READING PASSAGE 1

*You should spend about 20 minutes on **Questions 1–13**, which are based on Reading Passage 1 below.*

Report on a university drama project

*Drama student Imogen Clare-Wood describes a collaborative theatre project
she took part in*

This project was born from discussions I had with other drama students about the kind of theatre productions we'd like to create. Although we had previously been involved in various university productions where we took on specific roles, such as costume designer, producer, director and so on, we now wanted to take a collaborative approach that was new to all of us. We wanted a project in which every voice would carry equal weight and everyone would be able to contribute to every aspect of the show. We decided that the way to achieve this feeling of collaboration would be to concentrate on the process by which the work emerged during auditions and rehearsals. We chose a play that we felt allowed varied interpretations – Harold Pinter's The Lover, a modern one-act play with just two characters. We decided we would use six actors cast as three different couples, and each pair would have a turn to perform on one of the three nights that the play was to be staged.

The next step was to hold auditions in order to find six actors who felt the same way about the project as we did. We were anxious not to create an "us-and-them" feeling to the auditions, since collective ownership of the project was crucial to our ideas. So we ran the first round of auditions as a series of workshops, which we kept very informal and relaxed. Then we recalled fifteen actors for the second round of auditions. At this stage we wanted the reactions and ideas to flow and be explored by the group in the form of a discussion. We were looking for actors who could encourage other people's ideas but who were also eager to input their own thoughts. Possibly the hardest part of the whole process was sitting down afterwards and deciding on the final six actors who would take part in the project.

Our initial rehearsals were dedicated to creating a strong group dynamic and to exploring some of the themes of the play without explicit reference to the script. One of the strongest tools we used for this was freewriting – an exercise in which one person would read out a list of unconnected words and the rest of the group would clear their minds and simply write something in response to those words. We found it helped us to gain insight into the different ways our minds work. It also meant that we got to know each other very well, very quickly!

It was only during the next phase of rehearsals that we finally began to work with the script. We had not yet decided on the pairings for the six actors at this point, and we had the non-actors on the team reading in addition to the people who would be doing the final performances. The whole team finally decided on the pairings of the actors by a vote, and, miraculously, it was a unanimous decision. The casting of the roles worked well and felt

more natural than it had in any other show I've worked on. I think the dynamic that we developed over the early rehearsals was crucial in giving us three such strong onstage relationships.

Other decisions were made in much the same way. The publicity was the responsibility of one member of the team, but she asked everyone what they thought would be effective. She then made several different versions, and from these we chose the design we liked the most. The stage set was left more to the individual pairs of actors, but since a large part of the later rehearsals was observing and feeding back on the individual performances being created by each pair, everyone was able to help with set design. We initially planned that each pair would use the same stage set. However, due to the different ways they interpreted the script, it became important for the set to be adapted for each couple.

In the final performances, it was surprising that despite the collaborative nature of the project, a range of very different interpretations emerged. This is, of course, partly due to the tragicomic nature of Pinter's text, which allowed the pairs of actors to exploit these two disparate elements, tragedy and comedy, to different degrees.

The question-and-answer session held after the show was perhaps the most rewarding part of the project. The questions that the audience asked were interesting and insightful, and certainly made everyone in the team think about what we'd been doing, what we'd wanted to achieve and whether we'd achieved it. We were asked, among other things, about how successful our collaborative ethic had been, how we'd ended up with three such different shows, how we'd overcome the initial "production-team-versus-cast" divide, and how we would continue in the future.

Questions 1 – 6

Complete the flow-chart below.

*Choose **ONE WORD ONLY** from the passage for each answer.*

Write your answers in boxes 1–6 on your answer sheet.

. **Stages in collaborative drama project**

Origin of project

Started with the wish for a collaborative project focusing on the **1** _____ of producing a play

↓

Auditions

first round: organised as several workshops – fifteen actors were then selected

second round: organised as a **2** _____ – the final six actors were then selected

↓

Preparation

in early rehearsals, **3** _____ was found to be an effective technique

the **4** _____ was only used in later rehearsals

everyone had a **5** _____ to decide which actor would play each part

everyone was shown different designs for the publicity and the best one was chosen

↓

Performance

the variety of **6** _____ was surprising

↓

After-show question-and-answer session

this resulted in some interesting comments

Questions 7–13

Do the following statements agree with the information given in Reading Passage 1?

In boxes 7–13 on your answer sheet, write

> **TRUE**   *if the statement agrees with the information*
> **FALSE**   *if the statement contradicts the information*
> **NOT GIVEN** *if there is no information on this*

7   The writer had been involved in other collaborative theatre productions at university.

8   Each actor chosen for the project would play one role for three nights.

9   The early rehearsals took place at the university theatre.

10 The writer felt satisfied that all the actors were paired with the right partner.

11 Some team members discovered an unexpected talent for set design.

12 The original intention was to use a different stage set for each performance.

13 The question-and-answer session encouraged the team to think about their aims.

Questions 1–6（流程图填空）

题号	答案	题干翻译	精确定位句（英文，第 X 段）	定位句翻译	详细解释
1	process	项目起源：一开始希望做一个协作项目，重点放在"制作一部戏的____"上。	第1段："*...would be to concentrate on the **process** by which the work emerged during auditions and rehearsals.*"	"……把重点放在作品在试镜和排练中形成的过程上。"	题干说 "focusing on the ___ of producing a play"，原文明确提出把重点放在 process（过程）而不是成果/成品上。
2	discussion	试镜：第二轮以一场____的形式组织，随后选出最终六位演员。	第2段："*...be explored by the group in the form of a **discussion**.*"	"……以讨论的形式，让大家的反应和想法流动并被探索。"	流程图写 "organised as a ___"，原文点出第二轮让想法以 discussion（讨论）方式展开。
3	freewriting	准备：在早期排练中，发现____是一种有效技巧。	第3段："*One of the strongest tools we used for this was **freewriting** ...*"	"我们使用的最有力工具之一是自由写作……"	"effective technique / strongest tools" 对应原文直接点名 freewriting。
4	script	准备：____只在后期排练中才使用。	第4段："*It was only during the next phase of rehearsals that we finally began to work with the **script**.*"	"直到排练的下一阶段，我们才终于开始使用剧本。"	"only used in later rehearsals" = "only during the next phase... work with the script"。
5	vote	准备：每个人都有一次____来决定谁演哪个角色。	第4段："*The whole team finally decided on the pairings of the actors by a **vote** ...*"	"整个团队最终通过一次投票决定演员的搭档组合……"	题干说 "everyone had a ___ to decide..."，对应原文 by a vote（通过投票）。注意 ONE WORD ONLY：填 vote。
6	interpretations	演出：不同____的多样性令人惊讶。	第6段："*...a range of very different **interpretations** emerged.*"	"出现了范围很广、差异很大的各种诠释/解读。"	"variety was surprising" 对应 "a range of very different interpretations"。填名词复数符合句意。

Questions 7–13（TRUE / FALSE / NOT GIVEN）

题号	答案	题干翻译	精确定位句（英文，第 X 段）	定位句翻译	详细解释
7	FALSE	作者在大学里参与过其他"协作式"的戏剧制作。	第1段："*we now wanted to take a collaborative approach that was **new to all of us**.*"	"……我们现在想采取一种对我们所有人来说都全新的协作方式。"	题干说 "之前参与过其他 collaborative productions"，但原文强调这种 collaborative approach 对所有人都是新的。所以与题干相矛盾 → FALSE。
8	FALSE	项目选出的每位演员都会连续三晚扮演同一个角色。	第1段："*...each pair would have a turn to perform on **one** of the three nights ...*"	"……每一对演员轮流在三晚中的其中一晚演出。"	题干说每个演员"三晚都演"，原文明确是一对演员只在三晚中的一晚演。信息相反 → FALSE。
9	NOT GIVEN	早期排练在大学剧院进行。	第3段：只说 "*Our initial rehearsals were dedicated to...*"（未提地点）	"我们的最初排练主要用于……"（未提地点）	文中没有出现 early rehearsals 的具体地点（是否在 university theatre）信息，无法判断对错 → NOT GIVEN。
10	TRUE	作者对所有演员都配对到了合适的搭档感到满意。	第4段："*...the decision ... was a unanimous decision. The casting ... worked well and felt more natural than ... any other show I've worked on.*"	"……决定一致通过。选角效果很好，比我参与过的任何其他演出都更自然。"	"worked well / felt more natural" 是作者对配对结果的正面评价，等价于"对搭档配对满意" → TRUE。
11	NOT GIVEN	一些团队成员发现自己在布景设计方面有意想不到的天赋。	第5段："*...everyone was able to help with set design.*"	"……每个人都能参与布景设计。"	原文只说"大家都能帮忙做布景设计"，并没说"发现了意外天赋/惊人才能"这类信息 → NOT GIVEN。
12	FALSE	最初的打算是每一场演出都用不同的舞台布景。	第5段："*We initially planned that each pair would use the **same** stage set.*"	"我们最初计划每一对演员使用同一套布景。"	题干说"最初打算不同布景"，原文明确 "initially... same stage set" 相反 → FALSE。
13	TRUE	演后问答环节促使团队思考他们的目标。	第7段："*...made everyone ... think about ... what we'd wanted to achieve and whether we'd achieved it.*"	"……让团队每个人都思考……我们想实现什么，以及是否实现了。"	"aims/目标" = "what we'd wanted to achieve"。完全同义对应 → TRUE。