

**PROCEDIMIENTO SELECTIVO PROFESORES ESCUELAS OFICIALES DE  
IDIOMAS  
(Resolución 20 de febrero de 2025 )**

**PRUEBA PRÁCTICA. PRIMER EJERCICIO**

## PRUEBA PRÁCTICA. PRIMER EJERCICIO (80 minutos)

### TEXT ANALYSIS

Read the text and answer the questions below (10x 0.4 = 4 points).

#### How comedy makes us better people

by Mary O'Hara

Maeve Higgins once set herself a task. The Irish-born comedian wanted to see what life would be like if she stopped laughing at things that weren't funny. **Turns out** it wasn't as easy as she thought. "It was so **effing** hard," she says. "Laughter is a lubricant and is expected, and it's really hard not to do it."

5 It's coming up for 11pm on a bone-chillingly cold Tuesday night in New York. Higgins and her friend Jon Ronson are huddled backstage behind a thick black curtain, **mulling** over how the latest gig in their monthly stand-up series, *I'm New Here – Can You Show Me Around?*, went. They're pleased. Tonight's assorted comics went down well with the **punters**, a **youngish**, hip crowd who'd braved the bitter weather to sit in a packed, dimly lit venue under a pub – all  
10 in search of some laughs.

The show is loosely predicated on the theme of being **bewildered** recent arrivals in a new town, as Higgins and Ronson were not so long ago in Brooklyn. Higgins (a virtuoso comic, author and TV personality in her native Ireland) and Ronson (better known as the bestselling author of *The Psychopath Test* and *The Men Who Stare at Goats*) suggest there's something  
15 particularly special about being part of the shared experience that is live comedy – that curious alchemy that occurs when people come together specifically to laugh (or not, depending on the quality of the acts).

"It's connection," Ronson says. "That's what this show's about. It's about us and the audience connecting with each other... There's something about being in the same room with  
20 somebody, reading each other's body language, too."

Higgins nods. "Definitely. It's a communal thing; it's a release." Perhaps, she says, because audiences tend to be squeezed together in comedy clubs, acts get to be accidental anthropologists and observe at close quarters how individuals interact when exposed to jokes or funny tales. "You [might] see a couple," Higgins says, "and you can tell that they're  
25 checking each other's responses. Like, can I laugh at this?"

Making people laugh has the potential to make the joke teller feel a bit better, too. “This is perfect for me,” says Ronson of the set-up, an intimate informal space in which the two hosts **casually banter** and tell stories in between a succession of comedians taking to the stage. “This is totally a therapy for me, doing this show.”

- 30 Comedy is more than just a pleasant way to pass an evening, humour more than something to amuse. **They’re interwoven into the fabric of our everyday existence.** Whether you’re sharing an amusing story down the pub, making a self-deprecating joke after someone pays you a compliment or telling a dark joke at a funeral, humour is everywhere. But what is it for? And can humour, as comedy, change how we feel, what we think or even what we do?

From: BBC.com (an article originally published by Mosaic)

1) Provide an explanation and two synonyms or near-synonyms for the following words or phrases:

- a) mull      b) punter      c) banter      d) bewildered

2) What kind of word is “effing”, and what is its function here?

3) Provide the phonemic transcription for the following words:

- a) host      b) humour      c) intimate (as an adjective)      d) virtuoso

4) Identify and explain two phonological processes that operate in the word “casually” (line 28)

5) Explain the following sentence in its context: “They are interwoven into the fabric of everyday existence” (line 31)

6) How do you account for the absence of the grammatical subject in the sentence “*Turns out that...*” (line 2), and what is its stylistic effect?

7) How would you explain the “-ish” ending in the word “*youngish*” (line 8) to intermediate students? Provide 3-4 additional examples of the use of this suffix.

8) A) The extract finishes with a direct question: “*But what is it for? And can humour, as comedy, change how we feel, what we think or even what we do?*” What function does it have?

B) In what situations do we typically employ indirect questions, and how are they constructed? Explain it to a B2.1 audience.

9) How would you pre-teach or scaffold challenging vocabulary when using this text in the classroom?

10 ) What kind of text is this? How effective is it in its communicative purpose? Which stylistic and sociolinguistic features can you identify? Provide examples to support your answer.

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**PRUEBA PRÁCTICA. SEGUNDO EJERCICIO**

## PRUEBA PRÁCTICA. SEGUNDO EJERCICIO (50 minutos)

LISTENING COMPREHENSION. Listen to the audio document twice. While you listen, you can do task 1. After you listen twice, you can do task 2.

### TASK 1

You will hear part of a programme. Read through the notes below and complete them by filling in the gaps with the exact words you hear (1 to 4 words). Gap [0] has been completed as an example. Now read the notes. (10 items x 0.2 = 2 points)

#### Adam Sandler in 60 Minutes

0. (EXAMPLE) Adam Sandler evolved from being a TV comic to the rarest of things, a humble movie star who's made billions of dollars at the box office.

1. The interviewer wondered if \_\_\_\_\_ had turned Sandler into a serious self-important actor.

2. When he plays basketball, he's generous with an assist and he's willing to compliment his opponents, but he does have sharp elbows and \_\_\_\_\_.

3. "When I have nothing to do, I either I battle eating, I say, I can go eat, or go \_\_\_\_\_ . Ups and downs of the chubby life!"

4. Sandler's cinematic career is heavy with \_\_\_\_\_ like *Happy Gilmore* and "goofball gets the girl" comedies like *The Wedding Singer*.

5. Some of his films have been harshly criticised: one reviewer once said that one of his films was \_\_\_\_\_ in Sandler's \_\_\_\_\_. Other critics said he was no longer a movie star, and dubbed him a "man-child".

6. Now he feels impervious to criticism, but twenty years ago he felt "kind of \_\_\_\_\_" when he got such vicious reviews.

7. Every scene of *Uncut Gems* requires \_\_\_\_\_.

8. He thoroughly prepared for the role of Howard Ratner in *Uncut Gems*, creating a cadence and a wardrobe \_\_\_\_\_.

9. In this film, his character asks others to hand him pieces of jewellery, so he can pretend that he can do something for them and \_\_\_\_\_ of what they have.

10. "I was always very goofy looking. I didn't realize it at the time. I thought I was kind of \_\_\_\_\_ but, looking back at it, it is pretty ridiculous."

### TASK 2

Write a summary of the recording you have listened to. (word limit: 200 words) (1 point)

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**PRUEBA PRÁCTICA. TERCER EJERCICIO**



## PRUEBA PRÁCTICA. TERCER EJERCICIO (50 minutos).

### TRANSLATION

Translate into English: (1.5 points)

Las copiosas lluvias de marzo auguraban una primavera con mucho polen, lo que equivale a mucha alergia. Y así está siendo. Desde principios de mayo ha habido varios picos con niveles muy altos, que se pueden repetir hasta al menos mediados de junio, pero que se podrían alargar en función de las condiciones climáticas hasta llegar al verano.

Juan José Zapata, presidente de la Sociedad Española de Alergología e Inmunología Clínica (Seaic), califica la temporada como “histórica”. Toda la vegetación que ha brotado tras un invierno suave regado por abundantes precipitaciones ha polinizado en primavera, empujando a las consultas a miles de pacientes con rinitis alérgicas.

“Este año hay personas muy afectadas. Los picos de polen han llevado a pacientes a extremos, no solo a los que ya sabíamos que eran alérgicos, sino también muchos nuevos que estaban hasta ahora estables y a quienes esta primavera por primera vez les ha afectado muchísimo”, explica Zapata.

Aunque la temporada de alergias está siendo complicada en toda España, varía por zonas. Mientras el olivo azota con más fuerza Andalucía y Extremadura, las gramíneas lo hacen con más intensidad en la meseta y el Levante. Y la situación es algo más favorable en el Cantábrico, aunque tampoco se libra de una polinización que está siendo alta en todo el territorio.

Fuente: El País

Translate into Spanish: (1.5 points)

Twice a month, like a dutiful son, I visited my parents in Enugu, in their small overfurnished flat that grew dark in the afternoon.

Retirement had changed them, shrunk them. They were in their late eighties, both small and mahogany-skinned, with a tendency to stoop. They seemed to look more and more alike, as though all the years together had made their features blend and bleed into one another. They even smelled alike—a menthol scent, from the green vial of Vicks VapoRub they passed to each other, carefully rubbing a little in their nostrils and on aching joints. When I arrived, I would find them either sitting out on the veranda overlooking the road or sunk into the living-room sofa, watching Animal Planet. They had a new, simple sense of wonder. They marvelled at the wiliness of wolves, laughed at the cleverness of apes, and asked each other,

"Ifukwa? Did you see that?"

They had, too, a new, baffling patience for incredible stories.

Once, my mother told me that a sick neighbor in Abba, our ancestral home town, had vomited a grasshopper—a living, writhing insect, which, she said, was proof that wicked relatives had poisoned him. "Somebody texted us a picture of the grasshopper," my father said. They always supported each other's stories.

Fuente: *Apollo* (2015). Chimamanda Ngozi Adichie