Reading PART 8

TASK INFORMATION

- In Part 8, there are ten questions which you have to match with the relevant information in a text or texts. The questions always come before the texts.
- The texts are either one long text divided into four sections (A–D), or a group of (usually) four shorter texts (A–D) on a common topic.
- For each of the questions, you have to find the section or short text which contains the answer, and you write the letter (A, B, C or D) of this section or text next to the question. There is only one possible answer for each question.
- The questions focus on understanding specific details, opinions and attitudes, and they test your ability to find the answers quickly across the texts.
- The four sections or texts will be on a common topic, so some ideas will be present in more than one section or text. For each question, you need to decide which section or text contains the precise answer to the question, and why the other options should be ruled out.

PARAPHRASING

TIP
The words in the questions are unlikely to appear in the texts. This is why it is often helpful to think about how words in the questions can be paraphrased.

1. The words and phrases (A–J) in the box paraphrase parts of the questions below. Match the paraphrases with the correct questions. Paraphrase A has been matched with question 2 as an example.

A ~~a strong sense of shame~~ (2)
B a suggestion that isn't very helpful
C an incorrect message
D things that you don't do very well
E make someone lose concentration
F being persuasive and believable
G think you're more important than you really are
H create targets
I a significant difference
J use certain techniques in another situation

Which writer mentions:

1. the challenge of expressing ideas in a convincing way?
2. a moment of acute embarrassment? **A** *a strong sense of shame*
3. a deliberate attempt to cause distraction?
4. the pleasure that can be derived from setting short-term goals?
5. being given advice of doubtful value?
6. the need to be aware of your own limitations?
7. a difficulty caused by having to deal with inaccurate information?
8. being able to transfer skills to a very different activity?
9. the benefit of not taking yourself too seriously?
10. an important distinction?

2. Underline the key words and phrases in questions 1–10 in Exercise 1.

TIP
When you read the questions, underline the key words. This will help you to understand and remember what you need to look for.

READING TASK

Now read the texts A–D opposite and answer questions 1–10 from Exercise 1.

LIVEWORKSHEETS

TIP
Start by reading Text A. Then go through the ten questions and write A next to any questions that you find the answers for. After that, go through the same process with Texts B, C and D.

TIP
Sometimes it seems possible that a question could be matched with more than one text. For example, all four writers mention difficult situations, so you might think that they could all be answers to question 2. However, only one of the four texts refers to acute embarrassment.

CONCENTRATION

Four people explain why they need to concentrate in their different jobs.

A The professional cartoonist

I sometimes get asked to give a talk about my work. To get over my nerves, I usually tell myself that it will all go well, so long as I concentrate. On one occasion, I was in a theatre dressing room, preparing to give a talk to about people, when I suddenly realised there was something wrong with the microphone clipped to my collar. I started to panic: 'The mic's not working and I'm going to lose track of what I'm saying.' Then I caught sight of myself in the mirror and I couldn't help but laugh because, for some reason, my reflection seemed so absurd. That put everything into perspective: in the bigger picture, my talk about being a cartoonist had very little significance — and the talk went well. When I'm drawing cartoons and have a tight deadline to meet, I often focus by playing games with myself. For example, I might give myself a target of doing two cartoon pictures every 40 minutes. It makes the whole process more enjoyable. If I don't win the challenge, I can always try it again another time.

B The actor

When I'm preparing for a play, I fix a time by which I must know my lines off by heart. I won't get it done otherwise. When I was starting out as an actor, someone suggested I put scripts under my pillow at night — I would supposedly learn the lines in my sleep. I'm sure that's just a myth. What I do find effective, though, is to learn lines as soon as I get up in the morning. The process of learning lines for a play is significantly different from learning them for a film. With films, you learn intensively for just one day's work, whereas in theatre, you need the lines for an extended period, and you can't make things up. I remember one occasion when I was on stage in a major production. I was in the middle of a speech that I'd done many times before when my mind suddenly went blank, and there was this agonising silence which seemed to go on forever. Then I said out loud: 'What now?' And my memory instantly returned and I carried on with the scene. It was both weird and stressful.

C The taxi driver

Believe it or not, passengers often get into my cab without knowing the address or even the name of their destination. Getting them to the right place requires huge concentration. Cab drivers in London have to take a tough exam called the Knowledge, which requires you to know where thousands of different streets and locations are, and routes between them. There are countless individual oral tests in which you have to prove your detailed knowledge of the city. The examiners try to put you off. One examiner, for example, started shouting at me when I was trying to answer a question. The justification is that cabbies need to be able to concentrate in highly stressful situations. We use various techniques to remember details. For example, in one central district of London, there are four streets called Walpole Street, Anderson Street, Sloane Avenue and Pelham Street, and to remember the order they come in, I think of them as WASP, the first letters of their names. I find mental devices like that very effective and I've actually used them to learn words and phrases in foreign languages when travelling abroad.

D The lawyer

Concentration underpins a wide range of things that I have to do in my job. Whether I'm speaking to a client, making an appeal to a judge, writing a legal document for someone or giving support to junior colleagues, I have to focus on engaging their interest and on getting them to believe that the point I am trying to convey is significant and correct. The complexity of the content means that it's often demanding work, and it's important to be able to recognise when it's time to get away from it for a while. Just carrying on is eventually counterproductive for concentration. From time to time, I find myself working on a problem in a way that simply isn't working, even though I'm directing my full attention to it. Like many people, I don't like admitting defeat. However, I've learned from experience that rather than muddling through, it's sometimes better to abandon what I've been doing and to adopt a completely different approach.

LIVEWORKSHEETS

ACTION PLAN

1. Read the instructions at the top of the page, the title and the sub-heading (if there is one). These will tell you what the subject of the text is.
2. Read the whole text quickly to gain a general understanding of what the text is about. Don't worry about words and phrases you don't understand on first reading.
3. Read each question, highlighting the key words.
4. Read section A carefully. Underline the parts of the text which contain answers to the questions. Note the number of each question next to the part of the text it relates to and write the letter A in the box for that question.
5. Then do the same for the other texts — B, C and D.
6. Remember to check your answers. Check the questions against the text(s).

Follow the exam instructions, using the advice to help you.

TIP
The questions usually don't contain exactly the same words as the texts where the answers can be found. Most questions use paraphrasing.

You are going to read an article about a transport revolution led by a man called Jaime Lerner in the Brazilian city of Curitiba. For questions 47–56, choose from the sections (A–D). The sections may be chosen more than once. Mark your answers on the separate answer sheet.

In which section is the following mentioned?		**ADVICE**
how Curitiba's bus system became a victim of its own success	**47** ____	**47**. Think about the meaning of victim of its own success.
initiatives taken that were unrelated to transport	**48** ____	**48**. The 'initiatives' here refer to developments in the city. What could have been developed in a city like Curitiba that has nothing to do with transport?
the importance of Curitiba's bus system for the city's identity	**49** ____	**49.** A city's identity has to do with the way residents think about the city and the way people outside think of it.
Lerner's skills as a negotiator	**50** ____	**50.** Lerner was the mayor of Curitiba. Scan the texts quickly for references to his name.
why the Curitiba transport model works better in some places than others	**51** ____	
the innovations which made Curitiba's bus system a world leader	**52** ____	
an aspect of transport in Curitiba that is surprisingly underdeveloped	**53** ____	
the expectations that certain people had of Lerner as mayor	**54** ____	
how Curitiba inspired changes elsewhere	**55** ____	
why Lerner decided to develop Curitiba's bus system rather than other forms of transport	**56** ____	

51. Look for sections where the writer mentions the Curitiba transport model being used in different cities and countries.
52. Look for another way of expressing the idea of 'world leader'.
53. Look for words in the texts which express the idea of something being surprising.
54. Scan the texts for references to Lerner. Look for words that express the idea of what people might expect from him.
55. Look for mentions of other places.
56. Look for references to other forms of transport.

LIVEWORKSHEETS

A transport revolution in Curitiba, Brazil

A

For the first few hundred years of its existence, Curitiba, the capital of the state of Paraná in southern Brazil, was a sleepy, smallish town. But by the 1960s, its population had grown to about 360,000, and the city was facing overcrowding, serious traffic congestion and other problems that afflict many fast-growing cities around the world. In line with the orthodox thinking of the time, the authorities began to draw up plans to widen avenues, demolish historic buildings and adapt the city centre so that cars could become the primary mode of transport. In 1971, they appointed a young architect called Jaime Lerner as city mayor, confident that he would implement the planned changes. Lerner almost immediately shook things up, however. Instead of widening avenues, he created a pedestrian mall in the city centre. And rather than building more roads, he created parks and gardens, and protected the city's rivers from being turned into concrete drainage canals. His most memorable contribution, however, came in his ideas for the city's bus network.

B

Besides calling for wider streets for cars, planners advocated the building of subway train lines. The problem with this was that construction would be costly and lengthy. Lerner instead decided to integrate dedicated bus lanes along the city's main arteries, allowing buses to run at speeds comparable to those of light rail. A determined and clever deal-maker, Lerner persuaded private bus operators to provide the vehicles while he would pay for the new infrastructure. With this trade-off, the first rapid bus lanes cost 50 times less than rail lines. Improvements were then made over time and by the 1990s, the buses were carrying 1.5 million passengers a day. In fact, high ridership created problems, with long queues waiting to board buses and pay fares. Lerner, by now in his third term as mayor, came up with an elegant solution. He called for longer buses, faster boarding through multiple doors, fares paid for before entering the bus and a single fare covering the entire network. Lerner also gave the bus stops, or 'stations', a distinctive look by placing them in futuristic glass tubes. With these additions, the city gained the first bus rapid transit (BRT) network on the planet.

C

Curitiba's bus rapid transit now began to attract attention from other cities in Latin America. Bogotá, the capital of Colombia, a much bigger city with a population of 8 million people, had crippling traffic problems. Seeing how well the Curitiba BRT seemed to be working, the authorities in Bogotá borrowed and added to many of Lerner's concepts to build a viable larger BRT network of their own called the Transmilenio. The 'stations', which feature many of the key functional elements that Lerner first developed, contributed to its success.

From there, BRT's influence continued to grow, spreading as far as the United States, South Africa and China. However, it's in Latin America where BRT systems have particularly taken off. 'There's no doubt that's where BRT systems carry the most people of any region in the world,' says one planning expert. 'It's probably down to the similar language and cultural context.'

D

But as the BRT concept spread internationally, it faced problems back in Curitiba. Although ridership remained high, it was declining, while car usage climbed. There were complaints of overcrowding on buses and the tubular bus stops failing to protect passengers from extreme temperatures and heavy rain. Curitiba now has 1.8 million people and mobility remains an issue. Plans have now been made for the creation of a subway system, a form of transport Lerner did his best to avoid as mayor. Another potential solution being considered is the bicycle. Contrary to what one might assume of a city known for sustainability, Curitiba has only recently begun to take cycling seriously. There are plans to develop cycle lanes and to integrate them with the bus system, though this is still in the early stages. Despite these issues, however, BRT has become a cultural touchstone, Curitiba's answer to the freewheeling carnival spirit of Rio and the fast-paced, business-dominated lifestyle in São Paulo. As if to remove any doubt about its symbolic status for the city, the airport gift shop is built in the shape of a life-size BRT station.

LIVEWORKSHEETS

REVIEW

Answer the following questions about how to approach Part 8. If you need help, read the Task Information.

Why might it be a good idea to:

1. start by reading all four sections quickly?
2. highlight key words in the questions?
3. read Section A carefully to see which questions it answers rather than start with question 47 and look across the four sections for the answer?
4. highlight the parts of the texts where you find the answers?
5. write the question numbers next to parts of the texts where you find the answers?
6. leave a question and come back to it later?

TIP
The questions often ask about ideas that are conveyed by one or two sentences, not just a tew words.

REPORTING VERBS

1. Decide whether the following verbs are 'neutral' or 'convey attitude'.

describe mention highlight confirm suggest dismiss deny explain
criticise claim acknowledge express regret justify question state

2. Use suitable verbs from the box above to complete the following sentences.

1. 'I'm not obsessed by social media,' Chloe said.
Chloe _____ being obsessed by social media.

2. 'Is it really necessary to take on extra staff right now?' the finance manager asked.
The finance manager _____ the need to take on extra staff.

3. 'I'd like to make it clear that going paperless in the job I do is very difficult,' Jeff said.
Jeff _____ the difficulty of going paperless in the job he does.

4. 'The way the authorities reacted to the problem was totally inadequate,' the local residents said.
The local residents _____ the authorities' reaction to the problem for being totally inadequate.

5. 'It seems to me that there may be flaws in the methods used by their research team,' Professor Michaels said.
Professor Michaels _____ that there were flaws in the methods used by their research team.

6. 'I wish I hadn't given up running when I got that injury five years ago,' Sharon said.
Sharon _____ about having given up running five years before.

7. 'The idea of building a new road in this part of town is just out of the question,' Keith said.
Keith completely _____ the idea of building a new road in that part of town.

8. 'I completely agree we should all do our best to keep fit,' Marco said.
Marco fully _____ the importance of trying to keep fit.

LIVEWORKSHEETS

C. You are going to read an article about yoga. For questions 47 - 56, choose from the sections of the article (A - D). The sections may be chosen more than once. Mark your answers on the separate answer sheet.

In which section does the writer:	
express unease about the inward-looking nature of yoga?	**47** ____
describe being surprised by certain behaviour?	**48** ____
refer to a sense of envy?	**49** ____
mention suppressing concerns about the commercial exploitation of yoga?	**50** ____
provide an explanation for giving up yoga?	**51** ____
mention accepting her own perceived limitations?	**52** ____
acknowledge the benefits that yoga brought her?	**53** ____
indicate an aspect of yoga that can be seen as humorous?	**54** ____
mention being proved wrong?	**55** ____
offer an explanation for yoga's growing appeal?	**56** ____

ADVICE

47. 'Unease' is a feeling of being worried about something. Even if you haven't seen the word 'inward-looking' before, you should be able to understand it because it has a literal meaning.
48. The writer refers to people's behaviour in more than one section of the text, but only describes being surprised by it in one section.
49. Look for parts of the text where the writer mentions her attitude towards other people.
50. The writer refers to the commercial side of yoga in more than one text. Where does she mention that she had concerns about it?
51. The writer mentions leaving a class in more than one text. There is only one text where she explains why she gave up yoga.
52. When you accept your limitations, you are realistic about what you can and can't do. 'Perceived limitations' are limitations that you think you have.
53. The writer mentions doing yoga in more than one text. There is only one text where she describes how it benefited her.
54. Look for words that are related to the idea of 'humour'.
55. Sometimes you need to read two sentences which are quite separate in a section in order to find the answer. Look for a sentence where the writer makes a prediction and then another sentence later where she indicates that her prediction was wrong.
56. The writer refers to the popularity of yoga in more than one text, but there is only one text where she specifically explains why it is growing in popularity.

LIVEWORKSHEETS

THE RISE OF YOGA

Yoga has become a big business in certain parts of the world. Australian journalist Maggie Curran reports on her own experiences of the ancient discipline.

A

A decade ago, I was commissioned to interview an up-and-coming yoga entrepreneur whose particular brand of yoga involved 26 poses in a humid, heated room with mirrors and carpets. When I visited the man's studio and caught the stench and the robotic instructions from a mic'd-up teacher, I thought: 'This will never take off.'

I had been doing a relatively gentle form of yoga for several years, but had never managed to get beyond beginners' level. I had come to assume that was all I was capable of, but somehow had never stopped completely. Halfway through the interview, the yoga businessman looked at me and said: 'You're overweight. You should join my classes. It would transform your life.' 'What?' was all I could splutter in response to this breach in interview etiquette.

For years after that interview, I would walk past that man's expanding chain of studios and think: 'How could someone like that become so successful?' At the same time, I wondered if he'd had a point — was it possible to completely change your body shape by doing his yoga? And should this even be an aspiration?

B

These days, yoga has morphed from being an exercise you might do once a week in a gym to a way of life, and a physical and spiritual ideal to aspire to. About 40 million people are estimated to practise yoga in the US and the global yoga market is worth over $80bn. It's not just the studios; yoga mats and clothing have become must-have items in certain places.

In my area of Sydney, upmarket yogis have colonised the high street. Most people seem to have stopped wearing proper clothes. Unless you are around the bus stops in time for the morning commute, you see people dressed almost exclusively in exercise gear — yoga pants, vest tops and hoodies, flip-flops in the summer, trainers in winter. Rich targets for satirists, these 'devotees' cycle around the neighbourhood, with rolled-up yoga mats on their backs, in search of organic fruit and vegetables. Ludicrous as they are in some ways, though, it would be dishonest not to disclose that I once secretly yearned to be one of them and to have what they had.

C

In many respects, yoga is the perfect pastime for our age — the meditative elements give us the opportunity to find peace and stillness in a time of increasingly hectic and crowded information, the instructional bits give us moral lessons, while the stretchy, bendy, sweaty physical stuff is a great way of countering hours a day spent hunched over a computer.

Early last year, putting to the back of my mind any qualms I had about the ethics of how a 5,000-year-old spiritual discipline has been turned into a profit-making machine, I left my old class and joined an intensive programme to become 'a modern yogi'. This meant attending classes six times a week, meditating daily, keeping a journal and taking part in weekly meetings that are part tutorial on mindfulness and part group therapy.

I stuck with it and found things started to shift. My body felt looser, more pliable. Physically it was tough, and it took a month to really get my fitness level moving, but gradually I was able to keep up with the most athletic classes and my skin and hair seemed to glow.

D

I then started thinking about what I was doing — about the nature of yoga and how so many people pour energy into their bodies when perhaps they should be trying to pour energy into the people and politics around them. Self-care is great — but what if there's no energy left to care about anyone else?

I wrote in my journal, I went to the Monday night tutorials, I meditated, I drank juices, I did all the right things to become a modern yogi. I was on the way to joining the ranks of the chilled-out people I saw every day around me. I was almost there before I started wondering — is this really what I wanted to be?

The answer was, of course, no. I kept at it for about two months before the narcissism of the whole enterprise got to me. There were other things, it turned out, that I had to do.

LIVEWORKSHEETS

D. You are going to read an article in which four people who study psychology at university talk about their course. For questions 47 - 56, choose from the sections of the article (A - D). The sections may be chosen more than once. Mark your answers on the separate answer sheet.

Which student mentions feeling:	
concerned about the breadth of the subject?	**47** ____
unsure about how useful the skills developed on the course would be?	**48** ____
surprised by how scientific the course was?	**49** ____
frustrated by a lack of definite answers?	**50** ____
amused by certain perceptions of the subject?	**51** ____
inspired by the opportunity to work independently?	**52** ____
proud to have made a difficult decision?	**53** ____
appreciative of the support available?	**54** ____
impressed by the popularity of the course?	**55** ____
fascinated by a particular topic area within psychology?	**56** ____

LIVEWORKSHEETS

STUDYING PSYCHOLOGY

A

When I was at school and still considering whether to apply to do psychology, a teacher warned me that it involved a great deal of science. I didn't realise at the time, though, the extent to which it does relate to science. Given the rather superficial understanding of psychology that most non-specialists have, however, perhaps it's to be expected that people have little idea of the amount of science that it involves.

But whatever area of psychology you're talking about — and there are many of them — I soon discovered that there are always numbers, statistics, trials and evidence to get to grips with, and in the process of doing so, you develop a repertoire of competencies.

When I first walked into a psychology lecture and saw that every seat in the auditorium was taken, I was stunned. I've got used to that over the three years of my degree and it's reassuring in a way to think that there are many other people my age who recognise both the practical and sheer interest value to be gained from the subject.

B

When I tell people I'm studying psychology, they often say things like 'Can you read my mind, then?' or 'Can you give me some advice about a problem?' This used to get on my nerves. How could anyone be so ignorant, particularly given the large numbers of people that study psychology? I tend to see the humorous side of it these days, though.

One plus is the wide ground that psychology covers — more than most would imagine — from genetics to the psychology of organisations. The latter might not sound very glamorous, but it's something that intrigues me greatly and, hopefully, is an area I can find employment in at some point.

Whatever aspect of psychology you look at, however, it's important to take a critical approach. That's drummed into us from the word go. We're also always encouraged to work with other students, as well as on our own, and to seek advice from our tutors whenever we're faced with anything we feel we can't deal with by ourselves. This has been tremendous for me personally.

C

At school, the idea of being a doctor had always appealed to me. A few months into my first year studying medicine, however, I began to feel that I wasn't suited to it after all, and I managed to switch to psychology.

It was quite traumatic, giving up the prospect of a great career and disappointing my parents. They had very little idea about what my new subject involved and whether I'd learn anything from it that could set me up for a good job. To be honest, I was far from convinced myself initially.

With hindsight, however, I know I did the right thing, and I derive a certain satisfaction from having gone ahead with the move. Frankly, it puzzles me why more people don't end up doing the same. There's so much to psychology, including a scientific emphasis, which, given my background, I'm comfortable with. It can take you down all sorts of exciting career paths.

D

It would be wrong to say that I had a clear idea about what a psychology degree entailed when I applied to do one, but I think I made the right choice.

At school, I loved science and I was advised that, although people often don't think of psychology as a science, it would suit me — and that proved to be the case.

One thing about my degree is that it's incredibly diverse. The terms neuro-, educational, forensic, clinical and sports, for example, all precede psychology to describe well-established fields, and I must admit that, initially, I found this somewhat overwhelming.

I also struggled with the notion that any idea or 'fact' has to be endlessly cross-examined and debated, to the extent that you doubt whether you know anything for certain. This still irritates me sometimes, but I can live with it.

I'm in my third year now, and doing a project which involves some research and then delivering a presentation and submitting a written report. It's complex, but doing it on my own is exciting and has made me think about a career in which research plays a part.

LIVEWORKSHEETS

E. You are going to read an article about being a film and television drama extra. For questions 47 - 56, choose from the sections of the article (A - D). The sections may be chosen more than once. Mark your answers on the separate answer sheet.

In which section does the writer:	
describe how one advantage of the job didn't go according to plan?	**47** ____
mention experiencing a sense of guilt?	**48** ____
point out the possible consequences of breaking rules?	**49** ____
offer advice to people thinking of applying to work as an extra?	**50** ____
refer to times when the gap between actors and extras appears to narrow?	**51** ____
acknowledge how appropriate certain terms are?	**52** ____
explain a common motivation for taking on work as an extra?	**53** ____
mention gaining insights into hardships that actors experience?	**54** ____
explain the purpose of an anecdote?	**55** ____
refer to an incident when he was disappointed by people's behaviour?	**56** ____

LIVEWORKSHEETS

THE LIFE OF AN EXTRA

Films and TV dramas require extras, those people we glimpse in the background behind the main actors. Mike Jones describes what it's like to be an extra.

A

During a break in the filming of a TV drama, I gravitated towards the table laden with hot coffee and biscuits. As I reached it, however, I was duly informed that it was reserved for the 'talent' — the real actors — and was directed towards a rickety table, on which sat an urn of hot water, some sugar packets, and nothing else. I tell this tale, not just to grumble, but because it sums up the stark divide between the cast and the little people in the background. Referring to us on set by our technical name of 'supporting artistes' is meant to make us feel more important, I suppose. 'Walking background' and 'human props' are common, faintly humorous labels for us, but they're fitting. Extras aren't supposed to say anything during a take; we aren't paid to talk. Nor are we allowed to talk between takes when everything is being reset. A gentle murmur of conversation will inevitably well up among some groups, at which point one of the assistant directors will immediately bellow for silence.

B

There are other non-negotiables, and failing to obey them could result in you being fired and blacklisted from the industry. Your contract specifically orders you not to talk to any of the actors. On one production, I was introduced to the lead actor and told what my role would be in that particular scene. I smiled at him in a mild attempt at camaraderie and he stared right through me. Then, the expression on the face of the lead actress made it clear she had decided not to make an effort with me. I knew I was only an extra, but they might have at least feigned some interest. So why go through this? Well, when I first signed up, I, like many others I know, saw it as an interesting way of earning a second income. The far from generous fees, however, soon meant I regarded it as little more than a hobby, and had I had a family, I probably wouldn't have been able to do it.

C

Occasionally, you're picked out to play a more substantial part in one scene, and you feel as if maybe the professional/supporting artist divide isn't so insurmountable after all. Then, when you're finally released to go home at 2 a.m., after walking up and down some stretch of pavement 50 times, and you realise that the actors still have hours more to go, their job no longer seems quite so glamorous or privileged. Actually, night shoots tend to be the worst, although the extra money you receive almost makes up for it. Once on the set of a blockbuster, a mix-up in the costume department resulted in me spending two nights in an aircraft hangar, drinking terrible coffee and reading books — and getting paid for it. Meanwhile, the other extras all ran around outside in the freezing drizzle for an action scene. Every time they trudged back in from a take, their very visible fatigue and discomfort made me feel somewhat fraudulent, aware as I was that we were all being remunerated at the same rate for our efforts.

D

One of the bonuses of being an extra is the free catering. Getting up at 4 a.m. isn't so bad when you can go straight in for a large breakfast, and a filling lunch is always provided, though you obviously aren't allowed to eat anything before the 'talent' and the crew. For period dramas, you will also get a free haircut, although this can sometimes make things awkward. On one I had to phone in 'sick' to my day job, and then had trouble explaining to my boss the next morning why I now had a 1950s-style haircut. Another plus may be seeing yourself on screen, usually as a blurry outline to one side or a tiny figure in the distance. That's what extras do: blend into the background and not divert attention from the main characters. Would I encourage anyone to sample this life? Hardly, if the aim is to make money or get into the industry. If, however, you like the idea of dressing up, with the possibility of glimpsing yourself on the big screen for a few seconds, well, maybe.

LIVEWORKSHEETS

F. You are going to read an article about ultramarathons. For questions 47 - 56, choose from the sections of the article (A - D). The sections may be chosen more than once. Mark your answers on the separate answer sheet.

In which section does the writer mention	
a sense of nostalgia for what ultramarathons used to be like?	**47** ____
a view that there's a misconception about how most runners approach ultramarathons?	**48** ____
a method for dealing with excessive numbers of race applicants?	**49** ____
a belief that an increased demand for ultramarathons to take part in is inevitable?	**50** ____
an issue that many ultramarathon runners deliberately ignore?	**51** ____
an individual's initial motive for running an ultramarathon?	**52** ____
a contrast between everyday life and the ultramarathon experience?	**53** ____
a state of mind that ultramarathon runners seek?	**54** ____
a general shift in perceptions about what constitutes a genuine challenge?	**55** ____
a theory explaining the rapid rise in the popularity of ultramarathons?	**56** ____

LIVEWORKSHEETS

ULTRAMARATHONS

80 kilometres or more in length, ultramarathon races are at least double the length of the traditional marathon. Yet the number of people running ultramarathons is rising fast. Long-distance runner Louis Adu investigates.

A

About a year ago, I was standing at the office tea point when a colleague, who had heard I was a runner, asked me if I did ultramarathons. He looked put out when I told him I didn't. 'Triathlons?' he asked. I shook my head. 'Oh, just marathons?' In terms of impressing colleagues, family and friends, it seems marathons no longer cut it. We are in the post-marathon age, when everybody knows somebody who has run a marathon. Now, it seems, for a feat to impress, it's better if you can reel off numbers in the hundreds, and preferably over an insanely steep mountain range or a desert. The last decade has seen an explosion in the number of races. 'In previous years,' one ultramarathon race organiser, Karl Lang said, 'you could just turn up on the day and enter, but now the most popular races sell out in minutes.' Many of the world's most oversubscribed events, such as the Ultra-Trail de Mont-Blanc in France, have had to implement lottery systems to manage the hordes wanting to take part.

B

I myself have now completed five ultramarathons. I had run six marathons when someone suggested I run the six-day, 165 km Oman Desert Race. In strict running terms, the race held little appeal, but the notion of crossing a vast stretch of barely charted land, with only myself and a backpack of energy bars to keep me going, lured me in. While adventure has always appealed to the human spirit, Lang puts the almost overnight boom down to the growth of social media, which spreads the word and fires imaginations: 'People see their friends' pictures and go, "Wow, I want to do that."' Some in the ultramarathon world, however, are disdainful of this, saying it has given rise to people looking for kudos by calling themselves ultra-runners, and that the sport has lost its edge as a result. 'Once all ultras had a sense of danger,' one race director told me wistfully. 'Now so many races make it easy for runners to achieve this "status" with "everyone-that-enters-is-a-winner" and finisher-hand-holding events.'

C

Experienced ultra-runner Josefina Gomez sees things somewhat differently. 'So many people have done a marathon, that now if someone tells you they're running one, you ask if they're doing it in a panda outfit or something,' she says. 'It's not that the marathon is no longer a stiff test because it is. It's just, over time, that there's a kind of natural race inflation. The human spirit will always want more. It will always crave that feeling of pushing itself to the edge.' I often hear ultra-runners talking about pain. As the world becomes ever more sanitised and automated, there's a deep stirring to get out of our comfort zone. At one event, I met a Swiss couple in their late fifties. They looked completely shattered after three days pushing themselves through scorching heat. This was their 15th ultra. 'Why do we do this?' Melanie asked rhetorically. 'We have such a nice home.' Her husband, Ralf, looked at her and said simply: 'Because we have such a nice home.'

D

After completing his first ultra, Omanqasri blogged that 'the race pounded me almost into submission before somehow I was lifted on a wave of euphoria.' Veteran ultra Keiko Sato recognises the experience. 'You move from agony to a place where the beauty and timelessness of the present moment come into sharp focus — you actively chase that.' A number of recent studies, however, including a widely publicised one led by James O'Malley, suggest that the obvious health benefits of running begin to tail off, and even reverse, if you run 'excessively'. An irreversible hardening of the tissue around the heart is the main concern. Physiologist and ultra-runner Greg Smith says, 'The evidence is there, and we — the ultra community — often bury our heads in the sand over things like this.' But researchers like O'Malley tend to conflate intensity and duration of exercise to define 'extreme'. Ultra-running may, on the surface, seem extreme, but, in practice, it is usually undertaken at a low intensity — with walking forming a large chunk of most ultra races for the majority of competitors. 'Anyway,' says one runner, 'it's difficult to do enough to put you at greater risk than couch potatoes.'

LIVEWORKSHEETS

G. You are going to read an article about art forgery. For questions 47 - 56, choose from the sections of the article (A - D). The sections may be chosen more than once. Mark your answers on the separate answer sheet.

In which section are the following mentioned?	
the belief that forgery will continue to be a problem in the future	**47** ____
the diverse nature of skills required in forgery detection	**48** ____
a sense of pride in an achievement	**49** ____
a reluctance to reveal how something is done	**50** ____
a reason underlying a belief that certain types of forgery were unlikely	**51** ____
a technical process which is difficult to control	**52** ____
details that can reveal whether or not a painting is authentic	**53** ____
forgers' familiarity with detection techniques	**54** ____
distinctive features of a particular work of art	**55** ____
how forgery can cause serious financial problems	**56** ____

LIVEWORKSHEETS

DETECTING FORGERY IN THE ART WORLD

A

The suggestion of a smile about the lips; the translucent headscarf over the forehead; the barely visible eyebrows; the muted colours blended in the sfumato style. It took John Myatt four months to complete his latest task: a replica of the world's most famous painting, Leonardo da Vinci's Mona Lisa. Myatt, who spent time in prison in 1999 for forging works by, among others, the great 20th-century artists, Alberto Giacometti and Ben Nicholson, has no intention of trying to pass off his work as the real thing; he produced it for a film about the theft of the Mona Lisa in 1911. 'I'm delighted with it,' says Myatt. 'I even got the cracking right,' referring to the tiny lines that emerge over time on the surface of old oil paintings. He reproduces the effect by carefully applying two sets of varnishes — one quick-drying, one slow, to open up the cracks. Even though he has done it before, he says, 'it's a heart-stopping moment because the results largely come down to the atmosphere in the room, and so forth.'

B

Artistic deception has fallen under the spotlight in recent years. First came the shock that a well-known gallery in the US had been unknowingly selling forged works for millions of dollars — and as a result, went bankrupt. Next came the news that Sotheby's, the renowned international auction house, had been caught out when it auctioned a work supposedly by the 17th-century Dutch painter Frans Hals for £8.4m. When doubts emerged, Sotheby's arranged for it to be sent for scientific analysis, revealing the forgery and prompting the auction house to reimburse the buyer. That a forger could create lookalikes of such high quality caused great concern among dealers, collectors and art lovers, who had previously assumed that the technical difficulty of reproducing historical masterpieces acted as a natural defence against fakes. 'Good forgeries of old masterpieces were thought to be virtually impossible,' says art expert Frank Crossland. He adds that the recent scandals are in some ways positive. 'They've made us realise we need to be much more careful about authenticity.'

C

One of the core tasks of an art analyst is to ensure that the materials present in a painting or sculpture were available at the time the work is said to have been made. The German forger Wolfgang Beltracchi was unmasked when he inadvertently used titanium white, a material first created in 1916, for a forgery dated two years earlier. Then there is an inappropriate frame or canvas: Myatt says the forger's 'standard procedure' is to obtain an inferior painting from the right period and remove the paint, leaving a suitably aged, but clean, canvas still stretched with pieces of wood from the correct era. But even if the individual materials in a work check out as historically appropriate, alarm bells may be set off by the way they are assembled. 'The best analysts need to know about the chemical characteristics of different types of paint, so they need to be scientists,' says Crossland. 'But they also need to know how particular artists went about their work, the subjects they were interested in, and so on. So they need to be historians and art lovers too.'

D

Part of the problem is the mass of published literature, essential for academic scholarship but accessible to forgers, setting out exactly how artists throughout history have worked. Forgers also keep up to date with the testing instruments. While galleries and auction houses now use digital microscopes and handheld XRF spectrometers that identify works' constituent elements, some forgers are creating works in anticipation of such close inspection. 'This seems to be more or less the current standard,' says one art analyst. Careful to avoid giving the criminals any tips, he declines to talk about specific cases. Myatt, however, is more open: he is convinced the latest successful forger of historical paintings is someone trained in art restoration who has seen great works pass through their hands over many years. He says it takes years before 'you can look at the way the paint leaves the brush, the "handwriting" of an artist, and really understand it.' Such insights lead him to take the view that any hopes that the cat and mouse game between the art establishment and the forgers is about to end are based more on wishful thinking than hard facts.

LIVEWORKSHEETS