Colegio Buena Tierra, S. C.
"Hacer propio el conocimiento"

ENGLISH COORDINATION
2nd BIMONTHLY EVALUATION SECONDARY

STUDENT'S NAME _____

3rd GRADE GROUP _____ DATE _____

MISS KARLA / MISS JOANNA / MISS JENNY

READING

Part 5

YOU ARE GOING TO READ AN ARTICLE ABOUT A WOMAN WHO TRAINS ACTORS IN FIGHTING SKILLS. FOR QUESTIONS 31 – 36, CHOOSE THE ANSWER (A, B, C OR D) WHICH YOU THINK FITS BEST ACCORDING TO THE TEXT.

Kombat Kate

James Stanton meets 'Kombat Kate' Waters, who trains theatre actors in how to 'fight' on stage.

There must be few occasions when it would be really rude to refuse an invitation to head-butt someone you've just met! But I'm in one of those right now. I'm in a rehearsal room in a theatre with a group of actors, facing up to stage fighting director Kate Waters. I've already dragged her around the room and slapped her on the arm. Now she wants me to head-butt her. But fear not, this is all strictly pretend!

'Imagine there's a tin can on my shoulder,' she says. 'Now try to knock it off.' I lower my head as instructed, then lift it sharply, aiming for the imaginary can, hoping desperately that I don't miscalculate the angle and end up doing damage to her face. To my amazement, I get it right. 'That was good,' says Waters. 'Now maybe try it again without smiling.'

Waters, known in the industry as Kombat Kate, is showing me how actors fight each other without getting hurt, and that includes sword-fighting. (She inspires fierce devotion: when I tweet that I'm meeting Waters, one actress friend responds: 'She's amazing. She taught me how to be a secret service agent in two days.') Perhaps the most famous play Kate has worked on recently was called *Noises Off*. She taught the cast how to fall down stairs without breaking any bones. One of the fight scenes is fairly close, Kate tells me, to the one we're trying out now. 'I've just slowed it down a bit,' she says tactfully, before inviting me to throw her against the wall. I obey, making sure I let go of her quickly, so she can control her own movement. Push your opponent too hard, and they will hit the wall for real. I watch her hit the wall before falling to the ground. She's fine, of course. 'That's my party trick,' she says with a grin. 'Works every time.'

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Once the lesson is over Kate tells me how she became one of only two women on the official register of stage fight directors. Already a keen martial arts expert from childhood, Kate did drama at university, and one module of her course introduced her to stage combat. When she made enquiries about the possibility of teaching it as a career, she was told about the register and the qualifications she'd need to be accepted onto it. It was no small order: as well as a certificate in advanced stage combat, she would need a black belt in karate and proficiency in fencing, a sport she'd never tried before.

But she rose to the challenge and taught the subject for several years at a drama college before going freelance and becoming a fight advisor for the theatrical world. The play she's working on is Shakespeare's Richard III. This involves a famous sword fight. With no instructions left by the great playwright other than – Enter Richard and Richmond: they fight, Richard dies – the style and sequence of the fight is down to Kate and the actors. 'I try to get as much information as possible about what a fight would have been like in a particular period,' Kate explains. 'But because what I'm eventually doing is telling a dramatic story, not all of it is useful.

The scene has to be exciting and do something for the audience.' Ultimately, of course, a stage fight is all smoke and mirrors. In our lesson, Kate shows me how an actor Will stand with his or her back to the audience ahead of a choreographed slap or punch. When the slap comes it makes contact not with skin but with air: the actor whacks his chest or leg to make the sound of the slap. In the rehearsal room, I can't resist asking Kate how she thinks she would fare in a real fight. Would she give her attacker a hard time? She laughs, 'Oh, I'd be awful,' she says. 'I only know how to fake it.' I can't help thinking, however, that she's just being rather modest.

31 In the first paragraph, the writer is aware of

A a critical attitude from Kate.
B the concern of the other actors.
C the need to reassure his readers.
D having been in a similar situation before.

32 How does the writer feel when Kate mentions the tin can?

A worried about hurting Kate
B relieved that Kate is just pretending
C concerned that it may injure his head
D convinced that he won't take it seriously enough

33 When Kate and the writer repeat the fight scene from *Noises Off*, we learn that

A the writer isn't sure of his instructions.
B Kate has adapted it slightly for the writer to try.
C the writer is initially unwilling to do it.

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D Kate has to react quickly to a mistake the writer makes.

34 What does the phrase 'no small order' (line 22) tell us about stage combat?

A Kate knew she would love learning about it.

B It is something very few people ever perfect.

C Studying it required a lot of obedience and respect.

D Qualifying to teach it would be a long and difficult process.

35 What does the writer tell us about the sword fight in the play Richard III?

A Its details need to be made up.

B It's a particularly challenging scene to do.

C Its action is conveyed through spoken words.

D It is widely agreed to be the most exciting of its kind.

36 What does 'it' refer to in line 30?

A information

B a fight

C a particular period

D a dramatic story

Part 6

YOU ARE GOING TO READ A NEWSPAPER ARTICLE ABOUT THE MAN WHO DESIGNED THE RECYCLING SYMBOL. SIX SENTENCES HAVE BEEN REMOVED FROM THE ARTICLE. CHOOSE FROM THE SENTENCES A – G THE ONE WHICH FITS EACH GAP (37 – 42). THERE IS ONE EXTRA SENTENCE WHICH YOU DO NOT NEED TO USE.

How the recycling symbol was created

Gary Anderson designed a symbol which we see everywhere nowadays.

I studied engineering at the University of Southern California at a time when there was a lot of emphasis in the United States on training young people to be engineers. That said, I eventually switched to architecture. I just couldn't get a grasp on electronics and architecture seemed more concrete to me. It was around that time that I saw a poster advertising a design competition being run by the Container Corporation of America. The idea was to create a symbol to represent recycled paper. One of my college requirements had been a graphic design course so I thought I'd give it a go. It didn't take me long to come up with my design: only a day or two. **37** _____ But I already had arrows and angles in my mind because on my course I'd done a presentation

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on recycling waste water. I'd come up with a graphic that described this process very simply. The problem with the design I'd done earlier was that it seemed flat, two-dimensional. So when I sat down to enter the competition, I

thought back to a field trip in elementary school to a newspaper office where we'd been shown how paper was fed over rollers as it was printed. **38** _____ The three arrows in it look like strips of folded-over paper. I drew them in pencil, and then traced over everything in black ink. These days, with computer graphics packages, it's rare that designs are quite so plain. I think I found out I'd won the competition in a letter. Was I excited? Well, yes of course – but not that excited. **39** _____ So it just seemed like, of course I would win! There was a monetary prize, though for the life of me I can't remember how much it was... about $2,000? When I finished my studies, I decided to go into urban planning and I moved to Los Angeles. It seems funny, but I really played down the fact that I'd won this competition. I was afraid it would make me look as though I was interested in graphics, rather than urban planning. **40** _____ I remember seeing it once on a leaflet which had been produced on recycled paper, but then it disappeared. A while after graduating, I flew to Amsterdam for a holiday. I'll never forget: when I walked off the plane, I saw my symbol. It was on a big recycling bin. And it was bigger than a beach ball! **41**_____ I was really taken aback. That was quite a long time ago though. Since then, I've got more qualifications and worked for quite a few different firms, some more environmentally aware than others. I feel much prouder of the recycling symbol now than I used to, probably because it's so widely seen. Maybe this design has been more important to me than I'd thought. **42** _____ There's more to me than the recycling symbol.

A Still, I'd hate to think that my life's work is defined by it.

B I used what I'd seen to create the image.

C I'm no expert on recycling but I can certainly see its value.

G I guess at that point in my life I had an exaggerated sense of my own importance.

D I hadn't thought about it for years and there it was right in my face.

E I realise that seems ridiculous for something that's been so successful.

F Also, nothing much happened to the symbol for a while.

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Part 7

YOU ARE GOING TO READ PART OF THE AUTOBIOGRAPHY OF A SURFING INSTRUCTOR. FOR QUESTIONS 43 – 52, CHOOSE FROM THE SECTIONS (A – E). THE SECTIONS MAY BE CHOSEN MORE THAN ONCE.

In which section does the writer mention

feeling satisfaction that her determination resulted in better performance? **43** _____

the problem of having to wait for conditions to be favourable for surfing? **44** _____

a change which helped her to pursue her hobby? **45** _____

continuing to surf even when the conditions were unfavourable? **46** _____

the pleasure she gets from seeing others succeed? **47** _____

being aware that it would take time for her abilities to be recognised? **48** _____

her enthusiasm for the sea being recognised by someone else? **49** _____

an admission that she doesn't think about what she is doing when surfing? **50** _____

not being concerned that she stood out from others? **51** _____

people appreciating her serious attitude towards her surfing? **52** _____

Walking on waves

Sarah Whiteley talks about her love of surfing and how it began.

A My journey to the sea began when I was tiny. My mum, who used to surf then, would sit me on one of her old boards and push me into the little waves in a few centimetres of water. We both soon realised I had an unstoppable appetite for the waves, something which has never faded. Soon after that we moved to a house which was almost on the beach. I could literally walk out of the garden into the sea. Living by the sea is something you never take for granted if you surf. I open the curtains in the morning and my heart leaps as I see the long perfect lines of waves rolling into the bay.

B Being the only girl in the water when I was learning to surf never bothered me because I'd always been trying to keep up with an Elder brother who was exceptionally good at sports. So there I was, a tiny little thing, itching to better my surfing by checking out other surfers and looking for new moves. I was surfing four times a day in

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the summer holidays, before and after school right through the winter months as the temperatures dropped and the sea was really wild. I just couldn't get enough of it.

C Things started to get competitive as I got older and stronger. I was tackling more challenging waves: faster, more powerful and more dangerous, but I was gaining confidence and building up my experience, and it was really rewarding to see myself improving. And that's when the boys started to notice me, and they weren't too sure how to cope with it. They seemed to think along the lines of 'She's only a girl – she won't manage that wave, so I'll get in there and show her how to do it.' Convincing them that I could hold my own in the waves wasn't going to happen overnight.

D Over time and after a few hair-raising moments, I made some friends and mutual respect blossomed between me and the guys who spent all their time in the waves with me. When I started pulling off some good moves on my surfboard and throwing a bit of spray on the waves, they began giving me a bit of credit, so that if I was going out when the surf was really big, they would shout out instructions to make sure I had the best chance. They knew I wasn't messing about and that I was going for it out there. Things got really interesting when I went in for competitions. In fact, I entered every national surfing competition over ten years. Competition surfing can be extremely frustrating, since you can never guarantee waves at a certain time on a certain day, and there's vast amounts of hanging around.

E Now I've set up a surf school and I've got a whole new perspective. When you start teaching something, you have to learn for yourself again. Everything you've been doing instinctively without really noticing for the last fifteen years has now got to be passed on, and it gets surprisingly detailed and tricky in parts. But it's been fantastic introducing so many people to the sport, and it's even better when you get to see their big grins when they stand up for the first time and ride a wave into the shore. Surfing has taken me all over the world and now it feels like it's brought me home again.

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