



## SOLUCIONARI OPCIÓ A

### PRIMERA PROVA. PART B: PROVA PRÀCTICA

#### PRIMERA PART

#### COMPREENSIÓ AUDITIVA

**TASK 1. SENTENCE COMPLETION.** You will hear Sascha Morrell explaining why William Faulkner is so difficult to read. Complete each sentence with one or two words you will hear. You will hear the recording TWICE. You have TWO minutes to read the sentences. The activity begins with an example (0).

- 0) The narrators provide the readers with apparently ***clashing*** versions of the plot.
- 1) Extremely complex sentences and **outlandish / imagery** are the norm.
- 2) Faulkner has been included among the most remarkable and **perplexing** authors in the USA.
- 3) The place where the author sets his stories is a fantastical **reimagining** of his hometown.
- 4) Faulkner has the ability to produce unforgettable characters who appear to be **grotesquely / absurd** at first sight.
- 5) In 'The Sound and the Fury', the three protagonists feel **haunted** by the remembrance of their sibling.
- 6) One of the brother's accounts of events jumps between past and present presenting a **disjointed** perspective of events.
- 7) The only brother who seems to be capable of living in the present time is overwhelmed with **resentments** from past times.
- 8) The author's confusing method helps readers to get a better understanding of the Compsons brothers' **biases** and **blindspots**.
- 9) By using evasive language the protagonists try to hide an unacceptable past of **genocide** and **slavery**.
- 10) In tough issues, he **spellbinds** his readers thanks to his verbal skills.

Source: [www.ted.com/talks](http://www.ted.com/talks)



Transcript:

[Sascha Morrell: Why is William Faulkner so difficult to read? | TED Talk](#)

You're halfway through what's supposedly one of the greatest novels of the 20th century, but nothing quite makes sense. Narrating characters offer **clashing** versions of the same story and often seem unsure who, what, or when they're talking about. Seemingly minor details trigger intense emotional reactions you don't understand. And the prose is loaded with convoluted sentences and **outlandish imagery**. Confused? Good – that means you're on the right track.

William Faulkner is considered one of America's most remarkable and **perplexing** writers. Fortunately, he wasn't just toying with his audience. Faulkner used confusion intentionally, to explore the most mysterious parts of the human mind and investigate pressing issues of personal, racial, and regional identity. The result is a body of work that's shocking, inventive, and often hilarious – but above all, challenging. So what clues should readers look for to navigate his literary labyrinths?

Many of Faulkner's novels are set in the fictional county of Yoknapatawpha – a fantastical **reimagining** of Lafayette County, Mississippi, where he spent most of his life. Born in 1897, Faulkner grew up steeped in oral storytelling traditions, from folklore and family histories to local legends of Civil War glory. However, these grand myths didn't match the messy reality of the American South, divided by racist Jim Crow laws and plagued by the legacies of slavery and colonial violence. All these tensions come alive inside Yoknapatawpha. Full of horror, humor, and human tragedy, Faulkner's stories feature many memorable characters, like the spurned bride who sleeps beside her would-be husband's corpse, or the duped sharecropper obsessively hunting for imaginary coins. At first glance, these characters seem **grotesquely absurd**. But under the surface, they all reflect his obsession with how people process the past – what they stubbornly hold on to, unwittingly forget and willingly distort.

Much of Faulkner's fiction is told from multiple perspectives, offering the reader several versions of the story's events. For example, "The Sound and the Fury" combines the narratives of Benjy, Quentin, and Jason Compson, three brothers **haunted** by memories of their sister Caddy. One brother's narration will occasionally fill the gaps left by another's,



but just as often, their accounts contradict each other. To make things more confusing, Benjy's narration is **disjointed** in time, slipping between past and present without warning. Meanwhile, Quentin's section confuses fact and fantasy as it jumps backward in time from the day of his untimely death. Only the aggressive, money-hungry Jason attempts to embrace the present – but even he is constantly overtaken by past **resentments**.

Following these threads can be bewildering, but Faulkner wants the audience to share in the characters' confusion. This approach allows readers to understand the Compsons' **biases** and **blindspots** firsthand. And since his characters' distortions of the past often reflect larger denials of Southern history, it also allows Faulkner to explore his own anxieties about the South. For example, his novel "Light in August" deliberately induces ambiguity about a character's racial origins in ways that undermine rigid Jim Crow policies. And in "Absalom, Absalom!" narrating townsfolk remark that "no one knew how" a local landowner had come into his property, and that his house was built "apparently out of nothing." This kind of evasive language shows how characters are desperate to cover up the region's intolerable history of **genocide** and **slavery**.

But even when exploring the heaviest topics, Faulkner **spellbinds** readers with verbal acrobatics. One particularly bewildering sentence in "Absalom, Absalom!" runs 1,288 words long, and features locals haggling over "violently-colored candy, ...



## SEGONA PART

### COMPETÈNCIA LINGÜÍSTICA

**TASK 1. WORD FORMATION.** For questions 1-8, read the text below. Use the word given to form a word that fits in the space. Some of the words may be hyphenated. The activity begins with an example (0). Write your answers here.

#### Tube Inspired a Book

For many people, the London Underground is a grim (0) **necessity** (NECESSARY) that gets them from A to B. But for (1) **budding** (BUD) author Preethi Nair, it is a source of inspiration. She has just published her first novel, *Gypsy Masala* – a tale she dreamt up whilst commuting on the Metropolitan Line. ‘Have you observed people on the tube?’ she asks (2) **enthusiastically** (ENTHUSE). ‘Everyone is in their own little world. I just used to sit there and imagine what kind of lives they led.’

*Gypsy Masala* charts the adventures and (3) **innermost** (INNER) thoughts of three members of an Indian family living in London, as they search for happiness. ‘It is a story about following your dreams,’ says Preethi, who gave up her high-pressure job as a management (4) **consultant** (CONSULT) in order to go in (5) **pursuit** (PURSUE) of her ambition of becoming a writer. ‘It was a big risk but it was definitely the right decision in terms of peace of mind and (6) **contentment / contentedness** (CONTENT), ’ she explains.

Preethi was born in a small village in the Indian state of Kerala and moved to London with her parents at the age of three. She says the striking contrast in cultures made a (7) **lasting** (LAST) impression and is reflected in her story, which flits between the suburbs of London and (8) **far(-)away / far-off** (FAR) India. Many of the scenes in the book are based on the place where she was born and spent long summer holidays.

Source: Harrison, Mark. 2013. *Proficiency Testbuilder 4<sup>th</sup> Edition*. Oxford: Macmillan



**TASK 2. TRIOS.** Each question consists of three discrete sentences, with one gap in each sentence. Supply the ONE word which fits appropriately in ALL THREE SENTENCES. There are 4 questions in total. The activity starts with an example (0). Write your answers here.

0)

- The magazine has decided to run a series of articles on how to set up your own website.
- As he'd missed the airport bus, Jack's neighbour offered to run him in his car.
- The gadget is useful for travelers because it can run off either mains electricity or batteries.

1)

- I'm sure such practices were common in the **dim** and distant past.
- The judge took a **dim** view of her excuses.
- I'm afraid I have only a **dim** recollection of the events.

2)

- You're **bound** to get a good grade with the amount of work you've put in.
- With one **bound** he sprang through the window and made his escape.
- The pile of papers were **bound** with red ribbon.

3)

- The new musical is taking Broadway by **storm** according to the reviews.
- What do you think made him **storm** out of the meeting like that?
- There would be a **storm** of protest if they showed the victims on TV.

4)

- You could **spot** a mile off that he was lying.
- I might do a **spot** of work this evening if I have time.
- Can you **spot** the difference between Spanish and Portuguese?



Source: Side, Richard & Guy Wellman. 2004. *Grammar and Vocabulary for Cambridge Advanced and Proficiency*. England: Longman.

**TASK 3. OPEN CLOZE.** Read the following text and fill in the blanks with **ONE** word.  
The activity begins with the example 0. Write your answers here.

### Miquel Barceló

(0) **Over** the past four and a half decades, the Spanish artist Miquel Barceló (born 1957) has worked across a (1) **wide** range of mediums, from paintings to works on paper, ceramics, and bronze sculptures to large-scale installations and performances. (2) **Despite** his deep-rooted connection to Spain, Barceló (3) **draws/gets/takes drew/got/took** inspiration from his time spent in varying locations, (4) **having** worked in Barcelona, Portugal, Palermo, Paris, Geneva, New York, the Himalayas, and West Africa in (5) **addition** to his native Mallorca. The varied terrain of his travels has influenced and shaped his work, with his art transforming (6) **as** he experiences new environments around the world, from the arid deserts of Africa to the rocky landscape and underwater marine universe of the Balearic Islands.

In the early 1980s, Barceló earned international renown as one of the foremost Spanish painters, (7) **rising/rocketing** to fame after representing Spain at the Documenta exhibition in Kassel in 1982. In November of 2008, Barceló's remarkable installation at the United Nations was presented to the public. It covered the massive domed ceiling of the room in vibrant, multi-colored stalactite forms. (8) **Together/Working** with a team of twenty assistants, Barceló created these cave-like forms with a plaster base, (9) **to/on** which they then applied colorful paints made from pigments sourced from all over the world. The installation radiates with vivid rainbow hues; this emphasis on perspective speaks to the importance of looking at the work from different viewpoints, just as perspective informs issues (10) **being/currently** discussed in the United Nations.

Adapted from <https://www.acquavellagalleries.com>



**TASK 4. KEY WORD TRANSFORMATIONS.** Complete the second sentence so that it has a similar meaning to the first sentence, using the word given. Do not change the word given. You must use between 3 and 8 words. The activity starts with an example (0). Write your answers here.

- 0) I really can't understand why he can't finish the project on time. **BAFFLED**  
*I am really **baffled** that he is unable* to finish the project on time.
- 1) Some customers' payments are in arrears. **BEHIND**  
Some customers **are/have fallen behind with/on their payments.**
- 2) There are many things he doesn't know. **GAPS**  
There **are many gaps in his knowledge.**
- 3) At Susan's university there are three times as many men as women. **OUTNUMBER**  
At Susan's University **men outnumber women (by) three to one.**
- 4) If you repay me later, I'll pay your fine. **ON**  
I'll pay your fine **on (the) condition that** you repay me later.
- 5) I'm having trouble getting through to Faye's landline. **HOLD**  
I can't seem **to get hold** of her line.

Source: Bandis, Angela & Diana Shotton. 2017. *Close Up C2*. National Geographic Cengage



**TASK 5. MULTIPLE CHOICE LEXICAL CLOZE.** Read the following text and decide which answer (A, B, C or D) best fits each space. The activity begins with an example (0). Mark your answers in the boxes.

### Never Too Old to Start a Business

It's not just budding young entrepreneurs who start up new businesses. Fifty-year-old Jane Owers, from London, has left her job in education to make her **(0) A** as a florist. Jane believes she (1) \_\_\_ a better chance of success than someone half her age, as she has life experience and financial collateral in the form of property. As she explains, 'It's often the fear of financial failure that (2) \_\_\_ others from starting up on their own. With me, it was more of a (3) \_\_\_ risk. If the worst (4) \_\_\_ to the worst, I can always (5) \_\_\_ my losses and return to my previous profession. Hopefully, though, that's just a worst-case (6) \_\_\_\_.' Jane's business plan was a modest one. Her bank manager was (7) \_\_\_ over by her realistic outlook and convinced that with Jane there would be no rash or self-indulgent spending (8) \_\_\_\_\_. As a result he was happy to loan her the money she needed.

0	<b>A</b>	<b>mark</b>	B	stamp	C	niche	D	sign
1	A	represents	B	supports	C	holds	<b>D</b>	<b>stands</b>
2	<b>A</b>	<b>deters</b>	B	avoids	C	curbs	D	cautions
3	A	figured	<b>B</b>	<b>calculated</b>	C	weighed	D	gauged
4	A	gets	B	takes	<b>C</b>	<b>comes</b>	D	puts
5	<b>A</b>	<b>cut</b>	B	count	C	let	D	lift
6	A	situation	B	eventuality	C	occurrence	<b>D</b>	<b>scenario</b>
7	<b>A</b>	<b>won</b>	B	charmed	C	swept	D	caught
8	A	binges	<b>B</b>	<b>sprees</b>	C	revels	D	feasts

Source: Sunderland, P. and E. Whettem. 2013. *Objective Proficiency Workbook 2nd ed.* Cambridge: Cambridge University Press





## TERCERA PART

### COMENTARI DE TEXT

**A.** Read the text and identify the text type and communicative functions. Identify as well the main message and the text's most relevant linguistic features. Write your answers to the following questions on the copy paper.

**B.** Explain and justify how you would use the text and what relevance would the above mentioned features have in a teaching unit/level corresponding to the EOI. Explain the rationale behind each of your statements. Make sure that:

- You contextualize the lesson plan within the EOI official syllabus, highlighting the relevant lexical, grammatical, discursive and sociocultural complexity you would teach and how you would anticipate problems.
- You describe the action-oriented tasks you may consider to be appropriate and mention any assessment issues you find relevant.
- You mention, if relevant, what parts from the whole text would be specifically used in your tasks.

We didn't always live on Mango Street. Before that we lived on Loomis on the third floor, and before that we lived on Keeler. Before Keeler it was Paulina, and before that I can't remember. But what I remember most is moving a lot. Each time it seemed there'd be one more of us. By the time we got to Mango Street we were six – Mama, Papa, Carlos, Kiki, my sister Nenny and me.

The house on Mango Street is ours and we don't have to pay rent to anybody or share the yard with the people downstairs or be careful not to make too much noise and there isn't a landlord banging on the ceiling. But even so it's not the house we'd thought we'd get.

We had to leave the flat on Loomis quick. The water pipes broke and the landlord wouldn't fix them. We were using the washroom next door and carrying water over in



empty milk gallons. That's why Mama and Papa looked for a house, and that's why we moved into the house on Mango Street, far away, on the other side of town.

Our parents always told us that one day we would move into a house, a real house that would be ours for always so we wouldn't have to move each year. And our house would have running water and pipes that worked. And inside it would have real stairs, not hallway stairs, but stairs inside like the houses on T.V. And we'd have a basement and at least three washrooms so when we took a bath we wouldn't have to tell everybody. Our house would be white with trees around it, a great big yard and grass growing without a fence. This was the house Papa talked about when he held a lottery ticket and this was the house Mama dreamed up in the stories she told us before we went to bed.

But the house on Mango Street is not the way they told it at all. It's small and red with tight little steps in front and windows so small you'd think they were holding their breath. There is no front yard, only four little elms the city planted by the curb. Out back is a small garage for the car we don't own yet and a small yard that looks smaller between the two buildings on either side. There are stairs in our house, but they're ordinary hallway stairs, and the house has only one washroom, very small. Everybody has to share a bedroom.

Once when we were living on Loomis, a nun from my school passed by and saw me playing out front. The laundromat downstairs had been boarded up because it had been robbed two days before and the owner had painted on the wood YES WE'RE OPEN so as not to lose business.

Where do you live? she asked.

There, I said pointing up to the third floor.

You live there?

There. I had to look to where she pointed – the third floor, the paint peeling, wooden bars Papa had nailed on the windows so we wouldn't fall out. You live there? The way she said it made me feel like nothing. There. I lived there. I nodded.

I knew then I had to have a house. One I could point to. The house on Mango Street isn't it. For the time being, Mama said. Temporary, said Papa. But I know how those things



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Excerpt from: Cisneros, Sandra. *The House on Mango Street* (600 words)



## SOLUCIONARI OPCIÓ B

### PRIMERA PROVA. PART B: PROVA PRÀCTICA

#### PRIMERA PART

#### COMPREENSIÓ AUDITIVA

**TASK 1. SENTENCE COMPLETION.** You will hear Iseult Gillespie telling you all you need to know to read 'The Canterbury Tales'. Complete each sentence with one or two words you hear in the recording. You will hear the recording TWICE. You have TWO minutes to read the sentences. The activity begins with an example (0).

- 0) Despite being quite drunk, Miller could keep the balance on his **horse**.
- 1) Seeking intimacy, the lovers try **feigning** insanity, among others.
- 2) Appearing as a **bawdy** trick, it's actually a masterpiece in English writing.
- 3) These stories merge the **lofty** and the **lowly**.
- 4) The Middle English alphabet is close to nowadays', but for some **archaic** / **symbols**.
- 5) The character's intention is a trip to honor the **martyred** / **archbishop** recently deceased.
- 6) The tales depict a working class of **peasants** and **serfs**, and a professional class.
- 7) An example of the author's language peculiarities is the **lofty** / **notions** of the Squire as satirical tools.
- 8) As opposed to the Knight's tale, the tales of working-class narrators include dirty words, **sexual** / **deviance** and slapstick.
- 9) With a seemingly unfinished long narrative, a prologue with 29 pilgrims and several tales **apiece**, the innkeeper never wins laurels.
- 10) Because of the author being lost in his **sumptuous** / **creations**, the winner is up to the reader.

Source: [www.ted.com/talks](http://www.ted.com/talks)



## Transcript

Everything you need to know to read "The Canterbury Tales"

[https://www.ted.com/talks/iseult\\_gillespie\\_everything\\_you\\_need\\_to\\_know\\_to\\_read\\_the\\_canterbury\\_tales/](https://www.ted.com/talks/iseult_gillespie_everything_you_need_to_know_to_read_the_canterbury_tales/)

A portly Miller, barely sober enough to sit on his **horse**, rambles on about the flighty wife of a crotchety old carpenter and the scholar she takes as her lover. To get some time alone together, the scholar and the wife play various tricks that involve **feigning** madness, staging a biblical flood, and exposing themselves in public. But the parish clerk is also lusting after the wife, and comes by every night to sing outside her house. This becomes so tiresome that she tries to scare him away by hanging her rear end out the window for him to kiss. When this appears not to work, her scholar decides to try farting in the same position, but this time, the clerk is waiting with a red-hot poker.

This might all sound like a **bawdy** joke, but it's part of one of the most esteemed works of English literature ever created: The Canterbury Tales, which seamlessly blends the **lofty** and the **lowly**. The work consists of 24 stories, each told by one of Chaucer's spirited characters. Narrators include familiar Medieval figures such as a Knight, a Clerk, and a Nun, and the less recognizable Reeve, and Manciple, and others.

The Tales are written in Middle English, which often looks entirely different from the language spoken today. It was used between the 12th and 15th centuries, and evolved from Old English due to increased contact with European romantic languages after the Norman Conquest of 1066. Most of the Middle English alphabet is still familiar today, with the inclusion of a few **archaic symbols**, such as yogh, which denotes the y, j, or gh sound.

The loquacious cast of the Tales first meet at the Tabard Inn in Southwark. They have a journey in common: a pilgrimage to Canterbury to visit the shrine of St. Thomas Beckett, a **martyred archbishop** who was murdered in his own Cathedral. Eager and nosy for some personal details, the host of the Inn proposes a competition: whoever tells the best tale will be treated to dinner.



If not for their pilgrimage, many of these figures would never have had the chance to interact. This is because Medieval society followed a feudal system that divided the clergy and nobility from the working classes, made up of **peasants** and **serfs**. By Chaucer's time, a professional class of merchants and intellectuals had also emerged.

Chaucer spent most of his life as a government official during the Hundred Years' War, traveling throughout Italy and France, as well as his native England. This may have influenced the panoramic vision of his work, and in the Tales, no level of society is above mockery.

Chaucer uses the quirks of the characters' language – the ribald humor of the Cook, the solemn prose of the Parson, and the **lofty notions** of the Squire – to satirize their worldviews. The varied dialects, genres, and literary tropes also make the work a vivid record of the different ways Medieval audiences entertained themselves. For instance, the Knight's tale of courtly love, chivalry, and destiny riffs on romance, while the tales of working-class narrators are generally comedies filled with scatological language, **sexual deviance**, and slapstick.

This variation includes something for everyone, and that's one reason why readers continue to delight in the work in both Middle English and translation. While the narrative runs to over 17,000 lines, it's apparently unfinished, as the prologue ambitiously introduces 29 pilgrims and promises four stories **apiece**, and the innkeeper never crowns a victor. It's possible that Chaucer was so caught up in his **sumptuous creations** that he delayed picking a winner - or perhaps he was so fond of each character that he just couldn't choose. Whatever the reason, this means that every reader is free to judge; the question of who wins is up to you.



## SEGONA PART

### COMPETÈNCIA LINGÜÍSTICA

**TASK 1. WORD FORMATION.** For questions 1-8, read the text below. Use the word given to form a word that fits in the space. The activity begins with an example (0). Write your answers here.

#### Extreme Weather

*Extreme Weather* is packed with facts about the great forces of nature and is a (0) **beautifully** (BEAUTY) illustrated science book by the meteorologist, H. Michael Mogil. The aim of the book is to present enough knowledge to understand the many (1) **complexities** (COMPLEX) of the debate about climate change.

Mogil is alarmed about the way the public has been (2) **misled** (LEAD) on this issue, being pushed towards certain positions on climate change by the campaigning of (3) **politicians** (POLITICS) and the news media's need for a good story. He wants to demonstrate that climate change is an (4) **incredibly** (CREDIBLE) complicated issue, and that making overly simplistic (5) **assumptions** (ASSUME) will inevitably (6) **impair** (PAIR) our understanding. He therefore (7) **repeatedly** (REPEAT) emphasises that weather records are short, often incomplete and tricky to compare. Mogil suggests that, in the distant past, changes in climate occurred in magnitudes far greater than in recent times. It is the (8) **infinite** (FINITE) detail with which these recent events have been recorded that differentiates them from the past.

Source: *Cambridge English Proficiency 1 for updated exam*. 2012. Cambridge: Cambridge University Press.

**TASK 2. TRIOS.** Each question consists of three discrete sentences, with one gap in each sentence. Supply the ONE word which fits appropriately in ALL THREE SENTENCES. There are 4 questions in total. The activity starts with an example (0). Write your answers here.



0)

- The country was **thrown** into chaos by the transport strike.
- The restaurant is now closed so if you don't leave I will have you **thrown** out.
- After he spoke the debate was **thrown** open to the audience.

1)

- During the crash the front of the car **bore** the brunt of the impact. Fortunately, the driver suffered only a few minor injuries.
- The small coin they found at the excavation site **bore** the name of the Roman Emperor.
- The child **bore** such a striking resemblance to Natasha that there was no doubt it was hers.

2)

- You have a big chance of getting through the examination process. I've heard that the pass **stage** is only 50%.
- I know full well that I will never dissuade you from meeting this man, but let me tell you he's mischievous and wants only your money, you **stage** my words.
- His calculations were wide of the **stage**. That's why the newspaper refused to include them in its latest issue.

3)

- Sadly enough, he was cut off in his **prime** leaving a wife and three small children.
- After a thorough investigation, a neo-Nazi activist became the **prime** suspect in a murder case of a black woman.
- Adidas wanted to show its new commercial in **prime** time when it was most likely to be spotted by large audiences.

4)

- The department **issued** a travel warning alerting tourists to possible terrorist threats.
- A coin and three new stamps are going to be **issued** to commemorate the victory over the invading forces.





- As soon as I'm **issued** with a passport, I'll pack and go to Australia.

Source: Kiljan, Krzysztof. 2010. *1000 TRIOS*. Handybooks

**TASK 3. OPEN CLOZE.** Read the following text and fill in the blanks with **ONE** word.

The activity begins with the example 0. Write your answers here.

### A Professional Reveals (0) how to Use Intermittent Fasting to Lose Weight After 40

Millions of people above 40 struggle to shed their excess pounds, (1) **by** trying every type of diet (2) **under** the sun and working out every week.

Today, we talk to Jeffrey Collins, nutritionist based in Boston. He will share with us how to drop weight for (3) **good/real** using intermittent fasting, without creating feelings of hunger or depriving (4) **ourselves** from the food we like.

"Hi, my name is Jeffrey Collins, and I spent the last 17 years of my life helping thousands of patients achieve radical and long-lasting body transformations. Most of my patients first come to me on the (5) **verge/edge** of despair. They tried every type of diet we keep hearing about online – low carb, high fat, counting calories, 'juicing' diets – you (6) **name** it.

But (7) **no** matter what they try and how hard, their problem is always the same: they start to lose a few pounds by depriving their body from the food they love, but at some point, their food cravings (8) **take** over, and they ruin weeks of effort by jumping on their favorite snacks.

The effective diet that can be sustained (9) **in** the long-term – and the one that I recommend to nearly all my patients – is intermittent fasting.

And (10) **unlike/despite** what many people think, fasting doesn't mean that we should starve ourselves – on the contrary!"

Source: <https://healthinsider.news/best-tip-to-use-intermittent-fasting-to-lose-weight-after-40-fasting-diet-en/>



**TASK 4. KEY WORD TRANSFORMATIONS.** Complete the second sentence so that it has a similar meaning to the first sentence, using the word given. Do not change the word given. You must use between 3 and 8 words. The activity starts with an example (0). Write your answers here.

- 0) Everyone is criticising the government for its poor unemployment record. **COME**  
The government has come in for criticism over its unemployment record.
- 1) On further reflection, we have the same opinion. **THOUGHTS**  
I agree with you on second thoughts.
- 2) John was quite frank about his criminal record. **SECRET**  
John made/kept no secret of /about/ did not make/keep a secret of/about his criminal record.
- 3) If it hadn't been for his speedy action there would have been more casualties. **BUT**  
There would have been more casualties but for his speedy action.
- 4) When Dean lost his brand-new iPhone he became frantic. **BESIDE**  
Dean was beside himself after losing his brand-new iPhone.
- 5) Cancelling his membership is the only thing we can do. **OPTION**  
We have no (other) option but to cancel his membership.

Source: Bandis, Angela & Diana Shotton. 2017 *Close Up C2*. National Geographic Cengage



**TASK 5. MULTIPLE CHOICE LEXICAL CLOZE.** Read the following text and decide which answer (A, B, C or D) best fits each space. The activity begins with an example (0). Mark your answers in the boxes.

### The Power of Newspapers

As time **(0) \_B\_**, the power of newspapers seems to be on the (1) \_\_\_\_\_. This is odd because in the relatively (2) \_\_\_\_\_ past people were predicting that the influence of the written word would diminish in (3) \_\_\_\_\_ proportion to the rate of increase of the spoken word and moving image through TV and video. As people whole-heartedly (4) \_\_\_\_\_ the internet and cable and satellite television, why don't we see newspapers (5) \_\_\_\_\_ out? How have these organs survived, let alone (6) \_\_\_\_\_, particularly on a Sunday? Why don't people who have watched a football match live on the small screen (7) \_\_\_\_\_ the wisdom of rushing out the next day to read a (8) \_\_\_\_\_ version of it in four or five columns?

0	A	flies	B	<b>passes</b>	C	goes	D	drags
1	<b>A</b>	<b>increase</b>	B	ascent	C	expansion	D	build
2	A	latest	B	distant	C	immediate	<b>D</b>	<b>recent</b>
3	A	exact	<b>B</b>	<b>direct</b>	C	precise	D	equal
4	<b>A</b>	<b>embrace</b>	B	view	C	agree	D	win
5	A	going	B	decreasing	<b>C</b>	<b>dying</b>	D	declining
6	<b>A</b>	<b>flourished</b>	B	bloomed	C	flowered	D	rooted
7	A	press	<b>B</b>	<b>question</b>	C	ask	D	increase
8	A	curtailed	B	cut	C	reduced	<b>D</b>	<b>potted</b>

Source: Side, Richard & Guy Wellman. 2004. *Grammar and Vocabulary for Cambridge Advanced and Proficiency*. England: Longman.



## TERCERA PART

### COMENTARI DE TEXT

**A.** Read the text and identify the text type and communicative functions. Identify as well the main message and the text's most relevant linguistic features. Write your answers to the following questions on the copy paper.

**B.** Explain and justify how you would use the text and what relevance would the above mentioned features have in a teaching unit/level corresponding to the EOI. Explain the rationale behind each of your statements. Make sure that:

- You contextualize the lesson plan within the EOI official syllabus, highlighting the relevant lexical, grammatical, discursive and sociocultural complexity you would teach and how you would anticipate problems.
- You describe the action-oriented tasks you may consider to be appropriate and mention any assessment issues you find relevant.
- You mention, if relevant, what parts from the whole text would be specifically used in your tasks.

#### **Dancing to Ward Off Evil in “Kukeri”**

***Killian Lassablière’s documentary short shows how a seasonal ritual has survived for centuries—and what it means to those who practice it.***

“Kukeri” ’s opening shots are as breathtaking as they are strange. In an office space, hulking figures with tall, cylindrical heads stand motionless, almost brushing against the ceiling. They are covered all over with hair that seems too long to be called fur, and they look as if they’re waiting – for what, we’re not sure. In the shots that follow, we see more of these beings: gathered in a structure that resembles a spaceship made of stone; standing in the snow, staring back at us. A score composed of swelling, overlapping voices lends an air of spirituality. Onscreen, text informs us that “Kukeri is a centuries-old Bulgarian tradition intended to drive away evil spirits.”



The film's director, Killian Lassablière, told me in an e-mail that he wanted to re-create "that enigmatic and otherworldly feeling I got when I first discovered the tradition." He'd stumbled on it one day while looking through a series, titled "Wilder Mann," by the French photographer Charles Fréger. The project featured striking images of masquerade rituals throughout Europe, many of which have pre-Christian roots; the Kukeri tradition, with its imposing costumes, in particular caught Lassablière's attention. Every year, as winter gives way to spring, men in Bulgarian villages don giant costumes and dance together, whirling and clanging bells to chase off unfriendly spirits and welcome a fruitful year. In one of Fréger's photos, the hair of the dancer's outfit – often goat or sheep fur – is caught mid-movement, as the Kukeri twists and thrashes in a dance. In others, toothed masks, peppered with horns, hide their faces, and we can see the heavy bells they hang around their midsections. Lassablière spent months planning, visiting villages in Bulgaria, researching, conducting interviews. By contrast, filming was squeezed into five days in late February and early March 2022, during which the director and his team hustled to seven different villages and met with more than forty Kukeri. "Everywhere you turn, your camera seems to have a story to tell," the director wrote, of the experience. Deserted Soviet-era monuments punctuated the landscape, as did "countryside houses filled with life and texture." For interviews, many Kukeri invited Lassablière and his team into their homes, where masks and bells hung on the walls, and there was "always a bottle of homemade rakia" – fruit brandy – "on the table." Throughout the film, there's a determined focus on the concept of legacy. "If you do not believe in something," one of the interviewees says, in voice-over, "it cannot exist." Traditions survive by being transmitted from generation to generation, like genes. Contained in this idea of passing things on is the concept that one can outlive oneself – of life not as finite but as part of a continuum. And there is some truth to this; the Kukeri custom extends back centuries, so far into the past that its origins are obscure. Lassablière said that he wanted to reflect that in the film's audio. The thrumming, skittering soundtrack is inspired by "The Mystery of the Bulgarian Voices," an album that features recordings of Bulgarian folk songs. "There's something visceral about it," he



wrote, of the traditional style of singing. “It feels sacred.” Paired with the importance of legacy is the importance of togetherness – in one section of the documentary, we see old Kukeri and young Kukeri, girls and boys, stand or dance onscreen, together, all clad in their fur-drenched outfits – “leathers,” as they’re called in the film. A woman describes what it is, exactly, that Kukeri try to scare away with their dancing: “Evil is poverty,” she says. “No wheat, corn, potatoes to eat.” She says, also, “Evil is when we don’t want to be together.”

In some ways, it seems miraculous that the custom has survived as long as it has, through the Ottoman occupation of Bulgaria, and, later, forced-labor camps under Communist rule. “Many new regimes have tried to stamp out the practice,” the onscreen text reads, near the end of the film. Perhaps that’s why such a large focus in the documentary is survival, not just for individuals but for generations – the question of how long a group of people can retain what makes them, them. In spite of the forces that have sought to end it, this particular tradition has managed to persist throughout recorded history, and it doesn’t show signs of disappearing soon. The number of Kukeri at Surva, the annual festival at which they dance, has increased since it began in 1966. In his e-mail to me, Lassablière wondered if the hardships of the past had only served to fortify the bond among the Kukeri. “The more challenges you’ll be faced with, the stronger the need for community,” he mused. “It is simple and universal.”

Source: <https://www.newyorker.com/culture/the-new-yorker-documentary/dancing-to-ward-off-evil-in-kukeri>  
(Killian Lassablière’s documentary short shows how a seasonal ritual has survived for centuries—and what it means to those who practice it. Film by Killian Lassablière / Text by Maya Chesley) (780 words)