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Экзаменационный тренажер (Reading and Comprehension)

Методические указания по подготовке к сдаче экзаменов
по иностранному (английскому) языку для студентов 2 курса всех
направлений подготовки уровня бакалавриата и магистратуры
очной и заочной формы обучения
(Часть 1)

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Экзаменационный тренажер (Reading and Comprehension): методические указания по подготовке к сдаче экзаменов по иностранному (английскому) языку для студентов 2 курса всех направлений подготовки уровня бакалавриата и магистратуры очной и заочной формы обучения. (Часть 1) / Юго-Зап. гос. ун-т; сост.: А.В. Сороколетова, Р.В. Попадинец. – Курск, 2017. – 28 с.

Данные указания предлагают ряд тренировочных текстов для чтения с упражнениями, которые направлены на формирование коммуникативной, языковой (лингвистической), социо- и общекультурной компетенций на иностранном языке для дальнейшего решения профессиональных задач в области теоретической и прикладной лингвистики. Их цель – активизировать познавательную деятельность студентов, оптимизировать аудиторную и самостоятельную работу.

Методические указания соответствуют требованиям программ, утвержденным учебно-методическим объединением по всем направлениям подготовки уровня бакалавриата и магистратуры очной и заочной формы обучения.

Предназначены для подготовки студентов всех направлений подготовки уровня бакалавриата и магистратуры очной и заочной формы обучения.

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UNIT I

READING FOR THE MAIN IDEAS AND SPECIFIC INFORMATION

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

THE CASE OF THE RUNAWAY TROLLEY

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

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

Initial responses were of disdain that the press should descend to such trivia; but it soon became apparent that the reporter, Matthew Woodcock, who had written a story of commendable detail and balance, had also in the process touched on matters that went to the very roots of society.

"The supermarket has a duty to control those trolleys,' said one respondent, claiming it should make customers pay a deposit of £1 for a trolley, which is refunded when it is returned. Mrs. Bearing did not, on the whole, draw a great deal of support, several people telling her to calm down, shut up, and claim on her insurance. Yet many people blamed neither Mrs. Bearing nor the supermarket, but the trolleys themselves, which appear to be ganging up on humanity. "These things are becoming a menace to society. Can't you see they want revenge for their dreary life?" one respondent wrote.

1. In the writer's opinion, the original story about the trolley
 - A was justly criticised on the newspaper's website.
 - B was an example of a well-written piece of journalism.
 - C was not worthy of the amount of attention it received.
 - D was designed to begin a public debate on a serious issue.

2. In the final paragraph, the writer is
 - A explaining why the topic became so popular.
 - B commenting on the likely outcome of the dispute.
 - C reviewing the various contributions to the website.
 - D ridiculing the opinions of some of those responding.

EXTRACT FROM A NOVEL

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

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

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

COULD YOU POSSIBLY TURN IT DOWN, PLEASE?

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

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

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

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

IT'S A STRING THING

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

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

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

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

1. In the first paragraph, the writer is
 - A explaining why the violin is generally unsuited to pop music.
 - B describing how violins have been used until recently in pop music.
 - C praising the use of the violin to give emotional power to pop music.
 - D defending the way violins were used in traditional types of pop music.

2. According to the writer, the current interest in violins in pop music
 - A is just a phase that will soon pass.
 - B is related to changes in classical music.
 - C is part of a search for something new in pop music.
 - D is a result of technological improvements to the instrument.

THE ENVIRONMENTALLY FRIENDLY CD

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

The video itself echoed the CD's environmental credentials. Set on a London housing estate, it shows a gang breaking into a block of flats, but instead of committing crimes, they switch appliances off standby,

change light bulbs for more energy-efficient alternatives and place water-saving bricks in toilet cisterns. 'Proper Education' simplifies Pink Floyd's 'Another Brick in the Wall' – the first time the band has ever sanctioned such a use of the work. Prydz said: 'Pink Floyd would always use their videos to get a message across and I really wanted to carry on that spirit.'

3. The word 'they' in line 3 refers to
 - A a number of CDs.
 - B a recording company.
 - C the stages in a process.
 - D a charitable organisation.

4. In the second paragraph, we learn that the visual content of the CD
 - A was devised by another band.
 - B matched the advice given in the song.
 - C was part of an official environmental campaign.
 - D was intended to reinforce the carbon neutral message.

BOOK REVIEW

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

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

The band doesn't have a name, which in hip LA makes it seem cool and edgy, though it might reasonably be taken as a sign of limited imagination; its members are still at the stage where they juggle day jobs and the trials of their unstarry personal lives with the demands of craft-

ing and performing songs. The territory defined here is unambiguously hip, and there is a great deal that seems contrived –some of it winsome, some of it irritating. Certainly, there are plenty of deeply embedded jokes about musicians and their foibles. But amid all this drollery, the reader may labour to summon up much sympathy for Lethem's cast of precious, nerdy poseurs.

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

UNIT 2

READING TO UNDERSTAND THE TEXT STRUCTURE

You are going to read an extract from a newspaper article. Six paragraphs have been removed from the extract. Choose from the paragraphs A-G the one which fits each gap (7-12). There is one extra paragraph which you do not need to use.

ON A WING AND A WOOF

Michael Cassell's close encounter with a paragliding puppy inspires a desire to try out the sport.

I love dogs, but a dog's place is at your feet, not flying above your head. I was holidaying on the Côte d'Azur in France, and I couldn't quite believe what I was seeing. I think it was some form of terrier, although it was hard to tell because it wore goggles and a little bandana and was moving at some speed as it passed over the house.

(7)

I kept my eye on the pair and saw them land on the beach, where they received warm applause from early bathers. I'm sure they were breaking every rule in the book and if the police had intervened I imagine the dog at least could have lost his licence.

(8)

Paragliding, by contrast, relies entirely on thermic air and the skill of its pilot; to take to the skies on such a lightweight contraption is to soar free and silently in the arms of mother nature. The sport has spawned more than 650 clubs across France, and fans travel from across Europe to enjoy the mix of wild scenery and placid weather that the country offers. The most popular regions are the Alps, the Pyrenees and Corsica, and there are plenty of paragliding schools in those regions that will get beginners off the ground in two or three days.

(9)

The Côte d'Azur, however, is not in itself natural paragliding country, and we have found ourselves under the flight path of a growing

number of enthusiasts simply because of the jagged ridge of red rock that towers three hundred metres above sea level behind our house — the best jumping-off spot for miles around.

(10)

It's a forty-five-minute climb from the beach to this ridge-top and although the gliders weigh around 7 kg, there are a harness and helmet and boots and other bits and pieces to carry as well. I calculate that each flight lasts about four minutes and some of the keenest fans trudge past my gate three or four times a day. I tucked in behind one group to watch them get ready for the jump.

(11)

The reality, of course, is that with proper training and preparation paragliding is a very safe sport; there are accidents, but most are rarely that serious and usually occur on launching or landing. This group, however, knew their stuff. To forsake a long run and lift off for a virtual leap into space takes experience and supreme confidence.

(12)

I'm not a natural-born daredevil and wouldn't myself have found that experience thrilling. But I am nevertheless sorely tempted to have a go – maybe on a gently sloping hillside. 'You'll need a medical certificate at your age,' declared one of the group, instantly extinguishing the flame of adventure. But then if puppies can paraglide, why shouldn't an old dog like me?

<p>A. But this is no place for beginners. There are no gentle, grass-covered slopes to run down – the rocks are vertical and unyielding and anyone who leaps off them could easily get into difficulties unless they know what they are doing.</p>	<p>E. The biggest surprise was that they were not all strong, strapping young men, intent upon ticking off another item on some checklist of 'dangerous things to do before I die'. Of the six preparing to jump, three were women and the average age appeared to be somewhere in the mid-thirties.</p>
<p>B. For the more courageous, the pleasures of advanced thermalling await, but if you are of a more timid disposition and want to hold some-</p>	<p>F The puppy was paragliding — a tiny, intrepid recruit to the sport that has taken off big time across the country. The creature was not</p>

<p>one's hand, you can take a tandem course; if you are a dog, the experience must be like sticking your head out of the car window and letting the wind beat your ears round the back of your head.</p>	<p>on its own, thank goodness, but on a machine piloted by a young man who greeted me cheerily as they swooped beyond the end of the terrace and dived down the hillside.</p>
<p>C. Not all of these untrained novices reach the beach, however. In recent days, one paraglider has landed on a neighbour's pool terrace, wrecking several terracotta pots and a previously unblemished flight record.</p>	<p>G. There was one nasty moment when one of the women leapt and, instead of instantly catching the air beneath her canopy, plunged alarmingly down the face of the cliff; but within seconds she had caught an updraft, was whooping gleefully and on her way.</p>
<p>D. Despite such unexpected intrusions on my privacy, I've decided that paragliding, with or without the canine companion, is immensely superior to microlight flying, in which the airborne are propelled by a motor so clamorous and noisy that any idea of soaring serenely through the heavens is soon lost.</p>	

You are going to read an extract from a travel book. Six paragraphs have been removed from the extract. Choose from the paragraphs A-G the one which fits each gap (7-12). There is one extra paragraph which you do not need to use.

THE LONG WAY HOME

On the last day, I walked down to the harbour. Having slept late, I had breakfast on my own and, as Charley was still sleeping, went for a wander. I wanted to get to the ocean; I needed to see the Pacific. I stumbled down the hill, through rows and rows of tenements, nodding, smiling and waving at the people I passed, eventually arriving at the water-

front I turned round and lifted my camera to my eye and took a photograph.

(7)

I walked on. The path led to the beach. Although it was the last day of June, it was the first day the sun had shone in Magadan that year. Three weeks earlier, it had snowed. But that day, the air was warm and soft, the sky a cloudless blue. Women wore bikinis and small children were running naked across the sands. Families were eating picnics or cooking on barbecues. I walked past them all, along the entire length of the beach, until I came to the harbour.

(8)

All we knew then was that we wanted to get from London to Magadan. With the maps laid out in front of us, Charley and I drew a route, arbitrarily assigning mileage to each day, not knowing anything about the state of the roads. Time and again we were told by experienced travellers that our plans were wildly optimistic and that we didn't know what we were letting ourselves in for. I'd never ridden off-road and Charley had never properly camped. The chances of failure were high, they said.

(9)

I thought back to the day a month or so earlier when we had been in Mongolia. It was mid- afternoon and we were riding through a beautiful valley. I pulled over and got off my bike. Charley, ahead of me, stopped, too. He swung his bike around and rode back towards me. Before he even arrived, I could feel it coming off him: why are we stopping? We're not getting petrol, we're I not stopping to eat: why are we stopping?

(10)

It was where we were going to stop at in the middle of an afternoon so that we could cool our sweaty feet in the water while catching fish that we'd cook that evening on an open fire under a star-peckled sky. I'd seen that spot half an hour earlier. There was no question at all that it was the one. A beautiful expanse of water and nobody for hundreds of miles. And we'd ridden straight past it.

(11)

Then we got back on our bikes and moved on. A few weeks later, we arrived at the first big river in Siberia. It was too wide, too fast and

too deep to cross on a motorbike. There was a bridge, but it had collapsed.

(12)

I understood now that it didn't really matter that we hadn't stopped beside that cool, fast-flowing Mongolian river. The imperfections in our journey were what made it perfect. And maybe we wouldn't be in Magadan now if we'd not had that burning desire to keep going. After all, the river would always be there. Now that I knew what was out there, I could always return.

<p>A. Yet here we were in Magadan, as far around the globe from home as it was possible to go, and we'd arrived one day ahead of our schedule.</p>	<p>E. I thought Charley would be itching to get ahead, impatient with the hold-up. But he was in his element. He knew that someone or something would be along to help. The delays were the journey. We'd get across it when we got across it.</p>
<p>B. We then guessed our way from west to east, across two continents, from the Atlantic to the Pacific, as far as it was possible to ride a motorbike in a straightest line.</p>	<p>F. I sat down for five minutes, just needing to look at the countryside around us. The countryside that we often didn't have time to take in because we were always so intent on keeping to our schedule</p>
<p>C. I walked away from Charley. I didn't want to tell him it was because we'd passed the place. The place that had been in my dreams. The place we had fantasied about months before we'd even set off from London. A place with a river of cool, white water and a field nearby to pitch our tents.</p>	<p>G. There, I climbed up on to the quay and sat on a mushroom-shaped bollard. An Alsatian came over and sat next to me. I scratched its head for a while, gazed out at the ocean and thought back to the day when Charley and I had sat in a little workshop in west London, surrounded by motorbikes, with dreams of the open road in our heads.</p>
<p>D. There it was: Magadan, Siberia. The place that had been in my dreams and thoughts for two years,</p>	

<p>like a mythical city forever beyond my reach. I wanted to capture it, somehow hold on to it, take a part of it with me when Charley and I began the long journey back.</p>	
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UNIT 3

READING FOR DETAILED UNDERSTANDING OF THE TEXT

You are going to read an article about the actress Nancy Cartwright, who is the voice of a well-known cartoon character. For questions 13-19, choose the answer (A, B, C or D) which you think fits best according to the text.

THE VOICE OF BART SIMPSON

The woman I've come to meet is sitting atop a large plastic cow in the grounds of her Los Angeles home. Small and blonde, she holds an umbrella aloft and gives a mischievous smile for an American magazine photographer. 'Hi, there!' she says, giving me a warm, almost motherly wave from her unusual vantage point. Her real name is Nancy Cartwright. Her stage name, however, is a little more familiar: Bart Simpson, the obnoxious, skateboard-touting ten-year-old from the cartoon metropolis of Springfield. It's hard to believe, but this forty-six-year-old mother of two, dressed in a sensible green top and blue trousers, is the yellow-hued rascal who instructed the world to eat his shorts.

'I can bring him out at will,' says Cartwright, with a hint of a raised eyebrow, her naturally husky voice always seemingly on the verge of breaking into a Bartism, punctuated by his cruel, gloating laughter. "Think about it, it's kind of ideal, isn't it? If I go to a party and someone brings a kid up to me I can go, "Hey, man, what's happening?" and watch the kid's face. I love doing that.' My own gawping response is probably similar. The ten-year-old voice coming out of Cartwright is scarily incongruous. It belongs to another world – certainly not here in the lush Californian suburb of Northridge, with its white picket fences, tennis courts, swimming pools and three-car garages, Reckless skateboarding would certainly not be tolerated.

Cartwright, however, has grown tired of deploying Bart's voice as a means to claim traditional celebrity perks, such as a table at the famous Sky Bar. 'I tried it once,' she says. 'It's embarrassing. People are like, "So what?"' She has had similarly disappointing encounters with unamused

traffic cops and harried flight attendants. Now Cartwright has learnt to relish her anonymous celebrity status. 'It's probably because I have the choice to be able to do it whereas most celebrities don't,' she concludes. 'They're kind of, you know, at the whim of the public, and that must be unnerving.'

But there is, of course, something profoundly odd about the fact that Nancy Cartwright is at once both an A-list celebrity and a faceless nobody. So odd, in fact, that it has inspired Cartwright to produce a one-woman show based on what she calls 'My life as a ten-year-old boy, which she is bringing to the Edinburgh Festival. The one-woman show takes the audience through Cartwright's real life as a ten-year-old — living in the Midwestern 'nowheresville of Dayton, Ohio — when she won a school competition with a performance of Rudyard Kipling's 'How the Camel Got His Hump'. After that came other competitions, other trophies, and a gradual realization that her voice was perfect for cartoons. By her late teens, Cartwright was working for a radio station where she met a Hollywood studio representative who gave her the name and phone number of Daws Butler, the legendary voice of cartoon favourites Huckleberry Hound and Yogi Bear.

At just 19, and with only that one contact, Cartwright, like so many other wannabe starlets, packed her bags and headed west, transferring her university scholarship from Ohio to the University of California. Cartwright, however, was no ordinary blonde starlet. 'Most people who come to Hollywood are looking to get on camera,' she says. 'My story is quite different. My purpose was to hook up, with this pioneer of the voiceover industry, so that's what I did.' He put her in touch with the directors at the Hanna-Barbera studio and helped her get the voice of Gloria in *Richie Rich* — the adventures of the richest boy in the world.

Then came the call from the producers of a 30-second cartoon spot on 'The Tracey Ullman Show'. They wanted her to play the role of Lisa Simpson, a nerdy and morally upstanding know-all with a bratty little brother, Bart. 'I went in, saw Lisa, and didn't really see anything I could sink my teeth into says Cartwright. 'But the audition piece for Bart was right there, and I'm like, Whoa, ten years old, underachiever and proud of it!', and I'm going, "Yeah, man — that's the one I wanna do!" She knew the audition was a success when Matt Greening, the creator of *The Simpsons*, started cracking up and shouting, "That's it! That's Bart!' It's

no surprise to learn that Bart's catchphrase – 'Eat my shorts!' – was originally an ad-lib by Cartwright. The Bart voice had long been a part of Cartwright's repertoire, but it didn't come alive until she saw the pictures of him and read the script. The material, meanwhile, which was pretty heady stuff in the late eighties, didn't shock her. 'You know what,' she says, 'I couldn't believe I was actually getting paid for doing things I would get into trouble for doing as a kid.'

13. In the first paragraph, the writer reveals that on meeting Nancy, he was
- A unprepared for her age.
 - B struck by her ordinariness.
 - C reassured by her appearance.
 - D embarrassed by her behaviour.
14. The word 'gawping' in line 11 describes
- A a typical reply.
 - B a sort of laugh.
 - C a facial expression.
 - D an involuntary movement.
15. How do adults tend to react when Nancy uses Bart's voice in public?
- A They are confused by it.
 - B They are unimpressed by it.
 - C They give her special treatment.
 - D They accept that she is a celebrity.
16. How does Nancy feel about keeping a relatively low profile?
- A nervous about the effects on her future career
 - B unsure that it was a good choice to make
 - C relieved not to be more in the public eye
 - D sorry not to be recognized more often
17. What do we learn about Nancy's one-woman show?
- A It features the wide range of voices she can produce.
 - B It explores the strangeness of voiceover work.
 - C It celebrates other famous cartoon characters.

- D** It traces the development of her early career.
- 18.** Why did Nancy originally decide to go to Hollywood?
- A** She had got a place on a course there.
 - B** She already had the offer of a job there.
 - C** Her ambition was to become a film star there.
 - D** There was somebody who could help her there.
- 19.** Nancy got the part of Bart Simpson as a result of
- A** volunteering to do an audition for it.
 - B** being rejected for the part of his sister.
 - C** contributing to part of the script of the show.
 - D** successfully playing a male character in another show.

You are going to read an article about a fashion model. For questions 13-19, choose the answer (A, B, C or D) which you think fits best according to the text.

MODEL CITIZEN

An interview with the supermodel Erin O'Connor

Erin O'Connor is curled up in a chair in an office at ICM Models, the agency that represents her. You hear a lot about Erin being 'a freak of nature', and she can look so extraordinary on the catwalk – all jutting hips, jagged nose and towering height. But here she is in person – the muse to Jean-Paul Gaultier, to Valentino, to Lagerfeld – a delicate, pretty young woman, not that tall after all, but effortlessly stylish in wide-legged jeans and a stripy top, her cropped hair pulled back, in an orange scarf. At first, when you arrive in the room, you could be forgiven for taking her for an assistant if a second look didn't reveal her prettiness: 'Gosh, aren't you beautiful,' I say, sort of to apologize, and, blow me, if the woman who's launched a thousand shows doesn't blush.

In her eleven years on the catwalk and on magazine covers, Erin has accrued extraordinary personal wealth, but despite having been, amongst others, the face of Chanel, Givenchy and Gucci, she's managed to keep her profile relatively low. Even more admirably, in an industry

renowned for its bitchiness ('you have to take it head on,' she confides), she has kept a reputation as 'the nice face of fashion. She was one of the girls followed in the TV documentary "This Model Life', and was breathtakingly level-headed and amusing in it.

As a friend to the model Karen Elson, who has admitted to anorexia, as well as in her new role as vice chairman of the British Fashion Council (BFC), Erin has talked cogently about the responsibility the industry has towards both models and the girls who try to emulate them. She is keen to foster a better relationship with the press ('at the moment they want to vilify or victimize us'), she gives talks to each year's new faces and, through the BFC, helps allocate sponsorship to new designers. And – the reason she has agreed to a rare interview – she is appearing in, and helping plan, 'A Night in Fashion', the opening of a music festival in London and a star-studded catwalk show that will benefit two leading charities.

Erin O'Connor grew up in Walsall, the middle of three girls. She was training to be a nursery nurse and 'struggling through her final year at school' when she was spotted at a 'Clothes Show' live event. She has talked a lot about how uncomfortable she was with her body when she was growing up. 'I outgrew my dad when I was 17. I outgrew everyone: aunts, sisters, mother, and boyfriends.' Success wasn't immediate, but years of ballet classes meant she was a natural on the catwalk. 'Walking in heels felt like a holiday after pointes.' Her big breakthrough didn't come until 1999 when, on a shoot in Brazil for Harpers & Queen, she chopped off her long hair. 'I found my femininity for the first time, my version of it.' She taps her fingers to her heart, a gesture she makes often. "Then it all went crazy.'

Jean-Paul Gaultier has said that Erin is 'an interpreter; not just a model'. Erin talks about it as a job. 'It doesn't make you vain, because it's not really about your looks. You get into character, you fulfil a role. You're not just a woman wearing a beautiful outfit. For me, my job is to wear clothes and make shapes with them – very simply in order to make them desirable enough for people to want to buy them. But it's not about my body. It's about how I use my body to interpret what I'm wearing.'

We're having a suitably adult conversation about all this when Erin's agent, Tori Edwards, comes in with tea. Tori, now one of the directors at ICM, has been by Erin's side since they both started out as

models. 'I'm not allowed to go to "A Night in Fashion",' Tori says. 'I'm never allowed to watch. If she's having her photo taken, I have to turn round and not look at her, because I make her laugh.' Erin says: 'We're too close. I can't I have my family there, either, nor my boyfriend. I don't think he's ever met my alter ego. I wipe the facade off quite literally when I come home. I collapse on the sofa and get the Wet Wipes out. When Tori has left the room again, she adds, 'I couldn't be in this industry without her. Trying to find a balance of normality – that's what I personally need. Tori has taught me everything. She always says that to be humble is to be sane.'

13. According to the writer, at first glance the real Erin O'Connor appears

- A** incredibly tall.
- B** strikingly unusual.
- C** extremely attractive.
- D** surprisingly ordinary.

14. How did Erin react to the writer's first comment?

- A** She revealed her embarrassment.
- B** She kept her feelings to herself.
- C** She accepted the compliment.
- D** She showed her amusement.

15. What did the writer realize about Erin from the documentary 'This Model Life'?

- A** how uncompetitive she is
- B** how easily hurt she is
- C** how shy she really is
- D** how sensible she is

16. In the third paragraph, we learn that Erin

- A** helps girls to find work as models.
- B** gives regular interviews to the press.
- C** is involved in providing talented people with funds.
- D** organizes support for models with personal problems.

17. As a schoolgirl, Erin
- A did some training that was later to prove useful.
 - B overcame feelings of self-consciousness about her height.
 - C was not studying with a view to following any particular career.
 - D decided to change her appearance in order to get herself noticed.
18. How does Erin feel when she's on the catwalk?
- A proud of her physical appearance
 - B aware that she's giving a performance
 - C unconcerned about what people think of her
 - D able to express her own feelings about the clothes
19. In the final paragraph, we learn that Erin
- A finds it impossible to keep her work and private life separate.
 - B feels like a different person when she's working.
 - C gets nervous if her agent watches her at work.
 - D finds her work increasingly demanding.

UNIT 4**READING TO LOCATE RELEVANT IDEAS AND
INFORMATION IN A TEXT OR TEXTS**

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...

20 ... offered money in return for the chance to interact directly with some animals?

21 ... feels that visiting the location has been a life-changing experience?

22 ... says the location may well become more renowned in the future?

23 ... has a suggestion for the novice wildlife tourist?

24 ... mentions a physical reaction to the excitement of spotting certain animals?

25 ... got involved in activities designed to help various types of animal directly?

26 ... feels it unwise to bank on seeing one particular species?

27 ... mentions an abundance of animals belonging to one particular species?

28 ... mentions unpaid work being offered as part of a trip?

29 ... suffered some discomfort in order to witness one wildlife event?

30 ... mentions one particularly enjoyable form of transport?

31 ... points out the relative safety of an isolated location?

32 ... mentions a possible health advantage for visitors choosing one location?

33 ... got particular pleasure from an activity that was unplanned?

34 ... feels that independent travel is a realistic option in the area?

WILDLIFE ENCOUNTERS

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

A. KEVIN: Hallo Bay, Alaska

The first time you see a bear, when you realize 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 organized, 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 Galapagos 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 organized 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 possible, sitting on the backs of those huge elephants scrubbing their backs whilst they knelt in the water and sprayed us from their trunk! Even more special as it was so impromptu.

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 ...

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

CHARITY BEGINS AT THE DINNER TABLE

Restaurants all over Britain have raised £100,000 to 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 fees 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 sated. 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 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 organizing 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 TV 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 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 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.