

TASK ONE: GROWING A “WORD FOREST” IN KENYA

GAP	1	2	3	4	5	6	7
PARAGRAPH	H	C	E	B	D	G	A

Distractores: F, J

TASK TWO: THE HARSH REALM OF “GENTLE PARENTING”

PARAGRAPH	1 [8]	2 [9]	3 [10]	4 [11]	5 [12]	6 [13]	7 [14]	8 [15]	9 [16]
HEADING	E	A	H	B	F	I	J	L	K

Distractores: C, D

TASK THREE: EMOTIONAL ELEGANCE

GAP	17	18	19	20	21	22	23	24	25
LETTER	B	A	D	D	B	B	B	B	D

TASK ONE: SWIFTONOMICS

QUESTION	1	2	3	4	5	6	7
LETTER	B	A	A	C	C	A	A

TASK 2: IMPOSTER SYNDROME

8	equality
9	scare / scare off
10	suffragists / suffragettes
11	breezy
12	jarring / threatening
13	pedalling / pedaling
14	bait
15	rooted
16	backlash
17	premise

Nota:

- No se penalizarán los errores de ortografía que no alteren esencialmente el significado de la palabra, frase o expresión requeridas.
- En los ítems con dos palabras, será necesario que ambas estén presentes para poder otorgar 1 punto al alumno. Ningún ítem podrá puntuarse con 0,5 puntos.

TASK THREE:

QUESTION	1 (18)	2 (19)	3 (20)	4 (21)	5 (22)	6 (23)	7 (24)	8 (25)
LETTER	A	E	G	C	I	D	J	B

Distractores: H, K

TRANSCRIPTS

TASK ONE: SWIFTONOMICS

[minutes 2:08 / 9:07]

INTERVIEWER: The Eras tour has been, you know, just phenomenally incomparably successful tour. She's already grossed more than a billion dollars in revenue in the US on the [sort of] first year of the Eras tour. And, you know, as your listeners will be well aware **[0, 2:32] she'll be in Australia unfortunately not New Zealand but then she'll be in many cities in Asia. She'll be going to Europe before she comes back to the US.** And it seems [sort of] more than likely that, by the time the Eras tour is done, it will have grossed [sort of] probably more than two billion dollars. And it's already the most successful, financially successful tour of all time. And it certainly will be by the time all is done. In terms of the economic impact of that, you know, obviously it's an enormous and [sort of] vast amount of money for [sort of] one musician's tour to make, you know, [sort of] between one and two billion dollars, you know, **[1, 3:07] when you compare that with the size of the [sort of] economies of the countries that she's going to, obviously it's still probably a drop in the bucket.** I know there's been a lot of stuff saying that she's [sort of], you know, carrying the weight of the American economy on her shoulders. I think that that, even as, even as an ardent fan, I think that probably slightly overdoes it. But uh, but yeah, it's been, it's been hugely economically successful for her and, and certainly a very, very big tour in the grand scheme of things.

INTERVIEWEE: Can we break it down a bit? Because when fans are going to see her shows it's not just the ticket price. There's also the merchandise, the accommodation, the food, all those sort of extras aren't there?

INTERVIEWER: Yes exactly. So, I think [sort of] most of the economists who looked at this think that, um, you know, every person who goes to, who buys an Eras tour ticket probably spends [sort of], on average, about a thousand dollars on their ticket, which obviously is, is enormous, at least in the US. Um, but **[2, 4:00] they're, they're probably spending [sort of] three to four times their ticket price on [sort of] the whole trip.** So, on hotels flights, food, merchandises, as you say. And, you know, it is interesting the impact that can have on, on local economies, you know, **[3, 4:15] she was [sort of] mentioned in one of the Federal Reserve's, the Philadelphia Federal Reserve's Beige Book,** which sounds very dull, but it's basically a book of like anecdotes that they compile about the local economy. **[3, 4:27] They [sort of] mentioned that her tour had had a huge impact on [sort of] local, um, hotel and hospitality industries,** the [sort of] weekend that the Eras tour was in town there, you know, you've seen all kinds of, every, every town that the Eras tour has gone to has had this [sort of] big swell of hospitality and, and, and restaurant ah, activity. In terms of, you know, the impact on that town, it's obviously [sort of] great if you already own a [sort of] restaurant or, or a hotel business there. Um, uh, it [sort of] is an, is an extra boom for those towns.

INTERVIEWEE: The stadium tours are one thing but then **[4, 4:59] she's also released *The Eras Tour* movie at the same time**, it's another way of staying relevant, another way of keeping that tour present and [sort of] in people's minds. Do, you know, the impact that that has had?

INTERVIEWER: Yes, so it has been the most successful concert film of all time. Uh, it grossed about \$250 million in the US. You can see its impact on [sort of] her business in other ways as well.

INTERVIEWEE: **[4, 5:26] Beyoncé did the same thing.** She had her *Renaissance* movie out in and around the time that she was touring. So, it seems to be whether they've set a trend or not as I guess remains to be seen. But they're both, you know, huge stars touring and putting out a movie at the same time. It was quite interesting to see. Beyond the Eras tour and the Eras movie, there have also been all these other ripple effects like universities offering papers and courses on Taylor Swift. And I'm talking about Stanford, Harvard, Berkeley, these are big universities. And then last year Gannett, the largest US newspaper publisher, which also has *USA Today*, they hired a dedicated Taylor Swift journalist. I guess I'm wondering how these filter back in, or whether they do filter back in, into her business and her economic impact.

INTERVIEWER: Yeah, I do think it's interesting, you know, in the context of what we were saying about the movie and the tour [sort of] being, it does feel like it's been all-consuming, you know, you can't open your phone or a newspaper or a magazine or anything without seeing Taylor Swift. And I do think **[5, 6:28] it's in some part a function of the way that [sort of] social media works, in that you [sort of] can have this [sort of] wall-to-wall coverage 24 hours a day.** And I do think that, you know, Gannett was [sort of] tapping into that, you know, people do have an insatiable need, and it seems to keep being fed by the fact that you can, you know, you really can't escape reading, reading about her.

In terms of the [sort of] the university courses, I mean there are, there are a lot of [sort of] fascinating aspects of this phenomenon to study. They seem to fall into [sort of] two general buckets. So, **[6, 7:05] one is the [sort of] creative music courses for creative people studying her songwriting, her [sort of] creativity,** that side of things which, you know, is fascinating in its own right. And **[6] then you also have a lot of business schools doing case studies on her. And these mostly seem to focus on either [sort of], as we touched upon, the [sort of] way that she markets herself.** She's shown a [sort of] **[7, 7:33] savvy marketing side of herself [sort of] from the beginning,** you know, **when she named her debut single *Tim McGraw*, which was the name of a very famous country music star. And that was [sort of] a way to [sort of] tempt radios into [sort of] playing that song more** and to give it some [sort of] so people had some [sort of] recognition. So, she's been savvy from the get-go but mostly to focus on how she markets herself or the [sort of] pretty radical things she's done with her catalogue. So, the sale of her catalogue of master's to a [sort of] private equity firm and an owner that she really didn't like several years ago has resulted in her re-recording all of the albums, and that has had a huge impact on how the music industry thinks about [sort of] ownership of music.

Adapted from © <https://www.rnz.co.nz/national/programmes/culture-101/audio/2018927305/>

You see 'imposter syndrome' is not my problem to solve, and it's not yours either. So, today, if you'll humour me, I wanna squeeze in one last history lesson before we leave this place. Let's go back to the 1890s, a few short decades after Smith was founded. Doctors had identified a never-before-seen **[0, 1:57] medical *malady***, one that threatened to wreck havoc¹ on the entire female population. That condition was called 'bicycle face'.

You see, the original bike-was-full *[sic]* had one gigantic wheel in the front and one tiny little wheel in the back. Imagine a hula hoop and a dinner plate—not easy to ride! But then along comes this revolutionary concept: two wheels of the same size. Go figure! The power of **[8, 2:30] equality**, baby! And as a result, cycling takes off, and it takes off in Europe and North America, and it takes off...for women! But the with *[sic]*, with the rise of women riding the bicycle, comes the rise of 'bicycle face'.

Here are the symptoms of this terrifying condition—these are direct quotes, by the way: flushed cheeks, hard, clenched jaw, bulging eyes, and an expression that is either anxious, irritable, or at best, stony. That's right, long before there was 'resting bitch face,' there was 'resting bike face.'

Now, here's the thing: it wasn't just women who were riding bicycles. In fact, the majority of those who had taken up the hobby...were men! But 'bicycle face,' that was strictly a woman's disease. Why? Because 'bicycle face' was invented to purely **[9, 3:33] scare** women off their wheels.

Here's what was really goin' on: back then, the bicycle became a symbol for a growing feminist movement. All the sudden *[sic]*, women could go further and faster, and they didn't need to wait around for a gentleman to show up with his horseback and give 'em a ride. **[10, 3:58] Suffragists** could now meet with one another from town to town. And they would take their signs, and they would affix them to the front of their handlebars. Because of the bicycle, women even started wanting different clothes—Victorian hoop skirts, *phhssshh!!* - so last season! Women wanted **[11, 4:14] breezy** bloomers, better for pedalling. As one magazine wrote in 1896, 'To men, the bicycle was merely just a new toy. But to women, it was the steed upon which they rode into the new world.'

Of course, it wasn't long before men started seeing bikes as more than just a new toy, too. To them, bicycles—and the behaviour they were enabling with women—were **[12, 4:39] jarring**, dangerous, **[12] threatening** to the status quo. More than a century later, we can see 'bicycle face' for what it is, or what it was: not a medical mistake, but a deliberate tool, a strategy wielded by powerful men to put women back in their place, to make us stop **[13, 5:07] pedalling**.

Ridiculous name aside, I think that there's something deeper here. I think that there's a lot we can learn about 'imposter syndrome' from 'bicycle face.' Both of them are strategies used to hold women back, and it's up to us to not take the **[14, 5:23] bait**.

The way our culture talks about imposter syndrome, you also could mistake it for a medical condition, but it's not. Leslie Jamison wrote about the origins of the phrase in *The New Yorker* a few months ago. And she talked about how the two researchers who had first talked about 'imposter syndrome' didn't call it an 'imposter

¹ Both 'wreak havoc' and 'wreck havoc' are used, but 'wreck havoc' is more common and more widely accepted.

syndrome' at all. In fact, they referred to it as 'imposter phenomenon', and it was based on high-achieving white ladies. It was never meant to be pathologized.

Still, like 'bicycle face' before it, 'imposter syndrome' was **[15, 6:00] rooted** in misogyny. It's no coincidence that the concept first emerged as Title IX (1972) became law, and women started goin' to college, or that it gained traction just as *Roe v. Wade* (1973) was decided. And now that women had control over their bodies, they were starting to enter the workforce in droves. Just like 'bicycle face' before it, 'imposter syndrome' was a reaction to women's progress. But this time, the **[16] backlash** was even more insidious *[sic]*.² Which is why today, instead of telling you how to overcome 'imposter syndrome', we're gonna question the whole concept. And I wanna do that by breaking down some lies we're told about 'imposter syndrome', starting with the big one: that maybe there's something wrong with you—that 'imposter syndrome' is grounded in actual deficiency.

Imagine you're riding a bicycle up a hill. And as you pedal your way to the top, you fixate on your destination, and you clench your jaw. That doesn't mean that you have 'bicycle face.' That means you're riding a bicycle!

'Imposter syndrome' is based on the **[17, 7:12] premise** that we're the problem. That if we feel underqualified, it's because we are. That if we worry that we don't have what it takes, it's because we don't. But in my experience, I have found that discomfort, anxiety to just be a natural human reaction. You know, when I showed up at that fancy corporate law firm for the very first time, I had not just one but two Ivy League postgraduate degrees. But still, I felt like everybody was speaking a different language.

Adapted from ©Reshma Saujani at Smith College's 2023 Commencement: Imposter Syndrome is Modern-Day Bicycle Face
https://youtu.be/zMRcWj_GKxY?si=SETOq08yzKs1j

² "*insidious*"², which rhymes with "deciduous," is a common misspelling/mispronunciation of "insidious," which is the correct word.

Extract 0: Shape found in social media is key to identification [F]

"Uncovering a rare piece of Warwickshire's history." Dating back to the sixteenth century, this portrait of Henry VIII was thought to be lost. Until the Lord Lieutenant of Warwickshire posted a picture on social media that was spotted by art historian Dr Adam Busiakiewicz. (It) was a very exciting moment because I noticed that the painting had a round top, **it had a very glorious frame, and I remembered that there was this famous set of paintings made for Ralph Sheldon and which all had this formation.** So it took me about an hour to work out really- looking at the books, looking at photographs of this- to work out exactly what it was and, er, it doesn't get more exciting than that. [minute 2:03]

Adapted from ©<https://www.youtube.com/watch?v=yRIE9xFAPTE>

Extract 1: A discovery brings to light a specific practice of material use [A]

MAN: ...a secret self-portrait of Van Gogh hidden on the back of the painting's canvas. Art historians at the Royal Scottish Academy where the discovery was made say **Van Gogh was known to reuse canvases by, well, flipping them over.** There you go. The incredibly rare self-portrait had been hiding, covered by glue and a cardboard backing. You know, it probably protected it. They say uncovering the secret self-portrait may be possible, but not without extensive and delicate conservation work. So, until then, an upcoming exhibition will allow art lovers to marvel at the x-ray behind the painting. [minute 2:54]

Adapted from ©<https://www.youtube.com>

Extract 2: An enigmatic portrait believed to be the artist in disguise [E]

Vermeer created the blue part of it with a pigment known as ultramarine, formed from a semi-precious stone from Afghanistan known as lapis lazuli. Which, at the time, would have been more expensive than gold. And Vermeer used a lot of it. It remains a mystery as to how he was able to get his hands on so much of it. But why would Vermeer make a portrait of a Dutch girl and dress her in exotic attire? The thing is we actually don't know much about Vermeer. **We don't even know for sure what he looked like. But a lot of people think this is probably him. The only painting he created that shows his face.** [minute 3:44]

Adapted from ©<https://www.youtube.com/watch?v=FxKZeR2v6Q4>

Extract 3: Speculation surrounds the identity of a figure [G]

One of the most controversial aspects of Leonardo da Vinci's *The Last Supper* is the figure on Jesus' right to the left of him as we view the painting. **While most assume this is John "the Beloved," many have speculated that the figure is actually a female, perhaps none other than Mary Magdalene, a theory made popular by the 2003 book *The Da Vinci Code*.** The reason for assuming this might be Mary is multifaceted. The individual is effeminate, with longer hair and a pale complexion when compared to the others in the scene. It has been argued that if this is John, why is he not leaning on the breast of Jesus, as John says he was during the Last Supper? [minute 4:33]

Adapted from ©<https://www.youtube.com/watch?v=oa5weji60X8>

Extract 4: A painting “reflects” the duality of life [C]

The Old Fisherman by Tivadar Kosztká...At first, the asymmetry of this old fisherman's face may seem jarring, unsettling, and rather puzzling. That is until you bring a mirror into play. **If you hold a two-sided mirror at the very center of the painting, you will find that you are suddenly presented with two very different personas.** On the left, we see a pious man praying against a serene background, while on the right, we are confronted with a sinister demon-like figure surrounded by a much more dark and ominous background. This mind-blowing revelation reveals the paintings' likely true meaning: that everybody embodies both good and evil. [minute 5:33]

Adapted from ©<https://www.youtube.com/watch?v=HdBsquFvI7g>

Extract 5: This artist gained acclaim for the symbolism used in some paintings [I]

Specific flowers also have more specific meanings. For example, **poisonous Nightshade symbolizes danger or deception, daisies symbolize innocence, poppies symbolize sleep or death, and a red rose symbolizes love and seduction.** Rachel Ruysch was a still-life painter who gained international fame for her elaborate and microscopically detailed still-life paintings of flowers. Ruysch deliberately painted combinations of flowers that, in reality, could not all bloom in the same season. This is because every rich bouquet was carefully crafted to reveal a breadth of knowledge, whether that be conveyed in the specific types of flowers or their state of bloom. [minute 6:22]

Adapted from © https://www.youtube.com/watch?v=_kKTH8MYDIg

Extract 6: A piece of art faced severe criticism and negative reactions [D]

Are those really the colors that you thought you were going to see? if not, you're not the only one. on October 1st 1910, Matisse debuted this painting, called *Dance*, at the Autumn Salon in Paris, and to say that it wasn't well received is an understatement. A few critics applauded the boldness of the painting, **but most attacked it savagely and the public was no kind - they crowded in front of the massive canvas and shouted insults at it, jeering, laughing, mocking.** Unfortunately, **this was not new for Matisse.** Five years earlier, at the Autumn Salon of 1905, he exhibited a number of paintings that got a similar response, including this one *Open Window* from before and this one *Woman with a Hat* ...[minute 7:15]

Adapted from ©<https://www.youtube.com/watch?v=EpV6MycYg-0>

Extract 7: Using innovative techniques, an artist challenged conventional perception [J]

We can look at the methods Magritte **used to make us see contradictions** and irrational Concepts. One method was to combine two familiar objects and make a new one. Another method was to paint a solid object as if it were a see-through portal. In some paintings, he would defy gravity and show heavy objects floating. He would give an unfamiliar name to a familiar object. **He would change scale by making small objects huge, and large objects impossibly tiny.** Another method was to obscure or to hide a face or an object...[minute 8:12]

Adapted from ©<https://www.youtube.com/watch?v=NZCE3ot6lf8>

Extract 8: A painting poignantly portrays silent alienation of subjects [B]

There are no reflections on the outside of the café, no people on the streets, no cars - the only living beings are four subjects sitting quietly inside. The viewer is placed outside the café, but there is no door to enter, which emphasizes the overwhelming sense of loneliness...**Almost everyone can relate to this, but this painting touches on deeper meanings than a simple diner. Hopper's paintings are known for making viewers notice the subtle yet powerful forces that separate people, even when they are physically together.** You may have already noticed how something is always present in Hopper's scenes, be it a physical object or an intangible emotion, that creates a feeling of distance and disconnection between the characters. [minute 9:05]

Adapted from ©https://www.youtube.com/watch?v=7cNbUXh_LWI