



# INGLÉS

## CERTIFICADO DE NIVEL AVANZADO C2

CONVOCATORIA JUNIO 2024

### COMPRENSIÓN DE TEXTOS ESCRITOS

ALUMNO: OFICIAL  LIBRE

APELLIDOS: \_\_\_\_\_ NOMBRE: \_\_\_\_\_

DNI/NIE: \_\_\_\_\_ EOI: \_\_\_\_\_

#### INSTRUCCIONES PARA LA REALIZACIÓN DE ESTA PARTE:

DURACIÓN: 75 minutos

- Esta parte consta de tres tareas.
- Lea las instrucciones al principio de cada tarea y realícela según se indica.
- Las respuestas escritas a lápiz o en rojo no se calificarán.
- No escriba en los recuadros sombreados.
- No está permitido el uso de diccionarios.

	TAREA 1	TAREA 2	TAREA 3	TOTAL	CALIFICACIÓN
PUNTOS				/ 25	/ 10

**TASK 1 (7 X 1 mark = 7 marks)**

**Read the following text and insert the missing paragraphs you will find at the end (A to I) into the most appropriate gap in the text. Each paragraph can only be used ONCE. There is one extra paragraph you will not need to use. Paragraph 0 is an example.**

**MARK**

## ***HOW POP CULTURE WENT MULTIPOLAR***

*Fears that globalisation would lead to a worldwide monoculture have proven utterly wrong*

Throngs descended on the Jamsil Arena in Seoul to see Super Junior, a band that embodies the “Korean Wave”. The crowd reflected the global reach of K-pop. Indeed, fans from all over the world were present.

**0**

Once the show began, the reasons for this international appeal, which includes a whole new slang used among fans, became clear. The band’s rotating membership are dewy-faced heart-throbs recruited from South Korea, China and America. With backgrounds in acting and dance, they are consummate performers.

**1**

This illustrates how, backed by State aid and savvy marketing, South Korean popular culture has taken the world by storm. Besides music are films such as “Parasite”—which became the first film in decades to win both the Palme d’Or and a Best Picture Oscar—dramas such as “Squid Game”, and a bevy of fashion and beauty brands. But it is only part of a broader transformation.

**2**

“The opposite has occurred,” says Dr Kaplan. Today, a teenager sitting in New York is as likely to listen to K-pop and Afrobeats tracks as American hip-hop. A young Mumbaikar logging onto a video-streaming platform is as likely to watch “Made in Heaven”, an Indian-made romantic drama, as “Call My Agent”, a French comedy set in Paris. Pop culture has gone multipolar.

**3**

Two phenomena have driven the advent of multipolar pop culture. The first is economic growth in countries that until recently had a low GDP. Rising incomes mean more money, which in turn, means more musicians and film-makers. With that virtuous spiral comes self-confidence.

**4**

The second factor is the growth of the internet, which has created countless outlets for artistic expression. TV and radio broadcasts are usually restricted to the country a station is based in. In contrast, Netflix, Spotify and the like are global, which makes it a cinch for local productions to earn fans overseas.

**5**

The upshot of this creative freedom in social media is that there is far more entertainment and culture out there and that borders matter much less. Indeed, the decentralisation of cool is forcing change on the entertainment industry, which is coming to acknowledge that many of today’s most influential tastemakers come from the developing world.

**6**

Although killjoys might dismiss today’s pop culture as mere frippery, politics is, more often than not, downstream of culture. It can actually be a vector of “soft power”—a country’s ability to shape values using allure rather than coercion.

**7**

Midway through the spectacle, Donghae, the lead vocalist, thanked the audience in English, Korean, Japanese and Mandarin. All the while, his headset dangled nonchalantly over his shoulder, the South Korean flag emblazoned conspicuously on the earpiece.

Adapted from © The Economist, 2023

- A. But, these platforms involve a vetting process by rigorous executives. Perhaps the most democratic are social-media outlets such as TikTok and YouTube, which let aspiring performers anywhere create and post content that is then distributed at no cost.
- B. Films and music can draw people to visit a country, learn the language and sympathise with its ideals. Super Junior’s rollicking performance was about catchy tunes and baby-faced heart-throbs. But it was also about subtle political influence.
- C. In a recent survey conducted in 18 countries, around 39 percent of respondents stated that the genre of K-pop was “very popular”. Additionally, its export value has been increasing steadily ever since 2009, when it began to become a global phenomenon.
- D. ***Melonie was visiting from Ecuador. When asked about her “bias”, the term fans use to refer to their favourite band member, she pulled her top aside to reveal a tattoo of the name of the group’s leader, Leeteuk, on her chest.***
- E. Scott McDonald, head of the British Council, witnessed this new sense of pride during a trip to China. Rather than questioning him about the latest trends in the West, people were keen to show off chic local shops and social-media stars. “They no longer cared about what’s happening around the rest of the world,” McDonald says.
- F. The biggest account on TikTok, for instance, belongs to Khaby Lame, a Senegalese-born trend-setter whose light-hearted posts have won him over 150m followers. It is hard to picture Mr Lame achieving that sort of success in the old-media sphere. But the implications of all this go beyond improved content-creator prospects.
- G. Their songs were punctuated with banter and skits. Their strutting and pouting was directed not just at the screaming women in the arena, but also at cameras dotted around the stage, streaming the performance to audiences in multiple time zones.
- H. This multicultural dimension of what is cool is evidenced by the deeply uncool world of trade data. The Organisation for Economic Co-operation and Development (OECD) estimates that imports from America were 25% of the total in 2020, down from almost 40% a decade earlier. It then begs the question of what has brought about such a shift.
- I. Throughout the 20th century, cool was the prerogative of the West, from flappers to hip-hop. “After the cold war, as the world grew more connected,” says Marty Kaplan, a professor at the University of Southern California, “many feared that the West’s dominance would produce a global monoculture.”

<b>GAP</b>	<i>0</i>	1	2	3	4	5	6	7
<b>PARAGRAPH</b>	<i>D</i>							
	✓							

**TASK 2 (8 X 1 mark = 8 marks)**

**You are going to read an extract of an article. For questions 9-15 choose the answer (a, b or c) that best matches the information you will read. Statement 0 has been given as an example. ONLY ONE ANSWER IS CORRECT.**

**MARK**

***IS MODERN LIFE RUINING OUR POWERS OF CONCENTRATION?***

*Is the ping of a text stealing our focus or do we just lack willpower?*

*And could mindless scrolling ever be good for our brains?*

How does it feel inside your head? Maybe you're daydreaming. Maybe your thoughts are forging ahead. More likely, your brain feels like a browser with many tabs open. From books on "stolen focus" topping bestseller lists, to soaring diagnoses of ADHD in adults and children, it seems we're increasingly concerned by our ability to pay attention.

Last year, King's College London found 49% of 2,000 adults felt their attention span was shorter than it used to. 47% agreed "deep thinking" was something of the past." These are generalisations impossible to quantify—there isn't a consistent measure of attention or thinking. But the response proves we perceive there's a problem.

I've been feeling the same myself. Last year, writing started feeling more laborious. Unrelated to complexity, I found it hard to manage time. Directing attention felt outside my grasp. Maybe my struggle had more to do with spending eight hours a day staring at screens. Maybe mental strain wasn't a sign of executive dysfunction, but an apt response.

"I've studied hundreds of people, and many report feeling distracted and having loss of control," says psychologist and professor of informatics Gloria Mark. In her book *Attention Span*, she brings together her findings and results are startling. It's not as simple as flow good, screens bad. Most strikingly, it's not even the case we should strive to focus at all.

Broadly speaking, there are two schools of thought on attention. The first argues we haven't lost our ability to focus, it has been wrested by technology. We're little more than lab rats lured by algorithms. We may develop strategies for resisting those dopamine dispensers, like blocking software or switching to a "brick phone". But the game's rigged against us. Those in the second camp may scoff at this: they maintain struggle with focus has more to do with self-control. Nothing can distract us unless we're willing to. Whichever worldview you take, there's an element of fatalism: there's either little you can do, or you aren't doing enough.

Mark believes neither view is quite right. She dismantles common misconceptions about attention, among them that we should always strive to focus when working on computers, and that mindless scrolling is counterproductive. Reality is more nuanced: "We're having a hard time controlling attention. We haven't figured out how to integrate technology in life."

In 2004, Mark conducted a study on "computer workers." Shadowing them with a stopwatch, she logged how long they spent on one activity (opening emails) before switching to another (making a call). It was painstaking work—like watching paint dry—but illustrated how attention roamed about, often with no obvious prompt. The results showed people shifted attention, on average, every three minutes. When restricted to computers, it was 30 seconds quicker. This seemed unfathomably fast, but was nothing compared to what was to come. In 2012, the average time on screens was 74 seconds. Since then, it has declined to 47 seconds.

Results hold true regardless of age. "Our personal use of technologies affects our ability to pay attention." But, Mark cautions, it's not a straightforward tradeoff. "There are many things in society that collude to make us distracted—it's more than targeted algorithms." Though the world might seek to distract us, personality plays a part in how we use the internet. Some find it easier to recover from interruptions; others are innately prone to self-regulation.

Internet design mirrors thinking, explaining how we can waste hours down a rabbit hole on YouTube. Stress and exhaustion exacerbate the problem, diminishing our ability to resist temptation. The line between free will and conditioning has blurred: distraction isn't a tech problem, or a people's problem; it's both, inextricably intertwined. Indeed, Mark's most disquieting finding is we've become so used to being interrupted, we do it to ourselves. We're happiest when engaged in rote activity. Mindless diversions replenish our cognitive resources. Thus, the salve for fragmented focus is flow, the state of being so engrossed in work that you lose track of time. However, flow is not only rare, but draining. Taking a break to scroll a different screen can be restorative, which is proof of the need for nuance.

Mark makes an evidence-based approach to attention: working with our tech-riddled modern world, instead of trying to squeeze the genie back in the bottle. Rather than aspiring towards flow, she suggests targeting a “balance of attentional states” that reflects natural circadian rhythms: identifying your chronotype – whether you work better early, late or are moderate; split into lions, bears, dolphins and wolves. She and I are “bears”, most productive between 10am and 2pm – when lions are winding down, and dolphins and wolves are getting started. By realising these peaks, we can protect that window for work requiring concentration.

At societal level, Mark supports “right-to-disconnect” laws to combat email overload, but says cultural shift should come first. “I’m very optimistic we can take control and change the way things are.” The first step is accepting attention is finite –we can choose how we spend it.

Adapted from: © The Guardian, 2023

**0. The writer considers**

- a. *a great deal of self-help and ADHD books are sold.*
- b. *people’s brains tend to multitask nowadays.***
- c. *the cases of ADHD are skyrocketing due to the internet.*

<b>B</b>
✓

**8. King’s College London**

- a) contributed to showing our attention level seems to have worsened.
- b) proved roughly 50% of its alumni confess to having low attention levels.
- c) provided undeniable evidence that people’s attention level has lowered.


**9. The writer found it difficult to write and manage her time**

- a) because her job was far more demanding then.
- b) owing to a previous concentration problem.
- c) possibly as a result of her taxing working conditions.


**10. Regarding the two schools of attention, we find out**

- a) both schools are utterly dismissed by Gloria Mark.
- b) both schools have opposite views but reveal a stark reality.
- c) the first school says we can easily block the influence of technology.


**11. When dealing with the topic of attention, Gloria Mark**

- a) believes we shouldn’t get distracted while using computers.
- b) refers to the fact that scrolling down is an action to be avoided.
- c) tackles the issue from a new angle.


**12. Gloria Mark’s 2004 study**

- a) discovered the exact reasons why people shift attention.
- b) paved the way for a great deal of attention studies.
- c) proved computers lowered attention span even further.


**13. We waste time on the internet because**

- a) lame distractions seem to be of benefit for humans.
- b) our thinking mimics the way the internet is designed.
- c) we can’t help it due to some elements of the modern world.


**14. Gloria Mark’s approach to attention states:**

- a) flow and technology are key to concentrate.
- b) technology is not an enemy to fight against.
- c) we may need to diminish our use of technology.


**15. Regarding the chronotypes depicted in the text, we learn**

- a) only certain chronotypes are prone to concentration.
- b) the four animals are somewhat productive at some point from 10 am to 2 pm.
- c) they are closely associated to our circadian rhythms.


**TASK 3 (10 x 1 mark = 10 marks)**

Read the text and complete each gap with the most suitable word from the options provided. Please, write your answers in the boxes. Gap 0 is an example.

## ***'I MISS EATING': THE TRUTH BEHIND THE WEIGHT LOSS DRUG THAT MAKES FOOD REPULSIVE***

*In Beverly Hills' doctors' offices, celebrities are clamoring for Ozempic prescriptions – but what are the costs of the supposed wonder drug?*

"Everyone's on it," says Dr Daniel Ghiyam whose "medical spa" in Ventura county, California, offers skin tightening [0], body contouring, vaginal rejuvenation and, lately, injections of Semaglutide, the active ingredient in a new drug called Ozempic. To hear Ghiyam tell it, these injections are Hollywood's worst-kept secret. "A lot of celebrities are on it," he says. "Everyone who's not talking about it is on the stuff."

Ozempic has become so popular in the last two years because it makes people lose weight fast. It's so controversial because of the way it works: by \_\_\_\_\_ [16] a chemical repugnance to food itself. After being injected with Ozempic, a user could try to imagine a moist \_\_\_\_\_ [17] of black forest gateau, or a calorically-dense, half-pound Baconator bacon cheeseburger from Wendy's, and their body physically \_\_\_\_\_ [18], with spasms of nausea and waves of ill feeling. It's the chemical realization of a behavioral psychologist's wildest dream; A Clockwork Orange for junk food, an eating disorder in an injection.

On TikTok, videos documenting Ozempic-assisted weight loss have \_\_\_\_\_ [19] hundreds of millions of views. Elsewhere on the internet, speculation that Ozempic has catalyzed the drastic body transformations of celebrities runs \_\_\_\_\_ [20]. A number of musicians and actors told the Guardian that they personally knew high-profile people in their industries using Ozempic, although none would go \_\_\_\_\_ [21]. Ghiyam has joined in on the publicity push himself, with his own informational #OzempicWeightLoss TikToks reeling in hundreds of thousands of views.

Ozempic is also advertised regularly on TV: the ubiquitous commercials feature various characters who, having stabilized their blood sugar levels, are living healthy, active lives. "Oh!" they exclaim, turning to the camera, barely containing their excitement, as the soundtrack – set to the \_\_\_\_\_ [22] melody of Magic, the breakout 1974 single by Scottish soft-rockers Pilot – crescendos. Oh! Oh! Oh! Ozeeeeempic!

But the ad mentions weight loss only as \_\_\_\_\_ [23]. In the motormouth recitation of precautions and potential side effects that underscore pharmaceutical ads, the voiceover says off-handedly, "You may lose weight!" to which a chipper character responds, "Oh!" That's because Ozempic is not being marketed as a weight loss drug. It's sold as a diabetes medication. One of its \_\_\_\_\_ [24] effects however, is that it makes patients want to eat less. And so doctors are increasingly prescribing the drug off-label, purely for its effect helping people lose weight.

The drug's popularity, combined with its promised results, has led to a massive \_\_\_\_\_ [25] on supplies globally. The worry is that the off-label use of Ozempic for weight loss is creating shortages for people who rely on the drug in treating type 2 diabetes.

**'I MISS EATING': THE TRUTH BEHIND THE WEIGHT  
LOSS DRUG THAT MAKES FOOD REPULSIVE**

0. a) *damaging*      b) *exposing*      c) *loosening*      d) ***tightening***
16. a) *kindling*      b) *overcoming*      c) *pulling*      d) *triggering*
17. a) *blanket*      b) *lump*      c) *slab*      d) *stick*
18. a) *bucks*      b) *rebels*      c) *revolts*      d) *wrenches*
19. a) *brought up*      b) *cracked up*      c) *racked up*      d) *raised*
20. a) *awry*      b) *into the ground*      c) *out of steam*      d) *wild*
21. a) *along*      b) *for it*      c) *on record*      d) *through*
22. a) *brooming*      b) *earwormy*      c) *haunting*      d) *reeling*
23. a) *a conundrum*      b) *a simile*      c) *a tenet*      d) *an afterthought*
24. a) *corollary*      b) *deleterious*      c) *ill*      d) *undesirable*
25. a) *run*      b) *take*      c) *tendency*      d) *thrust*

<b>GAP</b>	<i>0</i>	16	17	18	19	20	21	22	23	24	25
<b>LETTER</b>	<b><i>D</i></b>										
	✓										

