

PROCEDIMIENTOS SELECTIVOS

ORDEN ECD/137/2025, de 4 de febrero, por la que se convoca procedimiento selectivo de ingreso y acceso a los Cuerpos de Profesores de Enseñanza Secundaria, Profesores de Escuelas Oficiales de Idiomas, Profesores de Artes Plásticas y Diseño y Profesores Especialistas en Sectores Singulares de Formación Profesional, así como procedimiento para la adquisición de nuevas especialidades por el funcionamiento de los citados Cuerpos.

PRIMERA PRUEBA. Parte "A": Práctica

PROPUESTAS A y B

Especialidad: INGLÉS

21 de junio de 2025

INSTRUCTIONS

In accordance with the provisions set out in Annex III of the aforementioned ORDER ECD/137/2025, dated February 4, two options or models of the exam (A or B) are proposed. **The candidate must choose between options A and B and complete only the exercises from the chosen option.**

The candidate has a maximum of TWO HOURS to complete the exam (PART 1 and PART 2).

Each model or option (A & B) consists of two parts, as follows:

PART 1: Functional use of the language and linguistic, literary, and/or sociocultural aspects.

- The candidate must begin by writing the following as a heading: **"OPTION A / B - Part 1"**.
- The candidate will complete the tasks related to the corresponding text.
- All answers must be written on the carbonless copy-paper sheets provided for that purpose, which have been marked with an official stamp.
- There is no need to answer each exercise on a separate sheet or page.
- **The candidate must clearly indicate the number of the exercise and its corresponding section for the response to be considered.** If this is not the case, the answers will not be reviewed or graded.
- **The exercises must be presented in order from 1 to 9.**

PART 2: A writing task of 250 to 270 words.

- The candidate must choose the same option (A / B) he/she chose for PART 1. Under no circumstances may the candidate complete the text from the other option.
- The candidate must begin by writing the following as a heading: **"OPTION A / B - Part 2"**.
- This task must also be completed on one of the stamped carbonless copy-paper sheets provided for the answers.
- The candidate must write a text containing between 250 and 270 words; otherwise, up to **ONE POINT will be deducted**

Pages must be numbered in the bottom right corner.

Spelling mistakes will be penalized at a rate of 0,25 each, up to a maximum of TWO POINTS.

Any test or parts of a test that are illegible to the members of the board will not be graded.

AT THE END OF THE EXAM, YOU MUST HAND IN THE EXAM PAPER AND ANY DRAFT SHEETS YOU HAVE USED. You may only take with you the copy of your answers on the carbonless copy paper.

OPTION A

PART 1 – TEXT ANALYSIS (10 points) – (70% weighting)

Procedimiento selectivo de ingreso y accesos al Cuerpo de Profesores de Enseñanza Secundaria – Inglés - 2025

“Jane Austen by Virginia Woolf” (1925) – adapted excerpt -

Source: Monadnock Valley Press

Let us consider *Persuasion*, Jane Austen’s final completed novel, and through its lens, speculate upon the literary contributions she might have made had her life not been **2.a.-(MATURE)** _____ curtailed. *Persuasion* possesses a singular beauty, tinged with a distinct sense of ennui—an ennui emblematic of an artist in transition. The weariness detectable in its pages speaks to a creative mind that has grown overly acquainted with her milieu, rendering its familiar contours less compelling. The freshness of observation that once animated Austen’s prose has, to some extent, diminished; her portrayal of characters such as Sir Walter and Miss Elliott carries an astringency that suggests their vanities no longer amuse her, but rather, weary her. The satire veers towards severity, the comedic elements towards coarseness. Her attention appears divided, her engagement with the quotidian less spirited. **1** _____

And yet, in *Persuasion*, one discerns the **2.b.-(STIR)** _____ of artistic evolution. While the reader is acutely aware that Austen has traversed this narrative terrain before—and with greater finesse—there is also the palpable sense that she is venturing into uncharted thematic territory. A novel sensibility emerges, perhaps the very quality that compelled Dr. Whewell to extol the work as “the most beautiful of her creations.” Austen seems to be awakening to a broader, more enigmatic, and more romantic conception of the world. Her depiction of Anne reflects this maturation: “She had been forced into prudence in her youth, she learned romance as she grew older — the natural sequel of an unnatural beginning.” Here, Austen gestures toward an emotional depth and introspective richness previously less foregrounded in her oeuvre. **2** _____

Nature, too, assumes a heightened presence in the novel. Gone is the effervescent celebration of spring; in its place, a melancholic reverence for autumnal decay—“the influence so sweet and so sad of autumnal months in the country,” she writes, noting the tawny leaves and withered hedges.” She observes, “One does not love a place the less because one has suffered in it,” a reflection indicative of an altered emotional register. But this shift transcends mere landscape; it reflects a profound change in Austen’s worldview. The narrative gaze is refracted through Anne’s sensibility—an empathetic woman rendered voiceless by circumstance—resulting in a novel more attuned to emotional resonance than to empirical detail. Scenes such as the concert or the poignant dialogue on women’s constancy reveal not only Austen’s personal experience of love, but also an artistic liberation: she is no longer reluctant to articulate deeply felt emotion. **3** _____

Historically, Austen had permitted only those experiences which had been profoundly assimilated and sanitized by time to surface in her fiction. But by 1817, she appeared poised to write with greater candour and maturity. Externally, too, the winds of change were gathering. Her reputation, once slow to bloom, was beginning to take root. As Mr. Austen Leigh remarked, “I doubt whether it would be possible to mention any other author of note whose personal obscurity was so complete.” A few additional years might have transformed this obscurity into renown. She might have taken up residence in London, engaged in literary society, encountered distinguished contemporaries, and returned to her country retreat enriched with new insights ripe for fictional transformation. **4** _____

Had she lived to pen the unwritten six novels, one may surmise that she would have eschewed sensationalism—no turn toward crime, tempestuous passion, or extravagant adventure. Nor would she have succumbed to the haste of commercial pressures or the seductive praise of admirers. But she would, most assuredly, have acquired greater psychological and existential awareness. Her previously **2.c.-(SHAKE)** _____ narrative confidence would have been tempered. Her comedic touch, once sprightly and surgical, would have been restrained. Increasingly—already evident in *Persuasion*—she relied less on sparkling dialogue and more on contemplative narration to illuminate her characters. The brilliant conversational snapshots that once defined figures like Admiral Croft or Mrs. Musgrove would, perhaps, have seemed too reductive to **2.d.-(CAPSULE)** _____ the newly apprehended intricacies of human nature.

Instead, Austen might have developed a more expansive, reflective method—lucid and composed as always, but imbued with greater nuance—capable of conveying not only the spoken word but the resonant silences, not merely personality but the condition of existence itself. Her narrative perspective would likely have drawn back, viewing

characters as part of a collective social tableau rather than as isolated individualities. Her satire, though more intermittent, would have deepened in severity and acuity. In such a trajectory, one can discern the proto-modernism of Henry James and the psychological subtlety of Proust. But these are, of course, speculative musings. The most consummate of female artists—the writer whose novels have secured immortality—departed this world "just as she was beginning to feel confidence in her own success."

ALL THE EXERCISES MUST BE ANSWERED IN THE SHEETS PROVIDED. NO ANSWERS WILL BE TAKEN INTO ACCOUNT IF WRITTEN IN THE TEXT OR IN THE QUESTION PAPERS.

1) Four paragraphs have been removed from the text. Match paragraphs A-E below to gaps 1 - 4 in the text above.(eg. A - 9). There is one extra paragraph that does not fit in any of the gaps. (0,325 x 4 = 1,3 points).

- a) *As a result of this evolving perspective, this thematic expansion is mirrored by a subtle shift in narrative structure. Where once her novels were intricately patterned with social comedy and romantic misadventure, Persuasion leans more heavily into introspection. The pacing lingers, allowing space for psychological nuance to unfold.*
- b) *Indeed, the melancholic atmosphere that pervades the novel does not merely serve as a backdrop but becomes a character in its own right. The sepia season, with its palette of decay and transition, mirrors Anne's emotional state and Austen's own shifting perspective. This sensitivity to season, space, and memory lends the novel a quiet elegiac power, drawing the reader inward.*
- c) *The initial impression of weariness in Persuasion might suggest a decline in Austen's creative energy. However, this apparent fatigue can be interpreted not as a failure of imagination, but rather as a hallmark of an artist reaching a new stage of maturity. The artist who has mastered a form often finds herself straining against its boundaries, no longer content with its familiar satisfactions.*
- d) *Continuing this line of thought, in such a scenario of potential burgeoning change, Austen might have refined her narrative style to reflect a deeper psychological subtlety. Silence and ambiguity would have taken on greater weight, with emotion suggested rather than spoken. Her irony, still precise, might have softened into something more melancholic—less amused by folly, more attuned to sorrow's quiet persistence.*
- e) *Unlike Austen's earlier novels, Persuasion is light in tone and driven mainly by humorous misunderstandings and lively social events. Anne Elliot is portrayed as a passive character with little emotional complexity, and the narrative avoids introspection in favor of fast-paced dialogue and romantic intrigue. Overall, the novel reinforces traditional gender roles rather than questioning them.*

2) Word formation. Use the word given in capitals to form a word that fits coherently in the space removed from the text. (0,125 x 4 = 0,5 points)

- a) had her life not been _____ curtailed **MATURE**
- b) one discerns the _____ of artistic evolution **STIR**
- c) Her previously _____ narrative confidence **SHAKE**
- d) to _____ the newly apprehended intricacies **CAPSULE**

3) Find words or expressions in the text (not in the paragraphs of exercise 1) to match these definitions (the words don't have to appear in order in the text): (0.25 x 4 = 1 point)

- a) A dry, sharp feeling in the mouth. It can also mean a harsh or biting way of speaking or writing.
- b) Something shrunken, wrinkled or desiccated, typically as a result of age, dryness or neglect.
- c) A state of balance or calm-assurance, a readiness to act while staying in control.
- d) Lively, energetic and full of spirit, often used to describe people's actions and mood.

4) Explain in your own words what each of these words means IN THE TEXT. Write no more than 15 words for each explanation. Explanations that contain grammatical and/or syntactic errors will not receive any points. (0,25 x 4 = 1 point)

- a) MILIEU
- b) TAWNY
- c) POIGNANT
- d) IMBUED

5) Provide TWO SYNONYMS, and no more, for each of the following words to explain their meaning in the text. (0,15 x 10 = 1,5 points)

- a) ENNUI
- b) FOREGROUNDED
- c) ATTUNED
- d) SURMISE
- e) ESCHEWED

6) Given the next phonetic transcription, write the text that corresponds to it:
(0.025 x 40 = 1 points)

/ˈdʒeɪn ˈɔːstɪnz ˈleɪtə wɜːks, pəˈtɪkjʊləli pəˈrseɪʒən, rɪˈflekt ə diːp ɪˈmæʊʃənəl əˈweənəs. hɜː pɔːˈtreɪəl əv ˈkæərɪktəz ˈkəmˈpleksɪtɪz ʃəʊz ə məˈtjuəri ti ðæt, ɔːl ðəʊ ˈsʌtl, ɪnˈhɑːnsɪz hɜː ˈlɪtərəri iːsˈθetɪks ənd stɑːl, ˈpʃəriŋ ə ˈpɔɪnənt ɪksplɔːˈreɪʃən əv ˈhjuːmən ˈneɪtʃ əz ˈwel əz ˈpɜːsənəl grəʊθ./

7) Rewrite the following sentences so that they have a similar meaning to the first one, using all the words given. Do not change the words given. (0,40 x 3 = 1,20 points)

- a) Austen seems to be awakening to a broader, more enigmatic, and more romantic conception of the world. - **SUGGESTED**
- b) Nor would she have succumbed to the haste of commercial pressures or the seductive praise of admirers – **NEITHER**
- c) Her satire, though more intermittent, would have deepened in severity and acuity. - **ALTHOUGH**

8) Translate the following expressions or phrases into Spanish. Incomplete translations will not be valid. (0.25 x 4 = 1 point)

- a) "rendering its familiar contours less compelling"
- b) "new insights ripe for fictional transformation"
- c) "not only the spoken word but the resonant silences"
- d) "as part of a collective social tableau"

9) Answer each one of the following questions about the text in no more than 20 words. Answers that contain grammatical and/or syntactic errors will not receive any points. (0,50 x 3 = 1,50 points)

- a) What type of text is it? Describe its register in detail.
 - b) List three aspects, among others, which V. Woolf analyzes in relation to Jane Austen's evolving literary style.
 - c) How would you describe the formal style of the text according to the unfolded analysis of Austen's literary evolution?
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PART 2 – WRITTEN EXPRESSION. OPTION A (10 points) – (30% weighting)

Procedimiento selectivo de ingreso y accesos al Cuerpo de Profesores de Enseñanza Secundaria – Inglés - 2025

Write a formal article of 250 - 270 words under the heading : “ PART 2 - WRITING OPTION A”

WRITING OPTION A

"I hate to hear you talk about all women as if they were fine ladies instead of rational creatures. None of us want to be in calm waters all our lives." — Jane Austen, *Persuasion*

Write an article discussing the topic: **Gender roles and feminism through the lens of satire**. Analyze how satirical works address gender stereotypes and criticize the patriarchal structures of society. Provide examples and evidence that support your argument.

ALL THE EXERCISES MUST BE ANSWERED IN THE SHEETS PROVIDED. NO ANSWERS WILL BE TAKEN INTO ACCOUNT IF WRITTEN IN THE TEXT OR IN THE QUESTION PAPER, INCLUDING THE WRITING.

OPTION B

PART 1 – TEXT ANALYSIS (10 points)

Procedimiento selectivo de ingreso y accesos al Cuerpo de Profesores de Enseñanza Secundaria – Inglés - 2025

“Where to start with: Virginia Woolf”, by Francesca Wade

The Guardian, Wed 14 May 2025 (adapted excerpt)

Virginia Woolf: Excavating the Subterranean Depths of Consciousness

Virginia Woolf's oeuvre **2.a.- (PERSIST)** _____ interrogates the dialectical tension between individual subjectivity and the imperatives of societal expectation. Nowhere is this more compellingly manifest than in *Mrs Dalloway*. The novel's inaugural sentence—"Mrs Dalloway said she would buy the flowers herself"—immediately immerses the reader in the protagonist Clarissa's stream of consciousness as she navigates the urbanscape of London in preparation for an evening soirée. Concurrently, Woolf intricately weaves the narrative trajectory of Septimus Smith, a traumatised war veteran, thus **2.b.- (CAPSULE)** _____ the novel's overarching exploration of invisible psychological terrains. Woolf's diary attests to her ambition to “dig out beautiful caves” within her characters, forging subterranean connections that render the narrative a microcosm of life's manifold complexities.

1

Woolf's preliminary novels, *The Voyage Out* and *Night and Day*, while thematically audacious, adhered to more traditional formal conventions. The **watershed** moment in Woolf's literary evolution arrived in 1910 when she encountered Roger Fry's post-impressionist exhibition at London's Grafton Galleries. The works of Matisse, Cézanne, and others galvanized Woolf's aesthetic vision, propelling her toward a literary modality that **eschewed** straightforward mimetic representation in favour of evoking the ineffable essence of character. This paradigm shift culminated in *Jacob's Room*, a **poignant** elegy to the devastations of war and a profound **rumination** on the inscrutability of human interiority.

2

Woolf's acumen extended beyond fiction into incisive gender critique, **epitomised** by her seminal essays *A Room of One's Own* and *Three Guineas*. These works dissect the myriad socio-political forces—class stratification, gendered oppression, educational disparity—that circumscribe individual agency. Woolf deftly **elucidates the fluid thresholds** that delineate the public and private domains, **2.c.- (SCORE)** _____ their mutual **entanglement** in perpetuating systemic tyrannies. *A Room of One's Own* conjures emblematic figures such as the “Angel in the House,” whose Victorian propriety Woolf vehemently repudiated, and Shakespeare's fictive sister, a potent symbol of unrealized female genius. In *Three Guineas*, penned amidst the ominous rise of fascism, Woolf cogently links patriarchy with militarism, declaring, “As a woman, I have no country. As a woman I want no country. As a woman my country is the whole world.”

3

The Waves, Woolf's seventh novel, is notoriously demanding, **eschewing traditional narrative and character development** in favour of a polyphonic chorus that mimics the flux of consciousness. Composed, as Woolf recounted, “in a kind of trance,” the novel represents a radical formal endeavour—an attempt to articulate the simultaneity of individual subjectivities and the elusive notion of communal existence. Woolf's conviction that fiction must “record the atoms as they fall upon the mind” finds its fullest expression here, as *The Waves* navigates the solitude inherent to human experience **while intimating a transcendent interconnectedness**.

4

For those seeking a brisk yet incisive engagement with Woolf's thought, her treatises provide a treasure trove of **literary and social commentary**. *The London Scene* captures the vivacity of the metropolis with vibrant precision. *Mr. Bennett and Mrs. Brown* dismantles the constraints of 19th-century realism, advocating for a modernist **2.d.-**

(CONCEPT) _____ of character. Among these, *Street Haunting* stands out: a seemingly mundane quest for a pencil transforms into a reflective odyssey through urban life, embodying Woolf's unwavering captivation with the veiled narratives interwoven beneath quotidian facades.

5

Woolf's diaries, sprawling across six volumes, constitute a sustained exercise in perpetual observation—an ongoing dialogue with herself and her milieu. Quoting Henry James, she exhorts herself to “observe perpetually,” and in these entries, Woolf chronicles the intellectual ferment of the Bloomsbury Group, grapples with the mutability of creative labour, and engages in candid self-scrutiny. These writings oscillate between the intimate and the expansive, serving both as a therapeutic outlet and a repository of cultural critique.

The Pinnacle

To the Lighthouse arguably stands as Woolf's most autobiographical and thematically profound novel. It memorializes her mother's death and evokes the ephemeral nature of time, creativity, and mourning. Through the interwoven perspectives of the Ramsay family and the perceptive artist Lily Briscoe—one of Woolf's most indelible creations—the novel meditates on the impermanence of existence and the elusive quest for meaning.

ALL THE EXERCISES MUST BE ANSWERED IN THE SHEETS PROVIDED. NO ANSWERS WILL BE TAKEN INTO ACCOUNT IF WRITTEN IN THE TEXT OR IN THE QUESTION PAPERS.

1) Five headings have been removed from the article. Match the headings A - F below to the gaps 1 - 5 in the article above. There is one extra heading that does not correspond to any paragraph. (eg. A – 9): (0,24 x 5 = 1,2 points).

- a) The private public voice
- b) The Genesis of a Distinctive Voice
- c) If you are in a rush
- d) The Experimental Apex
- e) Feminist Polemics and Intellectual Liberation
- f) The Triumph of National Identity

2) Word formation. Use the word given in capitals to form a word that fits coherently in the space removed from the text. (0.125 x 4 = 0,5 points)

- | | |
|--|----------------|
| a) Woolf's oeuvre _____ interrogates the dialectical tension | PERSIST |
| b) thus _____ the novel's overarching exploration | CAPSULE |
| c) ..., _____ their mutual entanglement | SCORE |
| d) for a modernist _____ of character | CONCEPT |

3) Find words or expressions in the text to match these definitions (the words don't have to appear in order in the text): (0.25 x 4 = 1 point)

- a) In a way that shows skill, speed, and cleverness in handling a situation or performing a task.
- b) In a manner that is easy to understand, follows logical reasoning, and it is effectively persuading.
- c) The complete works or output of a writer, artist, or composer.
- d) The quality of being impossible to understand or interpret.

4) Explain in your own words what each of these words means IN THE TEXT. Write no more than 15 words for each explanation. Explanations that contain grammatical and/or syntactic errors will not receive any points. (0,25 x 4 = 1 point)

- a) WATERSHED
- b) POIGNANT
- c) RUMINATION
- d) EPITOMISED

5) Provide **TWO SYNONYMS**, and no more, for each of the following words to explain their meaning in the text. (0,1875 x 8 = 1,5 points).

- a) ESCHEWED
- b) ENTANGLEMENT
- c) MILIEU
- d) IMPERMANENCE

6) Given the next phonetic transcription, write the text that corresponds to it:
(0.025 x 40 = 1 points)

/wʊlfz 'raɪtɪŋ ʌn'veɪlz ɪ'məʊʃənəl 'leɪəz br'ni:θ ru:'ti:nz. hɜ: 'kæɪɪktəz rɪ'flekt 'ɪnə 'kɒnflɪkt ənd 'ɪftɪŋ self ə'weənəs. 'ju:zɪŋ 'lɪrɪkəl 'læŋɡwɪdʒ ənd nɒn'ɪniə 'stræktʃə, ʃɪ rɪ'vi:lz haʊ 'mɛməɪrɪz ʃeɪp pə'seɪʃən ənd haʊ 'pɜ:sənəl tru:θ ɪz 'ɒfən 'hɪdən br'haɪnd 'deɪlɪ ,ɪntər'ækjənz ənd 'sɜ:fɪs ɪm'preʃənz./

7) Rewrite the following sentences so that they have a similar meaning to the first one, using all the words given. Do not change the words given. (0,40 x 3 = 1,20 point)

a) Woolf's diary attests to her ambition to "dig out beautiful caves" within her characters
HER CHARACTERS, ...

b) Woolf's seventh novel, is notoriously demanding, eschewing traditional narrative and character development
SINCE IT ...

c) For those seeking a brisk yet incisive engagement with Woolf's thought, her treatises provide a treasure trove of literary and social commentary
PROVIDED ONE WERE ...

8) Translate the following expressions or phrases into Spanish. Incomplete translations will not be valid. (0,25 x 4 = 1 point)

- a) "elucidates the fluid thresholds"
- b) "while intimating a transcendent interconnectedness."
- c) "unwavering captivation with the veiled narratives interwoven"
- d) "grapples with the mutability of creative labour"

9) Answer each one of the following questions about the text in no more than 20 words, whenever elaborated writing is involved (questions a. and c.) Answers that contain grammatical and/or syntactic errors will not receive any points. (1,60 points)

a) What type of text is it? Describe the characteristics of its register in detail. (0,45 points)

b) The text mentions several works by V. Woolf. Read the ones below and match the works b.1 – b.7 with the interrelated themes listed 1 -9 (eg. B.1 – Z). There are two themes that do not correspond to any of the novels. (0,10 x 7= 0,70 points)

b.1.	MRS. DALLOWAY	
b.2.	NIGHT AND DAY	
b.3.	JACOB'S ROOM	
b.4.	A ROOM OF ONE'S OWN	
b.5.	THE WAVES	
b.6.	MR. BENNETT AND MRS. BROWN	
b.7.	TO THE LIGHTHOUSE	

A. Critique of Victorian realism

B. Time, loss and memory

C. Psychological trauma

D. Elusiveness of identity

E. Early, orthodox phase

F. Feminism

G. Bold narrative experimentation

H. Urban modernity and the cultural rhythms of city life

I. The celebration of imperial expansion and British nationalism

c) According to the text, how does Virginia Woolf conceptualize the role of the artist? (0,45 points)

PART 2 – WRITTEN EXPRESSION. OPTION B (10 points)

Procedimiento selectivo de ingreso y accesos al Cuerpo de Profesores de Enseñanza Secundaria – Inglés - 2025

Write a formal article of 250 - 270 words under the heading : “ PART 2 - WRITING OPTION B”

WRITING OPTION B

“As a woman I have no country. As a woman I want no country. As a woman my country is the whole world.” — Three Guineas (by V. Woolf)

Write an article discussing whether a writer's vision of feminism, pacifism and anti-nationalism could offer an ethical framework for resilience in a contemporary polarized world. You must provide examples and evidence that support your arguments.

ALL THE EXERCISES MUST BE ANSWERED IN THE SHEETS PROVIDED. NO ANSWERS WILL BE TAKEN INTO ACCOUNT IF WRITTEN IN THE TEXT OR IN THE QUESTION PAPER, INCLUDING THE WRITING.

PROCEDIMIENTO SELECTIVO DE INGRESO Y ACCESO AL CUERPO DE PROFESORES DE ENSEÑANZA SECUNDARIA Y PROFESORES TÉCNICOS DE FORMACIÓN PROFESIONAL, ASÍ COMO PROCEDIMIENTO PARA LA ADQUISICIÓN DE NUEVAS ESPECIALIDADES POR EL FUNCIONARIADO DE LOS CITADOS CUERPOS

CRITERIOS DE EVALUACIÓN Y CALIFICACIÓN

PRUEBA PRÁCTICA “A” y “B”

Cada parte de la prueba práctica se valorará sobre 10 puntos. La calificación final de la prueba práctica se obtendrá aplicando una ponderación del 70% y 30% respectivamente a cada parte (70% para el análisis de texto y 30% para el ejercicio de escritura). Para la calificación de los distintos ejercicios se tendrán en cuenta los siguientes criterios:

PART 1: options A & B ⇒ 10 puntos totales (ponderados al 70%)

A.1 Paragraphs matching: 1,300 puntos ⇒ 4 x 0,325 por cada colocación correcta.

B.1 Headings matching: 1,200 puntos ⇒ 5 x 0,240 por cada colocación correcta.

A.2 / B.2 Word formation: 0,500 puntos ⇒ 4 x 0,125 por cada palabra bien formada.

A.3 / B.3 Find words to match definitions: 1 punto ⇒ 4 x 0,250 por cada palabra correcta.

A.4 / B.4 Explain the meaning of words: 1 punto ⇒ 4 x 0,250 por cada explicación que deje patente que el opositor/a comprende la palabra. 0,125 si la explicación es correcta pero tiene más de 15 palabras. Si la explicación presenta incorrecciones gramaticales y/o sintácticas no será válida y no puntuará.

A.5 Synonyms: 1,5 punto ⇒ 10 x 0,150 por cada sinónimo correcto. Si se escriben más de dos sinónimos por palabra, ese apartado quedará invalidado.

B.5 Synonyms: 1,5 punto ⇒ 8 x 0,1875 por cada sinónimo correcto. Si se escriben más de dos sinónimos por palabra, ese apartado quedará invalidado.

A.6 / B.6 Phonetic transcription into text: 1 punto ⇒ 40 x 0,025 por cada palabra correcta (40 palabras)

A.7 / B.7 Rewriting exercise: 1,200 puntos ⇒ 3 x 0,400 por cada respuesta correcta gramaticalmente y en uso común. Si la respuesta es correcta desde un punto de vista gramatical, pero no de uso común, se concederá 0,15. Si es incorrecta gramaticalmente hablando, no se obtendrá ninguna calificación.

A.8 / B.8 Translation into Spanish: 1 punto ⇒ 4 x 0,250 por cada traducción que se ajuste al significado correcto de las expresiones, entendiendo que no se puede omitir en la traducción ninguna de las palabras clave. La traducción parcial de las expresiones o de una o varias palabras sueltas no otorgará ninguna calificación.

A.9 Questions about the text: 1,500 puntos. Si las respuestas que requieren elaboración escrita presentan errores gramaticales y/o sintácticos no se considerarán válidas y no puntuarán.

- 0,500 puntos: si la respuesta se ajusta a la pregunta y responde dando los detalles requeridos. Si la respuesta excede de 20 palabras, no se dará por válida y no puntuará.
- 0,500 puntos: únicamente se puntuará si se mencionan los tres aspectos requeridos. Si la respuesta excede de 20 palabras, no se dará por válida y no puntuará.
- 0,500 puntos si se responde correctamente a la pregunta atendiendo a lo especificado en la parte subrayada de la misma. Si la respuesta excede de 20 palabras, no se dará por válida y no puntuará.

B.9 Questions about the text: 1,600 puntos. Si las respuestas que requieren elaboración escrita presentan errores gramaticales y/o sintácticos no se considerarán válidas y no puntuarán.

- a) 0,450 puntos: si la respuesta se ajusta a la pregunta y responde dando los detalles requeridos. Si la respuesta excede de 20 palabras, no se dará por válida y no puntuará.
- b) 0,700 puntos $\Rightarrow$ 0,10 por cada conexión correcta ("obra-tema relacionado").
- c) 0,450 puntos: si la respuesta es correcta y no excede de 20 palabras.

- En cada ejercicio, la no adecuación a la tarea supondrá la invalidación del mismo.
- La ilegibilidad total o parcial de las respuestas supondrán la invalidación de las mismas.

PARTE 2: options A & B $\Rightarrow$ 10 puntos totales (ponderados al 30%)

- La no adecuación a la tarea supondrá la invalidación de este ejercicio.
- La falta de adecuación en cuanto al número de palabras escritas (250 – 270) se penalizará con hasta **-1 punto**.
- La ilegibilidad del texto supondrá la invalidación de este ejercicio.
- La ilegibilidad de partes del texto y/o palabras que dificulten la comprensión de partes del texto se penalizarán dependiendo de su repercusión en los diferentes aspectos (léanse a continuación) a evaluar y calificar.
- **10 puntos totales:**
 - $\Rightarrow$ **Thesis & arguments:** **3 puntos como máximo**
 - $\Rightarrow$ **Coherence & cohesion:** **2 puntos como máximo**
 - $\Rightarrow$ **Academic style & tone:** **1,5 puntos como máximo**
 - $\Rightarrow$ **Grammar & Vocabulary:** **1,5 puntos como máximo**
 - $\Rightarrow$ **Use of evidence:** **2 puntos como máximo**

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- En cuanto a la totalidad de la prueba práctica (Partes 1 y 2), cada falta de ortografía se penalizará con **-0,25 puntos**, hasta un máximo de **-2 puntos**.

RÚBRICA TEMA 8

A. Conocimiento científico, profundo y actualizado del tema (HASTA 7 PUNTOS)

- **A1.** Domina el contenido epistemológico del tema de la especialidad. Utiliza los conceptos con precisión, rigor y de forma actualizada. (**se invalidarán totalmente aquellos ejercicios que no se ajusten al tema*) hasta **6.80 puntos**
 1. **Introduction** hasta **0.3 puntos**
 2. **Phonetics and phonology** hasta **0.5 puntos**
 3. **Distinction and description of vowels and consonants** hasta **0.5 puntos**
 4. **Classification and description of consonants. Phonetic symbols** hasta **4 puntos**
 5. **Comparison with spanish** hasta **1.5 puntos**
- **A2.** Referencias legales y bibliografía hasta **0.20 puntos**

B. Estructura del tema, desarrollo completo y originalidad en el planteamiento (HASTA 3 PUNTOS)

- **B1.** El tema presenta una estructura coherente que facilita su comprensión y se ajusta al temario de la especialidad (hasta **1 punto**)
- **B2.** Aplicaciones prácticas originales en el aula (hasta **2 puntos**)

OBSERVACIONES: Se descontará 0,25 de la nota final por cada falta de ortografía (sólo se penalizará una vez la falta de ortografía en la misma palabra), hasta un máximo de 2 puntos en la prueba.

RÚBRICA TEMA 35

A. Conocimiento científico, profundo y actualizado del tema (HASTA 7 PUNTOS)

- **A1.** Domina el contenido epistemológico del tema de la especialidad. Utiliza los conceptos con precisión, rigor y de forma actualizada. (**se invalidarán totalmente aquellos ejercicios que no se ajusten al tema*) (hasta 6.80 puntos)
 1. **INTRODUCTION** hasta 0.2 puntos
 2. **THEORETICAL FRAMEWORK FOR THE ANALYSIS OF EXPOSITORY TEXTS** hasta 0.8 puntos
 3. **EXPOSITORY TEXTS: STRUCTURE AND MAIN FEATURES** hasta 5.6 puntos
 4. **CONCLUSIONS** hasta 0.2 puntos

- **A2.** Referencias legales y bibliografía (hasta 0.20 puntos)

B. Estructura del tema, desarrollo completo y originalidad en el planteamiento (HASTA 3 PUNTOS)

- **B1.** El tema presenta una estructura coherente que facilita su comprensión y se ajusta al temario de la especialidad (hasta 1 punto)

- **B2.** Aplicaciones prácticas originales en el aula (hasta 2 puntos)

OBSERVACIONES: Se descontará 0,25 de la nota final por cada falta de ortografía (sólo se penalizará una vez la falta de ortografía en la misma palabra), hasta un máximo de 2 puntos en la prueba.

RÚBRICA TEMA 50

A. Conocimiento científico, profundo y actualizado del tema (HASTA 7 PUNTOS)

- **A1.** Domina el contenido epistemológico del tema de la especialidad. Utiliza los conceptos con precisión, rigor y de forma actualizada. (**se invalidarán totalmente aquellos ejercicios que no se ajusten al tema*) (hasta 6.80 puntos)
 1. **Introduction** hasta 0.4 puntos
 2. **Historical and Social Context of the Victorian Age** hasta 0.8 puntos
 3. **General Literary Framework of the Victorian Period** hasta 1 puntos
 4. **First Period: 1832–1875 – Realism and Idealism** hasta 2.3 puntos
 5. **Second Period: 1875–1912 – New Divergencies** hasta 1.8 puntos
 6. **Conclusions and Integrative Summary** hasta 0.5 puntos
- **A2.** Referencias legales y bibliografía (hasta 0.20 puntos)

B. Estructura del tema, desarrollo completo y originalidad en el planteamiento (HASTA 3 PUNTOS)

- **B1.** El tema presenta una estructura coherente que facilita su comprensión y se ajusta al temario de la especialidad (hasta 1 punto)
- **B2.** Aplicaciones prácticas originales en el aula (hasta 2 puntos)

OBSERVACIONES: Se descontará 0,25 de la nota final por cada falta de ortografía (sólo se penalizará una vez la falta de ortografía en la misma palabra), hasta un máximo de 2 puntos en la prueba.

RÚBRICA TEMA 55

A. Conocimiento científico, profundo y actualizado del tema (HASTA 7 PUNTOS)

- **A1.** Domina el contenido epistemológico del tema de la especialidad. Utiliza los conceptos con precisión, rigor y de forma actualizada. (**se invalidarán totalmente aquellos ejercicios que no se ajusten al tema*) (hasta 6.80 puntos)
 1. **INTRODUCTION** hasta 0.55 puntos
 2. **LOST GENERATION** hasta 1 punto
 3. **F.S. FITZGERALD (1896- 1940)** hasta 1.25 puntos
 4. **JOHN STEINBECK (1902-1968)** hasta 1.25 puntos
 5. **HEMINGWAY (1899- 1961)** hasta 1.25 puntos
 6. **FAULKNER (1897-1962)** hasta 1.5 puntos
- **A2.** Referencias legales y bibliográficas (hasta 0.20 puntos)

B. Estructura del tema, desarrollo completo y originalidad en el planteamiento (HASTA 3 PUNTOS)

- **B1.** El tema presenta una estructura coherente que facilita su comprensión y se ajusta al temario de la especialidad. (hasta 1 punto)
- **B2.** Aplicaciones prácticas originales en el aula (hasta 2 puntos)

OBSERVACIONES: Se descontará 0,25 por cada falta de ortografía (sólo se penalizará una vez la falta de ortografía en la misma palabra), hasta un máximo de 2 puntos en la prueba.