Reading PART 1

A. You are going to read three extracts which are all concerned in some way with cars and driving. For questions 1—6, choose the answer (A, B, C or D) which you think fits best according to the text.

The case of the runaway trolley

There was nothing particularly interesting about the story of an empty supermarket trolley in York that, driven by high winds, collided with a car. But it was nonetheless reported in detail in the city's Evening Press newspaper. Incredibly, however, this report has led to a record 323 responses on the newspaper's website. The level of debate has been high, with readers attempting to negotiate the moral maze of apportioning blame for the incident.

Was it the supermarket, legal owner of the trolley, or was it Julie Bearing, 46, whose newish Citroen suffered a dented wing? Mrs Bearing told the Press that, although unhurt in the collision, she had been wounded by the supermarket's refusal to pay for the damage.

Initial responses were of disdain that the press should descend to such trivia; but it soon became apparent that the reporter, Matthew Woodcock, who had written a story of commendable detail and balance, had also in the process touched on matters that went to the very roots of society. The supermarket has a duty to control those trolleys,' said one respondent, claiming it should make customers pay a deposit of £1 for a trolley, which is refunded when it is returned. Mrs Bearing did not, on the whole, draw a great deal of support, several people telling her to calm down, shut up, and claim on her insurance. Yet many people blamed neither Mrs Bearing nor the supermarket, but the trolleys themselves, which appear to be ganging up on humanity. 'These things are becoming a menace to society. Can't you see they want revenge for their dreary life?' one respondent wrote.

1. **In the writer's opinion, the original story about the trolley**
   - **A.** was justly criticised on the newspaper's website.
   - **B.** was an example of a well-written piece of journalism.
   - **C.** was not worthy of the amount of attention it received.
   - **D.** was designed to begin a public debate on a serious issue.
2. **In the final paragraph, the writer is**
   - **A.** explaining why the topic became so popular.
   - **B.** commenting on the likely outcome of the dispute.
   - **C.** reviewing the various contributions to the website.
   - **D.** ridiculing the opinions of some of those responding.

Tip Strip		
• There are three extracts to read in this part. They are on the same theme, but each extract has its own two questions. • The questions follow the order of the text, although the second question on each extract may test your understanding of the whole text. • You should read and answer the questions on each extract before moving on to the next one. • Read the text carefully. Don't worry if you don't understand every word.	• Look at each question, or question stem; don't look at the options (A—D) yet. Can you find the piece of text where the answer is? Underline any key words and ideas in the text. Can you find the answer without looking at the options? • Now look at the options (A, B, C or D) and choose the one which best matches your own answer to the question. • Check that the other options are all definitely wrong. If you're Still unsure, see which of these options can be ruled out and why.	**Question 1**: Look for where the writer gives a personal opinion about the original article. What did he think of it? **Question 2**: Look at What the writer says. What is his purpose in this paragraph? **Question 4**: Underline the words in the text and read these parts of the text very carefully. **Question 5**: Read the second sentence of the text very carefully to find the answer.

LIVEWORKSHEETS

EXTRACT FROM A NOVEL

Nick did not regret agreeing to go. He had long learned to accept the consequences of every decision he took with a of equanimity. Regret, then, was hardly the word for it. But consequences hatch slowly, and not always sweetly. The long drive west had reminded him of the point more forcefully with every mile. His past was a hostile country, his present a tranquil plain. By going home he was not only abandoning a refuge, but proclaiming that he no longer needed one — which, naturally, he would have said was self-evidently true. But saying and believing are very different things, as different as noise and silence. And What he heard most through the tinted glass and impact-proof steel of his sleek grey company car ... was silence. Line 4

Sunday would be his eldest brother's fiftieth birthday. A birthday party at Trennor a gathering of the siblings — would do them all good. It was a summons Nick could not very well ignore. But in luring him down, Irene had admitted that there was more to it than that, 'We need to talk about the future. I don't see how Dad can cope at Trennor on his own much longer. A possibility's cropped up and we'd like your input.' She had declined to be specific over the telephone, hoping, he inferred, to arouse his curiosity as well as his conscience, which she had done, though not as conclusively as she must have hoped. Nick had agreed in the end because he had no reasonable excuse not to. Line 9 Line 11 Line 12

3. **How was Nick feeling as he drove westward that evening?**
   - **A.** Sorry that he said he would go
   - **B.** sad at the thought of returning home
   - **C.** worried about the length of the journey
   - **D.** unsure What the results of the trip might be
4. **Which phrase used earlier in the text introduces the idea that Irene had intended to 'arouse his curiosity'** (line 12)?
   - **A.** 'abandoning a refuge' (line 4)
   - **B.** 'a summons' (line 9)
   - **C.** 'luring him down' (line 9)
   - **D.** 'cropped up' (line 11)

Could you possibly turn it down, please?

You're staring mindlessly into space at the traffic lights when shock waves of sound dent the car's side panels. If you're under thirty, you probably take it in your stride and, with uttermost cool, give a barely perceptible nod of recognition. But if your heart starts pounding and you have an overwhelming desire to hit something, then the chances are you're either the wrong side of forty or completely out of touch or extremely bad-tempered. Or in my case, all three.

This is where the story ends for most people, but I wanted to see What would happen if I asked the other driver to turn down the volume I spotted a White Ford whose stereo was several decibels louder than the aircraft flying overhead, and waited till it had parked up. A young man in a striking yellow vest got out. 'Why should I turn it down,' he said. 'I've paid for it; it's legal.' I try another tack. 'So how loud can it go? 'Deafening loud,' he laughs. 'I've spent serious money on this system. Most car stereos just have a lot of bottom, this has got middle and top, too. I've entered competitions with it.' I discover that the cars with the best acoustics are hatchbacks. Bigger cars, such as BMWs, have so much more steel in them that you have to spend a great deal to get the bass to penetrate through the boot. I thank him — it's been an illuminating conversation.

5. **According to the writer, when people under thirty hear loud music in a passing car, they**
   - **A.** may subtly indicate approval to the driver.
   - **B.** will avoid revealing their opinion of it.
   - **C.** are unlikely to pay any attention to it.
   - **D.** may be keen to hide their annoyance.
6. **How did the writer feel after talking to the man in the yellow vest?**
   - **A.** better able to tolerate loud music in cars
   - **B.** more informed about how car music systems work
   - **C.** even angrier about the loud music than he was previously
   - **D.** sorry that he had injured the man's pride in his music system

LIVEWORKSHEETS

B. You are going to read three extracts which are all concerned in some way with music. For questions 1—6, choose the answer (A, B, C or D) which you think fits best according to the text.

It's a string thing

You only have to think of the expression 'tugging at the heart strings' to be reminded of the way we connect emotionally with the sound of the violin. But for years, the strings have been marginalized in the world of pop — side lined to the slushy world of ballads, lazily used to suggest drama or sophistication. To all intents and purposes, strings had become the sonic equivalent of the highlighter pen. But suddenly things have changed.

Artists like Joanna Newsom and Sufjan Stevens made a breakthrough with a broader kind of orchestral pop a few years ago, playing sell out shows at classical venues, and the trend continues.

So What has brought on our fancy for strings? Pop's relentless, synthesized technical evolution has made more people start longing for a more organic sound. And in a way, the sound of violins is revolutionary; punk was once synonymous with electric guitars and shouting, but since that's now the norm, it's no longer shocking. It's far more innovative to use a classical instrument in a way it's never been played before.

Will our love of strings endure? Well, given the average age of a pop musician is 25, and the average age of a concert violin is 150 years old, maybe it's not violins that are the craze within pop — but pop that is the craze in the constantly evolving story of the violin.

1. **In the first paragraph, the writer is**
   - **A.** explaining why the violin is generally unsuited to pop music.
   - **B.** describing how violins have been used until recently in pop music.
   - **C.** praising the use of the violin to give emotional power to pop music.
   - **D.** defending the way violins were used in traditional types of pop music.
2. **According to the writer, the current interest in violins in pop music**
   - **A.** is just a phase that will soon pass.
   - **B.** is related to changes in classical music.
   - **C.** is part of a search for something new in pop music.
   - **D.** is a result of technological improvements to the instrument.

EXTRACT The environmentally friendly CD

Eric Prydz's single 'Proper Education' was the first music CD to be totally carbon neutral, from the production process through to point of sale. The charity Global Cool calculated that a total of 58.4 tons of carbon dioxide needed to be offset for the 40,000 CDS to be carbon neutral. To arrive at this figure they worked out, with the help of the recording company, how much of the gas was produced by the cameras, staff, travel costs, editing time, shipping and sale of the CDs. In the end, over half of it was produced during distribution rather than F0duction. The emissions created through the entire process were offset through Te Apiti wind farm project New Zealand. The sites' turbines generate enough emission-free electricity to power 45,000 homes. Line 3

The video itself echoed the CD's environmental credentials. Set on a London housing estate, it shows a gang breaking into a block of flats, but instead of committing crimes, they switch appliances off standby, change light bulbs for more energy-efficient alternatives and place water-saving bricks in toilet cisterns. 'Proper Education' samples Pink Floyd's 'Another Brick in the Wall' — the first time the band has ever sanctioned such a use of the work. Prydz said: 'Pink Floyd would always use their videos to get a message across and I really wanted to carry on that spirit.'

3. **The word 'they' in line 3 refers to**
   - **A.** a number of CDs.
   - **B.** a recording company.
   - **C.** the stages in a process.
   - **D.** a charitable organisation.
4. **In the second paragraph, we learn that the visual content of the CD**
   - **A.** was devised by another band.
   - **B.** matched the advice given in the song.
   - **C.** was part of an official environmental campaign.
   - **D.** was intended to reinforce the carbon neutral message.

LIVEWORKSHEETS

Book review

Fiction struggles to compete with the glamour and grungy excess of rock music. It may surpass it in its capacity to probe and provoke, but a novel tends not to be as immediately alluring as an album, and a live reading rarely sets the pulse racing the way a high-octane gig Will. Novels about bands and about the music business have rarely proved successful.

Jonathan Lethem's *The Fortress of solitude* (2003) demonstrated his flair for writing about music and popular culture. Now, after the complex sprawl of that fine novel, *You Don't Love Me Yet* looks at a comparatively narrow stretch of the music business, zeroing in on an indie band from Los

Angeles which finds itself teetering on the brink of success. The band doesn't have a name, which in hip LA makes it seem cool and edgy, though it might reasonably be taken as a sign of limited imagination; its members are Still at the stage

where they juggle day jobs and the trials of their unstarry personal lives with the demands of crafting and performing songs. The territory defined here is unambiguously hip, and there is a great deal that seems contrived — some of it

winsome, some of it irritating. Certainly, there are plenty of deeply embedded jokes about musicians and their foibles. But amid all this drollery, the reader may labour to summon up much sympathy for Lethem's cast of precious, nerdy poseurs.

5. **The reviewer feels that Lethem's first novel**
   - **A.** did not enjoy the level of success that it deserved.
   - **B.** was too narrowly focussed to interest the general reader.
   - **C.** was better than most others dealing with this subject matter.
   - **D.** made the music business seem more complicated than it really is.
6. **What criticism does the reviewer have of Lethem's latest novel?**
   - **A.** It lacks a Clear message.
   - **B.** The characters are unappealing.
   - **C.** The plot is rather unconvincing.
   - **D.** It fails in its attempts at humour.

C. You are going to read three extracts which are all concerned in some way with travel and tourism. For questions 1—6, choose the answer (A, B, C or D) which you think fits best according to the text.

EXTRACT FROM A NOVEL

'Oh, Lyn, you can't be serious.' Bridget Cooper flicked her auburn hair back in a careless gesture that distracted every man within a two-table radius, and glanced at me reprovingly. 'You look like death warmed up, you know. The last thing you should do is take another transatlantic flight.'

With anybody else, I might have argued that I'd slept straight through the New York flight two days ago, and that my next business flight wouldn't be until the twenty-first of January... but with Bridget, I knew, I'd be wasting my breath. Besides, I'd known her long enough to realise this was simply preamble. Bridget never worried about anybody's health except her own. And she never rang me at nine on a Monday, suggesting we meet and have lunch, unless she had a reason.

Bridget was a one-off, an exceptionally talented writer with a wild imagination that made her books for children instant classics, and a wild nature that drove the poor directors of my literary agency to distraction. In the four years since I'd signed her as a client, Bridget's books had earned a fortune for the Simon Holland Agency, but her unpredictability had caused much tearing of hair among my colleagues. My favourite of her escapades — the day she'd kicked the BBC presenter — was now a Simon Holland legend. And I, who had survived four years, and one week's holiday in France with Bridget, had risen to the

status of a martyr.

1. **How does Lyn feel when Bridget advises her against travelling?**
   - **A.** touched by her friend's concern
   - **B.** offended by her friend's reasons
   - **C.** surprised at her friend's insistence
   - **D.** suspicious of her friend's motives
2. **What do we learn about Lyn's colleagues?**
   - **A.** They are unwilling to work with Bridget.
   - **B.** They find it hard to take Bridget seriously.
   - **C.** They admire Lyn for putting up with Bridget.
   - **D.** They blame Lyn for introducing Bridget as a client.

LIVEWORKSHEETS

The art of travel

Journeys are the midwives of thought. Few places are more conducive to internal conversations than a moving plane, ship or train. There is an almost quaint correlation between what is in front of our eyes and the thoughts that we are able to have in our heads: large thoughts at times requiring large views, new thoughts, new places. Introspective reflections which are liable to Stall are helped along by the flow of the landscape. The mind may be reluctant to think properly when thinking is all it is supposed to do. The task can be as paralysing as having to tell a joke or mimic an accent on demand. Thinking improves when parts of the mind are given other tasks, are charged with listening to music or following a line of trees.

Of all modes of transport, the train is perhaps the best aid to thought: the views have none of the potential monotony of those on ship or plane, they move fast enough for us not to get exasperated but slowly enough to identify objects. They Offer us brief, inspiring glimpses into private domains, letting us see a woman at the precise moment when she takes a cup from a shelf in her kitchen, then carrying us on to a patio where a man is sleeping and then to a park where a Child is catching a ball thrown by a figure we cannot see.

3. **According to the writer, why may people think deeply on a long journey?**
   - **A.** They are inspired by things they see out of the window.
   - **B.** They are bored and so have lots of time for reflection.
   - **C.** The mind is only partly occupied in looking at the view.
   - **D.** The mind is free of its usual everyday preoccupations.
4. **He sees the train as the most conducive to thought because of**
   - **A.** the particular speed at which it travels.
   - **B.** the varied landscape through which it passes.
   - **C.** the chance it gives us to compare our lives with others'.
   - **D.** the need to keep pace with the constantly changing view.

Should I stay or should I go?

Taking a holiday is no longer a matter of just packing a sunhat and heading for the beach. From transport pollution to the impact on local communities, today's tourist can no longer ignore a whole raft of ethical concerns that must be considered before any booking is made. And, of course, tourism does have its environmental cost; by definition tourism involves travel, and air travel is the most polluting form of transport most people Will ever use. Long-haul flights release tonnes of greenhouse gasses into the atmosphere for each passenger they carry.

But that's not all. Patricia Barnett, director of the organisation Tourism Concern, points out that in a world where only 3.5 percent of people have travelled to another country, there is something in the essence of tourism itself that highlights inequality. Growing tourism to developing countries means that the quarter of the world's population which lives in the north not only consumes 80 percent of the world's resources, but is now travelling to the south and consuming the Other 20 percent as well. So perhaps tourism is, in itself, a display of conspicuous consumption — something which poor people can aspire to, but are unlikely to attain.

5. **The writer suggests that tourists are**
   - **A.** largely unconcerned about the environmental consequences of travel.
   - **B.** increasingly aware of the ethical arguments surrounding tourism.
   - **C.** willing to pay the price of the environmental damage they cause.
   - **D.** mostly indifferent to the needs of the communities they visit.
6. **Patricia Barnett's main point is that tourism**
   - **A.** represents a waste of the developed world's resources.
   - **B.** encourages people to make unnecessarily long journeys.
   - **C.** can only be enjoyed by a minority of the world's population.
   - **D.** prevents most people enjoying the benefits of international travel.

LIVEWORKSHEETS

D. You are going to read three extracts which are all concerned in some way with looking at things. For questions 1—6, choose the answer (A, B, C or D) which you think fits best according to the text.

The look

Anyone who has experienced the sensation of locking eyes across a room with someone interesting knows that
Line 4 mutual gaze can be a powerful force.
Line 5 How powerful? It must be the force behind the idea that it is possible to fall
Line 7 in love 'at first sight'. An attractive face
Line 8 can turn heads, but it's not nearly enough. However, when eyes lock, something dramatically different happens. Just how powerful this is may surprise you.

One example is a set of experiments conducted by psychologist Ekhard Hess, who wanted to find out whether dilated pupils had any effect on a person looking at them. He presented male volunteers with a variety of pictures, one of which was an attractive woman. In fact, she appeared twice in the set, once with her pupils retouched to be highly dilated, another time with her pupils normal size. He found that a significant proportion of the time the men judged the version with the dilated pupils to be more attractive, although none of them was actually aware of the pupils themselves.

But why? Hess performed other experiments that showed that our pupils dilate if we're looking at something or someone interesting. In one set of experiments, he had people who were hungry view images of random objects, including slices of very delicious looking cake. Whenever the hungry people saw food items like the cake, their pupils dilated. If they weren't hungry, the cake had no effect. So dilated pupils signify interest. If a man then looks into the eyes of a woman, and her pupils are dilated, he senses that she is interested in him. So, flattered, albeit unconsciously, he returns that interest. Line 46

1. **In his first experiment, Hess included**
   - **A.** a range of photographs, some of which were of different women's eyes.
   - **B.** various photographs of the same woman taken at different moments.
   - **C.** photographs of various women with dilated and undilated pupils.
   - **D.** two shots of the same woman, one of which had been altered.
2. **Which phrase from the first paragraph introduces the idea that interest is 'returned' (line 46)?**
   - **A.** 'mutual gaze' (line 4)
   - **B.** 'the force behind the idea' (line 5)
   - **C.** 'at first sight' (line 7)
   - **D.** 'can turn heads' (line 8)

LIVEWORKSHEETS

Cheddarvision

Something strange and slightly troubling begins to happen when you spend more than about two minutes watching Cheddarvision, the website set up by the cheesemaker Tom Calver, which broadcasts live footage of a cheddar cheese as it imperceptibly matures. First, unsurprisingly, you feel bored and irritable. Then, after a while, and without really meaning to, you slip into a peaceful, meditative, quasi-hypnotic state. You start to breathe more deeply. Peripheral distractions — traffic noise, ringing telephones — fall away. There is you and there is the cheese. Nothing more. If something should actually happen to the cheese while you're in this state of mind — every week the cheese is turned over; on one occasion, the label fell off and had to be replaced — it has an impact utterly disproportionate to the event. It is inexplicably hilarious; astonishing; gasp-inducing. Then the drama subsides, and once again, it's just you and the cheese — and, depending on the time of day, perhaps tens of thousands of other people, scattered across the planet, for whom no other concern is more pressing in their lives, right at this very moment, than to stare at cheddar.

It is generally agreed that we are more bored today than ever before. Some surveys put the percentage of people who yearn for more novelty in their lives at around seventy percent and rising. So it's something of a paradox that in the age of the Internet, when the average person has access to vastly more genuinely fascinating information than at any point in history, the sites that have achieved cult status are consistently the boring ones.

3. What is suggested about the website Cheddarvision in the first paragraph?

- **A.** It can make you more tolerant of minor irritations in life.
- **B.** It could help you to cope with a stressful environment.
- **C.** It Will get more interesting the longer you watch it.
- **D.** It may affect you in ways that you can't control.

4. What is the 'paradox' referred to in the second paragraph?

- **A.** the most boring websites seeming to attract so much attention
- **B.** people feeling increasingly bored despite the potential of the Internet
- **C.** an increase in the number of boring websites not affecting their popularity
- **D.** people finding the novelty they crave in websites that are intrinsically boring

ART FOR EVERYONE

Once upon a time the joy of buying art was reserved for the very few. The really good stuff could be had only through elite galleries, yet even there, wads of cash were not enough to make you a collector: you needed credentials just to get a peep. Fortunately for art, and art lovers, today's scene is more democratic. In New York in March, $20 bought you a day at the Armory Show. Make no mistake: top collectors get in while the booths are Still being set up, and favoured clients get VIP tickets in advance. Meanwhile, $250 was the minimum benefit ticket for opening night. All the same, the art market no longer hides behind frosted gallery doors.

Why do museum curators, long-time collectors and the art newcomer alike walk the long aisles of gallery displays? They come for the buzz. What hot artist will sell out on the preview night? Whose booth Will attract the museum director on a shopping spree? Which celebrity will show their cluelessness, and how Will the gallerist handle it?

And people come to eye the art. Once demeaned as a mere sales outlet, the best galleries have now found a balance between commerce and culture that makes them required attendance among art aficionados.

5. In the first paragraph the writer is

- **A.** suggesting ways that art galleries could be more democratic.
- **B.** explaining how art galleries have become more accessible.
- **C.** illustrating how art galleries have responded to criticisms.
- **D.** giving an example of an art gallery that remains elitist.

6. According to the writer, what has improved the reputation of art galleries?

- **A.** the ability to attract celebrity collectors to shows
- **B.** the continued support of leading museum directors
- **C.** a move away from a purely commercial philosophy
- **D.** a realisation that art enthusiasts are potential buyers

LIVEWORKSHEETS