

Listening & Reading

KEYS

Item #								
1	A	B						
2	A	B						
3	A	B						
4	A	B						
5	A	B						
6	A	B						
7	A	B						
8	A	B						
9	A	B						
10	A	B						
11	A	B	C					
12	A	B	C					
13	A	B	C					
14	A	B	C					
15	A	B	C					
16	A	B	C	D				
17	A	B	C	D				
18	A	B	C	D				
19	A	B	C	D				
20	A	B	C	D				
21	A	B	C	D				
22	A	B	C	D				
23	A	B	C	D				
24	A	B	C	D				
25	A	B	C	D				
26	A	B	C	D	E	F	G	H
27	A	B	C	D	E	F	G	H
28	A	B	C	D	E	F	G	H
29	A	B	C	D	E	F	G	H
30	A	B	C	D	E	F	G	H
31	A	B	C	D	E	F	G	H
32	A	B	C	D	E	F	G	H
33	A	B	C	D	E	F	G	H
34	A	B	C	D	E	F	G	H
35	A	B	C	D	E	F	G	H
36	A	B	C	D	E	F	G	H
37	A	B	C	D	E	F	G	H
38	A	B	C	D	E	F	G	H
39	A	B	C	D	E	F	G	H
40	A	B	C	D	E	F	G	H

AUDIO SCRIPT

Listening

Task 1

For items **1-10** listen to the talk about how playing an instrument benefits your brain 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.

Did you know that every time musicians pick up their instruments, there are fireworks going off all over their brain? On the outside, they may look calm and focused, reading the music and making the precise and practiced movements required. But inside their brains, there's a party going on.

How do we know this? Well, in the last few decades, neuroscientists have made enormous breakthroughs in understanding how our brains work by monitoring them in real time with instruments like fMRI and PET scanners. When people are hooked up to these machines, tasks, such as reading or doing math problems, each have corresponding areas of the brain where activity can be observed. But when researchers got the participants to listen to music, they saw fireworks. Multiple areas of their brains were lighting up at once, as they processed the sound, took it apart to understand elements like melody and rhythm, and then put it all back together into unified musical experience. And our brains do all this work in the split second between when we first hear the music and when our foot starts to tap along.

But when scientists turned from observing the brains of music listeners to those of musicians, the little backyard fireworks became a jubilee. It turns out that while listening to music engages the brain in some pretty interesting activities, playing music is the brain's equivalent of a full-body workout. The neuroscientists saw multiple areas of the brain light up, simultaneously processing different information in intricate, interrelated, and astonishingly fast sequences.

The most obvious difference between listening to music and playing it is that the latter requires fine motor skills, which are controlled in both hemispheres of the brain. It also combines the linguistic and mathematical precision, in which the left hemisphere is more involved, with the novel and creative content that the right excels in. This may allow musicians to solve problems more effectively and creatively, in both academic and social settings.

Because making music also involves crafting and understanding its emotional content and message, musicians often have higher levels of executive function, a category of interlinked tasks that includes planning, strategizing, and attention to detail and requires simultaneous analysis of both cognitive and emotional aspects. This ability also has an impact on how our memory systems work. And, indeed, musicians exhibit enhanced memory functions, creating, storing, and retrieving memories more quickly and efficiently. Studies have found that musicians appear to use their highly connected brains to give each memory multiple tags, such as a conceptual tag, an emotional tag, an audio tag, and a contextual tag, like a good Internet search engine.

How do we know that all these benefits are unique to music, as opposed to, say, sports or painting? Or could it be that people who go into music were already smarter to begin with?

Neuroscientists have explored these issues, but so far, they have found that the artistic and aesthetic aspects of learning to play a musical instrument are different from any other activity studied, including other arts. And several randomized studies of participants, who showed the same levels of cognitive function and neural processing at the start, found that those who were exposed to a period of music learning showed enhancement in multiple brain areas, compared to the others.

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.

Question: How many Instagram followers do you have?

B.E.: I have 6.3 million now. Back in 2017 there were 257 thousand. And there are now 9.6 million Google results when you look up Billie Eilish compared with 1.13 million last year.

Q: What advice would you give yourself?

B.E.: Don't be so sad, it's such a waste of time. I haven't lived up to that yet. It's good advice though. I know it has ruined so many things that could have been amazing because I was sad.

Q: What advice would you give yourself a year ago?

B.E.: Don't post everything you think. Don't post your feelings.

Q: Do you feel pressure?

B.E.: Yeah.

Q: Are you handling it well?

B.E.: No I'm handling the pressure horribly, but I just keep it to myself. All the time, except my wall, I write everything I feel on my wall, so if you go in my room and look at my wall, just, yeah.

Q: What's your biggest regret?

B.E.: Letting myself be mistreated for a long time. I was really mistreated and then I just realized I was better than that and since then, I feel like I've just grown to know my worth, I think. It's taken a minute and I don't think I'm there yet but I'm getting there. I was so hurt then.

Q: What's the biggest thing you've learned?

B.E.: No matter what you do you can never ever please anyone.

Q: What's the best approach to songwriting?

B.E.: Having the approach that no one's had. Trying to write something no one's written. I don't know if that's the best approach because you might just fail and then want to die. I have to write something no one's ever heard. That's why I am still bad at it because that's what I was trying to do.

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**.

Interviewer: How did you prepare for the role?

Kristen: I just watched the available documentaries. Diana's ironically a very unknowable figure which is her plate I think. All she wanted was to be available and she was. Her light feels incredible and she exudes it, she can't stop that even when she's not well in pictures. It was tiring to sift through a bunch of material and see so many conflicting perspectives and trying to formulate a personal feeling that felt distinct knowing that we could never do it perfectly correctly there is no right way to do this here.

I: Which scene were you most taken aback by when filming?

K: When she was eating her entire pearl necklace out of her pea soup. She's in such trauma during these three projected days. We're definitely not saying that Diana was crazy. When you're amidst trauma you feel like you're going crazy. If you can't know anything if the truth is so ambiguous

and so twisted and you're so gaslit, you feel like you're going a bit nuts and the only way to convey that is to feel so muzzled that you have to rip off your pearls and eat them at the dinner table in front of your husband that's not listening to you. That is what it feels like sometimes in heightened situations. And our film allows you to lean in to those inner feelings, to externalize an inner life. Cinema in general is the way to do that.

I: Could you relate to the character with being in the public eye yourself?

K: It's hard to compare because I'm not supposed to do anything. I'm not upholding ideals of a whole nation: the expectations are less daunting. I'm a living breathing person who's learning every day. I'm sure she had a very different experience. I think it was really impossible for her to lie, she's just felt like an incredibly honest person. And I know it might sound weird to people because her ways of communicating were sideways: she wasn't allowed to just say "Hey, I don't feel good and I am, you know, struggling with food, struggling with my body, I feel alone", but she was saying it you know. People have found her to be fairly manipulative. Diana was an attention seeking person. I think she was a combination of things that don't necessarily go hand in hand. And it was interesting to sift through the ways in which she was reaching out because they weren't always straight up.

I: How difficult was it learning the accent?

K: It was really hard. It was like really tiring, I have such a different tonal quality and not even just sonically, energetically everything about my weight is different. It took like four months and you know I tried to like nail the accent but primarily I just tried to like absorb her and just be really emotionally affected by her and keep it. And my coach was gonna watch for any glaring mistakes.

I: How did you and director Pablo Larrain figure out how you would portray Diana?

K: Every attempt at making a movie is extremely personal. I can't be Diana Spencer. I am very much myself and I think that my curiosities and desires are embedded in the film. And that is personal. It's our take on it and he leaned so far into this reality in the movie and I think it's kind of the only way to not traipse on hollowed ground. We're definitely not proclaiming to know anything but dreaming about her and wondering what it felt like from the inside. We're not answering any questions we're just asking a lot of questions. I think directionally Pablo was really brilliant and really bold.

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.

Use of English		Keys	V1	9 KJACC
1	claimed			
2	prior			
3	credited			
4	distribution			
5	practical			
6	current			
7	enclosing			
8	prototype			
9	eventually			
10	develop			
11	E			
12	A			
13	L			
14	C			
15	B			
16	J			
17	G			
18	I			
19	D			
20	K			

Use of English		Keys	V2	10 KJIACC
1	aware			
2	persistence			
3	fliers			
4	fonts			
5	calculated			
6	consumption			
7	incredible			
8	claims			
9	grabbed			
10	undermined			
11	E			
12	A			
13	L			
14	C			
15	B			
16	J			
17	G			
18	I			
19	D			
20	K			

Use of English		Keys	V3	11 KJIACC
1	dwarfed			
2	abdicated			
3	ascended			
4	plentiful			
5	legacy			
6	pilgrimage			
7	endeavour			
8	allegedly			
9	legendary			
10	depicted			
11	E			
12	A			
13	L			
14	C			
15	B			
16	J			
17	G			
18	I			
19	D			
20	K			