
 <p>GOBIERNO de CANTABRIA</p> <p>CONSEJERÍA DE EDUCACIÓN, CULTURA, Y DEPORTE Dirección General de Innovación y Centros Educativos</p>		<p>PROCESO SELECTIVO ORDEN ECD/17/2018, DE 6 DE MARZO</p> <p><b>ESPECIALIDAD: INGLÉS</b> <b>PRIMERA PRUEBA</b></p> <p><b>PARTE A-A: Prueba de carácter práctico</b> <b>COMPRENSIÓN AUDITIVA</b></p> <p>Nº de PLICA _____</p>
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Miércoles 27 de junio de 2018

## AUDIO 1-OPCIÓN 1

Puntuación máxima: 1,5 puntos. 0,15 puntos por respuesta correcta



*Meghan Markle - Is Charming & Fun, with Craig Ferguson August 2013 (adapted)*

Listen and answer the questions below using the information in the recording:

- |   |   |
|---|---|
| <p>1) When the host makes a flattering comment about Meghan's outfit, she says that:</p> <ul style="list-style-type: none"> <li>a) she chose that dress to look attractive for him</li> <li>b) she feels a bit ridiculous because she looks like a doll</li> <li>c) she's wearing a baby-doll dress by a famous designer</li> </ul> <p>2) According to the host, the difference between a lawyer and a paralegal is that the latter:</p> <ul style="list-style-type: none"> <li>a) is a frustrated lawyer</li> <li>b) often travels by plane</li> <li>c) sometimes uses a parachute</li> </ul> <p>3) Meghan university studies</p> <ul style="list-style-type: none"> <li>a) had nothing to do with being an actress</li> <li>b) were appropriate for both her working experiences so far</li> <li>c) were appropriate to be a diplomat</li> </ul> <p>4) Meghan went to Paris:</p> <ul style="list-style-type: none"> <li>a) because a cast mate paid the trip</li> <li>b) because a cast mate was getting married</li> <li>c) because it's not far from Toronto</li> </ul> | <p>5) Meghan invites Craig to pinch her:</p> <ul style="list-style-type: none"> <li>a) because it's very unusual to be from the place she's from</li> <li>b) because people from the place she's from are not usually liked</li> <li>c) to show she doesn't have any hair on her arm</li> </ul> <p>6) Meghan's father is a DP, which means he is the:</p> <ul style="list-style-type: none"> <li>a) chief of the camera and lighting crew of the film</li> <li>b) technician who sets and control the lighting equipment</li> <li>c) person who takes photographs during the production</li> </ul> <p>7) When her father worked in <i>Married with children</i>:</p> <ul style="list-style-type: none"> <li>a) she sometimes played the role of a schoolgirl</li> <li>b) she didn't have the right appearance to be in the show</li> <li>c) she used to see Tia Carrere because she was the lead actress in the show</li> </ul> <p>8) The host's wife doesn't spell her name the same way as Meghan because:</p> <ul style="list-style-type: none"> <li>a) her father didn't see the use of writing an h</li> <li>b) it was very unusual in her father's country</li> <li>c) they didn't have much money</li> </ul> |
|---|---|

9. The host makes several jokes which may sound sexist. Which ones?

10. What does the host exactly do to keep his hair straight?

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Miércoles 27 de junio de 2018



## AUDIO 1-OPCIÓN 2

Puntuación máxima: 1,5 puntos, 0,15 por cada respuesta completa correcta.

*Meghan Markle - Is Charming & Fun, with Craig Ferguson August 2013 (adapted)*

Listen and answer the questions below using the information in the recording:

- 1) The host makes a comment trying to be flattering, but he sounds sexist. What does he say?
- 2) What is the show about? What is particular about the main character?
- 3) What role does Meghan play in the show?
- 4) Where and what did Meghan study?
- 5) What did Meghan go to Paris for and who did she go with?
- 6) What comment does Meghan make about the place where she's from?
- 7) What did the host do in Canada and what did he look like?
- 8) The host thinks she's boasting. Why?
- 9) What does the host do to keep his hair straight?
- 10) Meghan and Craig joke about her name. What do they say about Craig's wife?

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Miércoles 27 de junio de 2018

## AUDIO 2-OPCIÓN 1

Puntuación máxima: 1,5 puntos. 0,15 puntos por respuesta completa correcta.

*Patricia Ryan: "Don't insist on English!". TED Talks. (Adapted)*



Listen and answer the questions below using the information in the recording:

Fill in the gaps. There may be more than one word per gap:

1. Languages are dying at an \_\_\_\_\_
2. I came to Kuwait in the days when it was still a \_\_\_\_\_
3. The UK benefited from some of that \_\_\_\_\_
4. English has \_\_\_\_\_ from being a mutually beneficial practice to becoming a massive international business that it is today.
5. It has become a \_\_\_\_\_ for every English-speaking nation on earth.
6. They can't \_\_\_\_\_ their dream any longer.

Answer the questions in full sentences:

7. What is the story the speaker's friend experienced in Abu Dhabi?
8. "Could there be a connection?" Which two factors are connected according to the speaker?
9. Should people be rejected by their linguistic ability alone? Which example is provided?
10. Why does the speaker say that "maybe the barrier would be too universal?"

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Miércoles 27 de junio de 2018

## AUDIO 2-OPCIÓN 2

Puntuación máxima: 1,5 puntos, 0,15 por cada respuesta completa correcta.



*Patricia Ryan: "Don't insist on English!". TED Talks. (Adapted)*

Listen and answer the questions below using the information in the recording:

- Where did the students mentioned in the anecdote acquire all that knowledge from?
  - From their ancestors
  - From their foreign teachers
  - From their own experience
  - From their school books
- Which place does the speaker mention as her working domain?
  - Abu Dhabi
  - Kuwait
  - Oman
  - The Gulf
- "We were the first non-Muslims to teach" Where?
  - In 25 schools
  - In British Council's schools
  - In Islamic schools
  - In schools with public funding
- Why does everybody want to have an English education? Because
  - everybody wants to become an English native speaker
  - the United States and the United Kingdom host the best universities
  - the World University Rankings do suggest it so
  - they want to pass an English test
- If the speaker had to choose, when a monolingual non-English speaker applied to a British university,
  - she would admit him and teach him English
  - she would admit him unconditionally
  - she would never admit him
  - she would teach him English and then admit him

## OPEN ANSWERS

- "You think I've lost my way" Why does the speaker say this?
- What are the four main uses of local plants in Abu Dhabi?
- What is happening to a lot of languages nowadays?
- Why did the government provide the area with foreign teachers?
- "A narrow segment of society" Who is the speaker referring to and why?

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Miércoles 27 de junio de 2018

## OPCIÓN 1

Puntuación máxima: 4 puntos:

- Comprensión de la lectura: 2 puntos, 0,2 por cada respuesta completa correcta.
- Expresión escrita: 2 puntos.

BARNES, JULIAN. *The Sense of an Ending*. London: Vintage Penguin Random House. 2011 (87-89)

**Read the text and answer the following questions according to it.**

**After that, you will have to write an essay.**

I'm sure psychologists have somewhere made a graph of intelligence measured against age. Not a graph of wisdom, pragmatism, organisational skill, tactical nous—those things which, over time, blur our understanding of the matter. But a graph of pure intelligence. And my guess is that it would show we most of us peak between the ages of sixteen and twenty-five. Adrian's fragment brought me back to how he was at that age. When we had talked and argued, it was as if setting thoughts in order was what he had been designed to do, as if using his brain was as natural as an athlete using his muscles. And just as athletes often react to victory with a curious mixture of pride, disbelief and modesty—I did this, yet how did I do this? by myself? thanks to others? or did God do it for me?—so Adrian would take you along on the journey of his thought as if he himself didn't quite believe the ease with which he was travelling. He had entered some state of grace— but one that did not exclude. He made you feel you were his cothinker, even if you said nothing. And it was very strange for me to feel this again, this companionship with one now dead but still more intelligent, for all my extra decades of life.

Not just pure, but also applied intelligence. I found myself comparing my life against Adrian's. The ability to see and examine himself; the ability to make moral decisions and act on them; the mental and physical courage of his suicide. "He took his own life" is the phrase; but Adrian also took charge of his own life, he took command of it, he took it in his hands—and then out of them. How few of us—we that remain— can say that we have done the same? We muddle along, we let life happen to us, we gradually build up a store of memories. There is the question of accumulation, but not in the sense that Adrian meant, just the simple adding up and adding on of life. And as the poet pointed out, there is a difference between addition and increase.

Had my life increased, or merely added to itself? This was the question Adrian's fragment set off in me. There had been addition—and subtraction—in my life, but how much multiplication? And this gave me a sense of unease, of unrest.

"So, for instance, if Tony . . ." These words had a local, textual meaning, specific to forty years ago; and I might at some point discover that they contained, or led to, a rebuke, a criticism from my old clear-seeing, self-seeing friend. But for the moment I heard them with a wider reference—to the whole of my life. "So, for instance, if Tony . . ." And in this register the words were practically complete in themselves and didn't need an explanatory main clause to follow. Yes indeed, if Tony had seen more clearly, acted more decisively, held to truer moral values, settled less easily for a passive peaceableness which he first called happiness and later contentment. If Tony hadn't been fearful, hadn't counted on the approval of others for his own self approval ... and so on, through a succession of hypotheticals leading to the final one: so, for instance, if Tony hadn't been Tony.

But Tony was and is Tony, a man who found comfort in his own doggedness. Letters to insurance companies, emails to Veronica. If you're going to bugger me about, then I'm going to bugger you about back. I carried on sending her emails more or less every other day, and now in a variety of tones, from jokey exhortations to "Do the right thing, girl!," to questions about Adrian's broken-off sentence, to half-sincere enquiries about her own life. I wanted her to feel that I might be waiting whenever she clicked on her inbox; and I wanted her to know that even if she instantly deleted my messages, I would be aware that this was what she was doing, and not surprised, let alone hurt. And that I was there, waiting. "*Ti-yi-yi-yime* is on my side, yes it is . . ." I didn't feel I was harassing her; I was just after what was mine. And then, one morning, I got a result.

"I'm coming up to town tomorrow, I'll meet you at 3 in the middle of the Wobbly Bridge."

I'd never expected that. I thought everything would be done at arm's length, her methods being solicitors and silence. Maybe she'd had a change of mind. Or maybe I'd got under her skin. I'd been trying to, after all.

The Wobbly Bridge is the new footbridge across the Thames, linking St. Paul's to Tate Modern. When it first opened, it used to shake a bit—either from the wind or the mass of people tramping across it, or both—and the British commentariat duly mocked the architects and engineers for not knowing what they were doing. I thought it beautiful. I also liked the way it wobbled. It seemed to me that we ought occasionally to be reminded of instability beneath our feet. Then they fixed it and it stopped wobbling, but the name stuck—at least for the time being. I wondered about Veronica's choice of location. Also, if she'd keep me waiting, and from which side she'd arrive.

But she was there already. I recognised her from a distance, her height and stance being instantly familiar. Odd how the image of someone's posture always remains with you. And in her case—how can I put it? Can you stand impatiently? I don't mean she was hopping from one foot to the other; but an evident tenseness suggested she didn't want to be there.

I checked my watch. I was exactly on time. We looked at one another.

"You've lost your hair," she said.

"It happens. At least it shows I'm not an alcoholic."

"I didn't say you were. We'll sit on one of those benches." She headed off without waiting for an answer. She was walking swiftly, and I would have had to run a few steps to get alongside her. I didn't want to give her this pleasure, so followed a few paces behind to an empty bench facing the Thames. I couldn't tell which way the tide was running, as a whippy crosswind stirred the water's surface. Above, the sky was grey. There were few tourists; a rollerblader rattled past behind us.

"Why do people think you're an alcoholic?"

"They don't."

"Then why did you bring it up?"

"I didn't bring it up. You said I'd lost my hair. And it happens to be a fact that if you're a very heavy drinker, something in the booze stops your hair falling out."

"Is that true?"

"Well, can you think of a bald alcoholic?"

"I've got better things to do with my time."

I glanced at her and thought: You haven't changed, but I have. And yet, oddly, these conversational tactics made me almost nostalgic. Almost. At the same time, I thought: You look a bit whiskery. She was wearing a utilitarian tweed skirt and a rather shabby blue mackintosh; her hair, even allowing for the breeze off the river, seemed unkempt. It was the same length as forty years earlier, but heavily streaked with grey. Or rather, it was grey streaked with the original brown. Margaret used to say that women often made the mistake of keeping their hair in the style they adopted when they were at their most attractive. They hung on long after it became

inappropriate, all because they were afraid of the big cut. This certainly seemed to be the case with Veronica. Or maybe she just didn't care.

"So?" she said.

"So?" I repeated.

"You asked to meet."

"Did I?"

"You mean you didn't?"

"If you say I did, I must have."

"Well, is it yes or no?" she asked, getting to her feet and standing, yes, impatiently.

I deliberately didn't react. I didn't suggest she sit down, nor did I stand up myself. She could leave if she wanted—and she would, so there was no point trying to hold her back. She was gazing out over the water. She had three moles on the side of her neck—did I remember them or not? Each, now, had a long whisker growing out of it, and the light caught these filaments of hair.

Very well then, no small talk, no history, no nostalgia. To business.

"Are you going to let me have Adrian's diary?"

"I can't," she replied, without looking at me.

"Why not?"

"I burnt it."

First theft, then arson, I thought, with a spurt of anger. But I told myself to keep treating her like an insurance company. So, as neutrally as possible, I merely asked: "For what reason?"

Her cheek twitched, but I couldn't tell if it was a smile or a wince.

"People shouldn't read other people's diaries."

## READING COMPREHENSION

### PART 1. Circle the most suitable answer.

1. What kind of feelings do you think the narrator has for Adrian?
  - a) He feels remorse for his actions.
  - b) He cannot put up with him.
  - c) He feels sheer appreciation for him.
  - d) He is unconcerned for him.
2. "I didn't feel I was harassing her." Why could the narrator have had a feeling like that?
  - a) Because he had been unrelenting with her.
  - b) Because, at the end of the day, Tony was Tony.
  - c) Because the Wobbly Bridge was the most outrageous place to meet her on earth.
  - d) Because she had been somebody else's wife.
3. How does the narrator feel about Veronica when he sees her?
  - a) He feels profoundly disgruntled.
  - b) He feels panic.
  - c) Her appearance seems to remind him of the old times.
  - d) Her movements do show she is not feeling comfortable with the situation.

4. How would you describe the conversation between the narrator and Veronica?
- a) Frisky
  - b) Elusive
  - c) Harsh
  - d) Gutsy
5. The narrator does not want to walk promptly so that Veronica ...
- a) ... does not feel he is being humbled.
  - b) ... cannot tell the way the tide was running.
  - c) ... can choose which bench she wants to have that conversation on.
  - d) ... can sort out the situation properly.
6. Is Veronica honest when answering the narrator about why he burnt Adrian's diary?
- a) Yes, because she did love Adrian.
  - b) Yes, because of her moral values.
  - c) No, because she was gazing out over the water.
  - d) No, because of her nebulous awkward gesture.

**PART 2. Answer the questions in no more than 35 words.**

7. Why does the narrator think our peak of intelligence is set between the ages of sixteen and twenty-five?
8. What's the difference between addition and increase according to the narrator?
9. What does the narrator mean when he says "I'd got under her skin"? why does he say it?
10. In which sense are the Wobbly Bridge and life similar? Give examples from your own experience.



**WRITING**

Read again the first paragraph and discuss this subject:

"Intelligence: What kind of intelligence would you like to help your students develop? What kind of intelligence do you think they will need?"

Write between 200 and 250 words. Write on a separate piece of paper.



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Miércoles 27 de junio de 2018

## OPCIÓN 2

Puntuación máxima: 4 puntos:

- Comprensión de la lectura: 2 puntos, 0,2 por cada respuesta completa correcta.
- Expresión escrita: 2 puntos.

**Read the text and answer the following questions according to it.**

**After that, you will have to write an essay.**

Rosenberg, Eli (March 2018) *'The Big Lebowski' is 20. We reached out to the critics who panned it to see what they think now.* [www.washingtonpost.com](http://www.washingtonpost.com)

(Adapted)

It's too easy to spill ink waxing about the ways in which Coen brothers' "The Big Lebowski" has embedded itself in our culture. The film, which was released 20 years ago this week, is no average cult flick showing at midnight at your local art house theater.

Though the movie was not a huge box-office success, it has since spawned a pseudo-religion, Dudeism, with more than 450,000 "ordained priests;" annual festivals around the country where thousands of costume-clad fans gather to celebrate the film and all its obscure moments; books and academic treatments; White Russian competitions, and legions of fans so fervent that they inspired a film of their own, the documentary, *"The Achievers."*

But there is a small group of people who were not impressed with the film, at least when it came out: Many critics were quick to dismiss it as self-indulgent and chaotic. (The Washington Post's Desson Howe was not one of them — "the Coens have defined and mastered their own bizarre subgenre," he wrote in his 1998 review, but The Post's current critic Ann Hornaday has been less impressed).

We took a look at some of the more negative reviews of the film written after its release on March 6, 1998, and reached out with a simple query for the critics who penned them: Would you review "The Big Lebowski" similarly now?

### Alex Ross, Slate

1998 review: "The trouble starts with the plot," Ross, now the New Yorker's music critic, wrote for Slate "The great flaw in most of the Coens' work is, surprisingly, an inability to sustain a plot over a two-hour span. ... In Lebowski, we lose track not only of plot devices but of whole characters, who come and go without finding a reason to be. (John) Turturro is wasted as a bowler named Jesus, a convicted pedophile in Spandex. He is an amazing creation, but he has no function."

2018 revision: "I was afraid someone would dig this up! Honestly, I'm not sure I have much to say. There was a brief period when I wanted to become a movie critic, but this piece and a few other attempts for Slate showed a lack of aptitude for the genre. I've been better off sticking to music. As for 'The Big Lebowski' itself, 'Blood Simple' is still my favorite Coen brothers movie, and I still have issues with their work, but the bottom line is that I missed the point."

**David Denby, New York magazine**

Review: “ ‘The Big Lebowski’ is an off-kilter thriller with a sad-sack hero,” Denby, now a critic at the New Yorker, wrote in a short review for New York. “The Dude shuffles through life in a fummy, pothead haze; he’s so slack-brained he can’t finish a sentence. ... Bridges and Goodman stumble through far too many superfluous adventures together. It’s only amusing the first time the Dude gets lost in his own story — a story so incoherent that he can’t explain it to anyone. What’s the point of scoring off morons who think they are cool? Jeff Bridges has so much dedication as an actor that he sacrifices himself to the Coen brothers’ self-defeating conception. Even Bridges can’t open up a character who remains unconscious.”

2018 revision: Denby said that his opinion of the film had changed, pointing a Post reporter to a piece he’d written about the Coen brothers for the New Yorker in 2008. “ ‘The Big Lebowski’ received mediocre reviews and did little initial business, but over the years it has built an effervescent cult following,” Denby wrote in the story. “The devotion is entirely deserved. As cult movies go, ‘The Big Lebowski’ is much wittier than ‘Animal House’ or ‘Hairspray,’ and free of the dumb-bunny silliness of ‘The Rocky Horror Picture Show’ or the fummy mystical pretensions of ‘El Topo.’ ... ‘The Big Lebowski’ is a tribute to harmlessness, friendship, and team bowling. It offers a persistent ‘no’ to the hard-pressing American ‘yes.’ Like ‘Raising Arizona,’ it’s a ballad held together by tenderness.”

**Kenneth Turan, Los Angeles Times**

Review: “The Coen brothers are not twins but they might as well be,” wrote Turan, who is still a film critic for the Los Angeles Times as well as NPR’s “Morning Edition.” “The films they make together are self-contained, almost hermetic alternative universes, worlds that amuse the brothers to no end but are not guaranteed to connect with anyone else. ... Though the film has so much plot that the Coens consider ‘Lebowski’ a ‘90s version of a Raymond Chandler detective novel, the story line is in truth disjointed, incoherent and even irritating. What you remember and enjoy about this film (if you remember and enjoy it at all) is not the forest but individual trees, engaging riffs as only the Coens can concoct them that amuse and entertain though they connect to nothing else in the film.”

2018 revision: “The truth of the matter is I have not re-seen ‘The Big Lebowski’ since it came out. I am well aware of its cult reputation and wonder myself if I would see it differently now, but I just don’t know.”

**Daphne Merkin, The New Yorker**

Review: “The movie is sprinkled with references to Jewish rituals — like pepper in gefilte fish — which, just from the sound of them, are meant to be hilarious”, wrote Merkin, a critic and novelist who is no longer with the New Yorker. “While I have nothing against people making fun of other people’s religions, there’s something too easy — not to mention condescending — about the way it’s done here. ... ‘The Big Lebowski’ is so drenched in knowingness — it pays homage to everyone from John Lennon to Theodor Herzl — that there’s nothing really at stake. (Insofar as the movie is about anything, it’s about the interface of bowling and Orthodox Judaism.)

The film’s sole gesture toward a narrative structure, for those who still require that sort of thing, is its tongue-in-cheek use of voice-over ... ‘The Big Lebowski’ lacks what even the most unhinged comedies must have in order to work: the recognition that out there, beyond the pratfalls and the wisecracks, lurks the darkness. ... The Coens can’t be bothered — or perhaps they don’t know how — to make a connection between what’s inside their smart-aleck heads and the plodding, sometimes painful world in which the rest of us live when we’re not at the movies.”

2018 revision: “I think it is a quintessential insider movie, one that plays in this shrewd way to groupthink. You’re either in on it, or you’re not in on it,” Merkin said by phone. “When I re-watched it, there were things I was more struck by. First of all, it’s beautiful to watch with all that cinematography. The Busby Berkeley sequence. I was struck by all that. And think I was more amused by the intense laidback-ness that the film embodies. In some ways, the dude and his disconnected dudeness has a certain appeal now,

maybe because the world has grown more horrendous or reality is less bearable than when the film was made. I still think it's basically more of a guy's flick, than a woman's. And it probably helps to be stoned, which isn't my particular drug. But I did see that it had its virtues."

Merkin revisited her criticism of the film in the afterward for a new edition of one of its main fan guides, "I'm a Lebowski, You're a Lebowski"

### Edward Guthmann, San Francisco Chronicle

Review: "Although some of its parts are brilliantly executed and played by a terrific cast, the result is scattered, overamplified and unsatisfying," wrote Guthmann, a journalist and author who spent about 20 years as a film critic at the Chronicle. "The Coens have a grand time establishing Bridges's character, and the bowling alley scenes they've written for the Dude and his buddies — a loose-cannon Vietnam vet played by Goodman and a nearly wordless dunce played by [Steve] Buscemi — are pure gold. ... I would've been happier hanging out in the bowling alley for the whole picture. 'The Big Lebowski' is ultimately too clever for its own good. There are more ideas here, more wacko side characters and plot curlicues than the film can support, and inevitably it deflates from having to shoulder so much."

2018 revision: "I think I probably would like it better. I've become more accustomed to the Coen brothers' style. There's something very manic and cartoony, with not everything they do, like "No Country for Old Men," but the comedies they do often feel manic. It isn't exactly my style. ... I enjoy Jeff Bridges's performance very much but what I said there about it shouldering more than it can, I think there is an excess of characters and goofy plot elements going on. ... It's the same with reading a book and seeing a movie — I change and it's often a new experience to revisit something."

## READING COMPREHENSION

### PART 1. Write the corresponding letter next to the critic's name



- Alex Ross \_\_\_\_\_
- David Denby \_\_\_\_\_
- Kenneth Turan \_\_\_\_\_
- Daphne Merkin \_\_\_\_\_
- Edward Guthmann \_\_\_\_\_

- A. According to this critic, the Coens were a sort of know-it-alls and their film didn't have anything to do with real people worries.
- B. After twenty years, this film "pundit" doesn't see the characters as mere stoned halfwits, but as dear losers in a merciless world.
- C. At the time this reviewer doubted the film had a real topic.
- D. Despite still not being quite fond of the Coens' film, this critic grants *The Big Lebowski* was a good film.
- E. In the nineties article, this reviewer regretted that the Coens had spoiled a good thriller written by a well-known author.
- F. The writer knows about *The Big Lebowski's* phenomenon, but hasn't had the chance to change his opinion about the film.
- G. This critic still believes that the film is overloaded with stupid secondary stories and supporting characters.
- H. What this critic particularly hated was that most of the story took place in a bowling alley, full of freaks and misfits.

**PART 2. Answer the questions in no more than 35 words.**

1. How does Alex Ross feel about his review on The Big Lebowski?
2. In what ways has David Denby's opinion about the film changed?
3. Why does Daphne Merkin think that, after all, she doesn't feel enthusiastic about the film?
4. From what you can read in the text, could you describe the Dude?

**WRITING**

Read again the first paragraph and discuss this subject:

"Opinion in the media: art, music and films reviews. Are they useful? What's your experience about it?"

Write between 200 and 250 words. Write on a separate piece of paper.

 <p>GOBIERNO de CANTABRIA</p> <p>CONSEJERÍA DE EDUCACIÓN, CULTURA, Y DEPORTE Dirección General de Innovación y Centros Educativos</p>	 <p>Liébana Cantabria Año Jubilar</p>	<p>PROCESO SELECTIVO ORDEN ECD/17/2018, DE 6 DE MARZO</p> <p><b>ESPECIALIDAD: INGLÉS</b> <b>PRIMERA PRUEBA</b></p> <p>PARTE A-C: Prueba de carácter práctico COMPETENCIA LINGÜÍSTICA: FONÉTICA Nº de PLICA _____</p>
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Miércoles 27 de junio de 2018

Puntuación máxima: 1 punto (10%). Sólo se debe hacer la opción elegida, dejando en blanco la no elegida.

### OPCIÓN 1



#### AC2. Transcribe the following piece of speech, using the International Phonetic Alphabet (IPA). (10%)

Coveted by Morocco, they have long been a flashpoint in diplomatic relations with Spain. Madrid asserts that both territories are integral parts of Spain and have the same status as the semi-autonomous regions on its mainland. (BBC News)

### OPCIÓN 2

#### AC2. Transcribe the following piece of speech, using the International Phonetic Alphabet (IPA). (10%)

Don't sweat it this spring and summer, skip the hot and heavy wool knit berets and wear these breezy models crafted of a lightweight and breathable linen and cotton blend ideal for warm weather.

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Miércoles 27 de junio de 2018

## OPCIÓN 1

Puntuación máxima: 2 puntos, 1 punto cada ejercicio.

### EJERCICIO 1

Puntuación máxima: 1 punto. 0,10 puntos cada ítem correcto.


Fill each of the blank spaces with the most suitable word or expression from the list below. None of them is used twice. You may have to change the form of some of them:

alertness	allowances	awareness	confine	convey	deep	displace
joint	reciprocal	searchers	seekers	seize	sphere	tackle

COMMITTEE ON THE RIGHTS OF THE CHILD Forty-second session (15 May-2 June 2006) (Adapted)

### Developments in the Lebanese Government

Together with UNHCR, Lebanon's Higher Council for Children encouraged participation by non-Palestinian refugee children and asylum-\_\_\_\_\_ (1) in many activities. This part of the child population was represented in meetings of children and young people from the regions to \_\_\_\_\_ (2) their views in the context of the activities of the Commission for the Participation of Children and Young People, part of the Higher Council for Children. UNHCR also participated in all the activities organized by the Higher Council for Children and the Ministry of Social Affairs in relation to child participation, violence against children and education.

In the \_\_\_\_\_ (3) of education, ministerial decree of 1999 was enacted on "The right to a school place", under which numerous measures were adopted to ensure that all refugee children and asylees could go school 

### Middle East Council of Churches

The Middle East Council of Churches works to offer services through programmes of services to refugees, \_\_\_\_\_ (4) persons and emigrants. The programme is not \_\_\_\_\_ (5) to meeting the direct needs of these groups, but works to address some of the \_\_\_\_\_ (6)-seated causes of emigration, through \_\_\_\_\_ (7)-raising, promotion campaigns and skill promotion activities.

The Council of Churches is also a partner in the implementation of the UNHCR projects.

The number of refugees who benefited from the \_\_\_\_\_ (8) projects of the Council of Churches and UNHCR up to the end of 2005 was 1,389. These receive \_\_\_\_\_ (9), medical and educational care, repatriation and help in returning home.

Regional cooperation has been instituted to \_\_\_\_\_ (10) the challenges related to the issues of emigration and to problems of local integration.

## EJERCICIO 2

Puntuación máxima: 1 punto. 0,10 puntos cada ítem correcto.

Fill each of the blank spaces with one suitable word or expression from the list below. None of them is used twice. You may have to change the form of some of them:

core	defective	focus	however	lack	refer	rest upon
review	seek	share	so	there	to be	whatever

JUDT, Tony. *Postwar*. London: Penguin Books. 2005 (559-560) Adapted

### The Power of the Powerless

Behind the long 'Social-Democratic moment' in Western Europe \_\_\_\_\_ (1) had lain not just pragmatic faith in the public sector, or allegiance to Keynesian economic principles, but a sense of the shape of the age that influenced and for many decades stifled even its would-be critics. This widely-\_\_\_\_\_ (2) understanding of Europe's recent past blended the memory of Depression, the struggle between Democracy and Fascism, the moral legitimacy of the welfare state, and—for many on both sides of the Iron Curtain—the expectation of social progress. It was the Master Narrative of the twentieth century; and when its \_\_\_\_\_ (3) assumptions began to erode and crumble, they took with them not just a handful of public-sector companies but a whole political culture and much else besides.



If one \_\_\_\_\_ by any chance \_\_\_\_\_ (4) a symbolic moment when this transformation was accomplished, a hinge on which post-war Europe's self-understanding turned, it came in Paris on December 28th 1973 with the first Western publication of Aleksandr Solzhenitsyn's *The Gulag Archipelago*.

\_\_\_\_\_ (5) the English translation in the Guardian, W. L. Webb wrote 'To live now and not to know this work is to be a kind of historical fool, missing a crucial part of the consciousness of the age.'

The irony, as Solzhenitsyn himself acknowledged, was that the message of the book—that 'real existing Socialism' was a barbaric fraud, a totalitarian dictatorship \_\_\_\_\_ (6) a foundation of slave labour and mass murder— was hardly new.

Solzhenitsyn himself had written about the subject before, and \_\_\_\_\_ (7) had numberless victims, survivors, observers and scholars. The *Gulag Archipelago* added hundreds of pages of detail and data to earlier testimonies, but in its moral fervor and emotional impact it was not obviously a greater work of witness than Evgenia Ginzburg's *Journey into the Whirlwind*, published in 1967.

But timing was all. Intellectual critics of Communism had never been \_\_\_\_\_ (8); however their impact had for many decades \_\_\_\_\_ (9) blunted by a widespread desire in Western Europe (and, as we have seen, in Eastern Europe through the 1960s) to find some silver lining, \_\_\_\_\_ (10) dim, in the storm cloud of state socialism that had rolled across much of the continent since it first broke upon Russia in 1917.

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Miércoles 27 de junio de 2018

## OPCIÓN 2

Puntuación máxima: 2 puntos, 1 punto cada ejercicio, 0,10 puntos cada ítem correcto.

### EJERCICIO 1

Puntuación máxima: 1 punto. 0,10 puntos cada ítem correcto.

Fill each of the blank spaces with the most suitable word or expression from the list below. None of them can be used twice. You may have to change the form of some of them:

address	allocate	attainment	audit	benchmark	designate	efficient
empower	lessen	pursuance	sound	tackle	tracking	drawback

The role of the Structural Funds is to co-finance investments in physical and human capital, so as to \_\_\_\_\_ (1) the differences in living standards between people and regions of the EU.

The European Social Fund is one of the four EU Structural Funds and is structured around the requirement of contributing to actions undertaken in \_\_\_\_\_ (2) of the European Employment Strategy. The reinforcement of ESF support in the non-EU policy area of education in the 2000 to 2006 programming period reflected recognition on the part of the Commission and Member States of the need to \_\_\_\_\_ (3) this problem through the modernisation of educational systems and curricula. While ESF co-financed actions combating early school leaving should contribute effectively to meeting the European Employment Guidelines and the \_\_\_\_\_ (4) established by the Lisbon Agenda 2000, the nature of these actions depends on the specific needs of the individual Member States.

The programmes described in *Annex 2* present typical ESF co-financed activities aimed at combating ESL in each of the Member States concerned. The Annex also highlights the particular aspects that influenced the effectiveness of the programmes, including the good practices.

The objective of the \_\_\_\_\_ (5) was to assess the adequacy of the procedures at the Commission and in Member States intended to ensure the efficiency and effectiveness of ESF co-financed actions \_\_\_\_\_ (6) early school leaving.

The Court approached the audit objective by examining the following questions:

- Had the Commission fulfilled its management function regarding the \_\_\_\_\_ (7) financial management of ESF funding in this area?
- Was the provision of funding preceded by an appropriate analysis of the expected economic benefits by the Member States' authorities?
- Had beneficiaries been targeted and resources \_\_\_\_\_ (8) on the basis of the specific needs of the parties, and in a reasonable and cost-\_\_\_\_\_ (9) manner?
- Were projects implemented in a manner that allowed the specific objectives of the actions and the general objective of combating ESL to be met?
- Did appropriate \_\_\_\_\_ (10) and evaluation activities take place in the Member States to ensure that actions were effectively addressing the objectives set?



## EJERCICIO 2

Puntuación máxima: 1 punto. 0,10 puntos cada ítem correcto.

Fill each of the blank spaces with the most suitable word or expression from the list below. None of them can be used twice. You may have to change the form of some of them::

allocation	cramp	disrupt	ditch	fickle	hair-raising	heathen
insouciance	landing	quarters	scared	stutter	troops	trowel

### A CORRESPONDENT'S LIFE

Michael Buerk tells of the luck, pleasures and pains in having 'the world's most wonderful job.'

It must have been the shuffling on the \_\_\_\_\_ outside the room that did it. Strange how the mind works. All night gunfire had \_\_\_\_\_ and crashed and rolled around the town and I had slept on through everything. It had, after all, been an exhausting couple of weeks, criss-crossing El Salvador, watching – from both sides and often at dangerously close \_\_\_\_\_ – the guerrillas as they were resolutely attempting to \_\_\_\_\_ the national elections.

We had arrived in San Vicente late in the evening after another \_\_\_\_\_ day in which the rebels and government \_\_\_\_\_ took turns at different points on the road to push their guns through the windows of our car. We had spent half the afternoon in a \_\_\_\_\_ that marked the precise centre of a gun battle...I, \_\_\_\_\_ beyond rational thought, attempting to use my face as a \_\_\_\_\_ to wriggle further into the ground, my two camera crew colleagues discussing gun calibers and overtime rates with an \_\_\_\_\_ which did begin (along with a considerable amount of dirt) to get right up my nose.