

Reading 1 (Paper 1 Part 5)

- Before you read**
- Some cultural events involve participants who remain anonymous, where the individual is only important as part of a whole.
 - Can you think of any more examples of this, other than what is shown in the photographs?
 - Do you generally prefer to be anonymous or to stand out in a crowd?



Skimming and scanning:
reading for main idea (gist)
and reading for detail

- Reading a text and answering questions on it requires two basic skills working together: the understanding of gist and the ability to comprehend the detail of a text.

- Quickly skim the text on page 9 for gist, focusing on the beginning of the sentences, particularly in the first half of each paragraph.
- Match the summaries below to the paragraphs. Support your choice with details from each paragraph. There is one extra summary sentence you do not need.

A source that never runs dry	The dangers of fame
Complaints are useless	A financial dilemma
A harsh reality	It's who you know, not what you know

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Multiple choice

EXPERT STRATEGY

When you answer questions on a text, keep the overall context and the writer's intention in mind.

Task analysis

- Read the task strategy, then do the task.
You are going to read an article about dancers in London. For questions 1–6, choose the answer (A, B, C or D) which you think fits best according to the text.

- Analyse any problems you had with the multiple-choice questions.
 - Was it difficult to understand the writer's intention?
 - Did any unknown words give you problems?
 - Did you find the question options confusing?
 - Once you know the correct answers, go back and study the text to make sure you understand the rationale behind the answers.

Discussion

- Have you ever performed in public? How did you feel? If you haven't, would you like to? Why/Why not?
- Check the meaning of these key words from the text.

EXPERT WORD CHECK

tatty hustle resilience prerequisite sartorial mediocrity lousy
ruthlessness jaded notorious

A Dancer's Lot

- All across London, they emerge from underground stations and buses; bags slung over their shoulders and taut stomachs beneath thick winter overcoats. Nobody recognises them, as they head for freezing upstairs rooms in tatty gymnasiums or slink into backstage theatre doors, even though they appear regularly in sold-out musicals and favourite television shows. They earn precious little, even those who perform live with famous singers, and have no real prospects, doing what they're doing, despite having hustled and sweated themselves to the heights of one of Britain's most demanding professions. But still they go, every morning, to their grim upstairs rooms in gyms and their backstreet, backstage doors, to dance.
 - Most have left behind worried parents in faraway towns and villages; made repeated promises to look after themselves and taken trains, in their late teenage years, for London. There's much to despise about the city, where talent and a reptilian grade of resilience, although prerequisites, provide no guarantee of success. Even auditions are becoming rare. Conscious of deadlines and financial constraints, choreographers call in talent from the blessed pool of their own chosen. If you aren't the right height, don't have the right face, hair or sartorial style, then don't expect a look in. Although choreographers occasionally seek out the beautiful, they're mostly instructed to hunt the bland: those least likely to outshine the stars. And, as many dancers will tell you, it's getting to the point where mediocrity is acceptable; there'll be someone over there out of sync, someone over there who can't hold her arm still.
 - And if they get a part, increasingly dancers are turning up for jobs where the choreographer just stands there and works them endlessly, fingers clicking: 'Again, again, again'. As one dancer, Melanie Grace says: 'You dance for the love and the

passion, and keep your mouth shut because you don't want to get a reputation.' It's not always easy, though. You think the television shows provide changing rooms? For dancers? Even the big budget ones have them disrobing in a corner of the canteen – and the pay's lousy. But you have to ignore it, keep your head down. You're in London now. You're one of many; one of nothing. The sooner you accept that, the better you'll get on. Of the fleets of talented dancers who try, only a quarter make it, the rest simply can't process the ruthlessness – to dance in London is hard on the soul.

- Yet most of the dancers have agents, who you might think would negotiate a better fee or conditions for their dancers, but no. You'll never meet a dancer who thinks their agent deserves their twenty percent cut of the fee. Mostly you'll just get a text or email notifying you of an audition and a single agent might have as many as two hundred dancers on their books. As Melanie says, 'It's catch-22, because you won't hear about the auditions without one.' Here's the job, take it or leave it, and if you leave it, they'll just hire someone straight out of college and pay them even less.
 - Oh, the annual churn of the colleges. The dancers hear it constantly, the sound of the machine in the distance, its ceaselessly grinding gears that, with every coming year, push out hundreds of new dancers, each one younger and hungrier and less jaded than you. And with every release of fresh limbs into the stew of the city, things get harder. The worst thing the kids can do is accept a job for no pay. They do it all the time. One website has become notorious for television and pop-video production companies scrounging for trained people to work for nothing but 'exposure'. And if the youngsters are fresh out of dance school, despairing of their blank CV and craving the love of those ranks of sparkle-eyed strangers, they'll leap at the chance. It's the reason things are getting harder.
 - How to describe the London dance scene today? The word Melanie chooses is 'savage'.

- In the first paragraph, the writer paints a picture of dancers who are

A careful not to be recognised by fans in the street.
B deserving of the fame they have achieved.
C unlikely to be making further advances in their careers.
D hoping to find work on stage alongside established stars.

- What do we learn about auditions in the second paragraph?

A Increasingly higher standards are expected of dancers.
B The best dancers do not necessarily get the jobs on offer.
C It's difficult for dancers to find the time to attend very many.
D Dancers with family connections in the business get invited to more.

- What is implied about choreographers in the third paragraph?

A They expect dancers to do as they are told.
B They dislike it when dancers criticise each other.
C They are intolerant of dancers who make mistakes.
D They are sensitive to the pressures that dancers are under.

- What point is made about agents in the fourth paragraph?

A Dancers are largely satisfied with their service.
B Most dancers recognise that they are essential.
C They tend to represent only the less experienced dancers.
D They make every effort to get the best deal for dancers.

- The writer uses the image of a machine in line 53 to underline

A the attitude of training institutions.
B the dubious activities of a website.
C the constant supply of new talent.
D the exploitation of young people.

- In the text as a whole, the writer is suggesting that dancers in London

A should demand much better pay and working conditions.
B have to regard the experience as useful for the future.
C should be rewarded for dedication and perseverance.
D have to accept the realities of a competitive industry.

Vocabulary

Words connected with the performing arts

1 a Read the dictionary definitions below from the *Longman Exam Dictionary* and use the 'How to use the dictionary' notes at the beginning of your dictionary to help you answer the following questions.

- 1 What tells you which part of speech the word is?
- 2 What helps you to pronounce the word correctly?
- 3 What do the symbols [C], [I] and [T] tell you about?
- 4 What does [+ for] tell you about the word?

audition [/ɔ:'dɪʃən/] n [C] a short performance by an actor, singer, etc., that someone watches to judge if they are good enough to act in a play, sing in a concert, etc.
[+ for] *I've got an audition for the Bournemouth Symphony Orchestra on Friday.*

audition v 1 [i] to take part in an audition:
[+ for] *She's auditioning for Ophelia in 'Hamlet'.*
2 [T] to watch and judge someone's performance in an audition: *We auditioned more than 200 dancers before deciding on Carole Ann.*

b Look up the following words in your dictionary, then give a full explanation of their pronunciation, symbols and use to the rest of the class. Write an example sentence for each one to show how they are used.

choreography auditorium inspire
backstage preview

Nouns + prepositions

2 Complete the text with the prepositions.

on for (x3) to with in of

Phrases with *jump/leap/bound(s)*

3 a The phrase *leap at the chance* appears in the text on page 9. The words *jump*, *leap* and *bound(s)* are sometimes used in phrases to add emphasis to a reaction or situation. Discuss the meaning of the phrases in *italics* in the following sentences.

- 1 His determination to become a dancer *knew no bounds* and he practised for eight hours a day.
- 2 Kathy *jumped for joy* when she heard she'd got the part in the play.
- 3 Paul's move from Liverpool in the hope of becoming a professional dancer *was a leap in the dark*, as he had no idea what would happen.

b Replace the underlined phrases in the sentences with the correct form of a phrase below.

jump to conclusions jump down my throat
leap at the opportunity by leaps and bounds
out of bounds know no bounds

- 1 Sara's enthusiasm for the stage was endless, and by the age of twelve she had already performed in two musicals, both as a dancer and actor.
- 2 'OK, I know you've been working really hard but there's no need to yell at me just because I pointed out a mistake!'
- 3 If you are invited to audition for a West End production, you should accept immediately, as it may be a while before you get another chance.
- 4 Kevin's performance in his first few concerts was rather wooden and unnatural but he's improved immensely since then.
- 5 The area backstage is off limits to the public during the performance but certain members of the audience are sometimes invited to visit performers after a show.
- 6 There have been rumours that the leading lady is romantically involved with the lighting technician but perhaps we shouldn't assume too much.

Collocations

4 Complete the collocational phrases in the sentences with the words below.

stage dress emotional standing backing
curtain live cue limelight

- 1 Theatre companies always claim that a disastrous _____ rehearsal usually means an outstanding first night.
- 2 Some actors find that being in the _____ can put a strain on family relationships.
- 3 Bidji sang _____ vocals for Manu Chao on his CD *Mister Bobby*.
- 4 It is not unusual for accomplished movie stars attempting to perform on stage to suffer from _____ fright on their opening night.
- 5 The opera was so moving that the principal singers received a _____ ovation from the audience at the end of the performance.
- 6 Despite the struggle to get into her costume, Helena managed to enter the stage on _____.
- 7 The pianist gave an inspiring _____ performance in Hyde Park, in front of a large audience.
- 8 Actors often make excellent use of _____ recall to enhance their portrayal of a character.
- 9 After a riveting charity performance, U2 were joined on stage by all the other artists for a moving _____ call.

Compound words

5 a The words *backstreet* and *backstage* in the text on page 9 are compound words. The words *over* and *under* are also used to form compounds. Discuss what *overstatement* and *understatement* mean.

b Match the words in column A with a word from column B to form compound nouns. Some of the words combine with more than one other word.

A	B
1 under	a writer
2 sound	b wright
3 play	c track
4 over	d act
5 screen	e study
6 back	f stage



Use of English 1 (Paper 1 Part 3)

Word formation

1 Read the strategy, then do the task.

EXPERT STRATEGY

Remember to read each sentence in the context of the paragraph and the text as a whole.

► EXPERT STRATEGIES page 168

For questions 1–8, read the text below and the task strategy. Use the word given in CAPITALS at the end of some of the lines to form a word that fits in the space in the same line.

How do you say
'Mamma Mia'
in Chinese?

The (0) widely acclaimed *Mamma Mia* is to be the first major Western musical to be translated for the Chinese stage. But is it possible to produce a successful

(1) _____ of a Western show in Chinese? The world is about to find out.

When the (2) _____ Catherine Johnson wrote the original plot, based on the music of the Swedish band Abba in 1999, she couldn't have imagined that it would come this far. It remains to be seen what the band's (3) _____,

Benny Andersson and Bjorn Ulvaeus, will make of the translation. Some words were initially (4) _____ and had to be corrected. Some of the Western choreography considered to be of (5) _____ taste in China has given way to traditional folk dances to render the show more appropriate for local audiences. 'It's certainly been an (6) _____ challenge,' laughs one member of the British production team, 'but so far the show's been received enthusiastically by everyone who has seen the (7) _____ showing. So we'll have to wait and see.'

Meanwhile, (8) _____ in the dressing rooms the atmosphere is tense, as the curtain rises on this ambitious production.

VIEW

INTERPRET

QUESTION

PRECEDE

STAGE

the CULTURE supplement 11

2 Write a short review of a film, theatrical performance or concert you have seen recently. Use words from this section to help you.

FILM VILLAINS

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It appears to be a prerequisite (1) _____ screen villains to love classical music, and magnificent examples abound. Take, for instance, Malcolm McDowell's insistence (2) _____ listening to Beethoven while he kills people in *A Clockwork Orange*. Glenn Close's thirst (3) _____ revenge is fuelled by music from Madame Butterfly in *Fatal Attraction*, while the gangster Al Capone finds reason (4) _____ shed a tear when listening to Leoncavallo's *I Pagliacci* in *The Untouchables*. Hollywood's interpretation (5) _____ evil genius

comprises villains who are highly intelligent, often slightly aristocratic beings, and their sensitive tastes (6) _____ art and music are placed in sharp contrast (7) _____ the crude brutality of their acts of violence. Hans Zimmer's score for *Hannibal* enhances the dramatic effect of Dr Lecter's talent (8) _____ displaying a veneer of refined elegance just before he murders his victims. Perhaps, more than any other kind of music, the range and complexity of classical music reflects the tangled psychological workings of the criminal mind.