Reading PART 5

TASK INFORMATION

- In Part 3, you read a long text and answer six multiple-choice questions about it. Each question has four options.
- The questions are presented in the same order as the information in the text.
- The texts come from a variety of sources. They are often newspaper or magazines articles, but can also be extracts from books, usually non-fiction, but occasionally fiction.
- The texts are on a wide range of topics and they vary in style from more to less formal.
- The questions test your understanding of a variety of things, including the main ideas and details of a text, the views and attitudes expressed in it, ideas which are implied, and features of text organisation, such as reference words and the use of examples.

TIP

Underline and label the parts of the text that contain the ideas that are in the options(A-D). This will help you to decide What the correct answer is.

IDENTIFYING THE IDEAS AND FEELINGS EXPRESSED IN THE TEXT

1. **Read the extract from an article about a woman called Jenny Granger and the question that follows it.**

Jenny Granger, lead Singer of the rock band The Traces, has spent most of the last three years painting, and a book showcasing her art has just been published. As one critic recently pointed out, rock stars becoming painters has become quite a regular thing. Given that the Rolling Stones' guitarist Ronnie Wood and the great American singer - songwriters Bob Dylan and Joni Mitchell have all had high-profile exhibitions of their paintings. Granger's career change is perhaps not so surprising. But she has certain doubts. 'There are so many people who've been painting all their lives and they can 't get their work into a gallery, ' she says. 'Then I play around with some colours for a couple of years and because of who I am, there's a big fancy book of my paintings, and lots of articles and reviews in the press about it! It makes me quite uncomfortable.' She may not be the most technically skilled of artists, but the portraits, landscapes and abstract that paints have improved in quality over time. One writer has claimed she's a phoney, but that's clearly not right. In fact, she's very genuine. 'I have no problems admitting that I'm not a great painter, but I'm serious about what I do,' she says. 'But yeah, my current situation — the focus being on me — is rather embarrassing. '

What does Jenny Granger feel embarrassed about?

A. the way people compare her with other rock stars
B. the subject matter she chooses for her paintings
C. the attention her art is getting
D. the criticism she has received

2. **Match the options (A - D) in the question with the underlined sections of text containing similar ideas. Option A has already been done as an example.**
3. **Now, find the place or places in the text which mention Jenny feeling embarrassed. Which option (A - D) does this refer to?**

LIVEWORKSHEETS

WORKING OUT THE MEANING OF WORDS FROM THE CONTEXT

Try to work out what the words in bold in the following sentences mean.

Example: *With its beautiful bright cover and over a hundred magnificent reproductions of her paintings inside, Jenny Granger's book is very* ***eye-catching****.*

The cover is described as beautiful and bright, and the reproductions inside the book are described as magnificent.

So, *eye-catching* is likely to be related in meaning - something like it *has an attractive appearance.*

1. Jenny says some artists she knows are always **moaning** about how difficult their lives are, but they forget that things were a lot tougher for most artists in the past.
2. Jenny is very protective of her privacy. She rarely gives interviews and **shuns** publicity as much as possible.
3. After a successful 20-year career in rock music, mixing with all sorts of famous people, Jenny must have some fascinating stories to tell. She is reluctant to **dwell on** the past, however, preferring to talk about her plans for the future.
4. Jenny was initially invited to exhibit her paintings alongside those of another artist whose work she didn't like, but she refused **point-blank**. People who know her well say it's typical of her to say exactly What she thinks.
5. Jenny had no musical training and she wasn't known for her vocal **prowess**, but she sang with great feeling, which largely made up for it.

TIP

Texts are likely to contain some words that you don't know. However, in most cases, you should be able to use the context to work out what these words mean.

IDENTIFYING OPINION EXPRESSED IN THE TEXT

Read another extract from the article about Jenny Granger. As you read, try to work out what the words in the box mean.

do justice to in awe of conjure up envisage with hindsight

In her early twenties, Jenny went to art school, but dropped out before completing her degree. 'I was spending all my time playing music, and I wasn't **doing justice to** the art course,' she says. 'But I hung out with a group of young artists. I remember being very impressed with them. In fact, I was really **in awe of** how clever and cool some of them were. ' Jenny also recalls that they were dedicated to self-improvement. 'They seemed to have been born with perfect technique — they could **conjure up** a brilliant painting or sculpture out of nothing almost overnight. But they were very disciplined too — they work at getting better.' So did Jenny **envisage** successful artistic careers for any of her friends?

'I didn't think about it at the time,' she says. 'But **with hindsight**, 20 years later, I can see that their ideas actually weren't very radical or new. They did pretty much what they were told to do. That hasn't stopped a few of them doing very well for themselves, though. In fact, a couple of them are now world-famous artists and their paintings sell for millions of pounds.'

TIP

Questions in Part 5 often test your understanding of opinions expressed in the text. You may need to decide whether the text is giving factual information, or whether an opinion is being expressed.

TIP

In answering opinion questions, you should ask yourself questions about each option such as: Is the opinion expressed in the option the same as an opinion in the text? Is it the writer's opinion or someone else's opinion? Is the opinion what the writer thought in the past or what the writer thinks now?

LIVEWORKSHEETS

2. **Read the following question about the text above, and match the options (A - D) with the underlined sections of text containing similar or connected ideas.**

Looking back at the artists she knew in her early twenties; Jenny's view now is that

A they didn't have much natural talent.

B they focused too much on making money.

C they were rather conventional in their thinking,

D they didn't spend enough time developing their skills.

3. **The question in Exercise 2 asks what *Jenny's* view now is about the artists she knew in her twenties. Look at the text again, and for each option (A - D) answer the following questions:**

- Do we know what Jenny's View in the past was?
- Do we know what Jenny's View now is?
- Has Jenny's view changed overtime?

4. **Which option (A - D) reflects What Jenny's view now is?**

ACTION PLAN

1. Read the instructions at the top of the page, the title of the text and the sub-heading (if there is one). These Will tell you What the subject of the text is.
2. Read the 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 quickly, highlight the key words and find out which part of the text each question relates to.
4. Read each question carefully and look in the relevant section of text for a suitable way to answer the question.
5. Read the question and its options together with the related section of text, and identify the correct answer. Rule out options that you think are wrong.
6. Don't leave any questions without an answer. If you're not sure What the answer is, guess as best you can.

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

A. **You are going to read an article about a man called Gerry Wilson who developed a video game called *Way Beyond*. For questions 31-36, choose the answer (A, B, C or D) which you think fits best according to the text.**

Way Beyond - What went wrong and how to put it right

Kaya Reed meets Gerry Wilson, the creator of the notorious video game Way Beyond

It is hard to blame Gerry Wilson for being hesitant about talking to the press. It's partly what led to the difficulties he faced after the launch two years ago of the first version of his controversial space exploration video game *Way Beyond*. As the public face of the development studio which created *Way Beyond*, he had talked up the game and its enormous ambitions in interviews before its release. As a result, he was the target of much of the anger when features promised during development were not present when the game came out. One online commentator drew up a list of everything Wilson had said in interviews about *Way Beyond*, cross-referenced with what was actually in the game. The results were not flattering, and the subsequent criticisms on the internet left Wilson and his colleagues stunned and concerned.

TIP

Questions follow the order of the text, and many questions contain obvious clues about the part of the text that they relate to - e.g. 'in the third paragraph', 'in line 57'.

LIVEWORKSHEETS

The stance that newspapers and magazines took was interesting. Most reviewers noted that the game felt a little empty, but they also praised its lonely mood, its weirdly beautiful aesthetic qualities, and the astounding technical feat of generating an entire universe of planets, each with its own ecosystem. But unintentionally, they gave the critics ammunition.
After a couple of weeks, many disappointed players simply moved on to Other more conventional games, while a significant number of others voiced their anger on social media and across various gamers' forums.

TIP
There may be words and phrases in the text that you don't know, but usually it's possible to work out What they mean from the surrounding text.

Gerry Wilson is reluctant to relive the particulars of What happened in the weeks and months following *Way Beyond's* release, but it involved a lot of online criticism of people who'd worked on the game. 'A lot of it was very personal,' he says. 'We'd obviously messed up the launch and people were entitled to point out where we went wrong. But the way they did it was so unfair and over the top. We really felt that all of our hard work hadn't been recognised, and some of the criticism was unreasonable. '

TIP
The options are unlikely to contain key words that are in the text. If you do find a key word from the text in one of the options, don't assume that option is the answer.

But Wilson and his team didn't give up. Instead, they decided to keep working on Way Beyond, and concentrate on What the people who were actually playing it wanted, rather than the people who were angry about it. 'We did something that I've always done, when I look back at my life,' says Wilson. 'When I dealt with problems when I was kid, moving between lots of schools, or when I've had nasty bosses later in life, I basically just got my head down and worked. I just focused on making games, doing cool creative things. The rest of the team wanted do that too. '

The latest version of Way Beyond has just been released. It's still recognisable as the lonely, abstractly beautiful space-exploration game from two years ago. But three big updates have added a lot more — and one is particularly crucial. It is now definitely a better game, with much more to do and a clearer structure. You could always fly around the universe, explore planets, craft equipment to make survival easier, trade with aliens, and answer the call of a mysterious galactic intelligence.
Now you can also construct bases, drive around in vehicles and — and this is the key one — invite other players to explore with you, in groups of four. You can crew a freighter together, or colonise a planet with ever- expanding constructions.

line 41

TIP
Options often express ideas that might be true in the real world. However, an option can only be a correct answer if it expresses the same meaning as something that is stated in the text.

Wilson is happy with Way Beyond as it is now. 'We've kept the feeling we always wanted to have of landing on a planet that no one's ever been to before — the sense of loneliness, but also the calmness,' says Wilson. He's also pleased with the public reaction to it: 'We listened to the people who stuck with the game from the start and tried to respond to their requests and suggestions, and What they're saying now is incredibly gratifying.' Despite the controversy, and contrary to What one might assume, Way Beyond has sold extremely well right from the very start.
'I'm really proud of What we've achieved,' says Wilson. 'Basically, six of us managed to produce a supercool, innovative game that's unlike anything else. That's less than a tenth of the number of people who usually work on something of this scale. '

LIVEWORKSHEETS

31 What does the writer say about Gerry Wilson in the first paragraph? **A** He created false expectations about Way Beyond. **B** His comments on Way Beyond were misrepresented. **C** He put too much faith in his ability to promote Way Beyond. **D** His understanding of What gamers wanted from Way Beyond was flawed. **32** How did the press respond to the first version of Way Beyond? **A** It exaggerated the game's weaknesses. **B** It encouraged comparison with other games. **C** It questioned the ability of the game's designers. **D** It drew attention to the game's unusual atmosphere. **33** How does Wilson feel looking back on the period after the first release of Way Beyond? **A** surprised at how much events affected him **B** bitter about the lack of protection offered to him **C** resentful about the nature of the criticism he received **D** unsure about What motivated the behaviour of some people **34** What is the writer's main purpose in the fourth paragraph? **A** to highlight the pressures involved in games development **B** to give an insight into people who work in the games industry **C** to provide some information about Wilson's background **D** to explain how Wilson handled a difficult situation **35** The words 'one that is particularly crucial' in line 41 refer to being able to **A** play the game with other people. **B** move through space more freely. **C** create more significant settlements. **D** use a greater number of resources. **36** What does the writer think may surprise some people about *Way Beyond*? **A** how small its development team was **B** how much commercial success it's had **C** how influential gamers' feedback has been for it **D** how closely it matches the developers' original concept for it	**ADVICE** **31** Read the whole of the first paragraph before answering this question. **32** The opening of the second paragraph 'The stance that newspapers and magazines took was interesting. Most reviewers noted tells you that you will find the answer to the question in this paragraph. **33** Read this question together with the options carefully, highlighting any key words. Then read the third paragraph. Are any of the ideas in the options not clearly explained in that paragraph? If so, you can eliminate those options. **34** Highlight the key words in this question and, to start with, don't read the options. Read the fourth paragraph carefully. What do you think is the writer's main purpose in this paragraph? Then look at the options. Which one matches your idea? **35** Read the whole of the fifth paragraph before answering this question. **36** In the final paragraph, look for some words that express the idea of surprise.

LIVEWORKSHEETS

REVIEW

Decide if these statements about Reading are True or False. If you need help, read the Task information on page 77.

1. Every question in has four options.
2. The texts are usually about subjects to do with science or technology.
3. It's sometimes hard to work out which part of the text each question relates to.
4. Sometimes the answer to a question is not clearly stated and you have to infer the meaning.
5. The whole of an option has to match what's in the text for it to be the correct answer.

UNDERSTANDING ATTITUDES AND FEELINGS

1. Categorise the adjectives in the box below as positive or negative. Then underline the words which indicate certainty or lack of certainty.

optimistic – resentful – convinced – doubtful – proud – sceptical – delighted – enthusiastic – confident – uneasy – appreciative – hesitant – cynical – unsure – dismissive – frustrated

Positive		Negative	
Certain	**Uncertain**	**Certain**	**Uncertain**
.....	.....	.....	.....
.....	.....	.....	.....
.....	.....	.....	.....
.....	.....	.....	.....
.....	.....	.....	.....

2. Use suitable adjectives from the box above to complete the following sentences. Sometimes more than one answer is possible.

1. Jack loves getting to know different places and cultures. So he's very ..... about the idea of travelling around south-east Asia, where he's never been before.
2. Tessa always thinks good things are going to happen to her in the future. Basically, she's a very ..... person.
3. There's a widespread feeling these days that politicians are only interested in themselves and in holding onto power. In Other words, people are quite ..... about politicians.
4. My brother can hold a basic conversation in Turkish. He's been trying really hard to improve recently, but he feels he hasn't made any progress. He's quite ..... about it.
5. Jenny's parents want her to study law, but she thinks she might not enjoy it. In fact, she's very ..... whether she should do it.
6. Everyone in the meeting thought that Jim's proposal would never work. They were all rather ..... of it.
7. Kate says we should drive to Paris rather take the train. I'm not sure if it's a good idea, but she's absolutely ..... about it.
8. Mark says his manager gives him more work than anyone else in the office. He thinks it's unfair and he's quite ..... about it.

TIP

These questions often test your understanding of opinions, attitudes and feelings expressed in the text.

To practise, read articles and other texts in which opinions, attitudes and feelings are expressed.

When you take the exam, you're allowed to write on the Question Paper. It's a good idea to underline key words in the questions and the text, and make notes on the task itself.

LIVEWORKSHEETS

3. **For each of the adjectives in the box above, write down any other word forms you can think of.**

optimistic	
resentful	
convinced	to convince (verb) —> conviction (noun)
doubtful	
proud	pride (noun)
sceptical	
delighted	
enthusiastic	
confident	
uneasy	
appreciative	
hesitant	
cynical	
unsure	
dismissive	
frustrated	

UNDERSTANDING REFERENCES

1. **Look at the phrase in italics in the following paragraph about a footballer. Which underlined part of the text does the phrase in italics refer to?**

Bruno Montero is not the most naturally talented of footballers, but when he's on the pitch, Montero gives absolutely everything for the team. Fans say they see him on his bike all around town, which, in an age when footballers are known for wearing the latest fashions and driving expensive sports cars, is *something you wouldn´t expect of someone in his profession*. But then Montero has never been a typical footballer.	**TIP** This part often has a question which tests your understanding of referencing. The words used for referencing (this, those, ones, something, etc.) are often not very close to the part of the text which is referred to.

Why have you chosen that part of the text?

2. **Which of the options (A - D) has a similar meaning to the part of the text that something you wouldn't expect of someone in his profession refers to?**
   A his total commitment to his team
   B his interest in consumer goods
   C his limited ability as a footballer
   D his habit of cycling everywhere

3. **Read the following paragraphs and answer the questions below them. Underline the key parts of the text to help you.**
   1
   I think Gantner has *certain limitations* as a film-maker. Although his editing is sharp and energetic, and his application of special effects can't be faulted, his stow-telling skills are considerably less impressive. The actors he casts tend to make up for his shortcomings in this respect, though.
   The words *certain limitations* refer to the way Gantner
   A tells a story.
   B directs actors.
   C includes special effects.
   D edits his films.

LIVEWORKSHEETS

2

Three years ago, I joined a singing group. It is often said that music is an international language and, despite our age differences — the youngest member is 18 and the oldest nearly 80 — and the fact that we include two nurses, a bus driver, two accountants, a student and a retired judge, we are living proof of *that cliché*. We are from Nigeria, Japan, Mexico, Korea, as well as several European countries, with the diversity of mother tongues, customs and ways of thinking that you would expect, but when we're singing, we're as one.

The words *that cliché* refer to the idea that

A people of all ages enjoy music.

B music appeals to particular professions.

C cultural differences can be explored through music.

D people from different parts of the world can communicate through music.

B. You are going to read a review of a book about the psychology of food. For questions 31 - 36, choose the answer (A, B, C or D) which you think fits best according to the text.
Read the Action plan on page 79. Then follow the exam instructions, using the advice on page 80 to help you.

Review of Gastrophysics: The New Science of Eating by Charles Spence

As head of a food research laboratory at the University of Oxford and a prolific author on the psychology of food, Spence is ideally placed to reveal recent discoveries such as: heavier cutlery encourages restaurant customers to pay more; ginger biscuits taste spicier when served from a rough plate; and strawberry mousse is perceived as 10% sweeter on a white dish than on a black one. And Spence is not afraid of stirring things up. 'The pleasures of the table reside in the mind, not the mouth,' he writes, no doubt triggering much resentment among cookbook writers the world over. In fact, while his book, *Gastrophysics: The New Science of Eating*, is about how to create the perfect meal, it has almost nothing to do with the everyday practicalities of cuisine. Instead, this is the science of 'everything else', a blending of gastronomy, psychology and physics to probe the numerous factors that influence our perception of flavour, steer our culinary choices and make all the difference between a memorable meal and one to be forgotten.

Top chefs and large food manufacturers alike have been quick to grab a slice of the action. As Spence points out, some restaurateurs have embraced multi-sensory trickery to boost the dining experience by, for example, spraying the scent of saffron over guests to enhance the flavour of lobster, or Googling their guests to tap into the powerful effect of personalisation. On a wider scale, and more worryingly, supermarkets label mass-produced food items with the names of non-existent farms, presumably to exploit consumers' apparent willingness to pay more for a sense of authenticity.

There's another side to the coin. By colouring a drink pink, manufacturers can cut the sugar content, relying on our subconscious association between colour and sweetness to make up the difference. The positive implications for health are not hard to see, although Spence advises against giving this much publicity — if customers were in on the secret, he says, they would then claim to be able to tell the difference. Meanwhile, Spence believes that in years to come, our cuisine could be shaped by his own finding that making the crunch of a crisp louder increases its apparent freshness. 'Playing on the sound of crunch might Offer one way in to the popularisation of eating insects, ' he writes as he considers how to make insects — a great potential source of protein and a possible solution to future global food shortages — more appetising.

Spence has a way with words and cheerfully leads the reader on a journey through the senses like a magician an impression backed up by his liking for conjuring up imaginative dining experiences with top chefs and hosting multi-sensory cinema events. He skips from the importance of matching expectations with the taste of a dish to the revelation that people tend to link blob-like shapes to sweet foods — explaining furious accusations, not long ago, that a leading brand of chocolates had changed the recipe of a much-loved chocolate bar when it had, in fact, only rounded off its corners.

Spence's research is regularly dismissed by some chefs, who say that good food 'should speak for itself'. Spence's response to this is that, however much you may believe in the importance of good, simple raw materials, there is always a multi-sensory atmosphere. Even a chef who claims to let food do all the talking will go to the trouble of buying good heavy cutlery, he observes, because a plastic fork would mean a spoiled experience. Whether we like it or not, we are all affected by these inevitable manipulations. Spence's point is that there is no such thing as a neutral context for eating. The flavour in our mouths at dinnertime is affected by the company we keep, by the music playing in the room and by where we sit.

line 33
line 34
line 35
line 36

LIVEWORKSHEETS

But eating is also affected by factors that Spence pays less attention to. He sometimes seems to treat human beings as if they were homogeneous amalgams of sense-organs, unaffected by culture or economic circumstances. Addressing the growing number of people who eat alone, he suggests: 'Next time you get peckish, why not invite someone to eat with you?' For a book on psychology, there is remarkably little here on the multiple ways that eating can become dysfunctional. There are people whose problems with eating go far beyond whether their plate is the right colour. Gastrophysics is brilliant when demonstrating how much the environment of the table affects our eating, particularly at high-end restaurants, but it has less to say about what we as humans bring to the table.

31 In the first paragraph, the reviewer suggests that Charles Spence is
A good at making science accessible.
B inspirational for other food writers.
C dismissive of traditional cooking.
D Willing to be provocative.

32 In the second paragraph, the reviewer is expressing
A disapproval of certain dishonest practices.
B concern about the use made of technology.
C surprise at the extent of Spence's influence.
D admiration for the adaptability of businesses.

33 The reviewer's main point in the third paragraph is that
A some kinds of information should be withheld from the public.
B future-food resources will depend on people like Spence.
C developments in gastrophysics can have social value.
D advances in science often have unlikely origins.

34 The reviewer likens Spence to a magician because of
A the attention that he pays to detail.
B the manner in which he communicates.
C the tendency to keep his methods to himself.
D the types of places where people often see him.

35 Which words have the opposite meaning to 'a multi-sensory atmosphere' in line 33?
A a spoiled experience (line 34)
B inevitable manipulations (line 35)
C a neutral context (line 36)
D the company we keep (line 36)

36 What is the reviewer doing in the final paragraph?
A identifying the type of reader that the book would suit most
B illustrating a point made in a previous paragraph
C bringing together the main ideas in the article
D drawing attention to a weakness in the book

ADVICE

31 Read the whole of the first paragraph before you answer this question.

32 Each option in this question has two parts: an attitude and what that attitude is about. Both parts must be present in the text for an option to be the correct answer.

33 You will need to read the whole of the third paragraph to answer this question.

34 Find the paragraph in the text where the idea of the magician is mentioned. Then look for words and information in that paragraph which refer to Spence's skills.

35 First, decide what you think 'a multi-sensory atmosphere' means in this paragraph. Then underline the sections of text where the words in the options come from.

36 The first and last sentences of the final paragraph should help you decide on the answer to this question.

LIVEWORKSHEETS

C. You are going to read an article about the sport of indoor climbing. For questions 31 - 36, choose the answer (A, B, C or D) which You think fits best according to the text.

Climbing walls

John Greene visits a climbing centre, called The Crag, to investigate a sport that's becoming increasingly popular.

It's a Saturday morning and I 'm just four metres from the ground, clinging to a wall and suddenly remembering that I am terrified of heights. Although my ascent was far from effortless, it was basically fine while I was moving. But now I've reached the top and can't find a foothold to start back down. My heart is hammering and my whole body is cold. I could just let go and drop to the thick, soft safety mats below; but although I know that wouldn't hurt, somehow it seems inconceivable.

I am here to find out why so many people are falling in love with indoor climbing. There were recently estimated to be over 35 million climbers worldwide, and in the UK alone the numbers are growing by 15-20% a year. I tried it once before, two decades ago. It was in a converted warehouse - as with so many climbing centres, enthusiasts had seen the potential in large empty industrial structures. In those days, climbing was a fringe activity, and venues were few and far between. Little had changed since the 1960s, when the first walls were created so that proper mountaineers could get some practice when weather, or lack of time, kept them from their usual haunts. Numbers have exploded since those times and there are now 500 or so walls in different cities around the UK. line 11

Sam Bailey has volunteered to show me around The Crag. Like many indoor climbers, he focuses on 'bouldering' — tackling walls of no more than five metres, free of the usual heavy climbing gear designed to prevent a fall-rather than roped climbing, where lines (to which you're attached with a harness and various metal clips) let you go higher, but with considerably more faff. If that sounds like a soft option, it's not: the hand- and footholds for bouldering can be little more than bum s in the wall, and that wall sometimes tilts back on itself so that it overhangs the floor. line 16

So, what's the attraction? 'I find it really hard not to think about work all the time,' says Katia Lennon, who has been climbing for five years. 'The wall is the one place where I don't even need to try to switch off. You just focus on What you're doing and it's very therapeutic.' 'There's lots of problem-solving, working out where to put your hands and feet,' Sam Bailey says. 'The mental effort distracts you from doing much else. At the same time, all the different muscle groups are working and it's only when you stop that you realise how much you've exerted yourself.' Teresa Ibarra, a climbing instructor, points out — and this is echoed by everyone I talk to — that 'you don't need to be a great athlete to do it. All sorts of body shapes and ages get something out of it.' 'I've never been sporty,' says lab technician Lee Foo. 'But, a year ago, I did bouldering with some friends, and I've been hooked ever since. I now manage things I'd never have imagined possible.'

One thing that intrigues me, is the number of women in The Crag. 'It's non-threatening — super-chilled,' says 24-year-old Yasmine, when I mention this to her, 'unlike most gyms I've been to.' Other women I talk to make the same point. Jasmine has been climbing for three years and relishes the way that flexibility can trump brute force: 'You see muscly gym guys coming in and thinking they're going to do it easily, but it doesn't happen for them.' Another climber, Aleida, says: 'I don't feel at a disadvantage, and I know some Other women who come here feel like me. If a tall strong guy does the climb with a one-arm pull-up, I can do it by throwing my leg into a split and balancing on a hold. My years of gymnastics when I was at school have really helped. Although I'm short and look relatively weak compared with others, I've got a leg-up in other ways.'

When I eventually unfreeze and make it back down to earth, I talk to Rebecca Peters, a maths teacher. She's been bringing her nine-year-old daughter Sophie to classes for about two years. 'I'm so impressed by how it develops young people,' she says.

I decide to have another go and share a wall with Sophie and her friend Luke. They are both vastly stronger, more agile and more confident than me. They also seem much more mature in their decision-making and team-working skills than I would normally expect from children their age — though thinking about what I've observed during my visit to The Crag, somehow it doesn't seem that surprising.

LIVEWORKSHEETS

31 What does the writer say about his situation in the first paragraph?
A The temperature in the centre affects his mobility.
B Fear prevents him from climbing any higher.
C The idea of jumping to the floor is out of the question.
D Tiredness slows down his thoughts and movements.

32 What do the words 'usual haunts' in line 11 refer to?
A early climbing walls
B outdoor rock climbs
C Old industrial buildings
D urban climbing centres

33 What does the writer mean by the word 'faff' in line 16?
A the predictability of some climbing routes
B the places where climbers can grip the walls
C the technical challenge involved in bouldering
D the inconvenience of dealing with safety equipment

34 The climbers mentioned in the fourth paragraph all comment on
A the way that climbing appeals to a Wide range of people.
B the psychological benefits that climbing can bring.
C the speed with which new climbers improve.
D the impact that climbing has on fitness.

35 Women say they prefer going to the climbing centre than toa gym because of
A the welcoming atmosphere.
B the way it affects their bodies.
C the competitions they can take part in.
D the opportunity to meet like-minded people.

36 What is the writer doing in the final paragraph?
A drawing attention to an unanticipated perspective
B summarising the main ideas addressed in the article
C elaborating on a point one of the speakers raised previously
D explaining his own feelings about climbing

LIVEWORKSHEETS

D. You are going to read an article about teenagers. For questions 31 - 36, choose the answer (A, B, C or D) which You think fits best according to the text.

Teenage brains

Journalist Marlin Baines talks to neuroscientist Professor Sarah-Jayne Blakemore about the development of the brain during adolescence.

Until I read *Inventing Ourselves* by Professor Sarah-Jayne Blakemore, I'd always assumed that what we think of as teenage behaviour is largely an invention of contemporary western society. I hadn't imagined, for example, that 15-year-olds in the Kalahari Desert also complain about having to get up early — but they do. It was for people like me — there are lots of us — that Blakemore wrote her book explaining the science of everything from why teenagers can't get out of bed in the morning to why they sometimes appear to be irresponsible narcissists. 'We demonise teenagers more than any Other section of society,' she told me. 'And it's not right. They're going through an essential stage of their development. Most adults don't realise this.' line 1

This is arguably inevitable. Blakemore says that until 20 years ago, it was assumed that teenage behaviour was largely down to hormonal changes in puberty and that children's brains were more or less fully developed. The findings of brain scans and psychological experiments have now revealed that the reality is very different, however. In fact, the brain continues to change all through the teenage years and well into adulthood, and important neurodevelopmental processes enable it to be moulded by the environment.

So adolescence is a critical period of neurological change, much of which is responsible for adolescent behaviour. Blakemore quotes from a teenager's diary dated 20 July 1969: 'I went to arts centre (by myself!) in yellow cords and blouse. Ian was there but didn't speak to me. Got a rhyme put in my handbag from someone who's apparently got a crush on me. It's Nicholas, I think. UGH. Man landed on the moon.' This may look like amazing — even jaw-dropping — self-absorption. But Blakemore says it's essential neurological development, because the biological function of adolescence, today and in the past, is the creation of a sense of self. Teens achieve this through creating new allegiances, independent of their parents — which is why their friendships suddenly become extremely important. What is known on social media as FOMO — fear of missing out — may look like an irrational sense of priorities if it means skipping revision to attend a run-of-the-mill get-together, but at that age, nothing matters more than peer approval.

Blakemore designed an experiment to explore this. Adolescents were asked to play an online ball game, with what they believed to be two other players of their own age. In fact, the game was with a computer programmed to ignore the human participants; these found themselves watching the ball being passed between two players on the screen who chose not to include them. She repeated the experiment with adults, and found that, while the game lowered the mood and increased the anxiety levels of all participants, the effect was dramatically greater for the teenagers.

In her book, Blakemore also discusses how the neurologically driven preoccupation with peer approval underlies adolescent risk-taking and acute self-consciousness, and how it determines adolescent sleep patterns. It's fascinating, and I'm curious about the implications. What could be done to accommodate the changes adolescents go through?

Blakemore suggests we might harness the power of peer pressure by getting adolescents to run educational campaigns — for example, on healthy eating. She also mentions schools which have altered their start times to fit in with teenage sleep patterns, though she points out there may be practical issues about implementing this on a wider scale. But generally, she's wary about putting forward concrete solutions. This seems regrettable, but she insists she's a scientist rather than a consultant. She doesn't even like to be asked for parenting advice, although she admits her work does inform her own parenting. When she recently visited her teenage son 's school, he asked her to pretend not to know him. 'I could've been so offended by that. But I thought: "That's absolutely normal."'

One thing that makes Blakemore's empathy and affection for teenagers so striking is its rarity. 'Yes, I'm a champion of them,' she agrees. But why does she think so many other adults feel differently? She often thinks about why we find it hilarious to 'take the mickey out of teenagers'. She points out that there are whole comedy shows mocking their behaviour. She wonders if adults do it to cope with their rejection; small children obey adults and want to be with them, but teenagers, through necessity, look for independence, and the older generations feel hurt about this. They resent adolescents' desire to rebel and their sense of embarrassment when they're with parents. 'Our way of dealing with these changes is to sneer at them.' line 44 line 45 line 46 line 47 line 48

LIVEWORKSHEETS

31 What is the writer doing in the first paragraph?
A outlining how he feels about the way teenagers are generally perceived
B giving his reasons for writing a profile of Professor Blakemore
C pointing out international variations in teenage behaviour
D acknowledging his relative ignorance about teenagers

32 The writer suggests that the way teenage behaviour is commonly regarded is unsurprising because
A behavioural development is a complex subject.
B significant progress in relevant areas of study is relatively recent.
C people's outlook on life is partly determined by neurological factors.
D differences between generations will always cause misunderstanding.

33 What does the writer suggest is 'jaw-dropping' about the teenager's diary entry?
A the strong desire for independence that comes across
B the similarity with what young people talk about today
C the negative comments about two acquaintances
D the focus on personal rather than wider events

34 The experiment described in the fourth paragraph was designed to provide evidence of
A how competitive teenagers tend to be.
B how easily teenagers can be deceived.
C how sensitive teenagers are to social exclusion.
D how immersed teenagers can become in video games.

35 In the sixth paragraph, the writer expresses
A disappointment at Blakemore's reluctance to advocate specific policies.
B enthusiasm for the idea of giving teenagers more responsibility.
C amusement at Blakemore's difficulties with her own children.
D doubt regarding the feasibility of changing school hours.

36 Which words in the final paragraph echo the phrase 'take the mickey out of' in line 44?
A cope with (line 45)
B feel hurt about (lines 46 - 47)
C resent (line 47)
D sneer at (line 48)

LIVEWORKSHEETS

E. You are going to read an article about bilingualism. For questions 31 - 36, choose the answer (A, B, C or D) which You think fits best according to the text.

Bilingualism

What do we know about the impact that speaking more than one language has on people? Journalist Jane Morgan investigates.

In a café in south London, two construction workers are engaged in cheerful banter. Their cutlery dances during more emphatic gesticulations and they occasionally break off into loud laughter. They are discussing a friend, that much is Clear, but the details are lost on me. It's a shame, because it sounds intriguing, especially to a nosy person like me. I can't help but interrupt to ask What language they are speaking. They both switch easily to English, explaining that they are South Africans and had been speaking Xhosa. In Johannesburg, where they are from, most people speak at least five languages. One of them speaks seven. Was it easy to learn so many languages? 'Yes, it's normal,' he laughs.

A week later, I am sitting in a laboratory, headphones on, looking at pictures of snowflakes on a computer. It's part of a seemingly simple experiment — though there's a catch — run by Panos Athanasopoulos, a leading researcher of the bilingual mind. As each pair of snowflakes appears, I hear a description of one of them through the headphones. There's nothing else to look at. All I have to do is decide which snowflake is being described. The descriptions, however, are in an invented language called Syntaflake, bearing no similarity to languages I know. The task is strange and incredibly difficult, and by the end, I have to admit defeat. line 9

I join Athanasopoulos and glumly recount my struggle to leam the language, despite my best efforts. But it appears that was where I went wrong: 'The people who perform best on this task are the ones who don't care at all and just want to get it over with. Interested people like yourself try to find a pattern and they always do worst, ' he says. 'It's impossible, in the time given, to decipher the rules of the language and make sense of what's being said to you. But your brain is primed to work it out subconsciously. That's why if you don't think about it, you'll do OK. Children do the best.'

What lies behind Athanasopoulos' invention of a new language for the snowflake test is a desire to look at the connections between language and culture. Part of his research is about teasing out the language from the culture it is threaded within.

Ask me in English What my favourite food is and I will picture myself in London choosing from the options I enjoy there. But ask me in French and I transport myself to Paris, where the options I'll choose from are different. So the same deeply personal question gets a different answer depending on the language in which you're asking me. This idea that you gain a new personality with every language you speak is a profound one.

The interest of Athanasopoulos and his colleagues in the capacity of language to change people's world views builds on earlier research. In the 1960s, Susan Ervin-Tripp, a linguist based at the University of California, asked Japanese-English bilingual women to finish sentences in each language. She found that the women ended the sentences very differently, depending on which language was used. For example, 'When my wishes conflict with my family ...' 'was completed in Japanese as 'it is a time of great unhappiness'; in English, as 'I do What I want'. Ervin-Tripp concluded that human thought takes place within language mindsets and that bilinguals have different mindsets for each language. It's an extraordinary idea, but one that has been borne out in subsequent studies; and many bilinguals say they feel like a different person when they speak their other language.

To assess the effect that trying to understand the Syntaflake language had on my brain, I took another test before and after the snowflake task. This test involved matching patterns of arrows and required great concentration. It's not a task where practice improves performance, but when I did the same test again after the snowflake task, I was significantly better at it. The arrow task involved blocking out impulses and heeding rules. The part of the brain that manages this is the anterior cingulate cortex (ACC). Part of the brain's 'executive system', the ACC enables the brain to concentrate on one task while blocking out competing information and to switch focus between different tasks. The snowflake test primed my ACC for the second arrow task, just as bilingual activity seems to train the executive system more generally. In fact, a steady the executive systems of bilinguals are different from, and in some ways superior to, those of monolinguals.

LIVEWORKSHEETS

31 What feeling does the writer express about the two construction workers she comes across in a café?
A envy about the skills they possess
B irritation over the disturbance they are causing
C frustration at her limited ability to understand them
D embarrassment at the extent of her interest in them

32 When the writer describes the 'snowflake experiment', What is the 'catch' referred to in line 9?
A the artificiality of the situation
B the difficulty of the audio task
C the uniformity of the onscreen images
D the poor level of her own performance

33 What point is made about the snowflake experiment in the third paragraph?
A It required a degree of commitment that many people are unwilling to give.
B The researcher was unsurprised by the writer's lack of success in it.
C It was designed with specific personality types in mind.
D The writer misunderstood the point of it.

34 In the fifth paragraph, the writer is
A explaining her own views,
B introducing a new subject.
C illustrating a point made previously.
D exploring the implications of a theory.

35 The writer says that Susan Ervin-Tripp's research findings
A are particularly convincing because of how distinct the two languages are.
B are in line with the intuitions that lots of people have.
C are based on a limited amount of evidence.
D have been disputed by other researchers.

36 What point does the writer make about the three tests that she did?
A They reflect the impact that speaking more than one language can have on the brain.
B They highlight how switching from one language to another can cause difficulties.
C Doing them provides insights into how best to learn multiple languages.
D Their usefulness depends on having a repetitive structure.

LIVEWORKSHEETS