Test 3

PAPER 1 READING (1 hour 15 minutes)

Part 1

You are going to read three extracts which are all concerned in some way with dance. For questions **1–6**, choose the answer (**A**, **B**, **C** or **D**) which you think fits best according to the text. Mark your answers **on the separate answer sheet**.

A choreographer's diary

May saw the premiere of my first full-length narrative ballet – *The Ballet Shoes* – for the London Children's Ballet. I have to say, I was wondering if it was going to come off or not. In the studio the week before, I could see nothing exciting – no action. The dancing was coming along okay but the children's acting seemed stiff and contrived. Well, that's one lesson I've learned – don't worry about children performing. Or at least, not until they reach a shy/awkward adolescence where self-criticism overrides any fun. No, as soon as this lot set foot on the stage, the dance floor might as well have been a trampoline. They were well and truly stage-struck, jumping and whirling around like crazy.

Thanks to the efforts of too-many-people-to-mention, the premiere went according to plan. I wasn't really able to watch it objectively that night but when I came back to see the last show – the seventh performance in four days, I was actually smiling along with most of the audience. I have to admit to having watery eyes and after twenty-odd Sundays of losing my voice, all was forgotten and I was very proud of 'my children'!

1 What does the writer suggest about the dancers in *The Ballet Shoes*?

A They were better actors than dancers.
B They were too young to be self-conscious.
C They lacked sufficient enthusiasm for ballet.
D They learnt ballet techniques amazingly quickly.

2 When watching the last performance of *The Ballet Shoes*, the writer

A believed her hard work had been worthwhile.
B was surprised by the reaction of the audience.
C thought that the show had got better each night.
D felt relieved that it was all over.

LIVEWORKSHEETS

Opening Night

On Tuesday I went to the opening night of choreographer Ella Winter's new dance show. The work was produced in collaboration with a linguist, a landscape designer, a heart surgeon and an architect. The score, by Antonio Prandini, samples Italian folk songs and their lyrics. There is a minimalist set – white boxes – incorporating a video installation. And there are Winter's eight dancers. The dance involves mechanical-looking repeated-action sequences and a running montage of mimed laughs, whistles, hissing breaths, and twists of the feet. At times, the dancers enact the lyrics of the songs – there are brief fragments of duet – but long sections are difficult to understand or merely banal. Many hands, on this occasion, had not made light work.

At times, I found myself musing on Winter's collaborators. According to Winter, they had given her and her dancers different objectives, and each had brought a method of expression which had not been available to the dancers before. No doubt, but it's hard to view the result, as Winter claims, as something unique in the sphere of contemporary dance. I've been an admiring spectator of Winter as both dancer and choreographer for over 30 years now, but I felt subtly defeated by the show. For me, it seemed a private conversation with a like-minded few. You had to be wearing very strong contemporary-dance goggles to make anything of it.

3 What does the writer say about the show in the first paragraph?

A It is unclear which part each collaborator had contributed to.
B Too many people were involved in the project.
C The dance movements didn't match the music.
D The dancers had very different views on the roles they should play.

4 What was the writer's opinion of the show?

A It had appeal for a very specific audience.
B Each dancer had a unique form of expression.
C The choreographer's long experience was evident.
D It was very different from other forms of contemporary dance.

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LIVEWORKSHEETS

A system to notate dance

For at least five centuries attempts have been made to devise a system of notation to record the sequence of movements in dances. Scholars believe that the ancient Egyptians made use of hieroglyphs to do this and that the Romans employed a method of notation for formal gestures. However, the earliest known attempt, recorded in two manuscripts preserved in the Municipal Archives of Cervera, Spain, dates from the second half of the fifteenth century. Since that time, many other systems have been devised. Some were published and achieved a measure of popularity for a while, but almost all, until the present day, fell eventually into disuse.

It is significant that music notation, which opened the way for development in the art of music as we know it today, was first conceived in its modern form in the eleventh century, but was not established as a uniform system till the beginning of the eighteenth. Dance notation got off to a much later start and has undergone a long succession of false attempts. That so many unsuccessful beginnings were made is not surprising. Dance is more complex than music because it exists in space as well as in time and because the body itself is capable of so many simultaneous modes of action. Consequently, the problems of formulating a movement notation that can be easily written and read are numerous.

5 What do we learn about systems to notate movement from the first paragraph?

- **A** Researchers have different views about how the systems were used.
- **B** The evidence regarding the use of early systems is unreliable.
- **C** One system was used in more countries than the others.
- **D** Some systems have been in use longer than others.

6 Why does the writer make comparisons between music notation and dance notation?

- **A** to explain why music notation took so long to develop
- **B** to emphasise the difficulties involved in dance notation
- **C** to illustrate the similarities between the two forms of notation
- **D** to describe how notation has affected the development of both art forms

LIVEWORKSHEETS

Part 2

You are going to read an extract from a newspaper article about coral reefs. 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. Mark your answers **on the separate answer sheet.**

Reef Encounter

Tropical fish look very colourful to our eyes, but is that how they look to each other? Our reporter Penny Gosh met the man who may have the answer.

If you're snorkelling around a coral reef, you'll see the local marine life in all its carnival colours. But the show clearly isn't just a tourist attraction. For the fish that live on the reef, it's more a matter of life and death. As with any other creature, the survival of a fish species depends on two things – food supplies and breeding success.

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Seeing a coral reef in all its glory, you can't help feeling that fish have completely failed to solve this dilemma. The picture, however, only comes into focus when you take the fish's-eye view. For fish, according to Justin Marshall from the Vision, Touch and Hearing Research Centre at the University of Queensland in Brisbane, see things differently.

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This means that the carnival looks quite different to the marine life itself. To help him discover exactly how different it looks, Marshall has designed a unique underwater 'spectrophotometer', which analyses the colours of things objectively in terms of their physical reflection. He is also measuring the light available in different micro-habitats.

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The general shift towards the blue end of the spectrum in underwater light explains why most nocturnal reef fish, such as the soldierfish, squirrelfish and big-eyes, are mainly red in colour. According to Marshall, some reef fish might see red, in which case they could capitalise on the colour blindness of others and use red markings for private communication. But in most cases, red species are surprisingly inconspicuous.

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As any snorkeller will know, lots of reef fish display the sort of colour combinations that suggest camouflage is the last thing on the fish's mind. The bright blues and yellows that are most common, however, are only conspicuous at a certain range. They fade to grey at a distance, because the colours are so close together that they merge.

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Wider colour bands will be visible much farther away, of course, but still the fish's-eye view is different from ours. Most recently, Marshall has discovered that fish may see hardly any contrast between the blue of many species, such as tropical angelfish, and the colour of the water around a tranquil reef. More surprisingly, says Marshall, a fish with blue and yellow stripes can be just as well camouflaged, as even this distinct pattern will merge into some backgrounds. When the fish are all together in a shoal, it's hard for a predator to spot where one individual starts and another ends. It's what Marshall calls 'the zebra effect'. If Marshall is correct, then a fish with bold blue and yellow markings can either advertise or hide itself by simply adjusting its behaviour.

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In other words, one set of colours can send out very different signals depending on the setting. To complicate things further, most reef fish can vary their colours, whilst it is common for species to change colour from night to day or as they grow older. Colours may even change with a fish's mood – whether it's fighting or fleeing from predators.

LIVEWORKSHEETS

A Together with information about the visual sensitivity of individual fish species and their behaviour, this equipment enables him to begin seeing things as fish do. And it is starting to reveal how the showy and the shy can make use of the same bright colours.

B This is because our visual system is a primate one, he says. It's very good at seeing yellows and reds versus greens. However, 30 metres below sea level there is no red light. So fish tend to see blues and ultraviolets well – and to be less sensitive to reds and yellows.

C The striking bands of colour seem to shout 'come and get me' to a potential mate when displayed against a plain background or close up. But put them up against a background of solid contrasting colours and they work on the same principle as the disruptive camouflage used for concealment of military equipment.

D The trouble is that eating and not being eaten both need stealth. Therefore, it is helpful for a fish to blend into the background. To attract a mate, on the other hand, requires a certain flamboyance.

E If this means that fish really can't see the difference, then it looks to him as though they have only two types of receptors for colour. This is a controversial claim, as others have argued that fish have four types of colour receptor.

F During the day, such fish hide in reef crevices. Once there, they may look obvious to human eyes, but to other fish, they blend into the dark background.

G Even in fish which sport fine stripes, such as parrotfish and wrasse, the different shades are distinct for only one metre and certainly no more than five. Beyond this, they too blend into the general sea colour around the reef.

LIVEWORKSHEETS

Part 3

You are going to read a newspaper article. For questions **13–19**, choose the answer (**A, B, C** or **D**) which you think fits best according to the text. Mark your answers **on the separate answer sheet**.

Lights, camera, action man

Travel journalist Richard Madden reports on his first trip with a camera crew.

It was books that first captured my imagination about faraway places. TV travelogues always seemed the poor relation to the classic written accounts, although of course the pictures were rather better. And then there was the issue of authenticity. All those pretentious theatrical types dying of thirst in the desert, as if we didn't realise there was a camera crew on hand to cater for their every need. These days programme-makers know that the audience is more sophisticated and the presence of the camera is acknowledged. But can a journey with filming equipment ever be anything other than a cleverly constructed fiction?

I recently got the chance to find out, when I was asked to present two one-hour programmes for an adventure travel series. The project was the brainchild of the production company Trans-Atlantic Films, which wanted the series presented by writers and adventurers, as well as TV professionals. My sole qualification was as a journalist specialising in 'adventure' travel. However, I was thought to have 'on-screen' potential.

The first programme was filmed in Costa Rica. Within 24 hours of my arrival, I realised that this was going to be very different from my usual 'one man and his laptop' expeditions. For a start, there were five of us – director, cameraman, sound recordist, producer and presenter. And then there was the small matter of £100,000 worth of equipment. I soon realised that the director, Peter Macpherson, was a vastly experienced adventure film-maker. In his case, the term 'adventure' meant precisely that. 'Made a film with X,' he would say (normally a famous mountaineer or skier), before describing a death-defying sequence at the top of a glacier in Alaska or hang-gliding off the Angel Falls in Venezuela. Invariably, these reminiscences would end with the words: 'Had a great deal of respect for X. Dead now, sadly . . .'

Part of the brief for the series was to put the presenter in unusual situations and see how he or she coped. One such sequence was the night we spent in the rainforest canopy near the Rincón de la Vieja National Park in Guanacaste province. I don't have a head for heights and would make a poor rock-climber, so my distress is real enough as the camera catches me dangling on a rope some 30 metres up, well short of the canopy platform.

Ironically, it was the presence of the camera, looking down on me from above, that gave me the impetus for the final push to the top. By this time, I'd learnt how 'sequences' were cut together and realised that one last effort was required. I had to struggle to stay coherent while the camera swooped within a few millimetres of my face for my reaction. In the end, it was a magical experience, heightened all the more by the sounds of the forest – a family of howler monkeys in a nearby tree, amplified through the sound recordist's headphones.

Learning how to establish a rapport with the camera is vital and it took me a while to think of it as a friend rather than a judge and jury. The most intimidating moments were when Peter strolled up to me, saying that the light would only be right for another 10 minutes, and that he needed a 'link' from one sequence to another. The brief was simple. It needed to be 30 seconds long, sum up my feelings, be informative, well-structured and, most important of all, riveting to watch. 'Ready to go in about five minutes?' he would say breezily.

I soon discovered that the effect of the camera on what was going on around us was far less intrusive than I had imagined. After a first flurry of curiosity, people usually lost interest and let us get on with our job. We were also flexible enough to be spontaneous. Our trip coincided with an 80 per cent solar eclipse, a rare event anywhere in the world. We were in a village called Santa Elena and captured the whole event on camera. The carnival atmosphere was infectious and made a welcome addition to our shooting schedule.

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13 One thing the writer used to dislike about travel programmes on TV was

A the repetitive nature of many of them.
B the dull images that they frequently contained.
C their lack of respect for the intelligence of the viewers.
D their tendency to copy the style of famous written accounts.

14 What reason is given for the writer becoming involved in making TV travel programmes?

A other people's belief that he might be suited to appearing on them
B his own desire to discover whether it was possible to make good ones
C his own belief that it was natural for him to move from journalism to TV
D a shortage of writers and adventurers willing to take part in them

15 Shortly after arriving in Costa Rica, the writer became aware that

A the director had a reputation that was undeserved.
B he would probably dislike working as part of a team rather than alone.
C he would probably get on well with the director personally.
D his role in the filming would be likely to involve real danger.

16 The writer uses the sequence filmed in the National Park as an example of

A something he had been worried about before any filming started.
B the sort of challenge that presenters were intended to face in the series.
C something he was expected to be unable to deal with.
D the technical difficulties involved in making films in certain places.

17 What does the writer say about the last part of the sequence in the National Park?

A It taught him a lot about the technical aspects of film-making.
B He was encouraged to complete it when he looked up at the camera.
C It changed his whole attitude towards doing dangerous things.
D He was unable to say anything that made sense at this time.

18 In paragraph six the writer says that he found it particularly difficult to

A understand what was required of him for a 'link'.
B change things he was going to do at very short notice.
C accept certain advice given to him about presenting a film.
D meet certain demands the director made on him.

19 What does the writer use the experience in Santa Elena as an example of?

A something they filmed although they had not planned to
B the friendly way in which they were treated by the local people
C something they did purely for their own enjoyment
D the kind of thing that viewers like to see in travel films

LIVEWORKSHEETS

Bruna
16/1/2019

Part 4

You are going to read an article about mazes. For questions **20–34**, choose from the sections (**A–E**). The sections may be chosen more than once.

Mark your answers **on the separate answer sheet.**

Which section mentions the following?

a maze whose layout can be varied	20
the fact that making economies can result in a maze not being accessible at all times	21
a maze which is no longer unique	22
the positive advantages of mazes which are not open to everyone	23
an improvement to a particular design	24
the fact that when planting a maze it is easy to exceed the original estimate	25
the suitability of a particular country for cultivating mazes	26
the fact that mazes are pointless in terms of a practical function	27
a maze which reflects the owner's interests	28
a method of finding your way round one maze	29
a body which looks down on mazes	30
the amount of maintenance a maze requires	31
the appeal of mazes to a certain type of mind	32
the fact that mazes do not have a clear path to the centre	33
the fact that people have not been put off by disapproval	34

LIVEWORKSHEETS

16/1/2019

Mazes

There are few rules to having your own maze, although getting the design right is one of them. Then sit back and wait for a few years. Rupert Wright loses himself in the thick of it all.

A

There is something enduringly eccentric about mazes. They serve no useful purpose, except perhaps to entertain guests you don't want to see for the afternoon. But the English are mad about them. The Royal Horticultural Society rather frowns on mazes, regarding them as a bit of an oddity, but this has not deterred a nation's gardeners. The second largest maze in the world is at Longleat House in Wiltshire; the largest turf maze is at Saffron Walden, Essex. Adrian Fisher, the world's leading maze designer, is English. His firm designs and builds more than 250 a year worldwide, many for private individuals.

B

One of Adrian Fisher's recent creations is for banker Lord Sandberg in the grounds of his estate. The design of the maze celebrates both his passion for cricket and his career in banking. 'I thought it would be fun,' says Lord Sandberg. 'My great-great-grandchildren will be able to run around it and think of me. The only snag is that all the yew trees we planted last year have died, so I am back to square one.' In principle, assuming the plants are not diseased, growing a hedge in a temperate climate such as England's is straightforward. It requires less work and care than a lawn. The hedge will need clipping just once a year. After ten years it will be a decent enough size to get lost in.

C

One Microsoft director is planning to build a maze in the garden of his house in the south of France. Another Microsoft employee is starting work on an elaborate 10-metre-wide decorative pavement maze. Perhaps there is something particularly attractive about mazes to software engineers; we have all experienced that moment when we are stuck in a piece of software and cannot get out. 'One of the beauties of a private maze is that you can have all sorts of things that would not be practical in a public maze, where there are health and safety concerns,' says Adrian Fisher. 'In one maze, I designed a series of angled mirrors disguised in some overhanging arches in order to disorientate people,' he says. 'In another, a three-metre section of hedge rotates on a turntable to change the puzzle design in a few seconds. There is also a cunningly designed wooden bench with hedges behind. Hit the right button and they all roll backwards to reveal a hidden passage to one side.'

D

Mazes have a long and distinguished history. King Minos of Crete instructed Daedalus to build a labyrinth 3,500 years ago. The difference between a labyrinth and a maze is that a labyrinth follows one track towards the middle; a maze is full of trickery, dead ends and wrong turns. The most famous maze in the world is probably the Hampton Court maze in England. There are more than 15 copies of the maze throughout the world. The original was built in 1690. It can be easily penetrated by keeping one's left hand on the wall. This works because the hedge that surrounds the centre is continuously connected to the perimeter hedge. Later, mathematically minded maze makers, such as the Earl of Stanhope, solved this problem by creating 'islands', or gaps in the hedges. Using the Hampton Court technique at Stanhope's best example at Chevening would be pointless. If you keep your left hand on the hedge at Chevening, you end up being spat out again at the beginning.

E

There is something inherently furtive and secretive about a maze. Adrian Fisher is designing a private maze for an individual who plans to give summer parties. Round the first corner guests will be served drinks, then left to their own devices to find their way to the centre, where a band will be playing. Once the party is assembled, various decorative maze gates will be opened. The cost of building a maze is a bit like building a garden: it all depends on size and the number of plants, and if you are not careful, the budget continues to grow. The cost of building hardcore paths adds considerably to the cost, but many people don't bother, preferring just to use the mazes when the conditions underfoot are good. One drawback is the amount of time one has to wait for the hedge to grow. Half the fun of having a maze is watching it grow and knowing that it will be enjoyed for years. Most people turn to an experienced designer. Some, though, decide to design their own mazes, although there are pitfalls: one man who pursued this path watched with satisfaction as the hedge grew beautifully, only to discover that the maze did not work.

LIVEWORKSHEETS