta, nombres en general irreales, como de novela, de cualquiera de esas novelas sentimentales que leía para matar el tiempo en aquella especie de helado almacén, una torre de ladrillo próxima a los raíles de la estación de Atocha. (...) Arriba, en el primer piso, había un mostrador antiguo y sólido de tienda de tejido, y estantes vacíos y arbitrarias columnas y un reloj en el que estaba escrito el nombre de una fábrica textil catalana que debió de quebrar hacia principios de siglo, no mucho antes de que las agujas se detuvieran para siempre en una hora del anochecer o del alba, las siete y veinte. La esfera no tenía cristal, y las agujas eran más delgadas que filos de navajas. Cuando las toqué me herí ligeramente el dedo índice, y pensé que él, durante los días y las noches de su encierro, las habría movido de vez en cuando para obtener una ficción del paso rápido del tiempo, o para hacerlo retroceder, ya al final, cuando con un instinto de animal perseguido que desconfía de la quietud y el silencio imaginó que el mensajero a quien estaba esperando no iba a traerle la posibilidad de la huida sino la certidumbre de morir, no heroicamente, según él mismo fue enseñado a desear o a no temer, sino en la condenación y la vergüenza.

Tirados por el suelo había periódicos viejos que sonaban a hojarasca bajo mis pisadas, y colillas de cigarros con filtro y huellas secas de barro, porque la noche en que huyó o fingió huir de la comisaría, me dijeron, había estado lloviendo tan furiosamente que algunas calles se inundaron y se fue la luz eléctrica en el centro de la ciudad.

(321 words)

Muñoz Molina, Antonio. *Beltenebros*, 1989.

PART 1: TEXT B

L'anciana té la mirada serena. Vesteix una túnica blanca amb guarniments liles al cap i observa la vida des d'un racó d'una habitació de tova neta i ordenada. A la paret un bastó espera el passeig matinal. Somriu tímida quan nota la presència d'estranyers i saluda amb la mateixa pau amb què uns segons enrere mirava a l'horitzó. Ella és una de les set àvies d'una anomalia genial: una residència de la tercera edat gratuïta en un poblet rural del nord d'Etiòpia. En una regió pobre, on les dificultats econòmiques llasten la qualitat de vida dels ancians, aquí les dones octogenàries reben atencions, menjar i roba neta dels veïns. No és l'única raresa genial del lloc: Awra Amba, un llogaret fundat fa 45 anys, és un projecte de convivència basat en el treball comunitari, la democràcia assembleària, l'absència de religió i la igualtat entre sexes. I funciona: els 494 habitants d'Awra Amba, que es distribueixen els guanys de la feina en comú, reben a canvi allotjament, educació i salut. El poblet s'ha convertit en un exemple ètic aplaudit i estudiat per l'Onu i el Banc Mundial, a més de despertar la curiositat de turistes i locals: des de l'any 2002, 62.000 etiòps i més de 13.000 estrangers han visitat Awra Amba.

L'origen de la idea està en un granger idealista. Cansat dels estrictes codis socials de l'Etiòpia rural, un jove camperol anomenat Zumra va decidir crear una societat amb les seves pròpies normes. No va ser una ruptura fàcil: la seva dona el va abandonar, la seva família el va considerar un malalt mental i va ser empresonat durant mesos.

El jove Zumra va perseverar en el seu propòsit, va trobar un petit grup de persones que pensava com ell i va aconseguir una petita terra on va fundar Awra Amba el 1972. Zumra, explica què el va empenyer a trencar els motllos de la societat etiòp: "Volia viure en un lloc on les dones i els homes visquessin com a iguals i on tots els nens poguessin anar a escola. No volia que la religió i la tradició dictessin cada aspecte de les nostres vides. Per això vaig decidir crear un lloc on tots fossin respectats per igual i es treballés col·lectivament per tenir una possibilitat de sortir de la pobresa".

(393 words)

Aldekoa, Xavier. 'El poblet etiòp de la igualtat'. *La Vanguardia*, 20 October 2016.

PART 2: QUESTIONNAIRE 1

It was 7 minutes after midnight. The dog was lying on the grass in the middle of the lawn in front of Mrs. Shears's house. Its eyes were closed. It looked as if it was running on its side, the way dogs run when they think they are chasing a cat in a dream. But the dog was not running or asleep. The dog was dead. There was a garden fork sticking out of the dog. The points of the fork must have gone all the way through the dog and into the ground because the fork had not fallen over. I decided that the dog was probably killed with the fork because I could not see any other wounds in the dog and I do not think you would stick a garden fork into a dog after it had died for some other reason, like cancer, for example, or a road accident. But I could not be certain about this.


I went through Mrs. Shears's gate, closing it behind me. I walked onto her lawn and knelt beside the dog. I put my hand on the muzzle of the dog. It was still warm.


The dog was called Wellington. It belonged to Mrs. Shears, who was our friend. She lived on the opposite side of the road, two houses to the left.

Wellington was a poodle. Not one of the small poodles that have hairstyles but a big poodle. It had curly black fur, but when you got close you could see that the skin underneath the fur was a very pale yellow, like chicken.

I stroked Wellington and wondered who had killed him, and why.

My name is Christopher John Francis Boone. I know all the countries of the world and their capital cities and every prime number up to 7,057.

Eight years ago, when I first met Siobhan, she showed me this picture  and I knew that it meant "sad," which is what I felt when I found the dead dog.

Then she showed me this picture  and I knew that it meant "happy," like when I'm reading about the Apollo space missions, or when I am still awake at 3 a.m. or 4 a.m. in the morning and I can walk up and down the street and pretend that I am the only person in the whole world.

Then she drew some other pictures     but I was unable to say what these meant.

Haddon, Mark. *The curious incident of the dog in the night-time*, 2003.

1. Describe the narrator and the structure of the text. Can you establish any relation between both? Explain. (75 words) **(0.5 points)**

2. Comment on the form and function of these modal verbs. **(0.5 points, 0.25 each)**

a. 'The points of the fork must have gone all the way through the dog and into the ground because the fork had not fallen over.'

b. 'I could not be certain about this.'

3. Complete the chart with the correct word. **(0.05 points for each correct line)**

VERB	NOUN	ADJECTIVE	ADVERB
inquire			
	advice		
			destructively
	courage		
heal			
hate			
		scenic	
	injury		
			gloriously
		enthusiastic	

4. Provide a minimal pair for the following words. **(0.25 points)**

a. lawn b. through c. world d. showed e. road

5. Complete this sentence with the following adjectives. **(0.25 points)**

Christopher's father killed a ____ dog after discovering his wife was having an affair with Mr Shears. (Friesian / black / beautiful / big)

6. The following words are polysemous and can even have different word categories. Imagine you are a very creative novel writer. Write a sentence providing a context for these words where the meanings differ from their original ones. Unclear and / or neutral sentences will not get any marks.

(0.5 points)

a. grass b. ground c. houses d. gate. e. still

7. Comment on the following sentence from a syntactical point of view: **(0.5 points)**

'I knew that it meant "sad," which is what I felt when I found the dead dog.'

8. Having this picture as a point of departure, design a comprehensive four-session lesson plan aimed at 1st ESO students and explain the potential problems you may encounter regarding diversity and inclusion. How would you anticipate them? Include the objectives, methodology, activities, evaluation... **(3 points)**



PART 2: QUESTIONNAIRE 2

Locarno, I decided, was a strange place. I bought a ticket on the two o'clock train to Domodossala, a name that can be pronounced in any thirty-seven ways. The man in the ticket window made me try out all of them, furrowing his brow gravely as if he couldn't for the life of him think what nearby community had a name that might cause an American difficulty, until finally I stumbled on the approximate pronunciation. 'Ah, Domodossala!' He said, pronouncing it a thirty-eight way. As a final act of kindness he neglected to tell me that because of work on the railway lines the service was by bus for the first ten kilometers.

I waited and waited on the platform but the train never came and it seemed odd that no one else was waiting with me. There were only a couple of trains a day to Domodossala. Surely there would be at least one or two other passengers? Finally, I went and ask a porter and he indicated to me, in that friendly why-don't-you-go-fuck-yourself way of railway porters the world over, that I had to take a bus and, when pressed as to where I might find this bus, motioned vaguely with the back of his hand in the direction of the rest of the world. I went outside just in time to see the bus to Domodossala pulling out. Fortunately, I was able to persuade the driver to stop by clinging to the windscreen for two hundred yards. I was desperate to get out of there.

A few miles outside Locarno we joined a waiting train at a little country station. It climbed high into the jagged mountains and took us on a spectacular ride along the lips of deep gorges and forbidding passes, where farmhouses and hamlets were tucked away in the most inaccessible places, on the edge of giddy eminences. It would be hard to imagine a more difficult place to be a farmer. One misstep and you would be falling for a day and a half. Even from the train it was unnerving, an experience more akin to wing-walking than rail travel. [...]

I was sitting on the wrong side of the train to see the scenery -outside my window there was nothing but a wall of rock- but a kindly bespectacled lady sitting across the aisle saw me straining to see and invited me to take the empty seat opposite her. She was Swiss and spoke excellent English. We chatted brightly about the scenery and our modest lives. She was a bank clerk in Zurich but was visiting her mother in a village near Domodossala and had just had a day shopping in Locarno. She showed me some flowers she had bought there. It was wonderful. It seemed like weeks - it *was* weeks - since I had held a normal conversation with anyone, and I was so taken with the novel experience of issuing sounds through a hole in my head that I talked and talked, and before long she was fast asleep and I was back once again in my own quiet little world.

Bryson, Bill. *Neither here nor there*, 1991.

1. Identify the type of text. Explain its features and refer to them in the text when possible by providing examples. **(0.5 points)**
2. Provide a syntactic analysis of the following sentence: **(0.5 points)**
 'I went and ask a porter and he indicated to me, in that friendly why-don't-you-go-fuck-yourself way of railway porters the world over, that I had to take a bus'.
3. Explain what these literary devices consist of and illustrate them with an example from the text. **(0.5 points)**
 a. hyperbole b. oxymoron c. irony d. periphrasis or circumlocution
4. Comment on the particularities of TWO WORDS of your choice from the following. **(0.5 points, 0.25 each)**
 a. kilometers b. bespectacled c. misstep d. unnerving e. village
5. Find a word or phrase in the text which in context is similar in meaning to the following definitions. Verbs are not necessarily in the infinitive form in the text. **(0.5 points)**
 a. to discover, come upon, or meet with accidentally or unexpectedly.
 b. raggedly uneven on the edges with sharply irregular notches on the surface or at the borders.
 c. having a sensation of whirling and a tendency to fall or stagger.
 d. having similar properties, qualities, preferences.
 e. different from anything seen or known before.
6. Rewrite the sentences, starting with the words given. **(0.25 points)**
 1. The eventual arrival of the train prevented a fight from breaking out amongst the passengers.
Had...
 2. None of the passengers was injured because of the driver's quick reaction.
But..
7. Explain the past tense morpheme and its allomorphs. Illustrate them with examples from the text. Write their phonetical transcription. Find examples of a lexically conditioned past morpheme? **(0.25 points)**
8. There are many songs inspired in trains...train as metaphor of life, of journey, of religion. Let us remember *Downbound train* or *Land of hopes and dreams*, both by Bruce Springsteen, or *Runaway train*, by Soul Asylum. As a teacher one may wonder what makes a successful song-based lesson. Design a four-session plan for Batxillerat using songs as a basis. Include the objectives, methodology, activities, evaluation... **(3 points)**