

B2 First Reading and Use of English Part 6

Teacher's notes

Aims of the lesson	to give students some strategies for approaching this part of the paper
Time needed	30–45 minutes
Materials required	<ul style="list-style-type: none"> • handout • sample part 6 task (one copy for each student) • options from the sample task cut up (one set for each pair of students)

Procedure

1. Tell students that they are going to look at Part 6 of the B2 First Reading and Use of English paper.
2. Give each student a copy of the worksheet and the sample Part 6 task. Ask them to discuss the questions on the worksheet in pairs and make notes of important points. (Note: it is important that students don't do the Part 6 task at this stage, they are just thinking about the questions on the worksheet so as to consider the best strategy to approach the task).
3. After students have had chance to discuss, go through the answers to the worksheet.
4. Now give out the cut-up options and allow students to do the task individually as they would in the exam following the strategy that they have just discussed while doing the worksheet. Set a time limit for this (say 10 minutes) and then allow students to compare their answers in pairs. Encourage students to think about reasons why they have chosen an option – are there any grammatical or lexical clues.
5. Go through the answers by looking at the reconstructed text (Note: the highlighting shows the links between the main text and the options – showing why the text fits – options are in bold in the reconstructed text).
6. Collect some feedback as to how students approached the task. Summarise strategies they used and discuss how they could do it better next time. This is a very important stage and is an opportunity to tell students how they should approach Part 6 (see below – Additional Information – for ideas on areas to work on in order to help students improve at this part of the test).

Additional information

- Train students in skim reading skills to read through the text quickly before starting.
- Train students to pay attention to pronouns in the extracts, and check what they refer to in the text.
- Train students to use any conjunctions or phrases to help them.
- Train students to watch out for verb tenses and make sure the sequence is logical.
- Give plenty of intensive practice looking at coherence and cohesion of texts.
- Encourage students to check that answers fit both the preceding and subsequent text.
- Train students to read the whole text through when they have finished checking for inconsistencies.
- Set time limits so students allow themselves enough time for this section, but not so much as to detract from the other parts of the paper.

B2 First Reading and Use of English Part 6 Activity– answer keys

Key to Student's worksheet

- 1 Should you quickly read through the main body of the text first?

Yes – Reading through the base text first gives candidates a sense of what it is about, how the ideas are developed, how many key characters there are, etc. Getting this initial feel for the text will help candidates be more aware of the text as a whole.

- 2 What reading approach should you take for this task?

A Intensive, reading the text carefully around each gap.

This task requires intensive reading. Candidates will have to read the text both before and after each gap carefully before arriving at an answer.

- 3 Once you've completed all the gaps, should you read through the whole text again?

Yes – This is an important way of checking that the text flows coherently as a whole. This final checking process may help to alert candidates to answers which don't sit well in the text. Another final check is to see if the one option that has not been used (the distracter) fits in any of the gaps. If this can be ruled out then it's an extra check that the correct options have been chosen.

- 4 Do you think this part of the test will take longer to complete than others?

Possibly – In light of comments 1–3

Key to Sample Task

37.D 38.G 39.F 40.A 41.E 42.C

B2 First Reading and Use of English Part 6 Activity– Student's worksheet

Look at the sample Part 6 task and answer the following questions. With another student, discuss the best answer for each question.

- 1 Should you quickly read through the main body of the text first? (Why?/Why not?)

- 2 What reading approach should you take for this task?
 - A Intensive, reading the text carefully around each gap.
 - B Scanning, looking for specific words or phrases to help me fill the gaps.

- 3 Once you've completed all the gaps, should you read through the whole text again? (Why?/Why not?)

- 4 Do you think this part of the test will take longer to complete than others? (Why?/Why not?)

Now try the Part 6 task, and decide whether the approach works for you.

B2 First Reading and Use of English Part 6–Sample Task

Part 6

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. 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.

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

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. **(37)** 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 condition 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.

(38) 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. (39) 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'. (40) 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. (41) 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.

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

Gapped sentences

A	Through endless tries at the usual exercises and frequent failures, ballet dancers develop the neural 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.

B2 First Reading and Use of English Part 6 – Sample Task – Reconstructed text

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. **Ballet technique is certainly extreme but it is not, in itself, dangerous.** 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 condition 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. **It takes at least a decade of high-quality, regular practice to become an expert in any physical discipline.** 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. **No one avoids this: it is ballet's great democratiser, the well established members of the company working alongside the newest recruits.** 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'.** **Through endless tries at the usual exercises and frequent failures, ballet dancers develop the neural pathways in the brain necessary to control accurate, fast and smooth movement.** 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.** **The principle is identical in the gym – pushing yourself to the limit, but not beyond, will eventually bring the desired result.** 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.

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. 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.