

TASK 1: THE FLYING CAR IS HERE

GAP	1	2	3	4	5	6	7
PARAGRAPH	J	E	A	K	F	D	B

TASK 2: WE'VE HAD SO MANY WINS

STATEMENT	8	9	10	11	12	13	14	15
PARAGRAPH	J	C	B	H	E	F	G	D

TASK 3: UK BUSINESSES PLEAD FOR FURTHER SUPPORT IN RUN-UP TO BUDGET

SENTENCE	16	17	18	19	20	21	22	23	24	25
LETTER	C	D	A	C	A	A	B	A	C	B

TASK 1: THE GIG ECONOMY

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

TASK 2: TARTAN GANGS

9	DISPATCHED
10	PROTESTANT WORKING
11	POP HITS
12	RALLIES
13	WHITEWASH
14	STREET VIOLENCE
15	NOSTALGIA
16	VERIFIABLE
17	HOMAGE

* No se penalizarán los errores de ortografía que no alteren esencialmente el significado de la palabra, frase o expresión requeridas.

** En los ítems 10, 11 y 14 cada palabra se puntuará con 0,5.

TASK 3: ACTORS ON HOLLYWOOD

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

TRANSCRIPT

TASK 1: THE GIG ECONOMY

PAUL LAVERTY: I think the world of work is absolutely changing in front of our eyes, literally in front of our eyes. There's a technological revolution just now. Retail is changing, city centres are closing, shops closing down, and things are being delivered to people's homes. And there's an army of tens of thousands of drivers, hundreds of thousands of drivers if you look at the whole of Europe. And technology, instead of... it can be used to liberate, or it can be used to, you know, chain people. And what was amazing talking to the drivers, speaking to them, you know,...and you could see that every moment of their life was actually monitored and dictated and the pressure was relentless. The little bleep, bleep, bleep of the scanner,... the 'gun', they call it... You know, you have to be there, you have to be there, you know, there's a roadblock, you have to make up the time. And when I spent time with them, they don't have time for lunch, they don't have time to go to the toilet...

INTERVIEWER: It's about time, it's about time and them not having any.

PAUL LAVERTY: No, exactly, and it's amazing just this... and then you imagine what, you know, Amazon and what all these people say: 'But they only work from this time to that time.' But when you speak to the drivers, they have to be in the holding car park earlier, sometimes two hours beforehand, to get into the first wave so they can get back out early. So there's... uh... And another great big change in work too is, instead of saying, 'You are now an employee', they say, 'No, you have the choice and you become an owner driver franchisee', you know, and then, 'you work with us, you don't work for us.' So you become like, you know, the entrepreneur of the road, the warrior of the road. You have the illusion of freedom, but what it does is like a conjuring trick in the old fears. And you transfer risk from the corporation to them. So if there's sickness, or there's an accident, or a bang in the car, or mechanical failure, you bear the brunt of it. You have the responsibility to it. And I've met people who were ill, you know, really up to here, going to work, scared of fines. There was a guy called Don Lean who died of missing all these diabetic appointments cause he kept losing it. And he worked a big big pressure over Christmas for all the deliveries. On the fourth of January, two years ago he died, and because he'd missed his appointments, coz he couldn't get time off, cause he was scared to get a 150 pound fine for not being able to get a replacement driver. And then in the other extreme, Abby, zero-hour contracts. So she gets to work in the morning to get the old people up, you know, work at lunchtime, work in the evening, put them to bed, and in-between times are not getting paid, are not getting paid for travel money. They're receiving 2.50 pounds for a 15-minute visit, but they pay for their own travelling time.

INTERVIEWER: You say 2.50 pounds?

PAUL LAVERTY: 2.50 for a 15-minute...

INTERVIEWER: So it's 10 pounds an hour... if you're lucky.

PAUL LAVERTY: If you're lucky, but you know, but you never get four houses together.

INTERVIEWER: But 10 pounds is like three cups of coffee.

PAUL LAVERTY: Exactly, so there's a massive turnover, that's not the proper carer they get. Abby in our film was a wonderful carer, but many many good carers just can't afford to do it, or they can't, they just can't do it anymore, so there's a huge turnover, people are not properly trained. There's terrible stories of old people being left, you know, in nappies for twenty hours, heat not turned up. And it's a massively skillful job to deal with people who've got dementia, you know, complicated medical needs... And so they bear the responsibility for, again... So what's the point of work if you can't see your own

children? There are so many carers who are out at night time, they put people to bed. And they can't be back in time. One of them showed me her mobile phone and on her day off she had 36 texts asking her to come in and do different stuff. So it's a great pressure on them, and then if you don't cooperate, it can just be cut off. So it's like a tap, on and off.

As you know, the model that Amazon has, and many of these big corporations, you know, is that...because the workers are so isolated, atomized, individualized, there's no trade union movement because technology is just so skillful just now, because you get teams of lawyers to say 'You're an honour driver franchisee.' They can extract enormous profit, and more of that surplus profit now has gone into these big giant corporations. Is it any surprise that Jeff Bezos is the richest man in the world? There's no surprise for us at all. Warren Buffett, you know, the great sage that they talk about, the great investor, he's now invested a huge amount in Amazon, because he said before, 'I never thought, I had a great admiration for Jeff Bezos, but I don't think I'd be able to achieve all of this'. Does Warren Buffett give a damn about the tens of thousands of drivers, the subcontracted drivers, who are tied to an app, you know, who've got to piss in a bottle? You know, does Jeff Bezos ever piss in a bottle because a meeting goes on too long in his headquarters? I very much doubt it. I'd love to see the cartoon, though.

INTERVIEWER: It sounds like a cartoon.

PAUL LAVERTY: There is massive economic injustice at the heart of our societies just now. And I think it's got great political ramifications. And I think the great fear is now, when there is such a dichotomy in wealth, fear grows with that. And who takes advantage of that fear? You know, the right are experts in it. You know, all over Europe just now they're saying, 'Oh, the problem is the immigrants, it's the people coming in the boats over from Africa' You know, it's the weakest and the most vulnerable people in our society, you know. And they are experts at taking advantage of fear and scapegoating. And then...I think what we have to do is see... Where does power lie?

There's a very important economist called Sir Angus Deaton who just gave a lecture 4 days ago. He's won the Nobel Prize for economics, and he is saying Britain is in great danger of following the United States in terms of this massive inequality of wealth. And he's saying, 'You'll reap the political ramifications for this'. That's why we've got Trump, you know, there's so many alienated people, so many desperate people, so many frightened people...

For 50 years, now people who've not got a degree in the United States, their standard of living has gone down. For 50 years! For the last three years life expectancy in the United States has gone down. That's the first time that's happened in a century. That's absolutely remarkable. But people like Trump come in and they take advantage of all of that fear. And then they manipulate it and say, 'It's immigrants' fault, let's build a wall'. They're not looking at corporations who've got massive wealth. Eight people today, eight billionaires own the equivalent of half of humanity. Now that sounds like science-fiction script from behind me in Cannes from filmmakers. That's a reality, but they hardly ever talk about it.

INTERVIEWER: And can a film change that?

PAUL LAVERTY: Films can change nothing. I really believe films can change nothing. They can help us dialogue, they can help us analyse, they can help us... touch us. But unless people afterwards do something about it, you know, they've got to be creative, come together and demand political change, nothing will happen. But I think stories can help.

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TASK 2: TARTAN GANGS

HOST: Meanwhile, ah, the Tartan Gangs of the early 1970s were the unofficial loyalist street Gangs who gained their name from the tartan scarves and **patch** of tartan they wore on their denim jackets. The history of the Gangs and the role they played in the Troubles will be explored tonight in an event looking at the Gangs and paramilitarism in the 1970s. Joining me in the studio is Dr. Gareth Mulvenna, author of *Tartan Gangs and Paramilitaries: The Loyalist Backlash*. Good Morning, Gareth. Very welcome to the programme.

DR. GARETH MULVENNA: Thank you very much.

HOST: Tell me, who were the Tartan Gangs?

DR. GARETH MULVENNA: The Tartan Gangs were, I suppose, at the start of the Troubles like any other youth gang in the UK, but what separated them from those Gangs was the implicit support that they had within their communities. One of the early resources I had was a documentary that Max Hastings had done for 24 hours where he was **dispatched** to the Woodstock area of Belfast, and he was talking to local women in May 1972. And the local women were saying, "if it weren't for the Tartan Gangs, this area wouldn't be standing at all – they are the defense against the IRA". And one of the women actually said, "These are our boys of tomorrow and what they're doing will have to come to the whole Protestant community". So there was a feeling that these were defenders of loyalism and **Protestant working** class areas at that time.

HOST: Not as some people might have suggested a form of tribute to Bay City Rollers.

DR. GARETH MULVENNA: Not at all. One of the things I discovered early on from talking to people was that these Gangs started in the late 1960s. Actually, Robert Fisk had actually done an article verifying that. I think the Bay City Rollers came along quite a bit later. Most of the guys I talked to were actually into Led Zeppelin, Deep Purple, Black Sabbath, as well as the **pop hits** at the time. But you know, it's just the story is really of young fellows who were not old enough to really understand what had happened in 1966 when Gusty Spence was arrested as part of the UVF at the period, but came of age, when the IRA campaign was sort of gaining momentum and saw themselves as legitimate defenders of loyalism against us.

HOST: What sort of presence would they have had on the streets of Belfast for people living through that period?

DR. GARETH MULVENNA: Yeah, I think really, they would've stood at the barriers in local areas, they would have attended the Vanguard **rallies** that William Craig hosted in places like Ormeau park. They would have really acted as bodyguards for, you know, loyalist politicians. And that would have been the sort of presence we would have had, but also remember hearing stories about Ulster 71. The exhibition was hosted in Botanic and that they would converge there to fight each other. So a lot of the early altercations were actually between Protestant rivals gangs until people like John...

HOST 2: I was a teenager in East Belfast. I was terrified.

DR. GARETH MULVENNA: I was thinking, I was wondering what your experiences were. I mean, yeah, yeah.

HOST 2: They stood around the street corners and you had to walk past or run past with great care.

DR. GARETH MULVENNA: Yeah, certainly.

HOST 2: And in the opposite direction.

DR. GARETH MULVENNA: And none of this is about, you know, sort of glorify and, or sort of trying to **whitewash** the history. It's about trying to... in the form of Robert Niblock, who's written the play *Tartan* that was staged in 2014, and we're going to have a scene from the play tonight, some new poems that Robert's written about that era, about growing up 1969 to 1972. And it's not about, like Robert said himself... it's not about saying we were right and Republicans were wrong. It's about saying, "This is our story. Let's tell it, and you might learn something". So I think it plays into the whole legacy debate as well and maybe understanding what happened in the round.

HOST: And did people from these Gangs naturally gravitate into paramilitaries?

DR. GARETH MULVENNA: I think a lot of them did. You know, a lot of people I talked to as well were in the Gangs and would have been happy, you know, to get involved in **street violence**: fights with other gangs, fights with Catholics at the interfaces. But once the gun was put on the table, they thought, "No, it's time to go". Whereas other people were actually, like Robert Niblock, were actually edging towards that and keen to join a paramilitary outfit. And in the event they joined the Red Hand Commando in East Belfast so... You have a variety of experiences. Some people see it as a bit of **nostalgia** for some of 70s music, that type of thing. Other people see it as a very real part of their development in the paramilitarism.

HOST 2: Just on the Tartans. I always believed that they took that from the murder of three Highland soldiers by Republicans, but there's another genesis of it as well: the stealing of scarves in Scotland.

DR. GARETH MULVENNA: I think it certainly accelerated with the three Scottish soldiers, because there was a lot of bad feeling at that stage. But yeah, basically the story that is most **verifiable**... In the late 1960s, Frankie Curry, who went on to become a prominent and notorious a member of the Red Hand Commando was in Glasgow, at a Glasgow Rangers game, and decided to go on a shoplifting spree. And at this stage, Frankie and a few other people were in a gang called Shankill Young Team, like in **homage** to the Glasgow gangs at the time. And when they came back, they had stolen these Burberry scarves from a souvenir shop. And when they came back, they had the scarves on. And the minute they walked in, people said "the Shankill Young Tartan".

HOST 2: That's where it started.

HOST: We haven't got more time sadly, but tonight at eight o'clock... at seven o'clock rather. It's the eighth of November seven o'clock Ballymac Friendship center, Newtownards Road, you'll be there, Gareth.

DR. GARETH MULVENNA: Thank you very much.

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TASK 3: ACTORS ON HOLLYWOOD

EXTRACT 0: FAILURE IS A POSSIBILITY [D]

PHERREL: And I actually sat down and had lunch with my father. I said, "Dad, I'm gonna give this a shot. I don't know what that means exactly, but I'm gonna...gonna try to...get into comedy...eh...any words of advice?". And he said, "you know, if it was only about talent, I wouldn't worry about you, coz you really have some talent. But just know there's so much luck involved...and...that if you go down this road and it's starting to feel a little...you know...like you don't...you're not getting anywhere, it's OK to quit.

EXTRACT 1: FINDING YOUR NICHE [H]

BELL: Then, when the critics started talking about it, that review was coming out a lot. That it was sort of nuanced and she was likable when she was unlikable

INTERVIEWER: Did that open up a whole new territory of acting?

BELL: Yeah! It gave me a lot of confidence, because again I had been struggling to figure out where I fit in and I realized "oh, that's my thing!" I have a quality that's likable even when I'm doing awful things.

INTERVIEWER: That's your thing.

BELL: Yeah! It's kinda my thing, and I don't...but, I mean...seriously like it feels overtly confident and arrogant to say, but I can recognize that there's a likable sense to my personality.

EXTRACT 2: THE STRENUOUS ART OF ACTING [K]

PINE: Film is about seconds. You're sitting around for 14 hours sometimes, 12 hours, long instances of not doing anything, and then you're called upon to perform, let's say like, the deign amount of the film, the moment where you tell Louise that you're in love with her. And you may shoot five seconds of that at 1 a.m. after whatever kind of day you've been, and

you shoot, let's say, something at the beginning and something in the middle and the end. And there's no ticker tape in the bottom on the screen where it comes out saying "unfortunately, they had a long day and a long blah, blah, blah... You have to perform then and, you know, that's really difficult. That is what people get paid to do, I think, at the highest, highest level.

EXTRACT 3: ALIKENESS BETWEEN DIFFERENT DISCIPLINES [A]

PATRICK: This industry is like surfing. As if you have to get on the surf board and paddle, paddle through, and wait for a long time hoping that you catch a wave, and you'll try, and catch them, and you'll miss them, and someone else will catch them, and...everyone will cheer. And eventually you'll catch a wave, and you'll ride it, and it'll be fantastic, and you'll be really great, and you'll get all the way to the end, and then the wave will inevitably crash, and you'll have to turn around, and you'll have to paddle back out, and you'll have to get hit by waves as you get back out there, and then you get out there you're gonna have to sit around there for a long time, waiting for another wave to come along.

EXTRACT 4: SNEAKY WAYS OF HOLLYWOOD [I]

DANIELS: Well, the studio wanted a comedian. And the Farrellys and Jim wanted me. And so we went to Breckinridge, Colorado, and shot the first week. We shot riding on the scooter, we shot the tongue on the pole, we shot the snowball on the head.

INTERVIEWER: You felt like you were kinda auditioning the whole first week.

DANIELS: Jim worked one morning that first week.

INTERVIEWER: OK, so, you say that and I immediately go that's the devious way that Hollywood works, like, they're gonna shoot all your stuff, one location, you're in Breckinridge. If this guy doesn't work out, it's only gonna cost us six hundred thousand.

DANIELS: There were people on call that first weekend.

EXTRACT 5: CANDID REMARK [C]

WILD: she did make it clear the realities of what I was walking into. The director, for them, it's all going to be, first and foremost, at your age – I was 18 – about sex. That's what they're thinking of. And then, you have to offer something more. And I thought like "what? This is terrible! What do you mean?" And she's like "This smart woman that's feminist"; and she was just very blunt about what the majority of directors would expect from me. She was also dealing with a east-coast, boarding school graduate who showed up to work wearing a lot of, like, brown corduroy suits.

EXTRACT 6: FEELING THE URGE TO ACT [E]

KRUGER: you know, studying Victor Hugo and Molière and smoking way too many cigarettes and thinking we were gonna change the world and we were so cool, you know, talking about scenes everyday.

INTERVIEWER: Yeah.

KRUGER: I loved it. I just felt like a huge relieve. I remember to get into this school, which is, you know, very well and renowned...you had to do an improv. And I'd never been up on stage and perform, like...you know, with my words. I'd obviously been on stage dancing but I was kind of nervous leading up to it, you know, I really wanted this to happen. And then, I was on stage and it just like poured out of me and I remember coming off stage and feeling like...this is it!

EXTRACT 7: A REMINDER OF CORE VALUES [G]

SUDEIKIS: I came across these big giant pictures of different...one of them was like an ostrich like really close up and whatever and then there was this picture of Will Ferrell just as a cowboy where he has his guns and he's like scared that he's shooting them, and we had them in SNL like in a trash thing and I was like "This is awesome" ...uh...and I took it and I tore it, it separated from the other thing, there's something on the other side – I don't know what – and Will was like a hero that I didn't know at all when he was on SNL, and I was like "that's great!", and I asked him to sign it. You know, Jason go get them. You know, Will Ferrell. And I put that up above my desk, and I remember a producer on the show like

"hey, you know? You don't wanna try to be the next Will Ferrell", and I was, I was like "No, that's only up there because every time people talk about him here, they talk about... uh... how he committed to everything he was in and what a gentleman he was, and that's there to remind me of those".

EXTRACT 8: THE PRICE OF FAME [J]

GALIFIANAKIS: But I also thought, the biggest bummer for me was "Oh, I'm not gonna be able to observe people like I used to, and sit in the corner with my dumb notebook" because that, if I'm speaking honest, is a big shift that's hard on the person you're dating, who ended up being my wife, your family... My family used to love it, and then they were like "Oh, God!", like they got annoyed by strangers just sitting down with them.

INTERVIEWER: Literally, people just sit down at your table.

GALIFIANAKIS: Because they think that they know you. It's an asymmetrical relationship.

INTERVIEWER: Right.

GALIFIANAKIS: And they also think you're the person.

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