

SÈRIE 3**Reading comprehension**

1. The reason the government of Norway promotes the sale of electric cars is that it wants
 - a. to support the local coal industry.
 - b. **to lower the levels of gas emissions.**
 - c. to limit petroleum and gas production.
 - d. to support Norwegian companies producing electric cars.

2. People in other countries study the evolution of the car market in Norway because
 - a. there are more cars in Norway than in any other country.
 - b. electric cars were only recently introduced in the country.
 - c. **a high percentage of electric cars are sold there.**
 - d. the government has decided to restrict the sale of cars.

3. Electricity production in Norway mainly depends on
 - a. coal.
 - b. gas.
 - c. oil.
 - d. **water.**

4. The effects on the climate of moving away from gasoline-fueled cars to electric cars are greater in Norway than in a country like Germany because
 - a. Norway produces more oil than Germany.
 - b. **Norway produces cheap, clean electricity.**
 - c. no electric cars are made in Germany.
 - d. of Norway's location.

5. The text claims that Norway is able to provide free public charging of electric vehicles because
 - a. **electricity is cheap to produce in the country.**
 - b. electricity is produced from Norwegian gas.
 - c. it is a world leader in oil production.
 - d. only a very few vehicles in the country are fully electric.

6. Which of the following is **not** an incentive offered by the Norwegian government to buy an electric car?
 - a. Free charging.
 - b. **Free car repairs.**
 - c. Free parking.
 - d. Free registration.

7. The program to promote the use of electric cars
 - a. has been a failure in many ways.
 - b. **has succeeded beyond expectations.**
 - c. has had very little impact.
 - d. cannot be evaluated yet.

8. The text states that the benefits of operating an electric car in Norway
- will remain unchanged during the next 5 years.
 - will be eliminated in part in the next 5 years.**
 - will be increased in the next 5 years.
 - will depend on the production of Norwegian gas and oil.

Listening Comprehension

INTERVIEW WITH A SCRIPTWRITER

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.]

Reporter: We are here today with Cliff Dorfman, who is many things: actor, film director, scriptwriter, teacher... Today we want to talk to him about his writing. Good evening, Cliff.

Cliff Dorfman: Good evening!

Reporter: Let's start at the very beginning. What is the first story you ever wrote?

Cliff Dorfman: You'll be surprised... my first story was the beginning of a novel which I wrote when I was around 11 years old. I handwrote at least 50 pages on a notebook that I kept inside my desk drawer in my bedroom. Somehow, though, it got lost. I have no idea what happened to it.

Reporter: That's a pity! Growing up, what movies or stories inspired your creativity?

Cliff Dorfman: From early on it was Greek mythology. I was, and still am in a lot of ways, obsessed with it. Then I moved to classic literature (Shakespeare, Dickens, to name a couple) and then films, especially American films.

Reporter: What about modern literature? It doesn't inspire you?

Cliff Dorfman: I have to admit that I don't read anything "modern"...

Reporter: Imagine that you were not a well-known writer, how would you make directors and producers read your screenplay?

Cliff Dorfman: Well, I have never had any problems with that myself, so I don't really know what to say. However, some friends of mine have told me how they do it.

Reporter: So, how do they do it?

Cliff Dorfman: Well, according to them, you must follow the work of other writers and directors that you find interesting. Then get in touch with them through the Internet. In this digital age, it's easier than ever to contact people: e-mail, webpages, Facebook, Twitter... Once you've made contact, you can send them your script directly.

Reporter: What experiences from your life influence your characters?

Cliff Dorfman: Every single one. Every person I know, have ever known or even **run into** for an instant. Every experience I've ever had. My family. My friends. My relationships. Everything. I sit around public places and listen to other people's conversations. If they interest me, I sometimes record them or write down things they say.

Reporter: How emotionally involved are you with the characters you create?

Cliff Dorfman: Oh, they live with me the entire time I'm writing them. I can be out with friends, at a dinner, on a date and I'm sitting there thinking to myself, well, how would my character react now? They're all around me except when I sleep, fortunately!

Reporter: What is the most important aspect of building a great character?

Cliff Dorfman: Many things: life experience, including **weird** eating habits. Physical aspects are also extremely important. We are constantly doing things with our bodies that reflect the way that we feel and what we think.

Reporter: Do you write an outline before you actually start writing?

Cliff Dorfman: Sometimes. I don't particularly like doing it, but certain stories **demand** it.

Reporter: Now I'd like to ask you about your favourite films. What type of structure do these films usually have?

Cliff Dorfman: They completely vary. The structure in *Goodfellas* is one I love: instead of starting at the beginning and going until the end, it starts in the middle, and goes backwards and forwards. Very interesting. But the film I love the most, though, is *Pulp Fiction*. Brilliant...

Reporter: During the writing process, do you ever find that your characters start to speak for themselves?

Cliff Dorfman: Always. If they don't speak for themselves, then I'm sure I've done something wrong.

Reporter: Does dialogue come easily, or is it difficult for you?

Cliff Dorfman: No! None of it comes easily. It's all painful. Everything in writing a script is very, very hard.

Reporter: What about your daily routine when you're writing? Do you have one?

Cliff Dorfman: **Working out** is a huge part of it. I do boxing and yoga. I go to the gym, but I'm not very fond of jogging. Other things that also help are putting my phone away, turning it off and leaving it in another room.

Reporter: Have you ever experienced writer's block? That is, have you ever found yourself totally unable to write?

Cliff Dorfman: Oh yes! I think it happens to all writers, and it's really awful! You sit in front of the computer, hour after hour, and you don't write a single word. Very frustrating. Very depressing.

Reporter: And so, how did you overcome it?

Cliff Dorfman: Well, I have to admit that I've tried a lot of things: keeping a strict routine, meditation, writing on paper, using a notebook, working with colleagues. Finally, what worked for me was camping a few days alone in the woods. When I came back, I could write again.

Reporter: Interesting! Screenwriting is obviously a solitary job. How do you deal with it? Is it hard to be alone so much?

Cliff Dorfman: As a matter of fact, I like being alone and working alone, although it can get hard sometimes. When you work in an office, you can discuss things with people, or even get mad at them. When you work alone, you have to do all these things with yourself! But it's not really a problem for me.

Reporter: Well, I'm glad to hear that, Cliff. Thank you very much for the interview.

Cliff Dorfman: You're welcome!

INTERVIEW WITH A SCRIPTWRITER

1. The first story that Cliff Dorfman ever wrote...
 - was a whole novel.
 - was handwritten.**
 - is still in a drawer.
 - had less than 50 pages.

2. What was Cliff Dorfman NOT inspired by?
 - Greek mythology.
 - Modern novels.**
 - Shakespeare.
 - American movies.

3. According to Cliff Dorfman, if you want your script to be read you must ...
 - follow writers and directors everywhere.
 - contact writers and directors.**
 - visit writers and directors.
 - be active in Facebook and Twitter.

4. Which of the following statements is TRUE?
 - Cliff Dorfman finds it extremely hard to write about characters.
 - Cliff Dorfman never listens to other people talking outside his home.
 - Everything in Cliff Dorfman's life influences his characters.**
 - Cliff Dorfman never goes out with friends during the writing process.

5. Cliff Dorfman's characters...
 - all have strange eating habits.
 - are constantly moving.
 - are part of his life.**
 - appear in his dreams.

6. What does Cliff Dorfman say about the films he likes?
 - His favourite is *Pulp Fiction* .**
 - They all follow a chronological order.
 - They all have the same structure.
 - His favourite is *Goodfellas*.

7. Which of the following is NOT part of Cliff Dorfman's routine?
 - Yoga.
 - Boxing.
 - Going to the gym.
 - Jogging.**

8. How did Cliff Dorfman overcome writer's block?
 - He stopped using a notebook.
 - He tried many things, but nothing worked.
 - He spent a few days alone in the forest.**
 - He went camping with his friends.

SÈRIE 5**Reading comprehension****THE SECRET LIFE OF WORDS: HOW ENGLISH BECAME ENGLISH****1. Who is Henry Hitchings?**

- a) The author of a very influential English grammar.
- b) An expert in the etymology of Arabic, French and Dutch.
- c) The author of a book on the history of the English language.**
- d) An expert on the influence of English communication in many languages.

2. We learn from the text that the Basque language...

- a) has had a common past with the development of English.
- b) has as many borrowings from English as from French.
- c) has a difficult etymology because of its secret past.
- d) has had a minor influence on English vocabulary.**

3. According to the text, English can be seen as a language

- a) capable of absorbing many foreign words.**
- b) that is spoken by the majority in 350 countries.
- c) unable to adopt words from Hindi and Turkish.
- d) that became popular with the study of etymology.

4. The aim of Hitchings' book is...

- a) to study how "Powwow" can be useful in world explorations.
- b) to analyse the effect of borrowing on English vocabulary.**
- c) to explain the difficulties of English in borrowing words of French origin.
- d) to determine the benefits of English as a language for scientific writings.

5. The text explains that borrowings are normally the result of...

- a) having many "connoisseurs" studying languages in your own country.
- b) nations wanting to impose their own language on colonized peoples.
- c) strong relationships between people speaking different languages.**
- d) the love of the British for discovering remote places in the world.

6. Hitchings argues that English can only develop if...

- a) it remains pure and simple and uses words of Germanic origin.
- b) it becomes a language largely appreciated by purist grammarians.
- c) it becomes a language that proves able to accept needless words.
- d) it remains largely stable but adopts new useful words.**

7. According to the author, Hitchings has written a book...

- a) that is full of information but with some boring chapters.
- b) with not enough specific bibliography on its subject.
- c) which is highly specialized and yet enjoyable to read.**
- d) that will encourage readers to learn foreign languages.

8. The text suggests that words...

- a) can be a source of knowledge about our historical past.**
- b) can carry secrets that are only known to native speakers.**
- c) from foreign languages should not be officially accepted.**
- d) have been borrowed so that languages can have many synonyms.**

Listening Comprehension**FOOD IN SPACE**

In the following conversation you are 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: tapada / tapada

cramped: apretat / apretado

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

NARRATOR: If you're planning to take a long space voyage, say nine months or so to Mars, 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. Our correspondent, Joe Sexton, talks to Professor Jean Hunter from Cornell University about the reasons behind this request.

Now listen to the interview

JOE SEXTON: Jean Hunter is a food engineer at Cornell University. She's one of the scientists who will be helping NASA design the menu for future space voyagers. Welcome to our program, Professor Hunter.

PROFESSOR JEAN HUNTER: Hello and thank you very much for inviting me.

JOE SEXTON: It seems after some time in space, astronauts start **craving** foods they might never have liked on Earth. So what kind of foods do astronauts **crave** while they're in space?

PROFESSOR JEAN HUNTER: They crave peppers. They crave **sour** and sweet things.

JOE SEXTON: Besides a taste for hot peppers, what other kinds of foods do astronauts prefer when they are away from Earth?

PROFESSOR JEAN HUNTER: Foods that rely on smell are less preferred.

JOE SEXTON: Really? Why is that?

PROFESSOR JEAN HUNTER: That's because most of our sense of taste is based on smell, so food that is only pleasurable for its smell isn't as good in space. For example, many people don't know that the pleasure of coffee comes mostly from its aroma.

JOE SEXTON: What do you mean by that? Are you saying that coffee has no taste?

PROFESSOR JEAN HUNTER: Well, not exactly, but if you hold your nose while drinking coffee, you'll realize that you're getting just a bitter liquid without much taste at all.

JOE SEXTON: So why do we lose our sense of smell in space?

PROFESSOR JEAN HUNTER: No one is sure. But there are some interesting ideas. Some people say that gravity or, more properly, its absence, may be part of the problem. Hot air doesn't rise in a weightless environment. And so, the aromas aren't necessarily going to your

nose. They may be going to your elbow.

JOE SEXTON: Wow! I never thought about that!

PROFESSOR JEAN HUNTER: We also need to think about what happens to the fluids in your body. On Earth, gravity tends to pull those fluids downward, toward your feet. In space they go everywhere, including to your head. So, you look a bit like a cartoon character.

JOE SEXTON: Like a cartoon character?

PROFESSOR JEAN HUNTER: Yes! We call it the **Charlie Brown** face, because their faces get more round.

JOE SEXTON: Why more round?

PROFESSOR JEAN HUNTER: Because they are retaining fluid in their heads. And as they retain fluid, they also feel like they have a cold or they're congested. And again, they're not smelling as much.

JOE SEXTON: So what are you and your colleagues at Cornell doing to test the **stuffy** nose theory?

PROFESSOR JEAN HUNTER: Well, we're trying to replicate the situation on Earth by asking volunteers to spend several weeks in a bed where their heads are lower than their feet, to try to recreate that Charlie Brown effect.

JOE SEXTON: Is this the first experiment you run about smell?

PROFESSOR JEAN HUNTER: No, a couple of years ago I spent four months with six colleagues in a tiny cabin in the Arctic - a Mars habitat simulation. No fresh air, no fresh food, limited water so showers were once a week. It was **cramped**, but no one complained of the smell.

JOE SEXTON: How was that possible?

PROFESSOR JEAN HUNTER: We felt it was pretty normal, until we went outside at the end of our four months. And, you know, we spent a little time in the fresh air, and then went back into the habitat... Oh My God!! It was absolutely unbearable!!

JOE SEXTON: So what do you put on the menu for people who are losing their sense of smell and can't get fresh food for months?

PROFESSOR JEAN HUNTER: Now we are planning to run another of these Mars habitat simulations to help NASA come up with some ideas. One of the most common foods is dry vegetable protein because it can be kept for a long time.

JOE SEXTON: I see but...does that taste good?

PROFESSOR JEAN HUNTER: It's OK. I mean, it looks like dog food. It tastes a little bit like dog food. But, with a bit of creativity, it can be made into quite good food. We want the people who will take part in these simulations to be creative with their cooking. We plan to give them a wide variety of spices and herbs, and as many different ingredients as we can think of. And this is great because then, from a limited set of ingredients, you can get thousands and thousands of dishes.

JOE SEXTON: Even without fresh fruit and vegetables, is it possible to make some, shall we say, interesting dishes?

PROFESSOR JEAN HUNTER: Absolutely!, with powdered milk alone, you can make a pretty

poor mozzarella, but it's a mozzarella anyway. And after you haven't had fresh cheese for several months, even a little bit of not very good mozzarella is a wonderful, wonderful thing. You can put it on some toast, you can make a basic pizza... It becomes a real treat.

JOE SEXTON: At least it will keep your mind off the stress of being locked up in a tiny space with a half dozen others! Thank you Professor Hunter for this very interesting conversation.

PROFESSOR JEAN HUNTER: Thank you!

FOOD IN SPACE

1. What kind of foods do astronauts crave while they are in space?

- hot peppers that smell sweet.
- those that have sweet and sour tastes.**
- the ones they never liked on earth.
- only sour things, not sweet.

2. Astronauts don't like foods that rely on smell because

- they don't taste very good.
- food loses its aroma in space.
- their taste isn't pleasurable.
- our sense of taste depends on smell.**

3. Would astronauts enjoy drinking coffee while they're in space?

- Yes, because it is pleasurable for its smell.
- No, because coffee has no taste.
- No, you can't smell it in a weightless environment.**
- Maybe, no one has any interesting ideas about that.

4. In the absence of gravity...

- aromas can go to your elbow instead of your nose.**
- liquids tend to be pulled towards your feet.
- your head fills with aromas and it becomes round.
- astronauts' feet look like those of cartoon characters.

5. How are scientists at Cornell University testing the stuffy nose theory?

- By making people feel that they have a cold or they're congested.
- By asking Charlie Brown to spend several weeks in a bed.
- By having people sleep with their heads lower than their feet.**
- By using volunteers who sleep with their feet lower than their heads.

6. Strange aromas were not a problem for Professor Hunter during a Mars habitat simulation in the Arctic because

- there was very little water.
- space was cramped.
- she had lost some ability to smell.**
- most liquids have no smell.

7. Dry vegetable protein is a common food in space

- and it is often mixed with fresh fruits and vegetables.
- even though it does not allow for many creative dishes.
- which is made from a wide variety of ingredients.
- because it does not go bad easily.**

8. According to Professor Hunter

- mozzarella made from powdered milk is better than fresh cheese.
- it's possible to make acceptable mozzarella from powdered milk.**
- you can make pizza from a piece of toast.
- it is unhealthy to eat pizza with poor mozzarella.