

TASK 1: CLIMATE CHANGE WON'T WAIT FOR FUTURE INNOVATION: WE NEED ACTION NOW

GAP	1	2	3	4	5	6	7	8
PARAGRAPH	D	F	H	I	C	G	B	A

TASK 2: DISCOVERING BRITAIN: SANDWICH

QUESTION	9	10	11	12	13	14	15	16
ANSWER	A	B	C	C	A	C	C	B

TASK 3: THE INVISIBLE MAN

ITEM	17	18	19	20	21	22	23	24	25
ANSWER	A	A	D	D	B	B	A	D	C

TASK 1: DARK PATTERNS

EXTRACT	1	2	3	4	5	6	7	8
LETTER	C	A	B	C	B	A	C	A

TASK 2: JIMMY CARR

9.	JOKES YOU WOULD SHARE WITH FRIENDS
10.	TRANSGRESSIVE, OFFENSIVE MATERIAL / JOKES
11.	THE BRITISH SENSE OF HUMOUR AND HIS TEENAGE YEARS
12.	HE DOESN'T TRY TO BE FUNNY ANYMORE.
13.	- PEOPLE THINK HE'S JOKING NO MATTER WHAT HE SAYS/HE'S BEING FUNNY ALL THE TIME. - PEOPLE INTERPRET EVERYTHING HE DOES AS FUNNY.
14.	- BECAUSE HE HAD 20 MINUTES OF JOKES AND HE'D LEFT HIS JOB - BECAUSE HE LEFT HIS JOB TO BECOME A COMEDIAN
15.	-(TO) SOLDIER ON
16.	- SHE'S A GOLD-DIGGER. - BECAUSE SHE'S INTERESTED IN HIS MONEY
17.	- A NICE TURN OF PHRASE - THE ABILITY TO BE WITTY IN TERMS OF LANGUAGE USE - SWEAR WORDS/FOUL LANGUAGE

Nota:

- *No se penalizarán los errores de ortografía que no alteren esencialmente el significado de la palabra, frase o expresión requeridas.*
- *Estas respuestas son orientativas. A excepción del ítem 15, cualquier expresión sinónima debe considerarse válida. La palabra entre paréntesis es opcional.*

TASK 3: ALL IN THE MIND

EXTRACT	1	2	3	4	5	6	7	8
HEADING	C	K	I	E	B	F	J	A
	[18]	[19]	[20]	[21]	[22]	[23]	[24]	[25]

TRANSCRIPT

TASK 1: DARK PATTERNS

PRESENTER (P): In 2010 something caught the attention of user design expert Harry Brignull. HARRY BRIGNULL (H.B.): I started quite frequently seeing people being tripped up by things in websites and apps that looked like they'd been put there on purpose, like trip hazards that weren't a sort of design mistake but were purposeful.

P: You coined the phrase 'dark patterns', right?

H.B.: Yes, there's the idea of normal design patterns, for example a login box is a useful pattern, a very good way for us to communicate. A dark pattern is meant to be a deceptive and kind of shady technique, so that's where the name came from. And having named them I started doing lots more research and I found them everywhere, it was like mushrooms popping up in the forest, like you look, you see one, you see another. And I realised that there was this whole phenomenon that people weren't really talking about, so I made a website, I tried to popularise it and it's now the kind of industry-accepted term.

P: What was that first example of a dark pattern that stood out to you?

H.B.: **The subscription kind of one, the roach motel.**

P: **the Urban Dictionary defines a roach motel as anything that, upon entering it, can't be easily left. On some websites that's exactly what it's like to cancel your subscription;** a painful maze of fruitless searches and false hopes, through parts of the website you'd have no reason to try: the help section, the contact us section, the login and security sections, before eventually leading you to calling the company...(*your call is important to us, please hold the line*)—if, of course, you can find a phone number. That's an example of a website designed to frustrate you. Others use more sophisticated behavioural psychology.

H.B.: So, I think one of the first and most common ones is the idea of a trick question, or just trick wording, so when you're filling in a form and a question tricks you into giving an answer you didn't intend. Urgency, which is just making you feel time-pressured in some way to hurry up and make a purchase so you rush and perhaps make a mistake. **Social proof, that's where there's things like testimonials that make it sound like other people thought that thing was good, and you trust other people's judgements and you end up jumping on the bandwagon.** Sneaking, which just where the websites sneak something, they might sneak something into your basket or they might give you hidden costs or hidden subscriptions.

P: If supermarkets behaved this way there would be uproar. It's hard to imagine that anyone would ever want to shop in them, and yet, it happens online all the time.

H.B.: Some of the stuff is pretty obvious and is very similar to what would have happened to you in the real world if it was a shopkeeper trying to sell you something. **The real difference is that the website is an industrialised automated form of that where everything gets measured and managed and perfected, and that's never happened before in the history of humanity, really.** It's a bit like going to a shop and seeing a robot there who deals with you in the most perfect way to persuade you to do something, and because the website owners get to decide that and design it, they can call the shots in a way that you can't as a consumer. When you go online and use a website what's a bit different is that instead of talking to an individual you're interacting with a piece of software that has been carefully crafted by dozens or even hundreds of people that have used science to try and perfect the way it persuades you to do something so it will be really, really good at that. I think that's what's different nowadays.

P: So, if it's you versus the website, they have much better odds than you...

H.B.: Yeah, yeah, exactly, unless you have hundreds of people sort of whispering in your ear telling you what to do.

P: In 2015 a group of web users had had enough of one particular technique used by the professional network LinkedIn.

H.B.: When someone signed up they'd get access to that person's email contacts through unclear messaging, then they'd take them all and email all of those contacts saying 'Hey, Harry wants to connect with you on LinkedIn' or it would look like it had come directly from you.

P: Yeah, I remember get those, you'd get hundreds of those, right? And you'd get hundreds of those sent. Your inbox was always full of people saying 'Hey, connect with me on LinkedIn', or 'Hey, I've Joined LinkedIn'.

H.B.: Yeah, but they didn't write it. A piece of software had written it impersonating them effectively, so that's very naughty.

P: **The group claimed that by sending email invitations to their contact list LinkedIn could harm the users' professional reputation** and that it wasn't clear enough that they'd signed up to do that in the first place. The users won their case and LinkedIn changed their practice.

H.B.: The people affected by that lawsuit all individually got a small sum of money, like 10 dollars or something like that, but obviously when you aggregate that across all the people who were affected, it added up to millions of dollars. **The sad thing is that when an organisation is big enough, a multi-million dollar sort of class action lawsuit or fine doesn't affect them greatly; so, sometimes it might be seen by some organisations as a price worth paying.**

P: So, if websites are using behavioural psychology to nudge, persuade and trick me into doing things, what is actually happening in my brain when I encounter a dark pattern?

JO HEMMINGS (J.H.): They are trying to misdirect, muddle, confuse the subconscious brain.

P: Jo Hemmings is a behavioural psychologist.

J.H.: **So they are actually increasing our stress hormones, which are adrenaline and cortisol, but they are also increasing something called eustress, the only good form of stress.** So, it's the kind of stress you get when you're on a rollercoaster or you're watching a scary movie; it's that sort of excitement, anticipation. So they get that to a certain level, and then it's really that balance, it's very fine-tuned into tempting us. We want instant gratification and we don't want to lose the moment and so, when we do go for it we get this little burst of dopamine which is our reward hormone; it says, 'Yes, you've made the right choice.'

P: So, I'm on a website here that's giving me a couple of options for hotels and.. Aw! There's a lot going on here; there's a lot coming at me; it's quite confusing. So I'm being really bombarded here Jo with a sense of urgency, so **it's hard not to have your heart rate increase.**

J.H.: That's right, so it's very demanding, it's scarcity value, so basically we put a higher value on something which is scarce and a lower value on something which is abundant, err, there's only a couple of rooms left, limited time offer...It's literally bombarding you with information which is telling you 'I'd better book it now, I can't come back'. I can't have a conversation with my husband tonight and say, 'Which of these hotels do you want?'; I've got to get it now.

P: New Yorker Carla Zezenko has an addiction to shopping, with much of it happening online.

CARLA ZEZENKO (C.Z.): Like, I shop if I need a pick-me-up, if I wanna feel good, but what happens is that when it gets out of control—when I feel like it's controlling me—, it creates a persistent sense of anxiety.

P: And does knowing that the website design may have played a part in her shopping addiction help?

C.Z.: **It takes a little bit of that guilt away because I at least don't feel like I am fully responsible.** It's like I'm their ideal customer, I'm someone who wants to spend, who wants to buy, who finds pleasure in it until she doesn't, and **so it was actually kind of good to hear that there are people who are actually trying to exploit that because it took a little bit of the shame away.**

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TASK 2: JIMMY CARR

PRESENTER (P.): So...

JIMMY CARR (J.): Yes, question away.

P.: Question away. Let's start with what you make jokes about. What's going on in your head?

J.: I don't know, I think a lot is made of like the, the, the kind of taboo stuff, the rude kind of crude offensive jokes, and you know, I think offence is taken, not given. You know people just kind of go out of their way to be offended by stuff if that happens to interest them, if that's their thing. But people, you know no one's that offended by my stuff anymore because it's the ninth solo show; it's like the sixth DVD. You'd have to be out of your mind to be offended at this stage.

P.: What do you find people react most to, what do you think, what do you think when you hear the crowd go 'Wooo', like that, what do you, .. What subject matter?

J.: Well, it's a weird thing where you talk about...there's...I don't know if you find, if the audience find, or if you find, there's things you joke about with your friends that you wouldn't, you know, that people don't do on stage. **There's jokes that are acceptable within a workplace or when a disaster happens and they're the jokes you kind of share with your friends and I think that if you do that kind of joke on television or on DVDs or live, people feel a bit closer because they feel like 'he's not editing this for us'.** He's not kind of going 'Oh, you won't understand this' or 'you won't get the nuance, you won't get the fact that it's a joke'. I think people do get the fact that it's a joke because you're live on stage at a comedy gig telling jokes. Couldn't be any simpler, could it?

P.: Yeah, and what do you find particularly funny?

J.: **I mean really that transgressive stuff. I find that I laugh the very loudest just before I go 'that is out of order!' I don't know about you but when I really wet myself is when, when I really really belly laugh is just before I go 'that is against humanity!'**

P.: It's properly wrong.

J.: Yeah, I think maybe it links back to those kind of, **those teenage years where your kind of personality is formed.** I mean, **maybe it's a British thing, a particularly British thing, the pride that we take in our sense of humour seems to be our sort of, a really kind of fundamental national characteristic, that we take such pride in 'Oh, we can take a joke', 'We like jokes',** and I think my, sort of, personality was formed and is in arrested development around the age of 13, 14.

P.: 13, 14...

J.: So the things that 13 and 14 year old boys find funny...that's me.

P.: You're in an eternal episode of *The Inbetweeners*, essentially.

J.: I'm living that dream.

P.: You're living *The Inbetweeners*, oh no!

J.: Yeah, pretty much.

P.: Oh no. And are you funny offstage?

J.: You be the judge of that. Well, I say that but we're on stage now. I don't know, I think I'm less funny now in my life than I was before I started doing comedy.

P.: Oh, really?

J.: **I used to really make an effort with friends and family to try and be funny,** and to try and be, you know, if you had a family wedding or something I would try and be 'Yeah, here's one for you, I'll tell you a joke', or to try and be garrulous and entertaining **and now, yeah, I've got my outlet, buy the DVD if you're interested...** you want a funny story, oh, get the DVD, it's only a tenner, c'mon, download that and watch it.

P.: Do random people ever expect you to be funny, like people you bump into or whatever?

J.: There's a weird thing that happens with projection, where I meet people on the tube or, you know, if you live in London you bump into people a lot, and I also recognise people from after shows that come to a lot of my gigs. You meet people after the show and you say hello

to them; and often you'll just go 'hello, how are you?', and there's a weird...**because you're a comedian, cause they associate you with being funny, they'll go 'Oh, what are you like?' ...I haven't said anything, I've literally just said 'hello', and they go 'oh you, ...**

P.: ..you're a one.

J.: It's great, it's the gift that keeps on giving.

P.: You could end up being just totally not funny and just living off your history really.

J.: And some have; we'll mention no names, but they're out there.

P.: Did you have any moments of self-doubt at the beginning, when you started, when you, little gigs, was it frightening just getting into the kind of comedy thing?

J.: I had one moment of self-doubt but it lasted the first four years.

P.: Oh no, really?

J.: Yes, I mean it was, it's a petrifying and stupid thing to do. It's really, I mean, especially those early days when you've got like, you got a handful, you've got like **twenty minutes of jokes and you've left your job.** And you go '**I've left my job cause I've got twenty minutes of jokes. I think I'm an idiot.** I think I might be an idiot, oh no'.

P.: Did you ever think about going back to your old job or is it just like once you did it, it was like right I'm gonna do it now...

J.: I couldn't go back, just embarrassment, it would've been just too, just too embarrassing so I had to sort of **soldier on.**

P.: Yeah, I was...we touched on your subject matter briefly and you have a lot of jokes, a lot of girlfriend jokes and things like that, and I wondered what your girlfriend made of the girlfriend jokes and were they based on her at all?

J.: I, I wouldn't say they were, **I think she's absolutely fine with it but I would describe her as a gold-digger, so what's she gonna do?** I'm joking, but no she literally doesn't care, and I think a lot of people have a tough time believing that she doesn't care because they're you know some of the...but the jokes are so clearly word... in some of the jokes she's a wanton woman off with other men. In some of the jokes I'm off with other women. In some of the jokes she's incredibly fat, it, you know, like from joke to joke it changes, you know, entirely.

P.: She bends to the joke. The language that you use is really unusual and I wondered, you know, where you sort of, you know we were talking about sort of various kind of disgusting words that you use in your show, and I wondered where you get your inspiration for that from?

J.: I think a lot of it was my mother had a very...I know that sounds bad...my mother—God rest her soul— was a, was a...There's no God—I don't know why I said that.

P.: That's my next question.

J.: She was a really funny, a very larger-than-life Irish woman and she used **to swear a lot,** but she didn't just swear cavalierly, **she had a very good turn of phrase.** She always had a very...If you ever complemented her, she was very sort of self-deprecating, if you said 'Oh, you look nice', she'd always go 'I look like a whore at a christening.'

P.: At Christmas lunch.

J.: Which is such a lovely... 'I look like a whore at a christening'; it's such a great phrase, and I think I sort of inherited that...**I've got an eye for a phrase, or an ear for a phrase. I like a nice turn of...because often that's what makes a joke.** It's like a funny idea but you really sell it with a nice...

P.: Twist it in a little bit, yeah.

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TASK 3: ALL IN THE MIND

EXTRACT 0: EMOTIONAL DEPENDENCE TRIGGERED BY CHILD TRAUMAS [D]

My trauma response is actually a fairly common one, which is kind of developing this very anxious attachment style. When you are used to emotional neglect to some extent, sometimes when somebody comes along and treats you well, with even a little bit of an ounce of respect, it can be easy to put them on a pedestal, when really they are doing the bare minimum, it's just that you're not used to the bare minimum. And so there's this weird stage where you start interacting with other people...it's easy to become incredibly attached to people, to always need reassurance.

EXTRACT 1: EFFECTS OF BONDING AND DETACHMENT [C]

One of the reasons that heartbreak is so difficult is that in many ways we are built for attachment, and humans when we pair bond, you know, we do it for a reason. The mammals that pair bond do it for a reason. We do tend to gain tremendous benefits from being in a closed partnership, to the point where we co-regulate our respiration and even our brainwaves and our stress levels align with our partner's. In a good, positive relationship we really tend to help regulate each other's stress levels. And so that's one of the reasons why when we lose it, it feels I think so scary, like you are suddenly floating through space, you know, by yourself upside down.

EXTRACT 2: UNEXPECTED CONNECTIONS LEADING TO HILARITY [K]

I think if you tally them all there are about 88 different theories of humour and laughter, but there are three major ones and they are all very old, incredibly old theories, going back to ancient Rome and ancient Greece in some cases. So you've got...one theory is the incongruity theory, and the idea behind this is that we see two things going together that should not normally go together and because of that, we laugh. And the one example I always have in mind when I think of that is there is a cartoon by Pilbrow which has a tree inside a cat's bottom and two firemen turn up and say, 'Well, I suppose a tree up a cat makes a change,' you know, because the joke is normally that the cat is stuck up a tree.

EXTRACT 3: RAPPORT RESULTING IN CHEMICAL RELEASE [I]

Oxytocin is just a wonderful part of our chemistry, our brain chemistry, and what it does is it makes us feel rapport and trust with others. And it is released when someone makes you feel trusted. So it's not when you trust someone else. If you feel that I trust you, if I say to you, James, I want to tell you a secret, I'm going to give you something I haven't told anyone else, we're going to announce it on your radio show, here it is, and I tell you, and you prove that it's true, that I'm not lying to you, I'm not just manipulating you, I actually gave you a secret, your brain releases oxytocin and I am your deliverer.

EXTRACT 4: EXPERIENCES THAT ALLOW YOU TO FOCUS THE MIND [E]

I tell the story of the first time I ever did Brazilian jujitsu, and I was substantially older and substantially out of shape. And on my very first day I started rolling with somebody, sparring with somebody. And so for however minutes, we are bouncing around on the floor and he's trying to pull my head off my shoulders, and I realised afterwards that during that, I thought of nothing else. I wasn't thinking about my book, I wasn't even thinking about my kids or my family or did I look good in my uniform, I was totally immersed in the moment. These high intensity experiences, some which involve pain, some which don't, all that involve some degree of difficulty, take you out of yourself.

EXTRACT 5: DIFFERENCE BETWEEN INTENTIONAL AND UNINTENTIONAL OFFENCE [B]

Anger is elicited in human beings when we feel that we have been unjustly harmed. So, as you can imagine, that's a wide range of triggers. So, for instance, just a simple example... If someone bumps into you, and you don't perceive them as out to get you, it was just an accident. Then you don't experience anger. But if someone does bump into you, and they have a mean look on their face and you think, hey, this guy is out to get me, then you

experience anger. And anger is problematic because it can lead to aggression. So we need to differentiate between anger and aggression.

EXTRACT 6: NOT SO MUCH ABOUT THE DESTINATION, BUT ABOUT THE JOURNEY [F]

The fact is we can't always be happy, and in fact the good life involves some negative emotion. And I think broadly, when we make happiness a goal in itself, that's when it backfires. Trying to assume it indirectly through other things, perhaps things which are meaningful, connecting with purpose, connecting with people, doing things which would be valuable even if we weren't feeling great about them on that day or, even if they didn't lead to our own happiness, they would still be important things to do. And that's when we tend to find that happiness does follow from behind and that's the better way to pursue it. When we set out and say, well, my goal in life is to be as happy as I can, even that just sounds a little bit hollow, right? And I think that that's where we get unstuck.

EXTRACT 7: REFLEXIVITY WHICH IS NOT ALWAYS PRODUCTIVE [J]

So, when we experience adversity we often reflexively turn our attention inward to grapple with the problems we face, to try to come up with a solution to the issues we are dealing with. But we don't always find solutions, sometimes we end up getting stuck, we worry, we ruminate, we catastrophise, which is what I call chatter, getting stuck in a negative thought loop, where you are not making progress towards resolving your problems. Instead, you are overthinking them in ways that just create more distress. So, that's what chatter is!

EXTRACT 8: ACKNOWLEDGMENT OF A TRAIT THAT HAS EVOLVED [A]

I think my partner definitely noticed because of the two of us he was the more introverted, so I would notice that I would want to go out and I would want to go do more things, and he would want to stay behind, so I started to notice that I was drifting more in the direction of being extroverted and wanting to be involved in activities and different clubs and different ..like going to fencing competitions and whatnot, and he mostly wanted to stay behind or stay home. So, I started to notice, at least in comparison to that, that I was definitely getting more extroverted when we started at the same level of extraversion, when we first moved to university.

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