

## TASK 1

Read the text and complete each space by choosing a phrase. There are THREE extra phrases.  
Answer 0 is an example.

### BEING A NIGHT OWL REALLY CAN HURT YOUR MENTAL HEALTH

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Ben Franklin may have had it partly right with his belief that "early to rise" makes one "healthy, wealthy and wise." Natural early risers may experience greater overall well-being and better mental health compared with night owls, a new study suggests. But what Franklin likely didn't know is that **(0)** \_\_\_\_\_, is heavily dependent on your genes — and there might not be much you can do to change it.

In the new study, published today (Jan. 29) in the journal Nature Communications, researchers identified 351 regions in the human genome associated with **(1)** \_\_\_\_\_. Those people in the study with the most gene variants associated with early rising tended to go to sleep upward of a half hour sooner than others with fewer of these variants. What's more, the study found that **(2)** \_\_\_\_\_ and to the retina, supporting the theory that the brain's ability to detect light through the retina sets the body's clock to a 24-hour cycle of sleep and wakefulness. "Part of the reason why some people are up with the lark while others are night owls is **(3)** \_\_\_\_\_ external light signals and the normal functioning of our internal clocks," lead study author Samuel Jones, a research fellow studying the genetics of sleeping patterns at the University of Exeter Medical School in the U.K, said in a press statement.

The study tapped into genomic data from nearly 700,000 participants in a U.K.-based nonprofit health project called the U.K. Biobank and the U.S.-based private genome analysis company 23andMe. The 23andMe participants were asked via a health survey whether **(4)** \_\_\_\_\_ in between. As such an answer could be subjective, the researchers validated their findings with information from wristband activity trackers worn by more than 85,000 individuals in the UK Biobank project, which revealed with no bias when they went to sleep and woke up.

The researchers found differences in sleep timing but not sleep quality. They also found **(5)** \_\_\_\_\_, contrary to some earlier studies. But they uncovered an apparent causal link between being a night owl and being more prone to depression, anxiety and schizophrenia. That is, through their statistical analysis, the researchers showed that the more of a night owl someone is, as defined by their genetics, the greater their risk of schizophrenia and the lower their wellbeing. This was not **(6)** \_\_\_\_\_, they found. The reason for this link between sleep timing and poor mental health remains unknown but perhaps is due to a combination of factors, said co-lead study author Jacqueline Lane, an instructor and researcher at the Massachusetts General Hospital Center for Genomic Medicine. These factors could include unknown protections offered by the genes in early risers, or **(7)** \_\_\_\_\_, or societal advantages of feeling awake in the morning and midday in a culture dominated by a 9-to-5 work cycle, Lane said. "Our current study really highlights the need for further study of how chronotype is causally linked to mental health and, until these studies are done, we can only speculate on the mechanism," Lane told Live Science.

If you are **(8)** \_\_\_\_\_, you aren't entirely out of luck, said Nancy Rothstein, a sleep consultant known as The Sleep Ambassador with a focus on business productivity. Rothstein said you can better prepare for sleep by not consuming caffeine in the afternoon and by tuning out of technology at least an hour before going to bed, so that sweet sleep can arrive soon after you hit the pillow. Asking yourself **(9)** \_\_\_\_\_," Rothstein told Live Science. "Your body clock needs to adapt to the change in timing. Fill the hour before bed with a shower, reading with a dim light, having a conversation, or doing some gentle stretching," Rothstein said. "Practice a simple mindfulness technique that gets you out of your head and into your breathing and body awareness."

*(Adapted from: [livescience.com](https://www.livescience.com))*

## TASK 2

Read the text and choose the correct answer (A, B or C) for each numbered space. There is only ONE correct answer for each space. Answer 0 is an example.

### THE BIG LEBOWSKI REVIEW – THE DUDE BOWLS BACK THE YEARS

After 20 years, the shaggy-dog stoner LA noir that may be the Coens' comic masterpiece rolls back on to the big screen, as light and insouciant as the tumbleweed from the old west that drifts incongruously up to the city in the opening sequence. In fact, after two decades, the film looks weirdly less shaggy, less dishevelled to me: (0) **SLEEKER**, sharper, more integrated and with more menace, more mystery. (I found myself thinking of Thomas Pynchon and of David Lynch's Mulholland Drive). Sam Elliott's *basso profundo* narrator, topping and tailing the action and appearing enigmatically in the middle, creates a fascinating (10) \_\_\_\_\_ of unease. But there are just as many laughs.

Our sub-Chandleresque hero is Jeffrey "the Dude" Lebowski, unforgettably played by Jeff Bridges: a younger or more lightweight actor would have made this character seem merely silly. He is a man whose plot function is so close to that of the classic private eye that he is (11) \_\_\_\_\_ one by another private eye late on in the film.

The Dude is, in fact, a former 60s radical and political activist who casually claims to have written an early and uncompromised draft of the Port Huron Statement, but is now permanently (12) \_\_\_\_\_, wearing a dressing gown, sunglasses and athleisure-pyjamas combo with flip-flops indoors and out. He is passionate about just one thing – bowling. The Dude is in a team with a couple of other slackers: belligerent Vietnam veteran Walter Sobchak (John Goodman) and easygoing Donny Kerabatsos (Steve Buscemi), and they are preparing to (13) \_\_\_\_\_ against some hated rivals, led by the arrogant but brilliant bowler and convicted paedophile Jesus Quintana (John Turturro).

One day, a couple of thugs mistakenly rough up the Dude because a wealthy LA plutocrat with the same name has a (14) \_\_\_\_\_ young wife who owes them some money. The Dude goes to see this other "Big" Lebowski (David Huddleston) in high dudgeon to demand some kind of reparation, meeting his uptight private secretary (Philip Seymour Hoffman) and then the alluring younger spouse Bunny (Tara Reid). It is a chaotic situation from which a financial opportunity arises: Bunny is kidnapped and Mr Lebowski hires the Dude as his bagman to deliver the ransom money. The arrangement descends into anarchy.

There is something inspired in the way that the Coens have access to a kind of fantasy-trance state that is always close by. Bowling has a lot to do with it, more than weed, even: (15) \_\_\_\_\_ the lighter-than-air sense of triumph that accompanies a perfect strike, but the weird and hidden world beneath the bowling alley, where the balls go, where the skittles go, how they are miraculously reconfigured every time. An occult pattern under the everyday world.

There are wonderful fantasy sequences where the Dude flies through the air, like Christopher Reeve's Superman, the twinkling lights of the city beneath him, and also some great Hollywood musical sequences (16) \_\_\_\_\_ Mr Lebowski's beautiful but prickly daughter Maude – a tremendous performance from Julianne Moore.

The audience experiences the Dude's state of unjudging discombobulation as we and he drift from strange scene to strange scene. There's a terrifically charged performance from Ben Gazzara as sinister porn mogul Jackie Treehorn; he could have come from an entirely serious film, (17) \_\_\_\_\_ of course there's a sense in which this film is itself entirely serious. On one of the many occasions on which he is beaten up, the Dude contrives not to spill his drink, keeping the glass upright as he rolls around on the asphalt: "Hey! There's a beverage here!"

It's a great performance from Bridges, and he seems weirdly young in this film, certainly compared to the brilliant craggy oldsters that later became his acting birthright. You can still see the boyish, vulnerable figure that he was in Peter Bogdanovich's *The Last Picture Show*. One of a kind.

(Adapted from: *theguardian.com*)

### TASK 3

Read the text and write the correct answer (A, B or C), for each question, as in the example (0). There is only ONE correct answer for each question.

#### NON-FUNGIBLE TOKENS ARE REVOLUTIONIZING THE ART WORLD

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When the virtual auction bell rang at Christie's on Thursday, Mike Winkelmann, a digital artist better known as Beeple, made history: he had sold a "non-fungible token" representing his piece *Everydays: The First 5,000 Days*, for \$69.4m. But while the new cryptocurrency craze may have brought the high-end art market into the 21st century, it's also modernizing another aspect of the industry: art thieves.

At their simplest, non-fungible tokens, or NFTs, can be thought of as "bitcoin for art". Just as bitcoin created the ability to spend and save a sort of digital money without any centralized authority, so too do NFTs allow for pictures, videos, music, or anything else that can be digitally represented, to be wrapped up in a format that can be traded, stored or authenticated without needing to turn to a gatekeeper. Once an NFT is created, it can be digitally traced forever. And unlike a simple image file, for instance, an NFT can't be duplicated, giving it a similar cachet to an original artwork, and enabling the sort of transactions that have seen the field garner mainstream interest over the last month.

But while the very technology of NFTs prevents them from being duplicated without permission, there's nothing inherent to the sector that controls who can make an NFT in the first place – a fact that has caused dismay to some artists, who have found their work ending up in the "control" of people who had nothing to do with its creation. Simon Stålenhag, the Swedish illustrator whose *Tales from the Loop* has become an Amazon Prime original, is one. On Wednesday, he found that one of his artworks had been turned into a "MarbleCard", a type of NFT that allows users to make and trade tokens representing web pages. "I guess we must do a daily google if we've been NFT:d from now on," he said. "Thanks Silicon Valley!"

MarbleCard isn't the only NFT service that makes it trivial to "tokenize" other people's content. Another, Tokenized Tweets, lets users turn any tweet into a tradable digital asset simply by sending a message on the social network, and artworks posted to the site have been a popular target for tokenization. "Now people can sell your tweets all without your permission," warned the artist RJ Palmer, whose own images were tokenized without his permission. Emma Price, an artist and designer based in Margate, cited Palmer's experience, as well as the enormous environmental damage of the cryptocurrency sector, in taking a stand against NFTs. "Very quickly it became clear that a lot of non-creative, often faceless, entities were jumping in to exploit all manner of ways to create and distribute NFTs, with little care afforded to an originator's ownership of a digital item. "There's no oversight here, and seemingly no understanding of or respect for copyright. The unscrupulous way that it allows artists to be ripped off is maddening."

While NFT systems that encourage users to tokenize web pages or tweets they do not own were always likely to invite trouble, even more conventional systems that allow for artists to tokenize their own works have caused controversy. The Wu Tang Clan's foray into the area last week was aborted after the artist Kevin Alexander objected that the animation was similar to an artwork he had posted online in 2013. Sometimes, the boundary blurring is deliberate, as with the Burned Banksy NFT. This token, which sold for around £300,000, is an image of a Banksy print titled *Morons*, which was sold in an edition of 500. But the specific print that has been tokenized, number 325, was publicly burned as the token was minted, a move the anonymous creators argue "moved the value of the physical piece on to the NFT".

Even for those digital artists who view 20th-century copyright norms as outdated, though, the trend is raising concern. "In a sense, the NFT sector should be more attentive to what is offending and upsetting people – especially the artists whose work is attracting interest to their field – than strictly what is technically or legally possible," says Parker Higgins, a New-York-based artist and activist who has campaigned for copyright reform. "In many other creative areas, norms and customs are more influential than the specific contours of copyright law, where the price of transgression is not necessarily a lawsuit but still very real. Sure, people in the NFT space can choose to 'move fast and break things' through those considerations, but they risk coming across as antisocial weirdos that nobody wants to associate with."

(Adapted from: *theguardian.com*)

0. **The use of non-fungible tokens, or NFTs means that:**
- A. Digital art can be bought freely.
  - B. Digital artists can make more money.
  - C. They can be exchanged for bitcoin.
18. **NFTs are a safe investment because:**
- A. They are digitally unique.
  - B. They are legally protected.
  - C. They can be easily stored
19. **The problem with NFTs is that:**
- A. Only investors can make them.
  - B. They are not regulated.
  - C. They can be very expensive.
20. **Simon Stalenhag was frustrated because:**
- A. He was no longer an Amazon Prime original.
  - B. His work was tokenized without him knowing.
  - C. The MarbleCard for his website had been stolen.
21. **Tokenized Tweets is controversial because:**
- A. You can lose money on your tokens.
  - B. You can tokenize your tweets for any price.
  - C. Your posts do not belong to you.
22. **The principal concern about NFTs is that:**
- A. It is impossible to identify who is behind them.
  - B. They have a negative effect on cryptocurrencies.
  - C. They make money from other people's work.
23. **The problem with tokenizing digitalized content is that:**
- A. Some artists are reluctant to participate.
  - B. The content's uniqueness is not always clear.
  - C. The content's value is determined by users.
24. **The part owners of a limited edition of *Morons*:**
- A. Are annoyed that one was destroyed.
  - B. Have created a unique tokenized version.
  - C. Want the edition to be valued as NFTs.
25. **Parker Higgins concludes that NFT traders:**
- A. Are bound by law to respect copyright.
  - B. Should be held accountable.
  - C. Will end up being ostracized.