Reading PART 4

Tip Strip

- You do not need to read the whole text first.
- Read each question and underline key words.
- Read the text quickly and find the information relevant to each question. Remember, the text is long and contains information which you may not need.
- Questions and text will not always contain the same words. You need to look for the meaning, e.g. **Question 23** mentions 'the novice wildlife tourist' — but none of the readers uses this phrase. Two of them (A and B) do mention people who 'have never been before', however. Which of these two says that the location would be good for such people?

Question 21: Look quickly through the text to find any mention of money or paying for things_ Two of the readers mention ideas related to money (B and D), but who offered to pay for something?

Question 25: Two of the readers mention activities that help the animals directly (B and D) — but which of them got involved in helping the animals?

Question 30: Two of the readers mention a form of transport, but which one clearly thinks it is enjoyable?

Question 32: Underline all the references to health in the text. Which is talking about the health of visitors?

Question 33: Look for a word in the text which means 'unplanned'. It comes at the end of one of the sections.

A. You are going to read an article in which four readers suggest locations for watching wildlife. For questions 20—34, choose from the readers (A—D). The readers may be chosen more than once.

Which reader ...	
offered money in return for the chance to interact directly with some animals?	**20** ____
feels that visiting the location has been a life-changing experience?	**21** ____
says the location may well become more renowned in the future?	**22** ____
has a suggestion for the novice wildlife tourist?	**23** ____
mentions a physical reaction to the excitement of spotting certain animals?	**24** ____
got involved in activities designed to help various types of animal directly?	**25** ____
feels it unwise to bank on seeing one particular species?	**26** ____
mentions an abundance of animals belonging to one particular species?	**27** ____
mentions unpaid work being offered as part of a trip?	**28** ____
suffered some discomfort in order to witness one wildlife event?	**29** ____
mentions one particularly enjoyable form of transport?	**30** ____
points out the relative safety of an isolated location?	**31** ____
mentions a possible health advantage for visitors choosing one location?	**32** ____
got particular pleasure from an activity that was unplanned?	**33** ____
feels that independent travel is a realistic option in the area?	**34** ____

LIVEWORKSHEETS

Wildlife encounters

Four readers suggest great locations where you can I watch wildlife in its natural surroundings

A. KEVIN: Hallo Bay, Alaska

The first time you see a bear, when you realise that it's just you, the guide and that bear, your mouth definitely goes dry Unlike in Other more frequently visited areas, the bears at Hallo Bay don't associate humans with food as nobody's ever fed them, so they pose no risk to people. You can watch the bears fish in the river, nurse their cubs, photograph them hunting for clams on the beach or find them sleeping with their full bellies nestled in a hollow they've dug in the sand. For me, Hallo Bay's a magical place. I've always been a person who was structured and organised, but I've said for years now that I lost my list in Alaska. One thing which makes Hallo Bay so special is that the remote camp has just a dozen guests at a time, with guided groups of no more than half that many heading out to search for the bears. And there's no shortage of them; Hallo Bay has one of the world's healthiest populations of coastal browns, maybe because of the plentiful food supply. It must be how the planet was several hundred years ago. Admittedly, Hallo Bay would be a bit challenging if you'd never been wildlife watching before. But for me, even without the bears it would be a gorgeous place to visit.

B. SARAH: Madikwe Game Reserve, South Africa

It's so hard to recommend just one location in Africa to go in search of the big five! However, if you've never been on safari before, then travel is straightforward in South Africa and its parks are the cheapest if you're short of money. Also, if you want to take children with you there are parks, such as Madikwe Game Reserve, that are malaria-free. This doesn't mean you can't have an adventure. The parks have well-equipped campsites and good- quality roads, so it's perfectly possible to fly in, hire a four-by-four, fully equipped with everything you need for a fortnight's camping, and head off on your own. There's also an impressive selection of volunteer projects involving animals, particularly around the country's biggest parks. I spent four weeks helping at a veterinary practice with African Conservation Experience. I got the chance to work with lion, cheetah, sable antelope, elephant and buffalo. The work's extremely hands-on and you have to be ready for anything, whether it's taking a lion's temperature or treating a dog for a snake bite!

C. RAY: Playa Grande Sanctuary, Costa Rica

With concerns mounting about the pressure on the Galápagos Islands, Costa Rica's popularity as a wildlife venue could be about to take off, and deservedly so. It boasts the world's highest biodiversity according to some guidebooks and packs in 850 species of birds and a quarter of the world's species of butterfly. From Cloud forest to Caribbean beaches and from dry tropical forest to mangrove swamps, Costa Rica has it all: iguanas at your feet, capuchin monkeys overhead, sloths are to be seen, and if you're really lucky you'll catch sight of one of Costa Rica's jaguars. However, perhaps the most magical thing to do here is watch turtles lay their eggs on a moonlight drenched beach. It does require patience; we waited two nights, napping on hard benches at the Playa Grande sanctuary, before one of the wardens shook us awake to say a female had been spotted laboriously making her way out of the surf. The turtles go into a sort of trance and we were allowed quite close to watch her dig a hole with her flippers and deposit hundreds of eggs, the size of golf balls. She then casually covered them up and headed off back down the beach — the last she'll see of her young. The eggs are then gathered by the wardens and taken to their hatchery to protect them from predators.

D. AMY: Chitwan National Park, Nepal

With tigers, snow leopards and one-horned rhinoceros, Nepal certainly has its share of endangered animals. The snow leopard is perhaps the most exotic of them all but, with only a maximum of five hundred of these cats left in the country, they're incredibly difficult to spot. Snow leopard treks are organised regularly, but if you go on one you need to enjoy it for the sheer magnificence of the scenery and not feel let down if you don't spot your ultimate prey. It could be a life-changing experience, but it's not that likely to happen. I visited Chitwan at the foot of the Himalayas. The park was set aside for wildlife in 1959 and is the place to see Indian rhinoceros as well as being one of the last refuges Of the Bengal tiger. One of the best ways to View both is from the back of an elephant — something that is rather fabulous in itself. We were having breakfast one day when two elephants were being taken for their daily wash on the river bank near our hotel. We made a small donation and asked to help — it was one of the most amazing animal encounters sitting on the backs of those huge elephants scrubbing their backs whilst they knelt in the water and sprayed us from their trunk! All the more special as it was so impromptu.

LIVEWORKSHEETS

B. You are going to read a magazine article in which restaurant owners talk about raising money for charity. For questions 20—34, choose from the restaurant owners (A—D). The restaurant owners may be chosen more than once.

Which restaurant owner mentions ...	
dealing with customers who do not wish to make a donation?	**20** ____
feeling uncomfortable about the inequalities that exist in the world?	**21** ____
a disappointing response to an attempt to raise awareness?	**22** ____
a reason for choosing this charity over others?	**23** ____
being approached by a range of fundraising organisations?	**24** ____
long-term projects organised by the charity?	**25** ____
a local tradition of charitable work?	**26** ____
activities aimed at increasing the amount individuals donate?	**27** ____
a feeling of goodwill towards participating restaurants?	**28** ____
the need for more restaurants to get involved?	**29** ____
the need for customers to be aware that they are donating?	**30** ____
famous people taking on an unfamiliar role?	**31** ____
how much of the money collected reaches the people in need?	**32** ____
a commercial benefit of taking part in the project?	**33** ____
making customers feel that the week is special?	**34** ____

LIVEWORKSHEETS

CHARITY BEGINS AT THE DINNER TABLE

Restaurants all over Britain have raised to £100,00 fight hunger in the Third World. We spoke to the owners of participating restaurants.

A.

As a business, we weren't looking for a charity to support, but when we heard about this one, we just knew it was right for us. The campaign is making a real difference in the daily fight against hunger, and it's not just a question of saving the lives of severely malnourished children when there's a crisis, though that happens, it's also about helping to enable people in over forty countries to feed themselves and their families in the future. That way hunger can be kept at bay and crises averted. The aim at the moment is to bring as many restaurants on board as possible, because by coming together, the catering community can make a real impact. Each customer giving a small donation, each manager or chef putting together a local fundraising event, it all contributes enormously to the fight against hunger. And the charity makes sure that a high percentage of the funds collected actually find their way to the people who need it most.

B.

The charity is particularly important for people in this profession. What we do is essentially superficial and frivolous, and it makes me uneasy at times to think that while people here are spending lavishly on slap-up meals, people elsewhere are going hungry. We simply put a surcharge on every customer's bill, openly, of course, because they need to appreciate What they are a part of. Most people cooperate willingly, but anyone who feels strongly can ask to have the donation removed, though, of course, it's disappointing when that happens. It's important to celebrate the food we have, and we're not in the business of making our customers feel guilty about the relative plenty they enjoy, but at the same time, we should be mindful of people less fortunate than ourselves. We're also organising a gala dinner where well-known TV celebrities will be putting in an appearance. Tickets for that will be at a premium, and the restaurant will be doing the dinners at cost.

C.

We've been targeted by a whole raft of charities in recent years, but this one stood out for me as a very relevant choice for a restaurant business. Although customers don't generally object to a donation being added to their bill, we've found that actually engaging their interest leads to enhanced donations. Competitions such as guessing the weight of a cake, local 'IV celebrities serving at table, demonstrations by the head chef, etc. All these things bring people into the restaurant during the week of the appeal and creates a festive atmosphere, even if they are mostly regular customers. We don't set out to increase trade through our charity work, although I would hope that customers Will feel well disposed to establishments that I show they have a conscience.

D.

For us, the charity week came just when we needed something to give us a boost. We've only recently taken over the restaurant from a manager who'd been involved with various local fundraising initiatives. But increased competition had eaten into his profitability and he'd decided to sell up. We knew, therefore, that there was an existing client base out there, who had been generous in the past, and we were looking for a way of raising our profile. We leafleted local businesses, colleges and libraries with details of the charity's work and our involvement with it. Although relatively few people came in during the week, which was a bit of a setback for us, the write-up in the local press did wonders in terms of spreading the word that we were here. So we took a long-term View and thought it was worth having another go this year, We've been working on a booklet of recipes which we'll give customers in return for a donation next time, which will also highlight local produce and recipes.

LIVEWORKSHEETS

C. You are going to read an article about photographers. For questions 20—34, choose from the photographers (A—E). The people may be chosen more than once.

Which photographer...	
says there's a need to be flexible at a shoot?	**20** ____
admits to relying on instinctive decisions during a shoot?	**21** ____
consciously adopts a particular type of behaviour during a shoot?	**22** ____
criticises the attitude of certain other photographers?	**23** ____
feels that aspects of a photographer's skill cannot be taught?	**24** ____
welcomes suggestions for shots from the subjects themselves?	**25** ____
is critical of recent developments on photography courses?	**26** ____
is keen to introduce new ideas in one branch of photography?	**27** ____
likes to keep the photography focussed on social interaction?	**28** ____
prefers not to take shots of people in a photographic studio?	**29** ____
tends to work to a set routine?	**30** ____
prefers not to do research about a subject before doing the shoot?	**31** ____
believes in investing in the time needed to get the best shots?	**32** ____
feels that the identity of the photographer should be apparent from the shot?	**33** ____ **34** ____

LIVEWORKSHEETS

The critical moment

Some of the world's greatest photographers tell us how they get their extraordinary images

A. Mary Elton Mark

I loved photography from the moment I first picked up a camera and knew my life would be devoted to it. I don't think you can develop or learn a 'way of seeing' or a 'point of view'. It's something that's inside you. It's how you look at the world. I want my photographs not only to be real but to portray the essence of my subjects, too. To do that, you have to be patient — it can't be rushed. I prefer doing portraiture on location. On a subject's home ground you pick up certain hints that tell you personal things and they come up with ideas. During a session with an animal trainer who had a massive ego, he took the trunk of his beloved elephant Shyama and wrapped it around his neck like a necklace, and of course that was my picture. I'd never have thought of something that clever.

B. Tina Barney

I don't know how my brain works, but I do know that I work really fast. My shoots don't vary: an hour to set up, an hour to take the shots. And the minute I walk into a room I know What I'm going to shoot, although What that is only becomes Clear to me after seeing the result. So it's a subconscious process. You couldn't get those pictures in a million years if you took your time. I started taking pictures in the 1970s for all the beautiful reasons photography was known for. Then all of a sudden digital technology booms and darkrooms get annihilated from photography schools. But I really believe in the classical way. It all comes down to looking at a piece of art and dissecting it and understanding how it's put together. I think the most important thing is to go out in the world and see.

C. Rankin

I think if you aren't fascinated by people, you'll never succeed as a portrait photographer, because your pictures Will look cold. You don't have to know anything about the people in advance of the session, you just tap into them — it's a skill. Every shoot is different and you have to alter your approach accordingly. You have to try to get into people's heads, so that they can open up to you and give you something. Sometimes we chat first, but sometimes it's good for everyone to be fresh and tense when you start out. I use the technique of being cheeky and rude or asking my subjects to do ridiculous things, but I don't set out to upset anyone. I hope the viewer sees what I see. I think two words that would describe my work well are: humour and honesty.

D. Mario Sorrenti

I've always tried to push the boundaries of fashion photography. After all, why should a fashion photograph only talk about clothes? Why can't it talk about something else? I want my pictures to ask questions; I want people to think. You don't need to be technically great, because if you have a strong philosophy people Will be moved by your pictures regardless. The most important thing is to figure out What you want to try and say. To make your name as a photographer, you have to have a unique point of View that the viewer can recognise as yours, otherwise you'll get lost in the mix. For me, photography is about exploring — either myself or another place.

E. Sebastião Salgado

It's difficult to explain why we're more attracted to certain images than others. For me, black and White photography has a certain kind of power. I'm not talking about conceptual photography but instantaneous photography, the kind that happens in a fraction of a second. A great picture is one that transmits a lot of emotion and where you can see who took it; who that person is. I come from a Latin American world, where you believe in things and you form a relationship with your surroundings. I also grew up with a sense of mysticism and belonging. The cynicism that exists in certain kinds of photography, and that pleasure of seeing oneself as a deep individualist, that's not for me. We're a gregarious species made to live together. That's the point of view of my photography and the starting point of all my work.

LIVEWORKSHEETS

D. You are going to read an article about novels set in places that the author isn't actually familiar with. For questions 20—34, choose from the novels (A—E). The novels may be chosen more than once.

A. Something Like a House
B. The Tenderness of Wolves
C. Waterland
D. Welcome to Hard Times
E. Eclipse of the Sun

About which novel is the following stated?	
It attracted a criticism which pleased its author.	**20** ____
It contrasts the lives of people living in different locations.	**21** ____
It was the author's first book of this type.	**22** ____
It fails to make all of its local references Clear to the reader.	**23** ____
It is really a type of crime novel.	**24** ____
It is regarded as one of the best novels of its type.	**25** ____
It may give a rather unrealistic impression of the country concerned.	**26** ____
It contains at least one inaccurate detail.	**27** ____
It was written by somebody who chose to visit the area only briefly.	**28** ____
It was praised for the way it describes the life of ordinary people.	**29** ____
It doesn't attempt to describe the place as it is today.	**30** ____ **31** ____
It describes a country as seen by a foreigner.	**32** ____ **33** ____
It was written by someone who lacked the financial resources to visit the area.	**34** ____

LIVEWORKSHEETS

Gullible's travels

Novels are works of the imagination. But What happens when an author writes about a part of the world they've never been to?

A few years ago, presenter Mark Lawson conducted a memorable radio interview with the author Sid Smith, who had just won an award for his debut novel Something Like a House. Set in China during the Cultural Revolution, the novel received critical acclaim for its evocation of peasant life. Lawson, impressed by Smith's depiction, asked if he spoke fluent Chinese. Smith said no, he didn't. Lawson asked if he'd worked in China. No, he hadn't. At this point Lawson became agitated. 'But you've been to China,' he said. There was a short pause, followed by Smith's calm assertion that actually he hadn't. Lawson was right to be astounded. Although set in the past and told through an Englishman, the story is full of odd details about life in the China of the period that you'd think would take years of first-hand experience to note. Not just physical things, such as the river sand in the bottom of a cup of tea, but social niceties such as Madame Tao judging her neighbours by how far up the valley they collect their water. What was most enjoyable about the interview, though, was Smith's refusal to be even slightly apologetic. He found his China in the London Library; from films, newspapers and the Internet. Who's to say that this gave him any less valid a picture of China than one he might have gained on a trip to modern-day Beijing?

Another novel written by a foreigner who's never set foot in the country concerned is Stef Penney's The Tenderness of Wolves. Set in the icy wilderness of Northern Ontario, it's essentially a whodunit: a local boy goes missing after a murder is committed and his mother sets off into the snowbound forests to find him and prove his innocence, with the help of an Indian tracker. It's a novel in which the landscape plays a crucial part, as individuals pit themselves against it and the fierce weather. Penney excuses herself slightly by setting the novel in 1867 —a place no author get to. She also uses outsiders' eyes — Mrs Ross, and most of the inhabitants of the frontier settlement, are Scottish immigrants (Penney herself is Scottish). She notices What they would notice like the surprise of iced-up moustaches and how quickly a cup of tea loses its heat in sub-zero temperatures.

A novel often cited as exemplary in depicting place Waterland, Graham Swift's saga of several generations of Fenlanders. The Crick family lacks ambition and drive, driven to 'unquiet and sleep-defeating thoughts' by the insistently flat, monotonous land; while the Atkinsons, who live on the only hill, get 'ideas', spot gaps in the market, and make a fortune brewing beer. As an example of how landscapes shape characters, it is perhaps unmatched in contemporary fiction. Yet Swift is not a Fenlander, and according to his agent made just a few fleeting visits to the Fens after he'd begun his novel. Swift lives in London and presumably could have travelled to the Fens more often had he wished to. Is it possible that a partial knowledge of the place suited him?

American novelist E. L. Doctorow wrote his western Welcome to Hard Times 'never having been west of Ohio'. Although it's a wholly satisfying example of the genre, such an approach is vulnerable to errors. After the book came out, an old lady from Texas wrote to Doctorow to say that she could tell he'd never been out west because of the character who 'made himself a dinner of the roasted haunch of a prairie dog'; a prairie dog's haunch, she said, 'wouldn't fill a teaspoon'. Doctorow was delighted and let the line stand in future editions, being 'leery of perfection'. Too much accuracy, he realised, might suck the life out of the novel.

Too ardent a straining for accuracy is a charge that could be levelled at Phil Whitaker's novel Eclipse of the Sun. Set in a fictional town in an imagined India (Whitaker has said that he couldn't afford the trip), the novel has clearly been meticulously researched. He has grasped the implied insult of answering in English a question posed in Marathi; that Indians love the word 'auspicious'. He gives us bidis and rikkas, crores and lakhs, plates of jalebi and the performances of yagnas, while resisting the urge to explain. The BBC's India correspondent Mark Tully found no fault in its depiction of small- town India. Yet Whitaker runs the risk of making his characters too Indian, too perfect. Perhaps if he'd been to India he'd have found a people that were odder, less typical than the country he discovered through research. Or perhaps, if he'd gone to India, he wouldn't have written the book at all he might have become aware of how much he didn't know.

LIVEWORKSHEETS