

Part 5

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

Mark your answers on the separate answer sheet.

The guitar maker

Jonny Kinkhead, one of the best known makers of hand-crafted acoustic guitars in the UK, talks about his career.

As a boy, when Jonny Kinkhead wasn't making things using the tools in his dad's garage, he was messing about with a guitar. And the two preoccupations have been his living for the past four decades: building steel-string, acoustic guitars by hand. 'The guitar still holds me in thrall,' he says. 'Making a sound out of planks of wood – it's amazing what you can do. By using different combinations of timber, for example, you get a different sound, and that is what musicians are interested in – a sound that can do what they want it to do.'

Jonny learned to play his brother's guitar when he was eleven. Then, when he was sixteen, he wanted to learn the bass guitar. 'Some people would have got a holiday job and saved up and bought one,' he says. 'But I was of a mindset that if you wanted something, you made it.'

Although the bass was the first instrument Jonny built from scratch, he and his brothers had long been doing essentially the same thing with other items. 'I made model boats and aeroplanes as a child, so I was familiar with that process. My father had taught me and my brothers how to use tools, and we had free rein in the garage.' Jonny had also been customising and repairing instruments for his mates.

Jonny's bass guitar turned out well, but the idea of a career building guitars had yet to cross his mind. 'My ambition in those days was to be a sculptor,' he says. His interests evolved further and on finishing school, he chose to study architecture at university. Halfway through the course, however, he dropped out, but he left with a clearer idea of what he wanted to do and started to think seriously about guitar making. 'I was still interested in painting and sculpture but I realised that when you are building guitars you're actually

sculpting sound.' In addition he explains, 'I thought this might be more reliable than being an artist as it's craft-based.'

Ever since then, Jonny has made guitars for a living. For the first ten years, he supplemented his income by cleaning windows part-time. The first guitars he sold only went for the cost of the materials, but as he developed a reputation as one of the best guitar-makers around, he was able to charge a little more. But even now, almost forty years later, Jonny describes what he does as 'still scratching a living'. He admits he can never actually turn out more than ten guitars a year, which inevitably restricts his earnings.

In the early years, the key thing was to make the effort to get himself known. He would go to music festivals most weekends if he could and get musicians to try out his guitars and talk about him to their friends. He also had to learn how to price his instruments – when it came up in conversations with musicians, he hadn't got an answer because focusing on such things didn't come naturally to him.

Jonny believes developing a career is more straightforward for today's new guitar-makers in the UK. 'When I started it was hard because people thought that the guitars I was making were only made in America and that people in the UK didn't know how to make them. Now there is a culture of hand-making guitars that has grown up over the past 40 years in the UK. It is easier now for them,' he says. You may be able to learn valuable techniques in the classroom, Jonny concludes, but there is no substitute for trial and error, 'Make 100 guitars and you learn a lot.'

ne 25

- 31 Why did Jonny choose to make a bass guitar for himself when he was a teenager?
- A He regarded it as the natural thing to do.
 - B He saw it as good practice for making other guitars.
 - C He feared that he would never be able to buy one.
 - D He thought he could ensure it was in the style he wanted.
- 32 What does 'that process' in line 25 refer to?
- A creating something from nothing
 - B working with his brothers
 - C doing things for friends
 - D getting tools ready
- 33 What does Jonny say about the architecture course he attended?
- A It gave him the opportunity to explore different types of art.
 - B It provided him with ideas for guitar design.
 - C It enabled him to decide on a career path.
 - D It helped him become more independent.
- 34 What does Jonny suggest is the main reason for his low income?
- A the cost of the materials he makes guitars with
 - B the small number of guitars that he produces
 - C the limited demand for hand-made guitars
 - D the competition between guitar-makers
- 35 What does Jonny say he found hard in his early years as a guitar-maker?
- A deciding how much to charge for his guitars
 - B working out how to advertise his services
 - C building up relationships with musicians
 - D finding the time to visit music festivals
- 36 What does Jonny think has changed for guitar-makers in the UK?
- A The training they receive is of a higher standard.
 - B A wider range of tools and equipment is available.
 - C Attitudes towards what makes a good guitar have moved on.
 - D Work methods have been introduced from America.

Part 6

You are going to read a newspaper article about the filming of a television documentary about icebergs. 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.

Mark your answers on the separate answer sheet.

Icebergs

There's more to icebergs than meets the eye – as I discovered filming on one of these gigantic Arctic fortresses as it slowly melted.

Imagine a solid sheet of frozen water 3 km across and 100 m thick. Imagine it floating quietly in dark ocean waters, somewhere between Canada and Greenland. Imagine the near-silent desolation of the inhospitable Arctic environment around it, getting harsher as winter approaches. **37** Imagine this forbidding, serene, massive place. But it really exists. This iceberg right now is floating in peace as we all go about our busy, bustling lives.

Back in the summer, things were different. This iceberg was a dynamic battleground, floodlit by 24-hour daylight. Once an iceberg is released from its parent glacier, its time is very limited. **38** Then mini-bergs break off the weakened front. Some of these events we witnessed were sudden, loud and violent. We had come to spectate on this oceanic siege, and to learn its rules.

The ice edge towered over us, vertical, angular and utterly spectacular. We steamed around the berg until we found lower cliffs, and suddenly the icescape behind was revealed. Gentle mounds are separated by valleys. **39** An iceberg makes its own fog, so we could only see a little way into the centre, peering hopefully over the top of the cliffs.

Curious polar bears peered back. We had thought we would be lucky to see one or two, but the iceberg turned out to have a healthy population of these huge carnivores. **40** They must wait for the sea ice to come back so that they can hunt. So they were snoozing away, not at all bothered that their chosen holiday home was moving, tilting, melting, breaking up and giving a TV production team and some scientists severe logistical headaches.

That's how I remember the iceberg, and that's the side of it you'll see if you watch the programmes. But since then things have changed. We left a GPS tracker as a passenger, so we know that the iceberg has travelled 60 miles, and is now about 30 miles south of where it was in August. Only 65% of it is left. The iceberg only gets 7 hours and 40 minutes of daylight now, and soon the darkness will swallow it up completely. **41** Winter is beginning, and with it returns a period of stability.

Sea ice is advancing towards the berg from the north. This is the other type of ice at the poles, formed when the sea surface itself freezes. In an average year, the sea ice would already have reached our iceberg. But this year, there was less summer sea ice in the Arctic than any other year on record, so it is taking longer for the great freeze to reach it. The sea ice is still crawling south. **42** Then the iceberg will be frozen in place. Darkness and silence will rule. The bears will be able to walk out on to the sea ice and hunt again.

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| A These lead down to waterfalls of meltwater cascading into the ocean. | E The only sound comes from water lapping against the ice, and a lone seal swimming nearby. |
| B But it will lose the battle in the end and the last piece of solid ice will melt. | F The Arctic summer can, however, be a very hard time for them. |
| C When it touches the cliffs that I saw, it will connect our iceberg to all the other ice in the Arctic. | G The supply of energy from the sun is so weak, the battle is over for this year. |
| D The ice fights a losing battle along its edges, as warm ocean water eats into it. | |

Part 7

You are going to read an article about a new exercise craze called *Zuu* and its inventor Nathan Helberg. For questions 43–52, choose from sections (A–E). The sections may be chosen more than once.

Mark your answers on the separate answer sheet.

In which section does the writer

comment on how little rest she seems to be given after one exercise?

43

become aware of the limitations of her usual fitness routine?

44

say she hopes that the next exercise is not so demanding?

45

mention a deal she did with Nathan that benefited them both?

46

imply that a conventional keep-fit method is less natural than *Zuu*?

47

compare the movements of *Zuu* with those of earlier humans?

48

explain that she has chosen just one of the exercises to perform regularly?

49

say how slow and awkward she feels doing a particular exercise?

50

give examples of situations where lack of activity affects people's bodies?

51

cast doubt on one of Nathan's ideas?

52

Exercise like an animal

Journalist Annabel Venning tries a new exercise craze

A

Our sedentary lifestyles mean that most of us aren't using our muscles properly. As small children we squat, crawl and leap around freely, but the older we get the more restricted our movements become and many of our muscles get little action as we sit at desks or in cars. Occasionally we hit the gym, where we use machines to work on specific muscles rather than the whole body. Now a new form of fitness, an intense workout based on simple animal movements such as crawling, is taking off. Its Australian founder, Nathan Helberg, has been using it with the military, police forces, schoolchildren and even prisoners. He took his inspiration from martial arts, break-dancing, the animal world and the dance movements of indigenous people, and developed *Zuu*.

B

There are around 100 animal movements – although beginners start with 25 – that work muscles, joints and ligaments as well as improving heart and lung fitness. *Zuu* needs no equipment and little space. The idea is to train your body to do the kinds of activities that our ancestors had to do in daily life. It's quick, it tops up your strength and it's not aiming to give you big muscles. In exchange for the publicity from my article, Nathan offers me a master class, alongside two of his trainers, a privilege that would otherwise be beyond my financial means! I am daunted by the prospect of doing things I haven't done since my pre-school years.

C

We do each movement for 30 seconds (for my benefit – as you get fitter, you keep on for 45 seconds). We start with a frog squat: legs wide, knees bent, elbows locked inside knees. It's a little undignified, but fine at first. Then as

the seconds go by, the fronts of my thighs start to burn and it's all I can do not to collapse. After the 30 seconds we dash back across the room to our starting point with barely a moment to catch our breath. Nathan assures me the frog squat is particularly good for the lower backs of office workers, and recommends that they should take a break and perform the movement for four minutes a day. Somehow I can't see this working!

D

Then it's on to a bear crawl, on hands and feet. While Nathan and others shoot across the room, I lumber along like an ancient grizzly bear. Then we do it again – backwards. I seem to be clumsy, but it does get slightly easier as I go on. This movement evidently uses every joint in the body, strengthening things like ligaments and tendons, while at the same time raising heart rate as effectively as running. Perhaps being a snake will be easier. But there's no lying flat on our stomachs. Instead we have to raise our bodies 2 cm off the floor, rocking our weight back and forth from hands to toes. It's a bit of an effort to keep going for the full minute.

E

By the end I'm shaking with exhaustion. Despite my initial reservations, by the end of my session, I have started to enjoy myself. Mind you, it's hard not to laugh when you're imitating a bear on rewind! I thought I was in reasonably good shape – I run 5 km three times a week – but after this I realise how little I push myself normally. Nathan has promised that I could increase my upper body strength by 30% in just six weeks by doing classes. I have compromised and do bear crawls around my garden at home during work breaks, much to the amazement of my dog!