



FCE Reading: Gapped Text

You are going to read a newspaper article in which a former ballet dancer talks about the physical demands of the job. Six sentences have been removed from the article on the left. Choose the most suitable sentence from the list **A-G** on the right for each part **(1-6)** of the article. There is one extra sentence which you do not need to use.

Sentences

- A.** Through endless tries at the usual exercises and frequent failures, ballet dancers develop the natural pathways in the brain necessary to control accurate, fast and smooth movement.
- B.** The ballet shoe offers some support, but the real strength is in the muscles, built up through training.
- C.** As technology takes away activity from the lives of many, perhaps the ballet dancer's physicality is ever more difficult for most people to imagine.
- D.** Ballet technique is certainly extreme but it is not, in itself, dangerous.
- E.** The principle is identical in the gym - pushing yourself to the limit, but not beyond, will eventually bring the desired result.
- F.** No one avoids this: it is ballet's great democratiser, the well established members of the company working alongside the newest recruits.
- G.** It takes at least a decade of high-quality, regular practice to become an expert in any physical discipline.

Good preparation leads to success in ballet dancing

A former classical ballet dancer explains what ballet training actually involves

What we ballet dancers do is instinctive, but instinct learnt through a decade of training. A dancer's life is hard to understand, and easy to misinterpret. Many a poet and novelist has tried to do so, but even they have chosen to interpret all the hard work and physical discipline as obsessive. And so the idea persists that dancers spend every waking hour in pain, bodies at breaking point, their smiles a pretence.

As a former dancer in the Royal Ballet Company here in Britain, I would beg to question this.

1)

With expert teaching and daily practice, its various demands are easily within the capacity of the healthy human body. Contrary to popular belief, there is no need to break bones or tear muscles to achieve ballet positions. It is simply a question of sufficient conditioning of the muscular system.

Over the course of my dancing life I worked my way through at least 10,000 ballet classes. I took my first at a school of dance at the age of seven and my last 36 years later at the Royal Opera House in London. In the years between, ballet class was the first thing I did every day. It starts at an early age, this daily ritual, because it has to.

2)

But for a ballet dancer in particular, this lengthy period has to come before the effects of adolescence set in, while maximum flexibility can still be achieved.

Those first classes I took were remarkably similar to the last. In fact, taking into account the occasional new idea, ballet classes have changed little since 1820, when the details of ballet technique were first written down, and are easily recognised in any country. Starting with the left hand on the barre, the routine unrolls over some 75 minutes.

3)

Even the leading dancers have to do it.

These classes serve two distinct purposes: they are the way we warm our bodies and the mechanism by which we improve basic technique. In class after class, we prove the old saying that 'practice makes perfect'.

4)

And it is also this daily repetition which enables us to strengthen the muscles required in jumping, spinning or lifting our legs to angles impossible to the average person.

The human body is designed to adapt to the demands we make of it, provided we make them carefully and over time.

5)

In the same way, all those years of classes add up to a fit-for-purpose dancing machine. This level of physical fluency doesn't hurt; it feels good.

6)

But they should not be misled: there is a difference between hard work and hardship. Dancers have an everyday familiarity with the first. Hardship it isn't.

(Source: FCE Handbook. Reproduced with permission from Cambridge English)

Explain in your words the meaning of these concepts:

1. Flexibility: _____
2. To demand: _____
3. Misled: _____
4. Harship: _____
5. Failures: _____
6. Recruits: _____

TASK 2

Complete the gaps and justify your answers briefly.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

FCE Reading: Gapped Text

You are going to read a magazine article about John Prince, a dancer, dance teacher and choreographer. Six sentences have been removed from the article on the left. Choose the most suitable sentence from the list **A-G** on the right for each part **(1-6)** of the article. There is one extra sentence which you do not need to use.

Sentences

- A. It's fine, but I try not to give out too much advice as it gets irritating!
- B. And if nothing you like comes out of it, then come back and be an actor or dancer.
- C. Without a strict daily timetable like this you find yourself wasting too much time.
- D. After that it's back to England to start a new term of dance classes.
- E. When it comes to coping with stress, I find that exercise helps me to cope with my problems, so I stay in good shape mentally as well.
- F. Like any profession where you're always travelling, you tend to acquire something new almost every day.
- G. Being fully equipped with all this stuff beforehand makes it easier when you go for auditions.

Career success in the arts

John Prince, famous dancer and choreographer, gives advice on how to succeed in a career in the arts.

I asked John how he got started and what requirements there are. "Well, to be a professional dancer it's useful to have had acting lessons or some background in drama. If you want to succeed in musical theatre you have to have a good singing voice as well. When you approach an agent you should take a portfolio with your CV, your statistics sheet and some good photos and reviews of past performances. You'll need dance clothes, ballet shoes, tap shoes, and even roller skates depending on what kind of show you are going to go for."

1)

"Of course, you need to be extremely fit if you want to be a professional dancer. I dance or move about for about six hours a day. There are great health benefits to being a dancer. I can eat a lot of

pasta without gaining weight because dancing increases your metabolism so much."

2)

John has a very busy schedule in the next few months. He took time out to speak to me today from the making of a pop video to promote N-ergy's latest record. "I choreographed the dance routine for the boys and they only had 2 days in which to learn it! I am going to be working on a video for another well known band - but that's top secret. Next month I'll be touring Spain in a production of a musical that was written by a friend of mine, Michaela Evans.

3)

As for the future, I've come to realise that I would never be content to be just a chorus dancer - I'm too much of an individual for that. Like all artists I'd love to become a household name by writing and choreographing my own musicals." John was born in Jamaica to a Jamaican father and a Scottish mother but the family emigrated to England 20 years ago. "I have a little sister I adore, who is also training to be a dancer." How does it feel to have someone else following in your footsteps?

4)

Has he much more to learn, I wondered. "I've spent an incredible amount of my life training to get where I am. I went to college for two years in England, I trained for six months in Paris and about eight months in America. But you never really stop training or learning your art."

5)

So, would you say it's been plain sailing? "I feel I've been lucky to a degree; many people hit problems breaking into the arts. It can be a vicious circle really. You can't become a member of Equity, which is the actors' and dancers' union, without good contracts. and you can't get good contracts without being a member of Equity. My advice to people who want to get into the arts would be to go out into the world, and try everything else first.

6)

What has a dance career done for you as a person? "Thanks to dancing, I've visited and performed in 23 countries so far. This has opened my eyes to the world, and I've been able to understand issues like racism and inequality from a wider perspective. Hopefully this has enabled me to become a better and more tolerant person as a result. "So all in all I'm really happy to be a dancer!"

TASK 1

Explain in your words the meaning of these concepts:

1. Schedule: _____
2. Time out: _____
3. Touring: _____
4. Tolerant: _____

TASK 2

Complete the gaps and justify your answers briefly.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Reading: Gapped Text

You are going to read an extract from a book on networking and public speaking skills. Six paragraphs have been removed from the extract. Choose from the paragraphs **A-G** the one which fits each gap (1-6). There is one extra paragraph which you do not need to use.

Paragraphs

- A.** The one thing I try to avoid is approaching two people who are in discussion. If you see two people talking together, they may be building a rapport and interruption may break that. Alternatively, they may be discussing business.
- B.** The easiest way to approach a group is to catch the eye of one of the participants and smile. Usually they should invite you to join them at the appropriate juncture.
- C.** The other advantage of this is that your companion, in introducing you, may well talk about how you've helped them, how great you are at what you do or praise you in another way that you would not have been able to do. This will awaken a greater interest in you from the new contact than may otherwise have been possible.
- D.** You can often find these people around a bar or buffet table (they've probably read the advice above!) or by the walls. Nervous people on their own seldom stand in the middle of a room unless they are milling around trying to pluck up the courage to approach someone. Often they will be admiring the art on the walls or the flora in the room, which gives you a nice topic with which to start a conversation.
- E.** When you do approach them, take care not to dive in aggressively but be empathetic to their nervous state. Ask them if they mind if you join them before introducing yourself, rather than running up asking "So, what do you do then?"
- F.** If you see a group of people talking, approach the group, but don't butt in. Remember, as Susan Roane says in *How to Work a Room*, "There is a difference between including yourself in other people's conversations and intruding on them."
- G.** If their body language is 'closed', and they are facing each other, you should avoid interrupting them. If they are more 'open' and they are standing at an angle that leaves room for another party in the conversation, you are likely to be more welcome.

Talking to Plants and Approaching Groups

In this book extract from "...and death came third!" Andy Lopata and Peter Roper show nervous business people how to network with panache.

At networking events, I will often look to start a conversation with people who are on their own. It is much easier than breaking into a group conversation and the chances are they won't tell you to leave them alone and go away. Very few people go to networking events for solitude.

1)

When approaching these people you are already at an advantage because they will both respect your courage (which they have probably lacked) and be grateful that you've taken the time and effort to relieve them from their anxiety. They are probably just as nervous as everyone else, and they'll be delighted to get into a conversation with you. You've rescued them from walking around, avoiding interrupting other people for fear of rejection.

2)

Having spoken to them, try not to leave them on their own again because you'll just return them to the same state as you found them. Move on with them and introduce them to someone else.

3)

If someone is talking and you interrupt, or ask if you can join them, people will stop listening to the person who's talking, and invite you into their group. That's great for you but not so nice for the person who is talking. Stand just on the edge of the group and wait for the appropriate time.

4)

Alternatively, it may be that they're talking about something in which you have an interest, in which case, when there's an appropriate pause, you can just say, "Excuse me, I heard you mention so-and-so. Can I ask you a question? Are you involved in that?" And you're in the conversation. Or it may just be that you have a pause, and you ask "May I join you?" But it's always best to wait for the right pause in the conversation.

5)

While the guidelines above are important, you need to be aware of the body language of people talking to each other and networking events. Whether in couples or groups, people will always send very clear signals about approachability by the way they are standing.

6)

Reading this body language may mean that you are better advised approaching two people rather than a group.

Explain in your words the meaning of these concepts:

1. Solitude: _____
2. Courage: _____
3. Rejection: _____
4. Guidelines: _____
5. Praise: _____
6. Awaken: _____

TASK 2

Complete the gaps and justify your answers briefly.

7. _____
 8. _____
 9. _____
 10. _____
 11. _____
 12. _____
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