



Junta de Andalucía

Consejería de Desarrollo Educativo y Formación Profesional

Pruebas Específicas de Certificación 2022/2023

Comprensión de Textos Escritos

Cuadernillo de textos

NIVEL C2 | INGLÉS

Apellidos:

Nombre:

Alumno/a OFICIAL del grupo:

Indica el nombre de tu profesor/a-tutor/a:

Alumno/a LIBRE.

INSTRUCCIONES

- Duración máxima: 75 minutos.
- Este prueba consta de tres tareas:
 - En la Tarea 1 tendrás que identificar las ideas generales del texto.
 - En la Tarea 2 tendrás que entender las ideas principales del texto.
 - En la Tarea 3 tendrás que comprender los detalles importantes de un texto.
- En cada tarea obtendrás: 1 punto por cada respuesta correcta; 0 puntos por cada respuesta incorrecta o no dada.
- Solo se admitirán respuestas escritas con bolígrafo azul o negro.
- Por favor, no escribas en los espacios sombreados destinados a la calificación de las tareas.



TASK 1

Opinion articles about the resignations of Scotland's First Minister, Nicola Sturgeon and New Zealand's Prime Minister, Jacinda Ardern

0. *How much of this different approach to politics can be explained by the fact that both Ardern and Sturgeon are women? My research on women leaders reminds us that we must avoid being quick to resort to gender stereotypes. The qualities of humility and duty are often seen as feminine traits, yet they are certainly not shared by all women, nor are they qualities possessed uniquely by women.*
Source: *The Conversation*.
1. Ms. Sturgeon is not the first leader to succumb to the pressures, as Jacinda Ardern showed. Nor will she be the last. This attrition of talent and decency should make us reflect. The polarised attack culture, for which the media bear a large responsibility, is a social evil; its civic consequences are dire. Politicians, women politicians in particular, should not have to endure it. If we are not careful, politics risks becoming the preserve of the wealthy, the corrupt, the brutal and the brazen.
Source: *The Guardian*.
2. And if Sturgeon and Ardern can't withstand the flip side of having a voice – ferocious criticism – they should reconsider their choices. Because nobody said it wouldn't be tough. This does not mean a woman leader cannot get sick, tired or burned out. Ardern's "empty tank" felt very real; Sturgeon's following so fast on it seemed disingenuous. We live in an era where it is admirable to express feelings, but some jobs are exceptional. It does feminism no service if, every time a woman politician or woman journalist encounters criticism, they plead frailty or talk of the brutality of political life. Alas, sometimes admitting to weakness is just weakness.
Source: *The Irish Times*
3. First New Zealand's Jacinda Ardern, and now Scotland's Nicola Sturgeon: the world's chief nannies are quitting before voters have a chance to push them out. The pair thrived off imposing Covid restrictions, only to find far less sympathy for their blend of woke politics and authoritarian control in 2023. It seems that, freed from lockdowns, many people are no longer willing to be nudged, cajoled, hectored, censored, monitored, checked, and approved. Nor are they willing to sacrifice their rights, their children's safety, and their standard of living to appease a leader's appetite for hollow displays of virtue.
Source: <https://www.city-journal.org/>
4. Female politicians – including women leaders in Canada – are still facing "additional scrutiny and challenges" compared to their male colleagues, which can take its toll. "Being a woman leader is in a lot of ways more challenging because they're walking this kind of tightrope between being a woman and being a leader," said Elizabeth McCallion, a PhD candidate in political studies at Queen's University. Because politics is deeply rooted in masculine norms, which include heckling and aggressive behaviour, "it's not a welcoming environment for women," she told Global News.
Source: <https://globalnews.ca/new>



5. Gendered norms and language persist. For a nerdy but illustrative example, a quick look at Prime Minister's Questions each week shows that, of the twelve showdowns since Sunak became PM in October, Starmer has accused him of being "weak" nine times while Sunak throws back that he is "tough" most of the time. Even light-hearted jibes about Sunak's height play into gendered ideas about what it means to be a politician.

This kind of language does nothing to change our political culture, which values traditionally masculine norms like stoicism and rationality over traditionally feminine ideals of empathy and consensus. I am absolutely not saying that all women are empathetic or motivated by consensus, there are plenty who are not, and women should be allowed to break this mould. Still, our politics must have space for these values to be truly inclusive.

Source: Glamour Magazine

6. It is a running joke that quitting politics "to spend more time with the family" is a euphemism for being forced out for political reasons. For sure, each has faced her own challenges in recent months – Sturgeon is currently embroiled in the controversy surrounding transgender rights in Scotland, while Arden was facing declining popularity and the prospect of losing the next general election.

Source: The Conversation.

TASK 2

THE BEST ART AND ARCHITECTURE OF 2022.

0. Bloqs.

A big shed in Edmonton in London might make an unlikely contender for one of the best buildings of 2022. But the arrival of Bloqs to this unloved corner of the Lower Lea valley is quietly revolutionary. Standing next to a cash and carry warehouse and a ready-mix concrete supplier, this new temple to fabrication provides affordable shared machinery and studios in an "open-access factory", as the capital rapidly loses industrial workspace elsewhere. This is a model for a new kind of productive local economy that could be readily replicated across the country.

1. The Elizabeth line, London.

Thirty-three years and £18.9bn in the making, the Elizabeth line finally opened this year, ushering hordes of eager passengers into a streamlined white world of tunnels and tubes, worthy of Stanley Kubrick's 2001: A Space Odyssey. For anyone used to London's claustrophobic, creaky tube network, the sheer sense of scale and space is astonishing. The work of Grimshaw and Atkins has created a serene, clutter-free dream. The overall experience makes commuting across town a new pleasure.

2. F51 Skatepark, Folkestone.

A great aluminium ark landed in Folkestone this year, like some futuristic container ship run aground. Wrapped with an intriguing skin of crushed metal mesh, this flaring vessel housed a world first: a multistorey skatepark, climbing centre and boxing gym. The building takes immense pleasure in stacking the undulating forms of the various skateparks, drawing you into a place where big concrete bowls bulge from the ceiling, and immaculately crafted timber floors ripple and swoop in sinuous curves. Not a bad outcome for a building that was originally going to be a multistorey car park.



3. Birmingham.

At a time when Birmingham's postwar architecture is most under threat, this passionate love letter to the "brutiful" city is a powerful wakeup call to developers and city councillors alike. Written by amateur brutalism fans rather than architectural historians, the book is the product of years of tireless campaigning to raise awareness of the qualities that make the UK's second city so distinctive. Written with infectious enthusiasm, it makes a powerful argument for retention and reuse over carbon-hungry demolition.

4. Cézanne.

Tate Modern, London until 12 March

It starts with a moving self-portrait and a formidable still life: how did this insecure man paint such irrefutable works? By the end, the mystery has only deepened as you stagger under the intellectual and emotional force of Cézanne's late paintings of Mont Sainte-Victoire. For this is simply a mind-boggling array of drop-dead masterpieces by the most profound of modern artists. Cézanne starts as a sexually troubled bohemian reprobate. Then he discovers something in nature that fascinates and reassures him. As he pursues that sense of meaning and order, he invents abstraction. One of the most important shows in Tate Modern's history.

5. Punchdrunk's The Burnt City.

One Cartridge Place, London until 16 April

I felt I had spent hours inside an Anselm Kiefer painting after experiencing this epic event. It starts with an exhibition of fake antiquities, with labels that concoct a fictional tale of archaeology and madness, before you wander through a vast installation recreating the cafes, flower shops and nightclubs of a fantastical Troy where enigmatic moments of performance art materialise. The final act is a shattering, murderous ritual in which you are complicit. This is at least as much "art" as it's "theatre" – and for me it points the way to deeper, more sustained and poetic dimensions in contemporary visual culture.

6. Howardena Pindell.

Kettle's Yard, Cambridge from Fruitmarket, Edinburgh

The greatness of American art and the tragedy of American history leapt out from Pindell's brilliant, shocking retrospective. Her wonderful abstractions from the 1970s play on Monet's Nymphs and have affinities with John Cage and Jasper Johns. But racism and injustice wouldn't let her live in an aesthetic ivory tower. She turned to polemical videos and stark history paintings that tell a terrible story of the Americas from Columbus to lynch mobs.

7. Walter Sickert

Tate Britain, London

If you like art that soothes the soul, painting that is beautiful and delicate – this wasn't for you. Sickert is a troubling artist of true unease. This richly crammed survey showed how this pioneer modernist brought his hero Degas' style to a London of sleazy music halls and sleazier flats, turning his unforgiving eyes on monstrous men gawping at female singers who stand alone in the spotlight. For there was compassion here after all. This show was like being inside Eliot's Waste Land.

8. Tracey Emin.

Carl Freedman Gallery, Margate

Harrowing, soulful, haunting, protective, the works in Emin's exhibition depicted monochromatic bodies that sink into their bruised lines. Some effused a sense of otherworldliness – some crowned with haloes,



others evoking a constellation of stars – while others were rooted in the real world, depicting the stark reality of life, Emin's bodies convey the harrowing events that the artist has witnessed in the past two years. Aptly titled, for me the show was about the cycles of life, the human body, our mental states, relationships with ourselves and other people. It's about decay and decline but also rebirth and renewal.

9. Marlene Dumas.

Palazzo Grassi, Venice, until 8 January

Pulsating with colour and exuding sensuality, Dumas' works explore life, death, desire, pain. She captures life in the moment, as though we are caught mid-motion, mid-sinking, mid-eruption. Exploring deeply raw and vulnerable subjects such as sex and addiction, Dumas is a master at capturing internal emotion. It's as though she paints memories or dreams: worlds that one can only create through line and colour. Whether working on a small or gigantic scale, her images hold a certain kind of power that I have never seen any other painter achieve. An electrifying exhibition that must be viewed in person.

10. Louise Giovanelli.

White Cube, London

Louise Giovanelli's paintings bridge art history and modern pop cultural narratives. The young, Manchester-based artist explores the tensions between representation and abstraction, fiction and reality, historic and contemporary, painting and the digital sphere. Retaining the meticulousness of Renaissance paintings and fusing it with 80s and 90s music videos, Giovanelli's delicate and electrically luminous panoramas offer a language rooted in history. Her paintings require a different type of looking. They reveal themselves slowly, mark by mark, lifting us out of the gallery and into another world.

TASK 3

THE PLAY'S THE THING

Gamification requires much more thought than many companies give it

The MoPei phoneswing device is ingeniously depressing. It is a cradle for smartphones that rocks back and forth when it is plugged in, and it is designed to cheat fitness apps into believing that you are on the move. If you have a step counter, this phone shaker can gull it into thinking you have taken 8,700 paces in an hour. "Ideal for those people who don't have the time or energy to get your recommended steps in," boasts the product blurb.

Such cheating is pointless but not uncommon. Blog posts run through ways to trick a Fitbit into recording exercise, from strapping it to your children to swinging it on a piece of string. Strava is an app for runners and cyclists to record their times; becoming the fastest rider on a course segment is a lot easier if you use a motorbike. Players of Pokemon Go, a smartphone game, are supposed to walk a certain distance in order to hatch virtual eggs; taping your phone to a Roomba, an automated vacuum cleaner, is the couch potato's alternative.

This behaviour is a predictable side effect of a ubiquitous digital phenomenon: gamification. Adding gamelike elements to nongame activities is part and parcel of app



design. Streaks encourage users to log into products each day. Achievement points reward them for completing tasks. League tables add the spice of competition.

Such features are powerful, even if their effects often fade over time. Just as gamification can lead some people to cheat, it can help others stay motivated in pursuit of a goal they find difficult to stick to. When Duolingo, a language learning app, went public in 2021, its prospectus was clear about the importance of gamelike features in keeping its users engaged. Streaks, virtual currencies, leaderboards and a hectoring cartoon owl called Duo are all designed to encourage people to keep learning. On October 26th the firm launched a new mathematics app that relies on similar techniques.

But as “You’ve Been Played”, a thought provoking new book by Adrian Hon, a game designer, makes clear, firms should be very careful about how they gamify experiences. Mr Hon argues against slapping the generic paraphernalia of rewards, points and badges onto activities without thinking hard about the context. Get gamification wrong, and you can annoy three types of stakeholder.

One is the customer. The obvious dangers - badgering people with endless notifications about streaks, say, or demotivating them by showing how low down a leaderboard they sit - are not the only ones. Gamification can work with the grain of a product, or against it. Apps that are designed to encourage people to save money can happily use gamified features like totalisers and money jars to track progress: the technique fits the product snugly. But some activities really don’t need added “fun”. One reading app offers to unlock animations if users hit certain reading landmarks; if you present reading as a chore, a kind of mental flossing, you are telling readers they have the cultural hinterland of a tapir.

The second stakeholder, and a new one to worry about, is the regulator. Gamification is meant to encourage people to do more of something. If that something is learning Japanese, great. If that something is eating lard, less great. Worries about how gamified financial trading apps might lead investors to undertake more transactions than is good for them have prompted the Securities and Exchange Commission (SEC), a markets regulator, to look at what it terms “digital engagement practices”. Firms are already changing their behaviour as scrutiny intensifies. Last year Robinhood, one of the apps now in the SEC’s sights, felt compelled to get rid of a confetti animation which showed when a customer made their first trade.

The third group is employees. Turning repetitive work into video games is a technique that Amazon has reportedly used in its warehouses, by representing workers’ progress at picking and boxing items in a racing car format. Firms that sell employee engagement software offer the usual armoury of points, leaderboards and virtual currencies.

These ideas are likely to backfire. Forced rankings incentivise some people and stress others out. GitHub, an opensource coding platform, withdrew its streak feature after concerns were raised that it was prompting programmers to work every weekend. And as Mr Hon observes, games are a lot less enjoyable if you have no choice over whether to take part. Manufacturing fun can work, but only if it is taken seriously.

Source: The Economist. November 5th, 2022