



## Proves d'accés a la universitat

Convocatòria 2016

### Llengua estrangera **Anglès**

**Sèrie 3 - A**

	Qualificació	Etiqueta de qualificació
Comprensió escrita	<input type="text"/>	
Redacció	<input type="text"/>	
Comprensió oral	<input type="text"/>	

Etiqueta identificadora de l'alumne/a

Ubicació del tribunal .....

Número del tribunal .....

## NORWAY, THE GREEN PATH

Norway, a country of 5.2 million people and one of the richest countries in the world, is trying to reduce greenhouse gas emissions and meet ambitious climate goals. Many Norwegians today are taking part in the world's most ambitious governmental effort to reduce the use of fossil fuels.

Norway has become a global model of how to get the public interested in buying electric vehicles. The country has the highest proportion of electric car registrations in the world—by a long margin. According to a recent study, 1/3 of all new car registrations were of electric vehicles.

This interest in electric cars is attracting the attention of researchers and government officials from around the world. Some people wonder if the Norwegian program is an efficient way to reduce air pollutants. And some elements of the program simply may not be possible in other countries. But for many, Norway is showing a **path** forward.

At first, it seems ironic that electric cars are so popular in a country that is one of the world's biggest producers of oil (Norway is the world's 7th largest producer of petroleum). But Norway also has many fast rivers, allowing it to generate almost all of its electricity from hydropower. As a result, Norway's electricity is clean and relatively cheap. Countries where much of the electricity is generated by power plants burning coal, like the U.S., China, or Germany, would not see as many environmental benefits from switching to electric vehicles.

Electric cars, however, are not popular in all countries with fast rivers. So what does Norway have that others don't? In a word: incentives. Norwegians pay some of the world's highest taxes, but they also receive huge benefits for buying electric cars. An electric vehicle pays no road tax or registration fee, no sales tax, and no **value-added tax**. Public parking is free; **tolls** on roads, bridges, and tunnels are free, and it is free to transport electric cars on ferries. In addition, electric cars can be charged for free at public charging points, and they can also travel in restricted bus lanes.

Those incentives are working. Electric vehicles now account for 2.5 % of all cars in Norway. After more than a decade of government support, officials had expected that there would be 50,000 electric cars on Norway's roads by the end of 2017. The government program has been even more successful than hoped: by September 2015, over 66,000 all-electric cars were in use. The American luxury car manufacturer Tesla, which only makes fully electric cars, sells approximately 30 % of its cars in Europe, and its largest European market is Norway.

Naturally, all those incentives cost a lot of money. In fact, the incentives have been so successful that some of them will be reduced in the future. Electric car owners will have to pay 50 % of the road tax starting in 2018, and all of it in 2020. Local governments can now decide if they offer free parking and free tolls. Many smaller cities have said that they will start treating electric cars like all other vehicles because they need the extra cash to repair bridges and tunnels. Free charging of electric vehicles will probably remain, however, because Norway has so much inexpensive hydroelectric power. The effect of eliminating some incentives for electric cars in Norway remains to be seen, although in Japan, electric car registrations fell by 20 % when some incentives ended. The green approach, although widely supported by Norwegians, may turn out to be too expensive, even for a rich country.

Text adapted from *The New York Times* (October 19, 2015)

**path:** camí / camino  
**value-added tax:** IVA  
**toll:** peatge / peaje



## Part 2: Writing

Choose ONE topic. Write about number 1 or 2. Minimum length: 100 words.

[4 points]

1. Cinemas in many towns and cities across the country are closing because of a lack of public. Imagine that the only cinema left in your town is about to close. Write a letter to your local newspaper arguing in favor of keeping the cinema open.
2. Explain a bad travel experience you have had. Give as many details as possible about places, people and things that went wrong, and how it all ended up. You may include some funny anecdotes, if there were any.

Grammar	
Vocabulary	
Text	
Maturity	
Total	
Nota de la redacció	



## Part 3: Listening comprehension

### INTERVIEW WITH A SCRIPTWRITER

In the following conversation you are going to hear some new words. Read and listen to them. Make sure you know what they mean.

*run into*: trobar-se amb / encontrarse con

*weird*: estrany / extraño

*demand*: exigir

*work out*: fer exercici / hacer ejercicio

*shot (shoot) a film*: rodar una pel·lícula / rodar una película

*overcome writer's block*: superar el bloqueig de l'escriptor / superar el bloqueo del escritor

Ready?

Now read the questions on the following page. Read them carefully before listening to the conversation.

**Narrator:** Cliff Dorfman is a film scriptwriter who has worked in the TV series *Entourage* and the film *Warrior*. He is also an actor and a film director. He started working in the early 1990s, and has not stopped since. Right now, he also teaches writing at UCLA (University of California in Los Angeles). In this interview, he talks to a reporter of *Filmmaker* magazine.

[Now listen to the interview.]

## QUESTIONS

Choose the best answer according to the recording. Only ONE answer is correct.

[2 points: 0.25 points for each correct answer. Wrong answers will be penalized by deducting 0.08 points. There is no penalty for unanswered questions.]

	Espai per al corrector/a			
	Correcta	Incorrecta	No contestada	
1.	The first story that Cliff Dorfman ever wrote	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/> was a whole novel.			
	<input type="checkbox"/> was handwritten.			
	<input type="checkbox"/> is still in a drawer.			
	<input type="checkbox"/> had less than fifty pages.			
2.	What was Cliff Dorfman NOT inspired by?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/> Greek mythology.			
	<input type="checkbox"/> Modern novels.			
	<input type="checkbox"/> Shakespeare.			
	<input type="checkbox"/> American movies.			
3.	According to Cliff Dorfman, if you want your script to be read you must	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/> follow writers and directors everywhere.			
	<input type="checkbox"/> contact writers and directors.			
	<input type="checkbox"/> visit writers and directors.			
	<input type="checkbox"/> be active in Facebook and Twitter.			
4.	Which of the following statements is TRUE?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/> Cliff Dorfman finds it extremely hard to write about characters.			
	<input type="checkbox"/> Cliff Dorfman never listens to other people talking outside his home.			
	<input type="checkbox"/> Everything in Cliff Dorfman’s life influences his characters.			
	<input type="checkbox"/> Cliff Dorfman never goes out with friends during the writing process.			
5.	Cliff Dorfman’s characters	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/> all have strange eating habits.			
	<input type="checkbox"/> are constantly moving.			
	<input type="checkbox"/> are part of his life.			
	<input type="checkbox"/> appear in his dreams.			
6.	What does Cliff Dorfman say about the films he likes?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/> His favourite is <i>Pulp Fiction</i> .			
	<input type="checkbox"/> They all follow a chronological order.			
	<input type="checkbox"/> They all have the same structure.			
	<input type="checkbox"/> His favourite is <i>Goodfellas</i> .			
7.	Which of the following is NOT part of Cliff Dorfman’s routine?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/> Yoga.			
	<input type="checkbox"/> Boxing.			
	<input type="checkbox"/> Going to the gym.			
	<input type="checkbox"/> Jogging.			
8.	How did Cliff Dorfman overcome writer’s block?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/> He stopped using a notebook.			
	<input type="checkbox"/> He tried many things, but nothing worked.			
	<input type="checkbox"/> He spent a few days alone in the forest.			
	<input type="checkbox"/> He went camping with his friends.			
Recompte de les respostes		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Nota de comprensió oral		<input type="text"/>		

Etiqueta del corrector/a

Etiqueta identificadora de l’alumne/a



Institut  
d'Estudis  
Catalans







## Proves d'accés a la universitat

Convocatòria 2016

### Llengua estrangera **Anglès**

Sèrie 5 - A

	Qualificació	Etiqueta de qualificació
Comprensió escrita	<input type="text"/>	
Redacció	<input type="text"/>	
Comprensió oral	<input type="text"/>	

Etiqueta identificadora de l'alumne/a

Ubicació del tribunal .....

Número del tribunal .....

## THE SECRET LIFE OF WORDS: HOW ENGLISH BECAME ENGLISH

Communication is essential to our lives, but how often do we stop to think about where the words we use have come from? Have you ever thought about which words in English have been **borrowed** from Arabic, French or Dutch? A recent book by Henry Hitchings, *The Secret Life of Words*, shows how and why English has absorbed words from more than 350 other languages, many originating from the most unlikely of places, such as *shampoo* from Hindi and *kiosk* from Turkish. Indeed, words do have a secret life, or rather a secret past. One learns things like that the English words taken from Basque are only two: *anchovy* and *Basque*. But etymology is just Hitchings's starting point; he shows us that the history of our vocabulary is the history of our place in the world.

Hitchings' book covers the history of the English language from pre-Roman Britain to the latest street **slang**, though individual chapters tend to concentrate on particular cultural encounters or themes, sometimes in an extended way. A chapter called "Powwow", for instance, is an interesting account of the British early exploration of America and their encounter with its languages. A chapter called "Connoisseur" explores the 18th century's extensive relation between English and French, the rise of scientific writing, the use of Italian terms in music, and the lexicon of travel and exploration, including an account of the first confrontations of the British with Australian Aboriginal languages.

We usually talk of "borrowing" words. It is a way of describing in a simple manner a process that is very complex. Hitchings gives an intelligent account of what really happens when two languages come into contact. There is an exchange of terms; but the **breadth and depth** of that exchange is dependent upon the strength of the relationship. Long connections between two languages are likely to generate more borrowings. English, for example, has taken more words from French than from anywhere else, because the British have been engaged with French culture for a thousand years. But English has also taken a surprising amount from Native American languages, because the British settled there and, at the beginning, enjoyed fruitful relationships with the Native Americans. In contrast, English has taken next to nothing from Australian Aboriginal languages.

One of the themes of *The Secret Life of Words* is the recurring tension between those who want the language to be pure, simple and Germanic, and those who **relish** complexity and adopting new words. Hitchings points out that words only come into the language because there is a need for them, though at the same time, he thinks that "there are strong reasons for wanting a large degree of stability in our language."

Hitchings is clearly well informed on this subject. His book includes an extensive bibliography and index and many clarifying and interesting footnotes. Furthermore, the book is written in a clever, persuasive and delightful style and contains entertaining observations. All in all, *The Secret Life of Words* is an exhaustive account not only of the history of English, but also of how words witness history, reflect social change and remind us of our turbulent past.

Text adapted from *The Independent* (May 4, 2008)

**borrow:** manllevar / tomar prestado

**slang:** argot

**breadth and depth:** amplitud i profunditat / amplitud y profundidad

**relish:** gaudir / disfrutar



## Part 2: Writing

Choose ONE topic. Write about number 1 or 2. Minimum length: 100 words.

[4 points]

1. You have been invited to spend some time with the Jones, an Australian family, in Sydney. Write a letter or an e-mail to their 17-year-old daughter Sarah, talking about the things you expect to learn during your stay in Australia.
2. Today the influence of English on other languages appears to be very extensive. What are the pros and cons of that situation? Do you think we are using too many English words in our own languages? Write an opinion essay presenting your views on these questions.

Grammar	
Vocabulary	
Text	
Maturity	
Total	
Nota de la redacció	



### Part 3: Listening comprehension

#### FOOD IN SPACE

In the following conversation you're going to hear some new words. Read and listen to them. Make sure you know what they mean.

*crave*: desitjar / desear

*sour*: agre / agrio

*Charlie Brown*: personatge de còmic / personaje de cómic

*stuffy*: tapat / tapado

*cramped*: estret / apretado

Ready?

Now read the questions on the following page. Read them carefully before listening to the conversation.

**Interviewer:** If you're planning to take a long space voyage, here's some advice: bring Tabasco or the hot sauce of your choice. That's because there's evidence that astronauts like to eat spicy food in space. And since NASA likes to keep its astronauts happy, the space agency is asking food scientists to help them create a better menu for future missions. My name is Joe Sexton and I talked to Professor Jean Hunter from Cornell University about the reasons behind this request.

[Now listen to the interview.]

## QUESTIONS

Choose the best answer according to the recording. Only ONE answer is correct.

[2 points: 0.25 points for each correct answer. Wrong answers will be penalized by deducting 0.08 points. There is no penalty for unanswered questions.]

		Espai per al corrector/a		
		Correcta	Incorrecta	No contestada
1.	What kind of foods do astronauts crave while they are in space? <input type="checkbox"/> Hot peppers that smell sweet. <input type="checkbox"/> Those that have sweet and sour tastes. <input type="checkbox"/> The ones they never liked on earth. <input type="checkbox"/> Only sour things, not sweet.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.	Astronauts don't like foods that rely on smell because <input type="checkbox"/> they don't taste very good. <input type="checkbox"/> food loses its aroma in space. <input type="checkbox"/> their taste isn't pleasurable. <input type="checkbox"/> our sense of taste depends on smell.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3.	Would astronauts enjoy drinking coffee while they're in space? <input type="checkbox"/> Yes, because it is pleasurable for its smell. <input type="checkbox"/> No, because coffee has no taste. <input type="checkbox"/> No, you can't smell it in a weightless environment. <input type="checkbox"/> Maybe, no one has any interesting ideas about that.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.	In the absence of gravity <input type="checkbox"/> aromas can go to your elbow instead of your nose. <input type="checkbox"/> liquids tend to be pulled towards your feet. <input type="checkbox"/> your head fills with aromas and it becomes round. <input type="checkbox"/> astronauts' feet look like those of cartoon characters.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5.	How are scientists at Cornell University testing the stuffy nose theory? <input type="checkbox"/> By making people feel that they have a cold or they're congested. <input type="checkbox"/> By asking Charlie Brown to spend several weeks in a bed. <input type="checkbox"/> By having people sleep with their heads lower than their feet. <input type="checkbox"/> By using volunteers who sleep with their feet lower than their heads.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6.	Strange aromas were not a problem for Professor Hunter during a Mars habitat simulation in the Arctic because <input type="checkbox"/> there was very little water. <input type="checkbox"/> space was cramped. <input type="checkbox"/> she had lost some ability to smell. <input type="checkbox"/> most liquids have no smell.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7.	Dry vegetable protein is a common food in space <input type="checkbox"/> and it is often mixed with fresh fruits and vegetables. <input type="checkbox"/> even though it does not allow for many creative dishes. <input type="checkbox"/> which is made from a wide variety of ingredients. <input type="checkbox"/> because it does not go bad easily.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8.	According to Professor Hunter <input type="checkbox"/> mozzarella made from powdered milk is better than fresh cheese. <input type="checkbox"/> it's possible to make acceptable mozzarella from powdered milk. <input type="checkbox"/> you can make pizza from a piece of toast. <input type="checkbox"/> it is unhealthy to eat pizza with poor mozzarella.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
		Correctes	Incorrectes	No contestades
Recompte de les respostes		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Nota de comprensió oral		<input type="text"/>		

Etiqueta del corrector/a

Etiqueta identificadora de l’alumne/a



Institut  
d'Estudis  
Catalans

