Part 5

You are going to read an article about a sporting event. For questions **31–36**, choose the answer (**A**, **B**, **C** or **D**) which you think fits best according to the text.

In the exam, mark your answers **on the separate answer sheet.**

A hop, skip and a jump away

Audrey Pirog talks about her first triple-jump competition

'I want you warming up. Do some bounding on the grass while you wait to sign in.' It was Paula, our coach. I wasn't too keen on this idea, knowing it would only tire me. My eyes met those of my three fellow triple-jumpers. We all sighed in agreement, all wanting to conserve our energy. Nobody moved. What's more, I needed to qualify for the state championships. It was all I could think about. I had to jump twenty-nine feet, six inches to do this.

The sun was bright in the cloudless sky as I looked down the runway to the sand-filled triple-jump pit. Sounds of feet pounding on the track and cheers filled the air. I closed my eyes and
ve 9 tried to imagine it; the perfect jump. I'd only recently taken up this event and wished I'd had more practice. It's so much more than a hop, skip and a jump. It's a take-off. The announcer's voice boomed, 'All triple-jump girls please sign in now.' About nine of us meandered down to the pit where he was holding a clipboard and measuring tape.

Waiting for my turn, I checked out the competition, seeing who had the longest legs or greatest muscle tone. My legs were still aching a little from the hundred-metre hurdles. I stretched them out, feeling the lump in my left one, the remnants of a pulled muscle. When I heard my name called, I began to feel nervous. What if I didn't make it? This was the last chance to qualify and I had three jumps to do it. I bounced on my toes as I watched the girls before me jump. Analysing their form, you could see those who didn't have enough momentum from the board.

Finally my turn came. I stepped onto the runway and found my chalk mark. Steadying myself, I narrowed my eyes and took a deep breath. Pushing off my back foot, I lunged forward into a sprint. One, two, three, four, five and by six strides I was on the board. The actual jump is hard to remember; a one-legged hop, a skip and a long jump into the hot sandy pit. A long breath escaped me as I stepped out of the pit and waited to hear my measurement. 'Twenty-eight feet, five-and-a-half inches,' called the clipboard guy.

I walked down the runway to be met by Paula, and was thankful for her kind face. 'I want you to try something. Alright? Where's a relaxing place for you?' 'In the water, I guess. Swimming.' It was the first thing that came to mind and I didn't realise how silly it must sound. 'Perfect', she responded. 'Right before you jump, I want you to imagine you're in the water, just floating, OK?' I agreed, smiling to show my appreciation. I paced until my name was called again.

'Pirog, you're up!' I closed my eyes and imagined the water running over me, soothing me. My muscles relaxed and I exhaled as I pushed into take-off. This sprint felt loose and free. When I took off from the second board, I was sure my first phase was too high, that my second was chopped, and my landing wasn't quite what it should have been. I stood up, shaking off the sand as the officials drew out the long measuring tape. The suspense was killing me.

'Twenty-nine feet, ten inches.' I couldn't stop myself from screaming and jumping into the air. My team-mates rushed to me, I was encircled and soon my hand stung from the force of all the customary high-fives. It was a relief finally to have made it and my success couldn't be put down to sheer luck. My face ached from smiling but I knew I wouldn't stop. I found Paula and ran to hug her. 'That was all thanks to you.' She smiled in return: 'Thank the water.'

LIVEWORKSHEETS

31 From the first paragraph we understand that Audrey

A was already feeling very tired.
B needed to beat the other jumpers.
C had a specific aim in mind that day.
D felt guilty about ignoring her coach.

32 The word 'it' in line 9 refers to

A background noise at the event.
B the place where this event is held.
C the amount of practice needed for the event.
D a technically good performance in the event.

33 In the third paragraph, Audrey reveals that

A she once suffered a leg injury.
B she had already won another event that day.
C she felt confident in her ability to achieve her goal.
D she was impressed by the performance of the other jumpers.

34 When she was talking to Paula, Audrey felt

A embarrassed by a question her coach asked her.
B amused by a suggestion her coach made.
C sad that she'd let her coach down.
D grateful for her coach's support.

35 During her second jump, Audrey

A was still feeling very tense.
B felt unhappy with one aspect of her jump.
C was rather self-critical of her performance.
D felt that everything was going better than last time.

36 When she heard the length of her second jump, Audrey

A realised that she had actually been very lucky.
B acknowledged the contribution of her coach.
C was surprised by her team-mates reaction.
D was lost for words for a few moments.

LIVEWORKSHEETS

Part 6

You are going to read an article about an environmental campaigner. Six sentences have been removed from the article. Choose from the sentences **A–G** the one which fits each gap (**37–42**). There is one extra sentence which you do not need to use.

In the exam, mark your answers **on the separate answer sheet**.

Would you turn off your engine, please?

I was walking around my neighbourhood in New York one spring evening two years ago when I came across a stretch limousine parked outside a restaurant. The driver's clients were inside having dinner, and he had his engine running while he waited. It really bothered me. He was polluting the air we breathe as well as wasting huge amounts of fuel, so I knocked on the driver's window.

I explained to him that he didn't need to waste his boss's money or pollute our air. I addressed the issues politely and, after a ten-minute chat, he agreed to shut off the engine. I felt empowered – I could make a difference to our environment. **37** So whenever I see a driver sitting with the car engine running, I go over and talk to him or her.

Six months later, I talked to a guy who turned out to be an undercover police officer. He told me he wouldn't turn off his engine because he was on a job, but asked me if I knew there was actually a law against engine idling, as it's called. **38** Sure enough, under New York City's traffic laws, you could be fined up to $2,000 for engine idling for more than three minutes.

I had small business cards printed up that referred to the relevant law on one side and the penalties on the other, and started to hand them out to idlers. **39** It's surprising how many people are unaware that they could get a fine. That's why I start my encounters the same way every time.

I say: 'Excuse me for bothering you, but are you aware that it is against the law in New York City to idle your car for more than three minutes?' **40** They want to know who I am, am I a cop? I tell them that I'm just a concerned citizen and want to make sure we improve our environment and address our oil addiction.

We usually have a discussion and I always try to conclude the encounter on a positive and polite note, saying how great it would be if they shut off their engine so we can all have a better environment. **41** Most are convinced by these arguments. Indeed, I'm successful seventy-eight percent of the time. Although, of course, there are people who are aggressive or who won't do it. My success rate with cops is only five percent.

I keep an Excel spreadsheet so that I have a precise record of each of my encounters. If I get an aggressive reaction, I list their comments and highlight them in red. **42** I don't give up, however, and try to approach them professionally. But my feelings do get hurt on occasion. Then I remind myself that because I make the first approach, I'm actually the aggressor in this situation. My victims are just sitting there thinking: 'Who is this guy?'

To date, I have had 2,500 encounters and, overall, I have made a difference. I'm in touch with the Department of Energy in Washington and my work is endorsed by the American Lung Association. And recently a New York traffic cop wrote the city's very first ticket for idling.

LIVEWORKSHEETS

A I also tell them that it saves money and avoids breaking the law.

B I decided to have these conversations on a regular basis after that.

C I find this fact always takes my victims by surprise.

D I went home and checked this out.

E It's not the sort of mistake that you make twice.

F I try not to get affected emotionally if drivers respond in this way.

G I've been distributing them in this way ever since.

Part 7

You are going to read an article about advertising in public places. For questions **43–52**, choose from the people (**A–E**). The people may be chosen more than once.

In the exam, mark your answers **on the separate answer sheet**.

Which person says that advertising

can be uninteresting if there's a lack of variety? 43 ☐

has a mostly negative impact on the urban landscape? 44 ☐

can damage the appearance of the countryside? 45 ☐

may be a waste of energy resources? 46 ☐

can lead to a break of concentration in a job? 47 ☐

should not be allowed in certain public places? 48 ☐

can be a source of potential danger? 49 ☐

can sometimes make you feel better? 50 ☐

is good if it makes you think about something? 51 ☐

is useful in providing work for talented and creative people? 52 ☐

LIVEWORKSHEETS

Advertising in public places. like it or love it?

We asked five people for their opinions

A Rob Stevenson, lorry driver
The main problem is that the location of posters can be a safety hazard if they block your view of junctions or road signs. I'm not distracted from driving by the content so much, just by the fact that a poster is there. I've no time to read them or study them, though the names of products must stick in your memory. Posters in fields get a lot of attention because you certainly notice them as you drive down the motorway. They must be a bonus for the farmer who gets an income from them, but I suppose they do make a bit of a mess of the rural environment. On the whole, there aren't too many posters on the roads – not compared with some countries I've driven through.

B Josie Pelham, cabin crew
Walking through airports in uniform, I tend not to look around too much. That's because I run the risk of being asked questions by confused passengers who mistake me for ground crew, but helping them is not my job. But adverts in airports have a captive audience because people end up hanging around waiting for delayed flights in lounges or at boarding gates, so in those places they must work well for the advertisers. When travelling, an amusing advert can brighten up my day, but I do tend to see endless dull adverts for banks round the airport and they don't fit into that category! Planes are even being painted externally to carry advertising. I saw one decorated to advertise house music in Ibiza. How cool is that?

C Damian Stenton, lawyer
To be honest, I can take or leave street advertising – I don't pay it much attention and posters aren't that obtrusive. I don't even mind posters in the countryside, though I know that's an issue for some groups in society. Some of the paper posters are being replaced by TV screens. I guess that enables the company to make more money, as they can switch adverts easily – and it also saves paper. But it's rather environmentally unfriendly as each advertising screen obviously has to be powered by electricity. At a time when we're all being urged to cut down on consumption of precious resources, putting up TV screens everywhere seems rather counterproductive.

D Danni Rochas, interior designer
I often feel surrounded by posters and advertising, it seems to be taking over our city. I am reminded of an episode of *The Simpsons* where the town's outdoor advertising comes to life and hunts down the residents. I'm resigned to the fact that posters are 'necessary' commercialisation, but I find them less annoying when they 'give' something positive in exchange for being such an intrusive presence on the urban landscape. Occasionally, though, advertisers find a new angle on an issue that's really thought-provoking and that must be positive. So maybe I'd prefer it to exist rather than not.

E Naomi Hesketh, student
I try to walk straight past most posters as if they weren't there, but some do manage to grab your attention nonetheless. I really like those that are colourful or imaginative. I think advertising allows lots of clever people to reach a wide public with their ideas, and we all benefit from that. Why would you even look at a boring poster? I think production values are important, too, in making you trust the advertiser. I agree with banning posters from parks and on historic buildings, but there's nothing wrong with them in shopping streets and main roads. They make the environment brighter.

LIVEWORKSHEETS