Castilla-La Mancha
Consejería de Educación, Cultura y Deportes

PRUEBAS DE CERTIFICACIÓN

INGLÉS / C2

COMPRENSIÓN DE TEXTOS ESCRITOS

SESIÓN EXTRAORDINARIA 2022

INSTRUCCIONES PARA LA REALIZACIÓN DE ESTA PARTE

- **DURACIÓN: 60 minutos.**
- **PUNTUACIÓN:** A efectos de **certificación**, será necesario superar todas y cada una de las cinco actividades de lengua con una puntuación mínima del 50% en cada una de ellas y una calificación global final igual o superior al 65%. A efectos de **promoción**, será necesario obtener una puntuación mínima del 50% en todas y cada una de las cinco actividades de lengua.
- Las respuestas erróneas no descontarán puntos.
- Esta parte consta de TRES tareas.
- Leer las instrucciones al principio de cada tarea y realizarla según se indica.
- Las respuestas escritas a lápiz no se calificarán.
- No está permitido el uso del diccionario.
- **NO ESCRIBIR NADA EN LAS ÁREAS GRISES.**

DATOS DEL CANDIDATO

APELLIDOS:		
NOMBRE:	DNI:	
COMISIÓN:	OFICIAL ☐	LIBRE ☐
CALIFICACIÓN:		

TASK 1

Read the text and choose the best answer (A, B or C) for the questions below. There is only ONE correct answer. Answer 0 is an example. Write your answers in the ANSWER BOX. (1 item = 0.8).

ACTING ON PLASTIC

How to make plastics less harmful is an urgent question in chemistry — and must be for policy, too.

Since Bakelite was revealed in 1907 as the first synthetic plastic — it was used as an electrical insulator — this lightweight, strong and mouldable class of materials has helped to make the modern world. Plastics are a staple ingredient in product design and manufacture, and their use, especially as single-use items such as water bottles and food wrappings, is expanding. The total weight of plastics produced per year currently stands at more than 380 million tonnes and is set to top 900 million tonnes by 2050.

But, like the fossil fuels from which they are made, plastics can have negative environmental consequences. By 2050, an estimated 12 billion tonnes of plastic waste will be sitting in landfills or polluting the natural environment. For comparison, this number stood at around 4.9 billion tonnes in 2015. Used plastics also form a large proportion of the fuel fed into energy-generating waste incinerators, which are a source of carbon emissions. Documentary films such as those narrated by David Attenborough have drawn attention to the environmental hazards posed by waste plastics. Footage of discarded water bottles suffocating marine life has also helped to trigger a public outcry and propelled plastics pollution up global agendas.

Although many plastics now carry the recycling symbol, in practice, plastics recycling is crude and energy-intensive. Recycled plastics tend to be of lower-quality — they have less strength — than newly manufactured plastics. Increasingly, consumers are being sold products made from biodegradable plastics, derived from plant sources or spiked with oxygen and other chemicals to allow them to be broken down in the environment. However, this is complicating recycling efforts, because biodegradable plastics have a detrimental effect on the quality of recycled plastics, and there is no reliable way for recycling plants to separate these plastics from other forms. How more-sustainable plastics might be created has become one of the biggest and most urgent questions in chemistry today. Researchers from many branches of the field are now working on ways to reduce plastics waste and to improve the chances that it can be recycled.

One such effort is reported in this week's issue of *Nature*. Stefan Mecking and his colleagues at the University of Konstanz in Germany describe a new type of polyethylene — one of the most common types of single-use plastic — that can be recycled by recovering most of the starting materials— something that is hard to do with existing materials and recycling technologies. This new plastic needs to be further tested, and its impacts on existing recycling infrastructure need to be evaluated. It will require a different kind of recycling technology from that available at existing recycling centres. If there's a consensus that it should be used, and if it can be scaled up, it has the potential to accelerate the shift to recycled plastics. It could be a part of the solution to making plastics use less harmful.

But chemistry alone can take us only so far. If the burning of plastics and the accumulation of the materials in oceans and landfill is to be reduced, industry cannot continue to manufacture plastics at the current rate. Companies need to take more responsibility for the full life cycle of their plastic products. And, for this to happen, governments will need to introduce more regulations, and a proposed United Nations plastics treaty needs also to succeed.

Plastics are made by combining chains of simple molecular building blocks. It isn't easy to run that process backwards to create materials for reuse — although researchers have made some progress. The main obstacle to improved plastics recycling is how to break the chemical bonds in a systematic and low-energy way to recover valuable materials that can then be used to make equally high-quality plastics.

There are several ways to give plastics an afterlife. These include mechanical recycling — whereby they are chopped up, melted and reused as a lower-quality plastic. Another option is for them to be chemically recycled — by breaking the bonds that hold the long plastics molecules together, creating smaller, useful molecules that can be made into new plastics. The latter approach, possibly the harder of the two, is what Mecking and his colleagues have been working on.

This team is one of several around the world that have been trying to find such a way to recycle polyethylene. Using a renewable source, Mecking and his colleagues made a robust polyethylene-like material that contains chemical groups that can be more easily split than those in conventional plastics, allowing the material to be deconstructed at the recycling stage. The scientists were able to recover almost all of the starting material through the recycling process, and, from it, remake the polyethylene-like material.

This is clever chemistry and vital research. The approach must now be investigated for different types of plastic and at larger scales. But, as long as plastics use continues to rise, recycling alone will not reduce plastics pollution.

(Adapted from: nature.com)

0. Bakelite was initially intended to …
- **A.** become a sustainable alternative to single-use items.
- **B.** **be used in electricity as a nonconductor.**
- **C.** spread as the most ductile material so far.

1. The damage caused by plastic waste …
- **A.** could be comparable to fossil fuel, in all respects.
- **B.** doesn't have an impact on air pollution as opposed to fossil fuels.
- **C.** endangers the environment in areas where fossil fuels don't.

2. The way in which plastics are presently recycled …
- **A.** enables the integration of biodegradable materials.
- **B.** is aimed to give carbon emissions a wide berth.
- **C.** is bound to alter their original properties.

3. When recycling plastics, …
- **A.** adequate quality is undoubtedly compromised.
- **B.** biodegradable products boost the ease of the process.
- **C.** energy waste and pollution is substantially scaled down.

4. New research being carried out in Germany aims to …
- **A.** bring about a new recycling procedure that will make plastic more sustainable.
- **B.** create a material which is more sustainable than existing plastic materials.
- **C.** give existing polyethylene a second life based on its popularity.

5. The research opens a way for successfully recycling plastic in the future, …
- **A.** however, it calls for approval and adjustments.
- **B.** regardless of potential limitations of existing centres.
- **C.** which will assuredly reduce harmful processes.

6. Resolving the environmental issues caused by massive plastic production requires …
- **A.** enterprises to abide by current legislation.
- **B.** further oversight of industry practices.
- **C.** the elimination of plastic production.

7. The stumbling block for satisfactory results in recycling plastics is due to …
- **A.** laws regarding environmental issues.
- **B.** the chemical procedures required.
- **C.** the current recycling technological equipment.

8. Mecking's proposal to recycle plastics consists in …
- **A.** breaking down the molecular bonds of traditional, oil-based plastics.
- **B.** creating a new, more sustainable plastic closely resembling traditional polyethylene.
- **C.** systematically discarding low-quality plastics as they weaken.

ANSWER BOX

QUESTION	0	1	2	3	4	5	6	7	8
ANSWER	B								

Marks 1: _____/6.4

TASK 2
Read the text and choose the best sentence (A-N) for each gap (9-17). <u>There are FOUR extra sentences</u>. 0 is an example. Write your answers in the Answer Box. (1 item = 0.8)

THE COLORFUL AND CAPTIVATING SET DESIGN OF *LA LA LAND*

Where **(0)** _____ about two young dreamers than Los Angeles, a city where dreams come true (or are shattered) every day. *La La Land*, director Damien Chazelle's latest film, offers an Old Hollywood twist on the modern love story, **(9)** _____. The movie follows the romance of Mia (Emma Stone), a struggling actress, and Sebastian (Ryan Gosling), a frustrated jazz musician, through the City of Angels, **(10)** _____. To create a version of the city that blends fantasy and reality, Chazelle brought on the husband-and-wife team of production designer David Wasco and set decorator Sandy Reynolds-Wasco, who are known for their work on *The Royal Tenenbaums*, *Pulp Fiction*, and *Reservoir Dogs*.

The couple came on board early in the process to brainstorm with Chazelle and start looking for locations. "Regardless of whether it's a small-budget or a big-budget film, I try to go with practical locations first," says Wasco. "The fact that we were doing an L.A. movie in L.A. was a great thing. **(11)** _____." Chazelle specified some places, such as the Griffith Observatory, in the script, but it was up to the Wascos and their location manager to find the rest. For Sebastian's sparse home, they used a real courtyard apartment in the Valley. "There's something to be said about putting the actors into an environment that helps them convey who their character is," Wasco says. In the script, Sebastian drives out of his way for coffee every day to look at the old Van Beek recording studio (now a samba-tapas place), where he wants to open a jazz club. In reality, **(12)** _____ not far from the location for Sebastian's apartment that once housed Barbra Streisand's recording studio. The production also utilized the historic Rialto Theatre, Angels Flight funicular, and Watts Towers as shooting spots. "It was an amazing opportunity to showcase all these different, cool places around the city, including real-world jazz clubs like the Lighthouse Café," says Wasco.

(13) _____**,** the designs and colors add a more fanciful touch. Chazelle was inspired by Old Hollywood musicals and the films of Jacques Demy, the French New Wave director behind *The Umbrellas of Cherbourg* and *The Young Girls of Rochefort*, and the Wascos and the rest of the team incorporated these influences into all aspects of the film. "Damien projected movies for the crew at least once a week **(14)** _____," says Wasco. "He would make it into a social event with pizza, but he would talk before and after the screening, so it was a way to get everybody on the same page."

Mia's world **(15)** _____ of primary colors. "They'd all come to find their dreams, and their dreams were Technicolor," Reynolds-Wasco says of Mia and her roommates. "We punched up the colors to enhance their energy and their hopes for the future. Their world was influenced more by the MGM musicals and the French movies." **(16)** _____ to Mia's vibrant environment and took inspiration from jazz photography and black-and-white French New Wave films.

The Wascos note that Chazelle took a hands-on approach with the design, from sharing influences to helping scout locations**.** "He actually was so in love with the art department that he had us set up a desk for him there," says Wasco. **(17)** _____**.** "We were all making the same movie, and that translated then into what you looked at, what you saw. It's a pretty seamless, romantic, wonderful view of two struggling lovers in this wonderful city."

(Adapted from: architecturaldigest.com)

SENTENCE BANK

A	~~**better to set a story**~~
B	filled with song, dance, and a few flights of fancy
C	from sharing influences to helping scout locations
D	it's not common now
E	that sense of collaboration extended throughout the entire crew
F	the design of Sebastian's apartment was a stark contrast
G	the situation was bleak
H	the team stumbled on an Art Deco building
I	the utter scantiness of
J	to foster their individual creativity
K	to give the crew ideas as to what he was looking for
L	was designed to be an explosion
M	while the locations bring a sense of reality to the film
N	with stops at some of its iconic landmarks and hidden gems

ANSWER BOX

SPACE	**0**	**9**	**10**	**11**	**12**	**13**	**14**	**15**	**16**	**17**
ANSWER	**A**									

Marks 2: _____/7.2

TASK 3
Read the text and match the statements (1-12) to the writers (A, B, C or D). There are THREE EXTRA STATEMENTS. Answer 0 is an example. Write your answers in the ANSWER BOX. (1 item = 0.8).

GENERATION Z AND ARTIFICIAL INTELLIGENCE (AI)

ANN. Born between 1996 and 2012, Generation Z is recognized as the digital native generation. We were raised in an era defined by the internet, a time characterized by massive digitalization: social networks were launched, new technologies were created, and AI began its cross-industry debut.

Gen Z evolved alongside technology, which impacted our childhood in multiple dimensions. With social media, our methods of interaction changed. Instant connectivity translated to spending time with friends 24/7. We easily absorbed new tech trends, and our education was augmented by the integration of new software. Similarly, born between 2013-2024, Generation Alpha, the first true AI native generation, is experiencing the effects of AI right now. Kids seamlessly interact with AI chatbots and smart toys, use of IT devices is second nature, and they are used to real-time information access. The effects of AI on childhood are evident: it makes kids crave optimized experiences and hyper-connectivity, whether at home, in school or with friends.

BOB. I was raised on an unregulated internet with minimal literacy in privacy and safety, and the adults around me didn't know how to educate me to protect myself because they were just as ignorant as I was. I did stay out of danger because I knew what I was doing – I was lucky, but too many other children were not. The internet has given us the opportunity to connect with people around the world who would otherwise be out of reach, but has also exposed children to disturbing content, harmful ideologies, brainwashing communities, cyberbullies and online stalkers, predators, or other dangerous elements who might not have had access to them in real life.

We transition into a post-pandemic world that not only lives with the internet but lives on the internet. If we expect AI to be just as human as we are, then we must learn from my generation's experiences growing up with technologies such as the internet and prepare for the prospect that AI will not always learn from the best of us.

CARL. Born in 2003, my childhood was situated in the transitional stage from floppy disks and BlackBerry phones to social media powerhouses and streaming services. Most of my early interaction with technology was limited to my Sony camera and Nintendo S4. By the time I was 11, I relented to peer pressure and created an Instagram account. As I pondered how to use my new platform, it seemed natural to present the version of myself that fit my current interests. I used the profile "Gracie Dancer" to perform self-choreographed dance routines or rave about my new tap shoes. "Gracie Singer" was where I posted all my off-pitched covers of the latest pop songs.

But what was on the surface an apparently innocuous search for a sense of community began affecting me in a way I didn't expect. As my interests evolved, I felt I was wrong for wanting to try different things. The uncertainty of not knowing who was there behind the screen made me feel as if I was constantly being watched and judged. I began to fear mistakes at a time in my life when they should have been the most welcomed.

While technology has undeniable potential, I worry that the coming generation of children are growing up in a society where we are understood by others solely through our internet personas. Genuine relationships, interests, and activities will come second to keeping up the illusion of perfection, which so often means conformity.

DAN. I was born in 2000 to two computer scientists. Although technological innovation dramatically changed my life with each passing year, the shift into a technology-filled world felt entirely natural to me. For much of my childhood, each milestone in my own cognitive development was mirrored by technological advances and a deepening immersion in technology as an educational and social tool.

As my curiosity about the world grew, online news and social media proliferated, making it possible for me to follow events and connect with others across the globe. I can also thank my parents, who used their expertise on computers to help me understand the seemingly magical devices around me, empowering me to think about how to use technology for my own purposes and create technology of my own.

Today's youth are growing up with rapid advances in AI. Already, we are seeing how the unprecedented efficiency and personalization of AI-powered technology can elevate today's youth's ability to learn, form personal relationships, and create joy. To optimize it for children's safety and emotional well-being, I believe it is critical that AI-powered technology is designed so that it can match the diverse needs and abilities found throughout childhood development. My hope is that the combination of well-designed AI-powered technology for youth and educational programs about AI will empower and inspire today's youth to harness AI responsibly.

STATEMENT Identify the writer who …
A. ~~…was witness to the incursion of AI in people's lives.~~
B. …criticizes the effect of AI-powered technology on children.
C. …depicts his/her own personal growth as running parallel to that of technology.
D. …describes his/her early online experience as something that could have been improved.
E. …enjoyed a very active social life as a teenager and sent most of his/her day hanging out with friends.
F. …feels very positively about the present significance of AI and is hopeful about the future.
G. …has hopes that future practices will build on previous evidence.
H. …illustrates the negative psychological impact of ICTs on him/her.
~~**I.**~~ …noticed how the internet shaped his/her social habits
J. …reports on how technology has become second-nature for the youngest generations.
K. …seems skeptical and finds no reason to rejoice over the so-called benefits of technology.
L. …shares how his/her online behaviour parted from his/her offline persona.

(Adapted from: weforum.org)

ANSWER BOX

WRITER	ANN			BOB		CARL		DAN	
QUESTION	0	18	19	20	21	22	23	24	25
ANSWER	A								

Marks 3: _____/6.4

TASK 1	TASK 2	TASK 3	TOTAL MARKS
			_____/20

TASK 1
ACTING ON PLASTIC

ANSWER BOX

QUESTION	0	1	2	3	4	5	6	7	8
ANSWER	B	C	C	A	B	A	B	B	B

TEXT

How to make plastics less harmful is an urgent question in chemistry — and must be for policy, too.

Since Bakelite **was revealed in 1907 as the first synthetic plastic — it was used as an electrical insulator (0)—** this lightweight, strong, and mouldable class of materials has helped to make the modern world. Plastics are a staple ingredient in product design and manufacture, and their use, especially as single-use items such as water bottles and food wrappings, is expanding. The total weight of plastics produced per year currently stands at more than 380 million tonnes and is set to top 900 million tonnes by 2050.

But, **like the fossil fuels from which they are made, plastics can have negative environmental consequences. By 2050, an estimated 12 billion tonnes of plastic waste will be sitting in landfills or polluting the natural environment. For comparison, this number stood at around 4.9 billion tonnes in 2015. Used plastics also form a large proportion of the fuel fed into energy-generating waste incinerators, which are a source of carbon emissions (1).** Documentary films such as those narrated by David Attenborough have drawn attention to the environmental hazards posed by waste plastics. Footage of discarded water bottles suffocating marine life has also helped to trigger a public outcry and propelled plastics pollution up global agendas.

Although many plastics now carry the recycling symbol, in practice plastics recycling is crude and energy-intensive. Recycled plastics tend to be of lower-quality — they have less strength — than newly manufactured plastics (2). Increasingly, consumers are being sold products made from biodegradable plastics, derived from plant sources or spiked with oxygen and other chemicals to allow them to be broken down in the environment**. However, this is complicating recycling efforts, because biodegradable plastics have a detrimental effect on the quality of recycled plastics and there is no reliable way for recycling plants to separate these plastics from other forms (3).** How more-sustainable plastics might be created has become one of the biggest and most urgent questions in chemistry today. Researchers from many branches of the field are now working on ways to reduce plastics waste and to improve the chances that it can be recycled.

One such effort is reported in this week's issue of *Nature*. Stefan Mecking and his colleagues at the University of Konstanz in Germany describe a new type of polyethylene — one of the most common types of single-use plastic — that can be recycled by recovering most of the starting materials — something that is hard to do with existing materials and recycling technologies (4). This new plastic needs to be further tested, and its impacts on existing recycling infrastructure need to be evaluated. **It will require a different kind of recycling technology from that available at existing recycling centres. If there's a consensus that it should be used, and if it can be scaled up (5),** it has the potential to accelerate the shift to recycled plastics. It could be a part of the solution to making plastics use less harmful.

But chemistry alone can take us only so far. If the burning of plastics and the accumulation of the materials in oceans and landfill is to be reduced, industry cannot continue to manufacture plastics at the current rate. Companies need to take more responsibility for the full life cycle of their plastic products. And, for this to happen, governments will need to introduce more regulations, and a proposed United Nations plastics treaty needs also to succeed (6).

Plastics are made by combining chains of simple molecular building blocks. It isn't easy to run that process backwards to create materials for reuse — although researchers have made some progress. **The main obstacle to improved plastics recycling is how to break the chemical bonds in a systematic and low-energy way to recover valuable materials that can then be used to make equally high-quality plastics (7).**

There are several ways to give plastics an afterlife. These include mechanical recycling — whereby they are chopped up, melted and reused as a lower-quality plastic. Another option is for them to be chemically recycled — by breaking the bonds that hold the long plastics molecules together, creating smaller, useful molecules that can be made into new plastics**.** The latter approach, possibly the harder of the two, is what Mecking and his colleagues have been working on.

This team is one of several around the world that have been trying to find such a way to recycle polyethylene. **Using a renewable source, Mecking and his colleagues made a robust polyethylene-like material that contains chemical groups that can be more easily split than those in conventional plastics, allowing the material to be deconstructed at the recycling stage (8).** The scientists were able to recover almost all of the starting material through the recycling process, and, from it, remake the polyethylene-like material.

This is clever chemistry and vital research. The approach must now be investigated for different types of plastic and at larger scales. But, as long as plastics use continues to rise, recycling alone will not reduce plastics pollution.

(Adapted from: nature.com/articles/d41586-021-00391-7, 17/02/2021, 757 words)

TASK 2
THE COLORFUL AND CAPTIVATING SET DESIGN OF LA LA LAND

ANSWER BOX										
SPACE	**0**	**9**	**10**	**11**	**12**	**13**	**14**	**15**	**16**	**17**
ANSWER	**A**	**B**	**N**	**D**	**H**	**M**	**K**	**L**	**F**	**E**

TEXT

Where **better to set a story (0)** about two young dreamers than Los Angeles, a city where dreams come true (or are shattered) every day. La La Land, director Damien Chazelle's latest film, offers an Old Hollywood twist on the modern love story, **filled with song, dance, and a few flights of fancy (9)**. The movie follows the romance of Mia (Emma Stone), a struggling actress, and Sebastian (Ryan Gosling), a frustrated jazz musician, through the City of Angels, **with stops at some of its iconic landmarks and hidden gems (10).** To create a version of the city that blends fantasy and reality, Chazelle brought on the husband-and-wife team of production designer David Wasco and set decorator Sandy Reynolds-Wasco, who are known for their work on The Royal Tenenbaums, Pulp Fiction, and Reservoir Dogs.

The couple came on board early in the process to brainstorm with Chazelle and start looking for locations. "Regardless of whether it's a small-budget or a big-budget film, I try to go with practical locations first," says Wasco. "The fact that we were doing an L.A. movie in L.A. was a great thing. **It's not common now (11)."** Chazelle specified some places, such as the Griffith Observatory, in the script, but it was up to the Wascos and their location manager to find the rest. For Sebastian's sparse home, they used a real courtyard apartment in the Valley, despite pressure from the producers to build it as a set. "There's something to be said about putting the actors into an environment that helps them convey who their character is," Wasco says. In the script, Sebastian drives out of his way for coffee every day to look at the old Van Beek recording studio (now a samba-tapas place), where he wants to open a jazz club. In reality, **the team stumbled on an Art Deco building (12)** not far from the location for Sebastian's apartment that once housed Barbra Streisand's recording studio. The production also utilized the historic Rialto Theatre, Angels Flight funicular, and Watts Towers as shooting spots. "It was an amazing opportunity to showcase all these different, cool places around the city, including real-world jazz clubs like the Lighthouse Café," says Wasco.

While the locations bring a sense of reality to the film (13), the designs and colors add a more fanciful touch. Chazelle was inspired by Old Hollywood musicals and the films of Jacques Demy, the French New Wave director behind The Umbrellas of Cherbourg and The Young Girls of Rochefort, and the Wascos and the rest of the team incorporated these influences into all aspects of the film. "Damien projected movies for the crew at least once a week **to give the crew ideas as to what he was looking for (14),"** says Wasco. "He would make it into a social event with pizza, but he would talk before and after the screening, so it was a way to get everybody on the same page."

Mia's world **was designed to be an explosion (15)** of primary colors. "They'd all come to find their dreams, and their dreams were Technicolor," Reynolds-Wasco says of Mia and her roommates. "We punched up the colors to enhance their energy and their hopes for the future. Their world was influenced more by the MGM musicals and the French movies." **The design of Sebastian's apartment was a stark contrast (16)** to Mia's vibrant environment and took inspiration from jazz photography and black-and-white French New Wave films.

The Wascos note that Chazelle took a hands-on approach with the design, from sharing influences to helping scout locations. "He actually was so in love with the art department that he had us set up a desk for him there," says Wasco. **That sense of collaboration extended throughout the entire crew (17).** "We were all making the same movie, and that translated then into what you looked at, what you saw. It's a pretty seamless, romantic, wonderful view of two struggling lovers in this wonderful city.

(Adapted from: architecturaldigest.com, 27/03/2022, 658 words)

TASK 3
GENERATION Z AND AI

ANSWER BOX

WRITER	ANN			BOB		CARL		DAN	
QUESTION	0	18	19	20	21	22	23	24	25
ANSWER	A	I J		D G		H L		C F	

TEXT

Generation Z, who have grown up with AI, are uniquely placed to offer an insight into the potential issues of AI targeted at children and help create governance guidelines.

Ann: Born between 1996 and 2012, Generation Z is recognized as the digital native generation. We were raised in an era defined by the internet, a time characterized by massive digitalization: social networks were launched, new technologies were created, **and AI began its cross-industry debut. (0)**

Gen Z evolved alongside technology, which impacted our childhood in multiple dimensions. **With social media, our methods of interaction changed. Instant connectivity translated to spending time with friends 24/7 (18/19-I).** We easily absorbed new tech trends, and our education was augmented by the integration of new software. Similarly, born between 2013-2024, Generation Alpha, the first true AI native generation, is experiencing the effects of AI right now. **Kids seamlessly interact with AI chatbots and smart toys, use of IT devices is second nature(18/19-J),** and they are used to real-time information access. The effects of AI on childhood are evident: it makes kids crave optimized experiences and hyper-connectivity, whether at home, in school or with friends.

Bob. I was raised on **an unregulated internet with minimal literacy in privacy and safety, and the adults around me didn't know how to educate me to protect myself because they were just as ignorant as I was (20/21-D).** I did stay out of danger because I knew what I was doing – I was lucky, but too many other children were not. The internet has given us the opportunity to connect with people around the world who would otherwise be out of reach, but has also exposed children to disturbing content, harmful ideologies, brainwashing communities, cyberbullies and online stalkers, predators, or other dangerous elements who might not have had access to them in real life.

We transition into a post-pandemic world that not only lives with the internet but lives on the internet. If we expect AI to be just as human as we are, **then we must learn from my generation's experiences growing up with technologies such as the internet and prepare for the prospect that AI will not always learn from the best of us (20/21-G).**

Carla: Born in 2003, my childhood was situated in the transitional stage from floppy disks and BlackBerry phones to social media powerhouses and streaming services. Most of my early interaction with technology was limited to my Sony camera and Nintendo S4. By the time I was 11, **I relented to peer pressure and created an Instagram account. As I pondered how to use my new platform, it seemed natural to present the version of myself that fit my current interests (22/23-L)**. I used the profile "Gracie Dancer" to perform self-choreographed dance routines or rave about my new tap shoes. "Gracie Singer" was where I posted all my off-pitched covers of the latest pop songs.

Dan: I was born in 2000 to two computer scientists. Although technological innovation dramatically changed my life with each passing year, the shift into a technology-filled world felt entirely natural to me. For much of my childhood, **each milestone in my own cognitive development was mirrored by technological advances and a deepening immersion in technology as an educational and social tool (24/25-C).**

As my curiosity about the world grew, online news and social media proliferated, making it possible for me to follow events and connect with others across the globe. I can also thank my parents, who used their expertise on computers to help me understand the seemingly magical devices around me,

But what was on the surface an apparently innocuous search for a sense of community began affecting me in a way I didn't expect. As my interests evolved, I felt I was wrong for wanting to try different things. The uncertainty of not knowing who was there behind the screen made me feel as if I was constantly being watched and judged. **I began to fear mistakes at a time in my life when they should have been the most welcomed (22/23-H).** While technology has undeniable potential, I worry that the coming generation of children are growing up in a society where we are understood by others solely through our internet personas. Genuine relationships, interests, and activities will come second to keeping up the illusion of perfection, which so often means conformity.	empowering me to think about how to use technology for my own purposes and create technology of my own. Today's youth are growing up with rapid advances in AI. **Already, we are seeing how the unprecedented efficiency and personalization of AI-powered technology can elevate today's youth's ability to learn, form personal relationships, and create joy. To optimize it for children's safety and emotional well-being, I believe it is critical that AI-powered technology is designed so that it can match the diverse needs and abilities found throughout childhood development. My hope is that the combination of well-designed AI-powered technology for youth and educational programs about AI will empower and inspire today's youth to harness AI responsibly (24/25-F).**

(Adapted from: weforum.org, 30/03/2022, 839 words)