

III. Written Essay

Becoming fully competent in a foreign language is a huge challenge. Some people think that in order to do so you need to spend some time living or working abroad. Others argue, however, that in our globalized, technology-driven world this is no longer true.

Write a short opinion piece (article) addressing the question below, expressing your views. **Write between 175 and 200** words and pay particular attention to the following criteria:

- clearly organised and expressed ideas
- appropriate tone and style/register
- correct use of vocabulary
- correct use of grammar
- correct spelling and punctuation

Plan and organise your essay (use the rough paper provided). Write your definitive **version in the space below**, then read it carefully and make corrections if necessary.

It is necessary spend time abroad to become fully proficient in a foreign language or are there other ways to achieve that?



Universitat Autònoma de Barcelona

ENGLISH ENTRANCE EXAM: MAY 6, 2022

Time allowed for this exam: 3 Hours

Before starting, please read the following carefully:

- ☞ *All mobile phones must be turned off*
- ☞ *No internet devices are permitted.*
- ☞ *There are three parts to this exam:*
 - I. Reading comprehension questions (33.3%)*
 - II. Language Work (33.3%)*
 - III. Written Essay (33.3%)*
- ☞ *Write all your answers **in this exam booklet**. Use the spaces provided.*
- ☞ *All rough paper will be collected after the exam.*

POLITE WARNING!

**ANY TALKING, COPYING OR USE OF NON-AUTHORISED DEVICES DURING THE EXAM
WILL MEAN AUTOMATIC AND IMMEDIATE DISQUALIFICATION**

I. Reading comprehension	_____
II. Language Work	_____
III. Written Essay	_____

I. Reading Comprehension Questions (10 points)

Answer the following questions using your words.

1. Azraq was built to solve the problems posed by Za'atari, but why does the writer say "it wasn't as simple as that" in line 5? (2 marks)
2. What do the residents' creative projects call into question? (2 marks)
3. In what sense is a mural something that goes against what a camp is supposed to be. (2 marks)
4. What is meant by "if you can't eat, drink or sleep on it, an item is not considered to be in the humanitarian design canon" in line 27? (2 marks)
5. Why does *Design to Live* think bureaucracy is not 'an unscalable barrier' in lines 39-40? (2 marks)

SYRIAN REFUGEES: CREATING DESIGN FROM DISPLACEMENT



1 When the world's largest Syrian refugee camp started to overflow in 2013, it was so big it had become Jordan's fourth-largest city. The camp, Za'atari, housed a staggering 150,000 people, and the influx of new arrivals meant that another camp had to be built a few
5 kilometres away. Za'atari had been plagued by design flaws that were linked to violence and disorder, so when the new camp, Azraq, opened in 2014 as a "model camp" for the region, it was heralded as a chance to rectify those problems. But it wasn't as simple as that.

10 "Azraq was, "beautiful in the eyes of humanitarian aid organisations, but it was also sterile as there were no cultural or educational activities," says Azra Akšamija, founder of the MIT Future Heritage Lab, which develops creative responses to a world in crisis. The Lab's contribution at Azraq was *Design to Live: Everyday Inventions from a Refugee Camp*, which documents over 20 projects made by residents: from a rocking crib
15 built from school desks to a lifesize sand sculpture imitating the citadel of Aleppo. Azraq residents are not just creating to meet their minimum needs but also redefining the very concept of humanitarian essential needs.

20 More than 6.6 million Syrians have fled their country since the civil war began in 2011. While most are living in poverty in neighbouring countries, 5% are in refugee camps maintained by a laundry list of governmental, non-profit and United Nations agencies. *Design to Live* tells the story of what is not provided for these refugees such as metal sheets repurposed to solve practical problems like a desert cooler in the absence of air conditioning in 45-degree heat,
25 or a mosaic of date seeds to adorn a teacup, all of which address the philosophical problem: how do you live in a shelter that is not a home?

30 Within the camp, existing is an act of resistance and being yourself is an act of resilience because you're in an environment where you are constantly being reminded, "this is not yours". Any intervention, even a mural, is something that goes against what a camp is supposed to be. Design at Azraq begins with the UN's core relief items: water vessels with weight specifications down to the decimal and the "T-shelter", a 24-square-metre housing unit for a family of four or five. However, if you can't eat, drink or sleep on it, an item is not considered to be in the humanitarian design canon. Such thinking comes from the data-driven systemisation of human life in order to cover the basics for as many people
35 as possible. The problem is that refugees' self-fulfilment and cultural preservation are neglected.

40 But what if refugee camps were civic spaces to cultivate creativity and social healing? A mural seems valuable considering what sparked a wave of suppression in Syria: demonstrations supporting a group of teenagers arrested for anti-government graffiti. In a disaster, it is really important to support the cultural revitalisation of affected communities, not just the empty symbols of physical monuments. Isn't the culture they are producing while they are displaced a heritage of the future? A fountain is a traditional feature of the Syrian courtyard, but the 20% of Azraq residents who
45 are under five years old wouldn't have experienced them at all if their parents hadn't transformed *shishas* (large traditional smoking pipes) into miniature waterfalls. They would have little to play with, without the ingenious transformations of household waste into spinning tops and toys. These moments of agency and subversion highlight the gaps in the existing infrastructure.

50 While bureaucracy is the roadblock to implementing residents' ideas, *Design to Live* finds it is not an unscalable barrier. The modification of the T-shelter to shift the direction of the entry point so that it traps heat and adds privacy for *mahram* (family members around whom veiling is not necessary), was so popular it became formalised by the UN high commissioner for refugees.

55 Traditional humanitarian aid design criteria address displacement as something temporary, during which we have to accommodate a surplus population for a small period of time, create instantaneous cities that can be set up and running quickly until everything goes back to normal and then be disassembled quickly. But the world doesn't work that way and there is an increasing need for a more dynamic movement of population.

60 The work by Akšamija and the Future Heritage Lab is on view at the "Architecture Biennale: Displaced Empire" exhibition in Venice. It is an interactive textile installation that merges the designs of a portable Ottoman palace and a contemporary shelter at Azraq. Smartly dressed visitors can enter a tent made from discarded clothes and different countries' humanitarian textiles, including "imperial banners" embroidered with everyday scenes from Azraq. What Akšamija hopes is that that some of them will think to themselves, "This could be me." In her words: "You don't understand the full meaning and achievement of these designs unless you understand the limitations that are behind them. What we need in humanitarian design is empathy."

Adapted from: *Guardian* article by Greta Rainbow

II. Language work (10 points)

Meaning in context. Explain the meaning of the following in the context of this article:

- heralded (l. xx):
- meet (l. 7):
- fled (l. 17):
- laundry list (l. 18):
- agency (l. 37):

What do the following words / phrases refer to?

- them (l. 35):
- it (l. 41):

Find a synonym for the following

- astonishing:
- weaknesses:
- decorate:
- given a different use:

