

1º PRUEBA. EXPRESIÓN ESCRITA. OPCIONES A y B

*Procedimiento Selectivo de ingreso y Accesos al Cuerpo de Profesores de Enseñanza Secundaria
Inglés 2021*

Choose ONE of the options below to write a formal argumentative essay of 250 - 300 words under the heading : WRITING OPTION A or WRITING OPTION B

WRITING OPTION A

In today's world of instant posts, social media and fake news, some will cloak their hatred and hidden agenda by invoking the right to free speech and sometimes professional academic freedom, exposing those who are pointed under the spotlight and being instantly judged.

Is it a tough row to hoe?. Should there be any restrictions on public forums? Should freedom of speech be hampered and filtered for the sake of truth and the presumption of innocence?

WRITING OPTION B

ADHD is one of the most commonly diagnosed psychiatric disorders, with prevalence rates around 3%-4%. Medication is frequently used to treat the symptoms of inattention, impulsivity, and hyperactivity that are associated with the disorder. It's a developmental disorder, meaning that the symptoms start in childhood, before the age of 12. The symptoms can impair functioning in school and at home, and interfere with forming and keeping friendships.

Should children with ADHD be on medication? What are the downsides?

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.

1987 AND ALL THAT

1

It was long ago, on a cold, rainy Saturday night sometime in the late 1980s that I **coughed up** for my first (and indeed last) £100 per head restaurant meal (not including wine) and I trembled as I handed over my credit card. (1)**COW**_____ and fiscally thrashed, the (2)**RIDE**_____ memory is of leaving rather hungry and feeling quite resentful. Though the restaurant shall remain nameless (the food was excellent though of **Munchkin** proportions and there was definitely a kiwi fruit somewhere on the dessert plate), none the less I ended up surprised that the people who'd invited me would assume a twenty something was both able and willing to spend a ton on a one-off gastro-splurge, however rare the incident was. However, in the 1980s there was still an assumption that if you wanted to dine very well, never mind fabulously fashionably, in London you had to **pay through the nose** for the privilege. Just a handful of years later and that assumption would be considered laughable because, in the autumn of 1987, came the near-simultaneous opening of three restaurants that in due course effectively changed the face of London dining and which, in their different ways, remain just as fashionable now as when they opened 14 years ago. It is significant that even in the maelstrom of the restaurant world (where an eatery seems to get 'old-established' status should it survive five years) all three are still open, still sticking to their essentials and still packed out. Though I wouldn't pretend any of them were cheap, they offered proper adult portions in a thoroughly seductive environment.

Rowley Leigh's Kensington Place was a revelation: large (back then 100 covers was considered big, light, loud - all that glass, all the better to be seen enjoying yourself hugely) but also highly (3)**PRETEND**_____ and bustling, the idea was to bring chic brasserie-style dining to an area of London where it would be instantly appreciated. The Modern British Cooking was an instant hit - and of course the idea of 'Modern British Cooking' was revolutionary stuff back then, and not yet the cliché it has since become. Meanwhile, over in still-fusty Brompton Cross, Bibendum was also pretty big and rather beautiful but more obviously Francophile and thus in tune with its sophisticated neighbourhood (no linen tablecloths at KP, more starch than you could shake an aerosol at in **SW3**). Finally, in the **Here-Be-Dragons hinterland** of Hammersmith, Rose Gray and Ruth Rogers opened the River Cafe, bringing both discipline and inspiration to apparently simple Italian cooking, aimed at the kind of punters who would normally sneer at pizza unless they were eating it in Naples. This isn't to say there weren't other chic, (4)**HEEL**_____, much-loved restaurants in London before this. To name just three, Le Caprice was still super-hot in 1987, San Lorenzo had the benefit of the Princess of Wales toying with its pastas (though she soon became a fan of Kensington Place too), while the Gavroche was doing what it's always done, impeccably.

2

Though he spent eight formative years learning all the classical tricks and treats with the Roux Brothers, when it came time to go it alone Rowley Leigh did so at an inspired tangent, to the point where his unfussy, seasonally-driven menus have been plagiarised by numerous Gianni-come-lately **joints** that flatter themselves they serve contemporary cooking - but I guess that's a compliment.

3

Elsewhere, KP's influence can be seen not just in the cooking of its many kitchen graduates (I dined at Luke Mangan's excellent Salt in Sydney last year and it was **a** very chic **chip off the old block**) but in countless brazen, breezy modern interiors. It's hard to imagine, for example, the growth of the 1990s Conran empire without KP already having paved the way.

The River Cafe's Rose Gray has observed that, 'in 1987 there was either good food in a smart French restaurant or sloppy food at the other end of the spectrum. We wanted to follow the "domestic" model, look at the market, look at the day and then write a menu to suit'. Radical? You bet - this was effectively translating the contents of an Italian housewife's daily shopping basket into a restaurant context... in Hammersmith. How did they get away with it? By making the experience wildly chic but never daunting, and by taking ostensibly simple ingredients and turning them into a great deal more than the sum of their parts.

4

Looking at these Eighties trailblazers now, it's clear that, collectively, they stretched the boundaries (literally in the case of the River Cafe - Hammersmith? **Pur-leeze!**), spearheading a new, more egalitarian and playful ethos in London dining while also successfully upping the gastronomic ante. Either way, by the very early 1990s the restaurant landscape had been transformed. The Ivy had already reappeared in 1989, while Conran's Pont de la Tour brought good food to the 'wrong' (bridge and tunnel) side of the river in 1991, swiftly followed by the big, **ballsy** glamour of Quaglino's in '93 and Mezzo two years later. In 1991 Marco Pierre White was still at Harveys, in Wandsworth of all places, but hatching plans that just a few years earlier might have seemed ludicrously ambitious and (5)**BLOW**_____. While even in unfashionable

Clerkenwell the newly-installed proprietors of a faded Farringdon Road pub, the Eagle, were keeping their fingers crossed that the local office workers might prefer a **zingy** salt cod with their lunchtime bottled beers, rather than the usual pork scratchings and peanuts. Oh, and even the humble **sarnie** got madeover to suit a generation for whom a deskbound cheese and tomato on brown was no longer going to be quite enough: in 1991 a small chain called Pret a Manger had just six branches but plenty of big ideas.

Kathryn Flett
Sun 14 Oct 2001

**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.
PLEASE FIRST OF ALL WRITE THE OPTION CHOSEN (A or B)**

1) Four paragraphs have been removed from the text. Match paragraphs A-D below to gaps 1 - 4 in the text above.(e.g. A- 5) : (0.25 x 4 = 1 point).

A) Anyway, there's always been more to the place than just eating (while sitting opposite a diverse bunch of people, over the last 14 years I've enjoyed some of the most fun I've ever had at KP, as well as memorable food). Leigh says that 'some things are better cooked in restaurants, but the converse is equally true', and it is perhaps a sense that KP's food and atmosphere combine to create an ideal home-from-home ambience that has made the place such a success.

B) Jamie Oliver is, of course, the River Cafe's most famous alumnus, but the RC ethos lives on in the kitchens of numerous other excellent restaurants such as Moro, Cigala, the Villandry and my local, The Vale, in London W9. Meanwhile, Bibendum's charms were subtler and more traditional than those of either KP or the RC, though no less fresh. Though very obviously a pretty pukka place, its strength, aside from the cooking, was that you didn't feel as though you needed a term at the Sorbonne to get to grips with the menu: a frog was a frog, a snail very much a snail and it was a relief to encounter a super-stylish restaurant that actually appeared to enjoy feeding its customers rather than sneering at them.

C) The new openings signalled a gastronomic shift in the capital, encouraging a new generation of talented chefs and restaurateurs whose influence has now spread so wide it is hard to imagine London dining could have evolved quite as spectacularly over the last decade without them. It also signalled the end of a very lengthy era in which fine food was only ever equated with French food. I remember laughing when I first heard the phrase Modern British Cooking: 'What? **Teeny-weeny** portions of fish and chips at 10 quid a throw?'

D) Now bursting with fashionable eateries and talented chefs, it's easy to forget that London was once the black hole of culinary civilisation. Kathryn Flett looks back at the pivotal moment when three restaurants came along and changed the whole culture of eating and inspired a new generation of cooks and entrepreneurs.

2) Word formation. Use the word given in capitals to form a word that fits in the space removed from the text.(0.2 x 5 = 1 point)

- 1) (1)_____ and fiscally thrashed
- 2) the (2)_____ memory is of leaving rather hungry
- 3) but also highly (3)_____ and bustling
- 4) there weren't other chic, (4)_____, much-loved restaurants
- 5) they might have seemed ludicrously ambitious and (5)_____

COW
RIDE
PRETEND
HEEL
BLOW

3) Find words or expressions in the text to match these definitions (the words don't have to appear in order in the text): (0.2 x 5 = 1 point)

- a) a white, tasteless chemical substance in plants, forming an important component of rice, corn, wheat, and many other vegetable foods
- b) original, authentic, genuine
- c) a once bout of unrestrained extravagance
- d) having a stale smell, moldy, musty
- e) users of services

4) Rewrite the following sentences so that they have a similar meaning to the first one, using the word given. Do not change the word given. (0.25 x 4 = 1 point)

- a) If you wanted to dine very well, never mind fabulously fashionably, in London you had to pay through the nose. **ALONE**
- b) In autumn came the opening of three restaurants that in due course effectively changed the face of London dining. **TIME**
- c) An eatery seems to get 'old established' status should it survive five years. **ONLY**
- d) You needed a term at the Sorbone to get to grips with the menu. **WITH**

5) Explain in your own words what these words or expressions mean. Write no more than 15 words for each expression.(0,25 x 4 = 1 point)

- a) Munchkin
- b) to pay through the nose
- c) SW3
- d) the Here-Be-Dragons hinterland

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

/ ði in'veiʒən əv 'snæk 'bɑ:z ən 'fɒrən 'kʌlɪnəri ai'diəz həz ə'raʊzd ðə 'spɪrɪt əv 'ɪŋɡlɪʃ 'ʃeɪfs ||
'læŋkʃə 'hɒtʁɒts | 'nɔ:fək 'dʌmpɪŋz | 'jɑ:məθ 'bləʊtəz | 'dɛvənʃə 'klɒtɪd kri:m | 'mɔ:kəm
beɪ 'frɪmp ən 'meni 'lðə 'brɪtɪʃ 'spɛɪ'æɪlɪtɪz ər ət ðeə 'bɛst wʌns 'mɔ: || /

7) Provide A SYNONYM OR SHORT DEFINITION (4 words maximum) of the following words to explain their meaning in the text .What do they all have in common? What's their contribution to the text?Analyse their purpose (in no more than 10 words). 1point.

- a) joints
- b) teeny-weeny
- c) pur-leeze!
- d) ballsy
- e) zingy
- f) sarnie

8)Translate the following expressions into Spanish. (0.5x2=1 point)

- a) to cough up
- b) a chip off the old block

9) Where can you find evidence of the writer's voice in the text? What is the style and register in the text?. Provide examples from the text to justify your answer. (Write no more than 100 words, not including examples)(2 points)

Mare of Easttown: grumpy cop Kate Winslet leads an onslaught of misery

The bleak new show is not for the faint of heart – but it might make you smarter in the long run.

A Misery is hard to get right. Consider the various spinning plates of despair that wobble throughout the first episode of Mare of Easttown (Monday, 9pm, Sky Atlantic), HBO's Kate Winslet-starring limited series: a missing girl; a peeping tom; a grieving mother stricken with illness; a hardass detective with an (1) _____ caseload – all of this against the pitch-black backdrop of a Pennsylvania town in the grip of an opioid crisis, where everyone is working just to get by, and anguish sits like a sigh on the air. Kate Winslet pushes a mustardy hotdog into her mouth while driving to her next crime. Round here, you only get time to eat if you're fancy.

B The Easttown of the show is a world where people dress for comfort and utility. Shopping trips are for essentials – pretzels and Rolling Rock beer – not for outfits. Loungewear means a faded T-shirt you barely remember buying and pyjama bottoms that have lost their top half. Sound familiar at all? After 14 months spent either in lockdown or its anxious shadow, many of us recognise this mindset. The clock has stopped and so the notion of new trends feels hypothetical, to put it kindly. The show is set in the immediate pre-pandemic world – Mare has a smartphone, and a vape – but the drab clothes and unshowy cars give it an out-of-time mood. It could be the 1980s midwest of Hill Street Blues, or the 1990s north-west of Twin Peaks. Time seems to stand still.

C In the wrong hands, this onslaught of unhappiness could bum you out, and lesser dramas have fallen foul of that before. But then I suppose lesser dramas don't have Kate Winslet in them – alongside a well-assembled cast including Evan Peters, Jean Smart and Guy Pearce – and here she is at her Winslety best, playing the titular Mare with the veneer of a salty, tired, straightforward, get-the-job-done-and-get-it-done-right small-town detective, while underneath a stirring maelstrom of stale grief and sour nostalgia constantly threatens to bubble up to the surface.

D There is a scene from an early episode in which Mare finds herself holding a canape she doesn't want to eat, so she wraps it in a napkin and slides it behind a sofa cushion. Not ideal – but, for anyone who has gone a little feral during lockdown, perhaps a little more relatable than it would have been in 2019. Mare's life is one where bad things happen, and yet she keeps on getting the job done, keeps on putting one foot in front of the other. She might not be polished, or perfect, but she's something better than that – she's one of us.

E There's a lot going on. Mare is the centre of a wild and varied family dynamic, where she is both an ex-wife, a new lover, a grieving mother, a wretched daughter, and (2)_____ ever further from her moody teen. At work, historic failures have her (3)_____ paired with a bright new partner who, yuck, actually has hope and ambition. Amid all this – Winslet slugging a beer bottle throughout – there's a commemorative basketball game in honour of a shot she made 25 years ago, the last time the town had anything to cheer for. The first time you see Winslet on screen you go: "Is she really going to do that accent for the whole time?" By the end of the first episode you marvel at the fact that she's playing three or four versions of the same character at once, all layered together like lasagne.

F Winslet told the Collider entertainment website that at 45 she is "pleased and also proud that it's my right to just look like shit on screen now ... I don't have the face or the body that I had 20 years ago, and that's really OK." This is classic self-deprecating Winslet; on screen she portrays Mare much more subtly. Winslet is still beautiful – and when it comes to Saturday night, Mare has a choice of dates to pick from – but Mare doesn't prioritise her looks. She dyes her hair (you can tell by the brassy blonde lengths), just hasn't got round to having her roots done. She doesn't have Botox and her skin has a realistic wintry pallor.

G Still, Mare of Easttown is intense, and it takes a while before you realise how it's going to get going. Mare pads around the town, knowing everybody by name and paying off-the-clock calls on worried residents who don't trust the police but do know her. Every domestic scene paints a picture of a place where time moves slowly and joy is in short supply. Is anything going to, you know, happen? And then a couple of the thousands of (4)_____ threads come together, and you realise this is a complex tapestry rather than a plain-to-see cross-stitch.

H Saturday Night Live spoofed Mare of Easttown a couple of weeks ago in a viciously accurate sketch called Murdur Durdur. Kate McKinnon played a "grizzled lady detective ... with a very specific accent"; Mare of Easttown director Craig Zobel said he was "so flattered" by the tribute.

i Dense, considered drama such as this isn't for everyone; it feels at times like a deliberate thumb in the face to some newer TV blockbuster series, where a gasp shock at the end of every episode is dropped just in time to propel a tiring story forward for another hour next week – The Undoing, you just took one hell of a beating! – and I do worry its intensity will put some viewers off. But think of it like a subtitled arthouse film, or a difficult but lauded novel: you won't always be in the mood to sit down for it but, when you do, you'll feel smarter than your friends for having done so. And, truly, isn't that what we are all here to do?

Joel Golby

Sat 17 Apr 2021 The Guardian

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PLEASE FIRST OF ALL WRITE THE OPTION CHOSEN (A or B)**

1) Four paragraphs do not belong to the text. Write the LETTERS of the 4 paragraphs that don't match.(0.25 x 4 = 1 point)

2) Word formation. Use the word given in capitals to form a word that fits in the space removed from the text.(0.25 x 4 = 1 point)

- | | |
|--|---------------|
| 1) a hardass detective with an (1) _____ caseload | WHELM |
| 2) a wretched daughter , and (2) _____ ever further from her moody teen | SPIRAL |
| 3) historic failures have her (3) _____ paired with a bright new partner | GRUMP |
| 4) then a couple of the thousands of (4) _____ threads come together | DANGLE |

3) Find synonyms in the text of the following words (they may not appear in order) . (0.125 x 8 = 1 point)

- | | |
|----------------|--------------------|
| a) scenery | e) voyeur, watcher |
| b) rank | f) dreary |
| c) needlepoint | g) turmoil |
| d) grouchy | h) acrid |

4) The word grip is used in the text .Provide a very short definition (no more than ten words) for the following idiomatic expressions containing the word GRIP. (0.5 x 2= 1 point)

- a) get a grip!
- b) to get/have a grip on something

5) Explain in your own words very briefly what these words or expressions mean in the text. (0,25 x 4 = 1 point)

- | | |
|----------------------------------|------------|
| a) in the grip of | c) bum out |
| b) paying off-the-clock calls on | d) wobble |

6) Translate the following expressions into Spanish. The translation must be accurate.(0.25 x 4 = 1 point)

- | | |
|---------------------------|--------------------------|
| a) for the faint of heart | c) pitch-black |
| b) have fallen foul of | d) one hell of a beating |

7) Write the words or sentences of the phonetic transcription underneath: (0.05 x 40 = 2 points)

- a) / 'lðə 'sɔgi 'həʊgɪz /
- b) /'fɪli-staɪl 'tʃi:z steɪk wɪð 'wɪz ɒn 'eɪtʃ-'bi:-əʊ I ɪz ə 'vi:gən 'dʒɔ:n meɪd ɪn 'dɛləweə /
- c) / ðə 'staɪl aɪkən weəz 'dræb flænl 'ʃɜ:ts wɪð 'flæt ʃu:z ənd 'krʌmpld dʒi:nz II ʃi hæz 'fraʊn laɪnz ənd 'dɑ:k ru:ts /

8) Taking into account the setting of the TV series, explain the following sentence in no more than 50 words: (1point)

*The first time you see Winslet on screen you go: "Is she really going to do **that accent** for the whole time?"*

9) Two comments have been made by readers . Explain relating them to the text:(in no more than 75 words): (0,5x2=1 point)

- a) "A weird **accent** has always had the capacity to derail a production, yanking audiences out of the moment as it becomes impossible to listen. But, more than that, dodgy accents can also be morally problematic, serving to reinforce stereotypes"
- b) "Unless Mare had been used as a proper name , 'mare' is quite a misogynistic way to describe a woman, even a fictional character".

PLANTILLA DE CORRECCIÓN WRITING: Elegir puntuación en cada apartado entre los márgenes marcados y sumar por línea y al final

	0 – 1	1,1 – 2,9	3 – 4,9	5 – 6,9	7 - 8,9	9 - 10	TOTAL
G R Y A N M T M A X R . 30%	Sin respuesta o errores muy graves	Corrección gramatical y sintáctica muy deficientes . Errores graves en puntuación, gramática, y orden de palabras	Corrección gramatical y sintáctica insuficientes . Estructuras sencillas y limitadas con serios errores en puntuación, gramática, y orden de palabras.	Corrección gramatical y sintáctica suficientes . Estructuras sencillas sin errores. Texto consistente en general. puntuación, gramática, y orden de palabras adecuadas	Corrección gramatical y sintáctica altas . Estructura del texto consistente: <u>algunas estructuras complicadas</u> Puntuación, gramática, y orden de palabras buenos.	Estructuras complejas gramaticales y sintácticas muy precisas . Gran variedad de <u>estructuras</u> . Puntuación, y orden de palabras correctos.	
	0	0.1 – 0.9	1 – 1.4	1.5 – 1.9	2 – 2.4	2.5 - 3	
V O C A B 30%	Limitada o inexistente. Totalmente inadecuado	Inadecuado. Repertorio léxico <u>muy limitado</u> .	Repertorio léxico limitado, repetitivo y <u>no especializado</u> .	Repertorio léxico aceptable y variado aunque no siempre preciso. Poco especializado	Repertorio léxico amplio, variado. Buen dominio del léxico contextualizado, actualizado y especializado.	Alto dominio de (expresiones idiomáticas, phrasal verbs, collocations) y <u>totalmente actualizado y contextualizado y especializado</u> .	
	0	0.1 – 0.9	1 – 1.4	1.5 – 1.9	2 – 2.4	2.5 - 3	
C C O H E R S E I N O C N E . 30%	<u>En blanco</u> o Información ambigua, desorganizada. No párrafos. No conectores. no hay mecanismos de referencia.	No hay párrafos claros ni significado claro. Información con <u>muchas ambigüedades</u> . Pobre organización de ideas. <u>Uso casi inexistente de marcadores del discurso</u> .	No hay equilibrio entre los párrafos. Información con <u>bastantes ambigüedades</u> . Argumentos poco consistentes. Organización y progresión de la información escasas. Uso limitado y <u>básico de conectores y mecanismos de referencia</u> .	Párrafos <u>suficientemente equilibrados</u> . Información con <u>pocas ambigüedades</u> , con cierta progresión y organización. Discurso claro y estructurado con <u>argumentos básicos</u> . Uso <u>aceptable de conectores</u> y mecanismos de referencia externa e interna.	Párrafos bien equilibrados. Información <u>sin ambigüedades</u> , bien organizada y progresiva. Discurso claro, fluido y <u>bien estructurado con argumentos consistentes</u> . Buen uso de <u>conectores complejos</u> y mecanismos de referencia externa e interna.	Párrafos <u>excelentemente equilibrados</u> . Información <u>sin ambigüedades</u> , muy bien organizada y progresiva. Discurso muy claro, fluido y <u>excelentemente estructurado con argumentos muy consistentes que apoyen la tesis</u> . Excelente uso de <u>conectores complejos</u> y mecanismos de referencia externa e interna (pronombres, adverbios, tiempos verbales, etc.)	
	0	0.1 – 0.9	1 – 1.4	1.5 – 1.9	2 – 2.4	2.5 - 3	
R E S T S I T L R O O 10%	Respuesta limitada o sin respuesta	<u>Inadecuación total</u> al tema. Inadecuación total a la formalidad de la situación comunicativa.	<u>Adecuación parcial</u> al tema <u>baja</u> . Adecuación a la formalidad de la situación comunicativa <u>baja</u> .	<u>Adecuación parcial</u> al tema <u>media</u> . Adecuación a la formalidad de la situación comunicativa <u>media</u> .	<u>Adecuación</u> al tema <u>alta</u> . Adecuación a la formalidad de la situación comunicativa <u>alta</u> .	<u>Adecuación al tema total</u> . Adecuación a la formalidad de la situación comunicativa <u>total</u> .	
	0	0 - 0.19	0.20 - 0.39	0.40 - 0.59	0.60 - 0.79	0.80 - 1	
PRONUNCIACIÓN (SI PROCEDE)						PUNTUACIÓN:	
	Inadecuada, sin patrones sonoros, ni ritmo ni entonación. Errores muy graves que dificultan la transmisión del mensaje. <u>MUY DEFICIENTE</u>			Pronunciación excelente. Ritmo y entonación propios de un nativo. PERFECTA - <u>NATIVE LIKE</u>			
	-0.5			+0.5			

NOMBRE OPOSITOR:

Cortesía de 

OPCIÓN A / B

PUNTUACIÓN TOTAL (+/-0.5 solo si procede)

www.cede.es

PARTE A . 2º PRUEBA: ANÁLISIS DE TEXTO

Circle the correct options of the contestants

EXERCISE	OPTION A (1987 and all that)	POINTS
1.-0'25 X4 (1point)	a)3 0.25 b)4 0.25 c)2 0.25 d)1 0.25	
2.-0'2 X5 (1point)	1) cowed 0.2 2)overriding 0.2 3)unpretentious0.2 4)well-heeled0.2 5)overblown0.2	
3.-0'2 X5 (1point)	a) starch 0.2 b) pukka 0.2 c)one-off gastro-splurge 0.2 d)fusty0.2 e)punters / customers 0.2	
4.- 0'25 X4 (1point)	a) If you wanted to dine very well, <u>let alone</u> fabulously fashionably, in London you had to pay through the nose. 0.25 b) In autumn came the opening of three restaurants that <u>in the course of time</u> effectively changed the face of London dining. 0.25 c) An eatery seems to get 'old established' status <u>only if it survives</u> five years0.25 d) You needed a term at the Sorbone <u>to get acquainted with/get familiarised with/ to come to terms with</u> the menu 0.25	
5.- 0'25 X4 (1point)	a) Munchkin : notably small and often endearing. 0.25 b) pay through the nose : to pay an excessive amount for something 0.25 c) SW3 South Western District number 3 (postal code). 0.25 d) the Here-Be-Dragons hinterland wild , unknown, dangerous or unexplored territories, hinterland: an area lying beyond what is visible or known. 0.25	
6.-0'025 X40 (1point)	The invasion of snack bars and foreign culinary ideas has aroused the spirit of English chefs. Lancashire hot pots, Norfolk dumplings , Yarmouth bloaters, Devonshire clotted cream, Morecambe Bay shrimp and many other British specialities are at their best once more. 0'025 each word	
7.- 0'1 X6 +0'2 +0'2 (1point)	a) dive (really bad place,cheap hangouts, honky-tonks, low class taverns) 0.1 b) very small 0.1 c) please 0.1 d) courageous and spirited (de armas tomar) 0.1 (unafraid, assured, bold, brassy, brave, cocky) e) spicy 0.1 (hot, piquant, pungent) f) sandwich 0.1 - COMMON THING: ALL of them are slang 0.2 - PURPOSE: To empathise with the reader , get closer to him/her.0.2	
8.- 0'5 X2 (1point)	a) Apoquinar 0.5. (Tener que "soltar" "aflojar la pasta") b) de tal palo tal astilla/ de casta le viene al galgo 0.5	
9.- 0'2x5 +0'5 +0'5 (2 points)	The writer's voice can be seen in: - 1st singular form: 0.2 (justified with examples from the text) - adjectives 0.2 (justified with examples from the text) - linkers: 0.2 (justified with examples from the text) - adverbs 0.2 (justified with examples from the text) - rhetorical questions: 0.2 (justified with examples from the text) The style is: - ironic: 0.5 (justified with examples from the text) The register informal : (justified with examples from the text)0.5	
* Other possible right answers provided by the contestants may be accepted by the Board		TOTAL
Pronunciación	- Inadecuada, sin patrones sonoros, ni ritmo ni entonación. Errores muy graves que dificultan la transmisión del mensaje. MUY DEFICIENTE -0'5 - Pronunciación excelente. Ritmo y entonación propios de un nativo. PERFECTA - NATIVE LIKE +0'5	

EXERCISE	OPTION B (TV REVIEW)	POINTS
1.- 0'25 X4 (1point)	Paragraphs: B 0.25 , D 0.25 , F 0.25 , H 0.25	
2.- 0'25 X4 (1point)	1)overwhelming 0.25 2)spiralling 0.25 3)grumpily 0.25 4)dangling 0.25	
3.- 0'125 X8 (1point)	a) backdrop 0.125 b)stale 0.125 c)cross-stitch 0.125 d)grumpy 0.125 e)peeping Tom 0.125 f)bleak 0.125 g)maelstrom 0.125 h)sour 0.125	
4.- 0'5 X2 (1point)	a)hold your horses! / control yourself! 0'5 b)understand sth 0'5	
5.- 0'25 X4 (1point)	a)To be experiencing something unpleasant that you have no control over 0'25 b)to visit someone out of the working hours 0'25 c) to discourage, dishearten, dispirit 0'25 d) to falter , lurch 0'25	
6.- 0'25 X4 (1point)	a)para los débiles de corazón 0.25 b)caer en desgracia, tener problemas 0.25 c) negro como la boca del lobo 0.25 d) una pelea de la leche (slang) 0.25	
7.- 0'05x40 (2 points)	a)other soggy hoagies 0'05 each word (H B O 3 words) b)Philly-style cheese steak with Whiz(z) /Wiz(z) on HBO, is a vegan jawn made in Delaware c)The style icon wears drab flannel shirts with flat shoes and crumpled jeans. She has frown lines and dark roots	
8.- 0'5x2 (1point)	- the author is quite surprised by the fact that Kate is going to perform it all along the episode, praising her performance. 0'5 ("you marvel") - Kate Winslet is British , she has English accent(from Reading)but she is performing AmE from Pennsylvania. 0'5	
9.- 0'5x2 (1point)	a) Delco accent is quite peculiar , and producers must have thought about the idea of being authentic to the place (keeping Delco accent and making Kate(British) learn it) or addressing a wider audience . Being authentic sometimes implies fostering stereotypes about "good " or "bad" accents . 0'5 b) Mare can also be used for the female of a horse or other equine animal(yegua), quite pejorative, derogative if it has been intentionally used to play with words (nombre propio o común para describir a la protagonista) 0'5	
* Other possible right answers provided by the contestants may be accepted by the Board		TOTAL
Pronunciación	- Inadecuada, sin patrones sonoros, ni ritmo ni entonación. Errores muy graves que dificultan la transmisión del mensaje. <u>MUY DEFICIENTE</u> -0'5 - Pronunciación excelente. Ritmo y entonación propios de un nativo. PERFECTA - <u>NATIVE LIKE</u> +0'5	

PARTE B: TEMA

RÚBRICA CORRECCIÓN TEMA	
ESTRUCTURA	1 PUNTO
Orden lógico: clara presentación de ideas (pudiendo incluir índice)	
Interrelación equilibrada de las partes según enunciado y adecuada al tema. Introducción desarrollo conclusión tema y/o didáctica	
Adecuación en la profundidad del desarrollo del tema	
Coherencia: equilibrio entre los epígrafes e inclusión en el todo del tema (macroestructural)	
Cohesión: sintáctica y léxico semántica con sus marcadores discursivos correspondientes y elementos referenciales. (microestructural)	
Corrección: gramatical, sintáctica, léxica y discursiva	
EXPOSICIÓN / LECTURA DEL TEMA	1 PUNTO
Pronunciación, Fluidez, Lenguaje no verbal, Pausas, Ritmo / entonación, Adecuación del volumen a la expresión del contenido	
CONOCIMIENTO CIENTÍFICO PROFUNDO Y ACTUALIZADO DEL TEMA 8 PUNTOS	
Contenido epistemológico de la disciplina	
Conceptos con precisión rigor y forma adecuada	