

Listening and Reading

Time: 1 hour 30 minutes

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**.

1. Court rituals are reflected in several ballet elements.
A. True **B. False**
2. The word “ballet” came from the Italian word meaning “social dance”.
A. True **B. False**
3. Ballet used to be a means of regulating people’s behavior in court.
A. True **B. False**
4. Ballet was brought to France in the 16th century by King Henry II.
A. True **B. False**
5. Louis XIV got training in ballet at age fifteen.
A. True **B. False**
6. Louis XIV performed 40 roles in 80 major ballets.
A. True **B. False**
7. Louis XIV’s main contribution to ballet was as a founder of the Royal Academy of Dance.
A. True **B. False**
8. Pierre Beauchamp turned ballet into a great performance.
A. True **B. False**
9. The Paris Opera Ballet was founded in 1661.
A. True **B. False**

10. France has always been playing a major role in ballet development.

A. True

B. False

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**.

11. How did Billie know about award nominations?

A. She woke up at 5 a.m.

B. She didn't go to sleep at all.

C. Her mom woke her up.

12. Billie still lives with her

A. brother.

B. parents.

C. pets.

13. Billie thinks the Grammy is

A. weird.

B. something she got used to.

C. cool.

14. What is the most challenging thing for Billie about The American Music Awards?

A. to have the best performance.

B. to be better than herself.

C. to perform on the same stage with popular artists.

15. What is TRUE about Billie?

- A. Now she doesn't drive after 11.
- B. She doesn't like driving.
- C. She doesn't have a car.

INTEGRATED LISTENING AND READING

Task 3

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.

“Spencer,” described by its director, Pablo Larraín, as “a fable from a true tragedy,” is a fact-inspired drama about Diana, Princess of Wales, played with grit and grace by Kristen Stewart. Diana Spencer is hardly an obscure figure. A global celebrity and tabloid fixture in her lifetime, she remains somehow irresistible.

Her troubled marriage to Prince Charles and her vexed relations with her royal in-laws have been subject to scrutiny from every angle. “Spencer” takes place over three days (from Christmas Eve to Boxing Day) in 1991. Preparations for Christmas at Sandringham House — a moated mansion near the Norfolk coast — have the character of a military operation. Groceries are delivered by armed soldiers, and the chief of the kitchen “brigade” is like a field commander. Everything is scheduled down to the minute: sandwiches, meals, hunting parties. Diana is instructed on which outfit she must wear for each activity.

Still, Diana, in the midst of marital combat with Charles, is very much a prisoner. She glides through empty corridors and chambers under constant surveillance. Her every notion, whim and word is observed and reported. She is entirely alone, with no real privacy or solitude.

“Spencer” is, finally, a study in the psychological effects of captivity. Diana, fragile when she arrives at Sandringham, spirals toward a breakdown over the next 72 hours.

“Spencer” seems to me the more coherent film, partly because the directness of Stewart’s performance stands out so poignantly against the moral vacuity and aesthetic constipation of her surroundings. Stewart leverages her own star power to turn Diana into someone familiar. The intimacy and care the character craves is something the audience feels compelled to supply. Our sympathy is more than pity, and “Spencer” is more than the portrait of a woman in distress.

Kristen Stewart has sometimes been accused of just playing variations on herself, as if that isn’t half the reason we’re drawn to movie stars. The 31-year-old actress may not have looked like the obvious pick to play the people’s princess, but a funny thing happens as you watch “Spencer”: The distance that initially seemed so vast between the two women will close to the point where it seems like the canniest casting ever. Stewart, as Diana, knows a thing or two about a life lived in the public eye, about the private moments snatched away by paparazzi.

Stewart gave her all to the movie, studying Diana’s posture, mannerisms and accent; the resulting performance, potent and provocative, has thrust her to the front of this year’s crop of best-actress Oscar contenders. “I used to think that I needed spontaneity and anxiety to propel me into something truthful and that if I had too much control over it, it was immediately going to become fabricated,” Stewart said. “I just didn’t have the confidence to hold that and be like, ‘No, you can design something.’”

But Larraín had that confidence in her. “She’s like an actress from the ’50s or ’60s,” the director said. “What she’s doing for the story can be at a very grounded character level, but it’s elevated to a poetic level that creates an enormous amount of mystery and intrigue. And that’s probably the best cocktail you could ever find for a performance on camera.”

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

16. The film shows Diana’s moving through at Sandringham House alone.

17. The actress thinks she felt Diana’s energy.

18. The film director was convinced that Stewart should play Diana’s part.

19. The actress thinks that Diana was a multilayered person.

20. The actress was very direct in her performance.

21. The actress had to learn Diana’s pronunciation for the film.

22. The film portrays Diana in an unstable condition.
23. The actress was nominated for Oscar as the best actress.
24. Diana felt unhappy being in public.
25. The actress and the director have the same feeling about Diana.

READING

Task 4

Read the text and answer questions **26-40** below.

The one thing I wouldn't change about myself is my shyness

(A) When I was eight, I moved to a new primary school. I'd spent the summer holidays begging and writing appeals to my mum, putting forward argument after argument for staying at the old school – that I loved – rather than starting at this strange new school. But to no avail. September came and I found myself in a new classroom, with a new teacher, surrounded by 30 new faces. That first day, as I walked into the school sports hall for the very first class, I didn't know which ball to take so I copied the boy in front of me. When we sat down, cross-legged, on the floor, the head teacher spotted my error. "You were meant to take the blue ball, not the green!" she shouted pointing it out. I hadn't realised and as a result it meant I messed up the whole line. I felt my cheeks burn as all heads turned to me.

(B) That same head teacher announced in another assembly that I was going to be singing a solo in front of the 300 children I was sitting among. That was so nasty of her as I'd had no idea that this was going to happen. She called me up to the front, instructed the piano player to begin and I very reluctantly sang "Cuckoo, cuckoo, what do you do..." in a barely audible, high-pitched voice, with a sea of silent children staring up at me. The teacher stood next to the piano, shouting at me: "Louder! Louder!" But I didn't know how to project my voice; I couldn't make it any louder.

(C) On reflection, I wonder if she was trying to exorcise my shyness. She thought that calling out my errors publicly and forcing me to perform, unprepared, in front of an audience, would shake the shyness out of me. But it didn't. It made me quieter and more withdrawn. I was scared of her and of whatever she might make me do next. This made me not want to go to school and consequently I developed a nervous cough. "It's

interesting that we have such an aversion to shyness,” says psychologist Dr Emma Svanberg. “Like other personality traits, it is something that is very much part of who we are. We can’t all be explorers and extraverts. But in a society that values external reward, independence, confidence and individuality, shyness can be seen as an affliction.”

(D) This was my experience and, sadly, I suspect childhood shyness is still largely unsupported in schools. But when I started secondary school, something shifted for me. I was still on the quiet side, but I had lots of friends and I loved performing. So I spent my lunch-breaks making up dance routines and plays that I’d then perform in front of the school, in assemblies and end-of-year concerts. Getting up on the stage made me buzz. However, I started to see that if I worked hard at something – practising lines, learning dance moves – I could do it. I was never the best, but I was always determined. And it started to pay off. My only A* in GCSEs was in performing arts.

(E) What I wish I’d known, as a child and through my teens into adulthood, is that shyness is incredibly common. Nearly 50% of the population experiences shyness and it can manifest as a caution mixed with suspicion in circumstances like arriving at a wedding, starting a new job, the office Christmas party – or as more general quietness. For instance, not knowing how to contribute to a conversation. Deep thinking, rather than blurting out. Shyness can hold us back from doing certain activities that will focus all attention on us, like presenting or performing. And it doesn’t have to.

(F) Shyness teaches you to understand another person’s feelings. When you’ve skirted around the edges of the school playground, wondering how to get involved, you understand how it feels to be left out, to feel different. And you notice when others are feeling that way. It also, perhaps surprisingly, educates you on social dynamics. Educational and child psychologist Hannah Abrahams says that shy children need to survey, observe and make sense of the world and new situations around them before feeling they can fully participate. Spending all that time quietly observing can also make you more introspective, which is useful for creative work and for generally understanding yourself better. I believe my shyness is what led me to becoming a writer; it was my way of making sense of the world.

(G) Alongside writing, I teach women how to launch and grow online businesses via my website, the *Robora*, and while at first I had no idea I had the entrepreneurial flair required to successfully run a business, I soon learned that shy people lead differently. According to various studies, shy business owners listen more attentively, monitor themselves more closely, refrain from action and encourage team members to become

more involved. There is less ego involved. And this more collaborative approach is what has helped me to grow the *Robora* over the past two years, to now support our family of five. But it also helps that we operate almost entirely online, because the online world is my friend.

(H) That said, I do love real-life socializing. I'm shy but extroverted, so I love weddings, big parties, busy markets, music festivals and live events. I'll often be first up on the dancefloor or the stage, though it needs to be my decision and my initiative. No one should push me there before I'm ready, I recoil. In stereotypical "shy" fashion, I need to move at my own pace. And this, I've learned, is OK. So instead of carrying my shyness around like a shameful little secret, I am now reclaiming it. My shyness is literally part of me; it's in my DNA. It's informed many of my life decisions. If I was offered the chance to have it stripped away? No thanks. I'm shy. And proud.

Questions 26-30

In which part of the text is the following mentioned?

26. carefully contemplating the circumstances before getting involved
27. inability to obey an order given by an adult
28. a discovered professional aptitude for something
29. public announcement of an accidental mistake
30. the reason for choosing an occupation
31. a somatic bodily reaction to an uncomfortable situation
32. importance of an independent self-made choice
33. unwillingness to part with a former shortcoming
34. unsuccessful entreaties to stay at the same educational institution
35. a number of social situations making one feel wary in public
36. learning to be empathetic to others
37. characteristics of a particular type of company executives
38. persistence in achieving one's goals
39. general public's average attitude to bashfulness
40. unexpected and unpleasant turn of the events

TRANSFER ALL YOUR ANSWERS TO YOUR ANSWER SHEET