

## AUDIO SCRIPT

### Listening

#### Task 1

For items **1-10** listen to the talk about the origins of ballet and decide whether the statements (**1-10**) are **TRUE (A)**, or **FALSE (B)** according to the text you hear. You will hear the text **TWICE**. You have **20 seconds** to look through the items.

(pause 20 seconds)

Now we begin.

Can you imagine a party where every movement, from the slightest gesture to walking across the room, and every visual detail, from furniture to hemline length, were governed by a complex system of rules and procedures? For centuries, such rituals were commonplace for European nobility. And while they've gone out of fashion, we recognize the components under a familiar label: ballet.

Ballet, from Italian "balletto," or little dance, originated in Renaissance Italy as a combination of social dance and choreographed display at aristocratic gatherings. In many aspects, it was a way of controlling people in court with acceptable forms of behavior, such as the manner in which people stepped, bowed, or took someone's hand. It also involved rules governing everything from attire to where one could walk or sit in relation to the King.

Over time, the study of ballet became a central element of court life, and proper grasp of the etiquette could make or break one's success as a courtier. Many of these court gestures can still be seen in modern ballet techniques. Ballet was brought to France in the 16th century by Catherine de' Medici, the Italian wife of King Henry II. As celebrations became more lavish, so did the dance, with dancing masters teaching elaborate steps to young nobles and story elements providing a unifying theme.

The focus shifted from participation to performance, and the form acquired more theatrical trappings, such as professionally designed sets and a slightly raised platform or stage with curtains and wings. But it was in the 17th century court of Louis XIV that ballet was refined into the art we know today. Louis himself had been trained in ballet from childhood. His early role as the sun god Apollo at age fifteen cemented the central role ballet would play during his reign. It also earned him the title of Sun King, with his splendid golden costume and choreography that promoted the idea of the king as a divinely ordained ruler. Louis would go on to perform 80 roles in 40 major ballets, either as a majestic lead, or sometimes playing minor or comedic parts before emerging in the lead role at the end. He trained daily in ballet, as well as fencing and riding, and through his example, dancing became an essential skill for all gentlemen of the era.

But Louis XIV's main contribution to ballet was not as a performer. His founding of the Royal Academy of Dance in 1661 shifted control of ballet from local guilds to the royal court. As director, he appointed his personal ballet master and frequent performance partner Pierre Beauchamp, who codified the five main positions of the body still used today. Through his collaborations with Jean-Baptiste Lully, the director of the Royal Music Academy, and famed playwright Molière, Beauchamp helped establish ballet as a grand spectacle.

And in 1669, a separate ballet academy was founded. The Paris Opera Ballet survives today as the oldest ballet company in the world. Ballet moved away from the royal court to the theater and survived the democratic revolutions and reforms that followed over the next century. And

though the influence of ballet in France would decline, other countries, such as Russia, would play a major role in its further development.

**You have 20 seconds to check your answers.**

*(pause 20 seconds)*

Now listen to the text again.

*(text repeated)*

You have **20** seconds to check your answers.

*(pause 20 seconds)*

## Task 2

For items **11-15** listen to the interview with an American singer-songwriter Billie Eilish. Choose the correct answer (**A**, **B** or **C**) to answer questions **11-15**. You will hear the text only **ONCE**.

**You now have 25 seconds to study the questions.**

*(pause 25 seconds)*

**Now we begin.**

**Interviewer:** Very good to see you! How are you doing?

**Billie:** You too. I'm great.

**I:** Congratulations on all the award nominations you got. Were you up watching? Or how did you find out?

**B:** No! Too early, that went off like 5 a.m. I'm not going to wake up with that. My mum came and woke me up, and I was half asleep, like cool.

**I:** So, you're still living with your folks, or are they living with you? Which one is it?

**B:** Like both probably. I'm living with them at home and on tour they're living with me.

**I:** So, you are in your house you grew up in?

**B:** Yeah.

**I:** And your brother lives with you or?

**B:** He did until the end of last yearish. But he still like comes back all the time.

**I:** As far as these nominations, are you used to this by now? Or do you stop and go "Wow, this is weird"?

**B:** You know, The Grammy is the Grammy, as cool as everything like this. This is Grammy, you know what I mean, and I've watched that every single year of my entire life, like judging all the girls' ugly dresses. Every year my family and me would all sit in the room and watch the Grammys. We never missed it. The fact is that I'm the same little girl watching it in my living room, and I'm in the same living room being nominated for six.

**I:** You're doing The American Music Awards on Sunday. That's your first ever music performance. Is this a situation where you have all these popular artists on stage? Do you feel competitive with them? Like "I'm going to go out there, my performance's going to be the best performance of all of them?"

**B:** It's more like a competitiveness with myself. If it makes sense. I go up there to be better than

myself.

**I:** You're turning 18 next month. What are you going to do? Is there a big party planned?

**B:** I have some ideas. But the main thing I'm excited about is being able to drive my car past eleven.

**I:** Is that the law?

**B:** Yeah, you have to either have your license for a whole year or be 18.

**I:** Do you have a car?

**B:** Yeah.

**I:** Do you drive safely?

**B:** I drive funly.

**I:** It's great to have you here. We're going to see you on TV, and on tour.

**This is the end of the listening comprehension part. You have 1 minute to complete your answer.**

### Integrated listening and reading

Read the abstract of a film review below, then listen to part of an interview with the actress playing the main part. You will notice that some ideas coincide and some differ in them. Answer questions **16-25** by choosing **A** if the idea is expressed in **both** materials, **B** if it can be found **only in the reading text**, **C** if it can be found **only in the audio-recording**, and **D** if **neither** of the materials expresses the idea.

**Now you have 10 minutes to read the text below.**

*(pause 10 minutes)*

Now **listen** to part of an interview with the actress playing the main part. and then do the tasks (questions **16-25**), comparing the text above and the interview. You will hear the interview **TWICE**.

**Question:** How do you feel you could understand or relate to Diana?

**Kristen Stewart:** I always try to live in the moment, in terms of how I interact with cameras that are not movie cameras. I'm so willing to be caught at a wrong angle because that's the only way to really see someone. I feel very much in looking at pictures of Diana that she shares that desire to be honest. I sensed a very similar, feral desire to be straight up, and I actually was when performing my part.

**Q:** There's a gorgeous montage in the film of Diana swaying alone in various rooms and outfits. What was your dance experience like before this?

**K:** I've danced around a bit. But making this movie opened me up in a really beautiful way. I stood taller in her skin. She has very warm, spiritual energy. In this weird, spooky way – maybe this just

exists in my imagination – but I felt her power. It wasn't about being strong: Her power is that she disarms, and I felt disarmed by her. It felt good to be her and dance in her skin.

**Q:** What was your first impression when Pablo pitched “Spencer” to you?

**K:** He was so sure that I should do this, and I thought that was audacious and crazy because it just doesn't seem like the most instinctive, immediate choice.

**Q:** Did he tell you why it had to be you?

**K:** He was like, “There's something about Diana that we'll never know. You make me feel like that. I've seen your work, and I never really know what you're thinking.” And I feel that way about Diana as well. Even though I feel this overwhelming attraction to her spirit and her energy, there's something that's disarming about her. I want to hang out with her. I want to race her down a long hallway.

**Q:** What emerged of Diana as you researched her?

**K:** There were so many layers to read. There were so many ways in which she tried to reveal herself, that weren't necessarily in the form of a direct sentence. She wasn't allowed to be like, “I'm dying, and he doesn't love me.” I think the way she expressed herself is so interesting because there are so many lenses between you and that communication. It's sad to think about her in general because she's just the most coveted, loved and also rejected, self-hating person. Those things shouldn't go together.

**Q:** When she's called the people's princess, does that imply a form of ownership?

**K:** Of course, which I think she probably tried to cultivate. I think she had to reach out to get any sort of warm acceptance, when obviously at home she felt invisible and unheard and stifled and cold. She was looking sort of everywhere she could for that kind of love. She was the first royal in the entire history of them to reach out and touch people physically, in their face, without gloves on.

**You'll hear the interview again in 30 seconds.**

*(pause 30 seconds)*

**Now listen to the interview again.**

*(Text repeated)*

**Now you have five minutes to finish the task and transfer your answers to the answer sheet.**

*(pause 5 minutes)*

**This is the end of the integrated task. Now you can start working on your reading task.**